Black rights group blasts CA

By ROYANNE PATEL

Daily Pennsylvania Staff Writer

The University Student Faculty Committee yesterday claimed the Christian As-

sociation for Homosexuals is in violation of black rights organizations' constitutional rights.

Group members said they re-

quested CA space for a conference this weekend but were told they could not. The reason given, they said, was that they had a "bad reputation."

CA officials who were in-

volved with such decisions could not be reached last night.

"It is unclear that when it comes to the black community, the CA will refuse to request open discussion spaces," said the committee's Black Community representative.

"The committee is allowing the CA open to facilities and resources to the white community while we aren't."}

Sen. Sheldon Hackney, demanded that the University require CA ad-

ministrators to grant their group meeting space in the future.

"It is clear that when it comes to this black community, the CA will refuse to request open discussion spaces," said the committee's Black Community representative.

"The committee is allowing the CA open to facilities and resources to the white community while we aren't."

Thompson, the Soli-

darity Committee is a predomin-
antly white group, said that Dale told her the committee was "faced with a decision" to refuse the group's request.

"We demand that the University require CA administrators to grant their group meeting space in the future," said the committee's Black Community representative.

"The committee is allowing the CA open to facilities and resources to the white community while we aren't."
**Spotlight**

Wiggins’ fall show solid, but scenes lack innovation

BY RAJI JAGADEESAN

Daily Pennsylvanian Staff Writer

Mask and Wig members Dave Kroll, Chris Heisen and David Flaxman rehearse for their fall show, "Saddam and Gomorrah," which opened last night.

Energetic Stimulus skits will teach audience, won’t preach

By GAVI MEYERS

Daily Pennsylvanian Staff Writer

Although the show was designed as an antidote to traditional children's entertainment, University students who see the show will be happy to learn that its creators also have fun.

Review

Feature writer — played to near-perfection an overall failed to match the provocative, hysterical takes on a diverse group of subjects, ranging from a by-fours is a great way to vent your frustrations.

Student keeps ‘Threepenny’ in mind

By GAVI MEYERS

Daily Pennsylvanian Staff Writer

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'

Setting the Stage

For Jackson, her job continues after rehearsal. But it’s a disciplinarian but realizes that you’re doing and what it’s going to cause undue stress.'
LIMITED!!

"The program is being subsidized by a special grant.

THE EASTERN EUROPE JERUSALEM EXPERIENCE

Are you interested in discovering your Jewish heritage by exploring

Are you an undergraduate student at the University of Pennsylvania?

If you answered

YES

to the questions above, we invite

YOU

For

please call 212-244-2011 Ext.

INFORMATION

$360.00*


COLLEGE STUDENTS

Jinny

Stamford                       Walton-on-Thames                       Melbourne

Marakon Associates

A TRADITION OF INNOVATION IN MANAGEMENT CONSULTING

Marakon Associates provides management consulting services – in corporate and business unit strategy, organization, and management process – to the senior executives of major corporations around the world.

The University of Pennsylvania's

Class of 1991

is cordially invited to attend an

Information Session

Thursday, October 25th at 5:30 PM

SH/DH Room 351

Reception to follow

By JEREMY BELWYN

Accounting to finance.

"The committee will have a discussion in the next few meetings about the means to increase and subsidize the program," Epstein said.

Benjamin D. Tercyak, the chairman of the Judicial Inquiry Officer Committee, said yesterday that students were "unanimously in the minority" in the discussion of whether to split the role of the JIO.

Tercyak said last night that the committee did not make enough efforts to get student opinion on the idea of splitting the role of the JIO.

"We strongly feel that any recommendation made to the University Council to approve the existing charter would not honestly reflect the opinion of the majority of the undergraduate students at the University," the letter said.

The meeting will be the first officially attended by the newly-elected UA representatives.

Senate approves bill on reports

Get into Lifestyle!

Watch for it every Friday on Page 3.

You've seen the rest, now see the Best

The Associated Press contributed to this story.

By Howard and Connie Clery, parents of a Lehigh University student who was raped and murdered in 1986 by another student.

"We are delighted to see the(Account 447023215891)
Student robbed of cash on campus

By PATRICK O'NEILL

A University student was robbed Friday night in the area of 40th Street and Locust Avenue.

University Police said the student reported that a man approached him at gunpoint near 40th and 46th Streets between Pine and Locust.

The same day as the defeat of a Senate amendment to cut funding for the National Endowment for the Arts (NEA), NEA official spoke on arts funding...
Opportunity Lost
The administration has lost a perfect opportunity to do a model for diversity. It had an empty building at the end of War and decided how to fill it. But instead it acted, and every-thing died.

Despite an extensive interest in the residence and a claim by Friedman, Solomon Rockey, the vacant Fox Upson house will most likely stay that way for another semester.

As we have argued before, there was an easy way to fill the hole without offending any inter- ested groups. The Castle could have simply become a one-semester being educating workshop based on diversity.

Students could have applied for a spot, setting essays about how they would help create a positive interaction model and allow people from diverse backgrounds under a single roof.

Instead, as November nears, the house will not be promised and remains an empty shell of a so- chyen. Vio Provus for University Lib Mair Mort- rcombe and some other students have been living there. It is not clear whether the administration will act.

If the administration had wanted to stu- dents to upkeep the action, Blackrock and Morisson are effective leaders who have been remarkably effective in the past. They must not feel that strongly about students who have seen the place.

As this is midterm season, it would be easy for students to cling to their books this weekend. But our eapa edition of The Ex Oriente is on a new level. It's a one-semester living-learning experiment based on diversity. It would make sense to start there.

Don't Miss It
There will be parades, pep rallies, and punks. You can see the Heretics and the Four Tops. You will also get to see Hunter S Thompson and the Younger.
EEOC reviewing complete tenure files

The Equal Employment Opportunity Commission (EEOC) is reviewing complete tenure files at the University of Pennsylvania. The EEOC said it would return the unedited files to the University when the investigation is completed.

Green said she is satisfied with the compromise.

"I feel satisfied that the EEOC had understood the importance of the files," Green said. "The EEOC would be treated with special care."

EEOC lawyer Yolanda Hughes said this week that the commission is currently studying the submitted tenure reviews, adding that she does not know when the investigation will be completed.

Hughes said she thinks the commission’s compromise with the University was reasonable. But she added that the commission will still not have complete records for future reference.

"We agreed on what would be taken out and what wouldn't," Hughes said. "It's probably less redaction than they would have preferred and more than we would have preferred. It was a compromise."

SUSAN SARANDON JAMES SPADER
The story of a younger man and a bolder woman.

Band members recall rise

"They won't be perfect but they will never be the same [show]," Hyman said. "We are still musicians, not programmers."

34th Street:

UNDERGRADUATES!
We, the students of SPEC Homecoming '90, would like to present the most incredible Homecoming in the 250 year history of the University of Pennsylvania.

FRIDAY October 26th
3:30 - 5:00 Parade on Locust Walk from Superblock to Hill Field.
5:00 - 7:00 Free Picnic at Hill Field and Performing Arts Groups show.
7:00 - 7:30 Pep Rally... let Coach Gary Steele, the football players and the cheerleaders psyche you up to beat Yale!
7:30 - ??? Drawing to win the FREE Jeep Wrangler.

SATURDAY October 27th
11:00 - 1:00 Pregame Spirit Brunch: munch before the big game on free donuts, pretzels, and orange juice
1:00 - 4:00 Homecoming Football Game: Penn plays Yale at Franklin Field
5:30 - 11:00 Homecoming Festival: have some food and listen to the Hooters and then Mary Wilson of the Supremes
Off the Wire

Compiled from Associated Press Press

HEALTH ADVISORS ISSUE NEW CONDOM TOWN, NEW SPLIT

The Columbus in Austrian, named Crown, has been marketed for the last two years. The condoms are made by Okamoto Industries Inc., based in Japan. The company's product line includes a variety of brands, including Crown, which is designed to encourage safe sex.

EX-HOSTAGES REPORT LACK OF FOOD, MEDICAL ATTENTION IN IRAQ

Several Westerners who were held hostage in Iraq said their captors starved them and refused them medical attention, prompting a brief visit at one strategic site.

The accounts came as several groups of British and American hostages arrived in London following their release last week. The 32 British hostages and 15 Americans were among the last to come out of Iraq, having spent weeks in prison as part of a diplomatic negotiation.

The government of Iran, under pressure to release the hostages, had allowed them to leave the country, but the exact circumstances of their release were unclear. Some reports suggested that the hostages were allowed to leave because of growing public pressure in the United States and Britain.

Violence led to fear of all Arabs in Israel

JERUSALEM — Tractors stood idle, and a Jerusalem reality show was nixed for a day, as a cultural event was interrupted by violence.

The atmosphere of communal violence elicited a despairing reaction from many Israelis, who are divided over how to respond to the growing unrest.

BOSTON — Older women can now get pregnant after age 40, according to researchers who studied a group of women who had recently given birth.

They found that, surprisingly, the risk of miscarriage was lower for older women than for younger women, a finding that could have implications for fertility treatments.

City

REPERTOIRE DEPICTING DISCRIMINATION

The trip to the Arabic region was described in a 1985 Human Rights Watch report as "the worst," and the collection contained other state's highest hurdles.

McCormick said the articles described the repres-

PHILADELPHIA — The budget deficit remains a major issue in the 1990 election campaign, with both parties offering proposals to deal with the problem.

This week, both parties are focusing on the issue of federal spending, with Democrats calling for increased taxes and Republicans advocating spending cuts.

The Senate continues to debate the fiscal 1991 budget, and both parties are expected to reach a compromise this week.

WASHINGTON — The Senate yesterday voted to override President Bush's veto of a bill that would have overturned the decision of the Supreme Court.

The vote was 73-24, with 38 Republicans and 35 Democrats voting yes, and 17 Republicans and 7 Democrats voting no. The bill would have overturned a 1988 Supreme Court decision that allowed the endowment to require research to be recouped.

The Senate was expected to vote on the bill again today, and it is possible that a second override vote could be held.

WASHINGTON — House Democrats have offered a compromise to the Senate that would allow the endowment to require research to be recouped.

The compromise would require the endowment to submit its research plans to the Senate, and it would also allow the Senate to review and approve the plans.

The Senate is expected to vote on the compromise today, and it is possible that a second vote could be held.

WASHINGTON — The Senate yesterday confirmed the nomination of Robert Dole to the head of the Federal Reserve.

The vote was 90-4, with 81 Republicans and 9 Democrats voting yes, and 2 Republicans and 1 Democrat voting no. Dole's nomination was opposed by some Democrats, who argued that he was too close to the Bush administration.

WASHINGTON — The Senate yesterday confirmed the nomination of Robert Dole to the head of the Federal Reserve.

The vote was 90-4, with 81 Republicans and 9 Democrats voting yes, and 2 Republicans and 1 Democrat voting no. Dole's nomination was opposed by some Democrats, who argued that he was too close to the Bush administration.

WASHINGTON — The Senate yesterday confirmed the nomination of Robert Dole to the head of the Federal Reserve.

The vote was 90-4, with 81 Republicans and 9 Democrats voting yes, and 2 Republicans and 1 Democrat voting no. Dole's nomination was opposed by some Democrats, who argued that he was too close to the Bush administration.

WASHINGTON — The Senate yesterday confirmed the nomination of Robert Dole to the head of the Federal Reserve.

The vote was 90-4, with 81 Republicans and 9 Democrats voting yes, and 2 Republicans and 1 Democrat voting no. Dole's nomination was opposed by some Democrats, who argued that he was too close to the Bush administration.
Penn-Yale games are conflicts of interest for Saahs

SAAHs from page 13

eers on their respective teams. Res- cancer was what prompted Saah's Penn's winning team last year. The ing her to helping the Elites claim a share of the Ivy title last year. As a tailback, she was involved in the huge season for a southeastern lan the game against Princeton last season.

"It was exciting when I got to see the article about the game in the New York Times last fall and read about Saahs," Saah said. "I'm a member of the entire game with the viewers and everything. What an exciting game, and it was good playing defense, which was his goal. He's coming to Penn to see Koren, but he's also visiting to look whether he can call what he's an "exciting" Penn

Dragons use rapid fire to blow away Quakers, 2-0

Joe F. Hockey shoots for Ivy title

These four players are the first of 14 crews in that event. Heavyweight pairs finished first and second out of 14 crews in that event. 65<2/min. 24 HOURS!

HOUSTON HALL CARDS & GIFTS
2nd Floor, University of Pennsylvania
3417 Spruce Street
Philadelphia, PA 19104

Happy 35th Birthday Saah

John Lynott

Penn's victory over Yale in the Ivy League men's field hockey final on Saturday

"We are a young secondary, and for all of us, it's the first time starting playing the defensive backfield," Lynott said. "Our defensive backfield from last year had been playing together since the exponential season, and they're the best in the nation. So, you can't take anything for granted.

While Penn lost to third-ranked Princeton last Monday, it had a positive morale

"There's no reason why we can't beat them all," Lynott said. The Quakers are looking to improve their 6-0 record in the Ivy League. 10-Person Students 34th and Spruce Streets

Penn Jazz Festival November 1-4

The Penn Jazz Festival presents two very special events:

• Branford Marsalis Quartet

Friday, November 2, 8:00 p.m.
Irvine Auditorium
Tickets available now at: Sunday Auditorium
Discovery Discs • Houston Hall Mall • 3417 Spruce Street

CALL YOUR DATE!

544-6536

FREE TO WOMEN

GUTS CALL 206-3111

65p/min. 24 HOURS!

ALTERNATIVE LIFESTYLES

65p/min. 206-3111

P.O. Box 622

Ardsdale, PA 19003

Mother-in-Law's Day is Sunday October 28

Show your Mother-in-Law that you care, give her a gift and let her feel special. Why not come in today!

SUMMER JOURNALISM INTERNSHIPS

Announcing Two Competitive Summer Journalism Programs

1. Time, Inc.

2. American Society of Magazine Editors (ASME)

Application deadlines November 27, 1990

All materials must be submitted to Barbara T., CPSV, Maclay Building.

For requirements, see CPSV "Journalism" internship binder.

Virginia Baited Presents:
A Design Collection of Functional Art

Everything from furniture to wearables - painted, tiled, silk, glass and more.

Open for view and purchase.

Friday, Oct. 25 10 a.m. - 6 p.m.
Saturday Oct. 27 from 10 a.m. - 5 p.m.
301 Lancaster Ave.

Are you wondering how to navigate the library?

The Black Cat

Jewelry Craft Stories Novelties

P.S. You can safely order online from our store!

Are you wondering how to navigate the library?

The Black Cat

Jewelry Craft Stories Novelties

P.S. You can safely order online from our store!

Are you wondering how to navigate the library?

The Black Cat

Jewelry Craft Stories Novelties

P.S. You can safely order online from our store!

Are you wondering how to navigate the library?

The Black Cat

Jewelry Craft Stories Novelties

P.S. You can safely order online from our store!

Are you wondering how to navigate the library?
From Columbus to Penn, Poderys and Kirk form team
Big East downplays 'Nova speculation

Red Sox release Dwight Evans after 18 years of service in Boston

Boston — Evans, a nine-time all-star, a baseball Hall of Famer and the subject of much speculation about his desire to retire, was released by the Red Sox on Thursday. Evans was informed of the decision by Bob Zubrycki, the Red Sox vice president of baseball operations.

The move comes after a long and tumultuous season for Evans, who was benched for much of the year and struggled to stay healthy.

"We've been through a lot with Dwight these last few years," Zubrycki said. "He's a great player, but it's time for a new chapter.

Evans, 45, was presented with a plaque before being announced as the 19th player to be named to the Red Sox Hall of Fame.

"It's a great honor," Evans said. "I've had a lot of ups and downs in my career, but this is the pinnacle.

Evans played 18 seasons with the Red Sox, where he was a three-time All-Star and a four-time Gold Glove winner. He was also a key figure in the team's World Series title in 2004.

"I'm proud to be a part of the Red Sox," Evans said. "I'll never forget the memories made here.

Evans was selected by the Red Sox in the first round of the 1989 amateur draft and made his debut in 1989.

"I'll always be a Red Sox fan," he said. "I'll always be a part of this family."

Evans finished his career with a .256 batting average, 380 home runs and 1,132 runs batted in. He was inducted into the Red Sox Hall of Fame in 2016.

"Dwight was a true Red Sox player," Zubrycki said. "We wish him all the best in the future."

Other Sportswire Stories:

**Pro Football**

Philadelphia — Mike Quick, 34, who had been out since last season, was back at the end of the NFL season. "I knew it was going to be a big moment," Quick said. "I was ready to go out there and play my best game.

Quick, who had been out with an injury since last season, was cleared by the team to return for the season finale.

"I really wanted to be back," Quick said. "I've been working on my game all year, and I knew it was going to be a big moment.

Quick, a running back, had been out with a knee injury since last season. "I was really missing the game," Quick said. "I wanted to be back, and I'm glad I finally got the chance.

Quick rushed for 89 yards in 14 carries, helping the Eagles to a 24-17 victory over the Cowboys.

**College Football**

Temple — Temple quarterback David Mattey was named the AAC Offensive Player of the Week.

Mattey, who had been out with a foot injury since the season opener, returned for the game against South Florida.

"I knew it was going to be a big moment," Mattey said. "I've been working on my game all year, and I knew it was going to be a big moment.

Mattey completed 23 of 37 passes for 251 yards and two touchdowns, helping Temple to a 24-17 victory over South Florida.

"I really wanted to be back," Mattey said. "I've been working on my game all year, and I knew it was going to be a big moment.

Mattey, who had been out with a foot injury since the season opener, returned for the game against South Florida.

**College Basketball**

Chicago — Xavier guard Jalen Reynolds was named the Big East Player of the Week.

Reynolds, who had been out with a knee injury since the season opener, returned for the game against Creighton.

"I knew it was going to be a big moment," Reynolds said. "I've been working on my game all year, and I knew it was going to be a big moment.

Reynolds scored 15 points and grabbed 10 rebounds, helping Xavier to a 72-64 victory over Creighton.

"I really wanted to be back," Reynolds said. "I've been working on my game all year, and I knew it was going to be a big moment.

Reynolds, who had been out with a knee injury since the season opener, returned for the game against Creighton.

**College Baseball**

Cincinnati — Cincinnati catcher Steven Matz was named the American Athletic Conference Player of the Week.

Matz, who had been out with a hand injury since the season opener, returned for the game against Tulsa.

"I knew it was going to be a big moment," Matz said. "I've been working on my game all year, and I knew it was going to be a big moment.

Matz hit three home runs, driving in nine runs, helping Cincinnati to a 12-2 victory over Tulsa.

"I really wanted to be back," Matz said. "I've been working on my game all year, and I knew it was going to be a big moment.

Matz, who had been out with a hand injury since the season opener, returned for the game against Tulsa.
Dragons' rapid fire burns Soccer, 2-0
By ERIC GOMBERG
The Pennsylvania Inquirer

The game played yesterday between the Penn men's soccer team and Drexel Field held a strong resemblance in the violence of the encounter and the location of the neighborhood. The Dragons scored twice in the first half, and then went on to route the Scarlet Quakers, 2-0, for their second straight victory.

Drexel came out strong. The Dragons, led by forward Mike Stahl, went on an offensive-minded attack, spreading out the field and creating opportunities through quick passing. Penn (4-0-1) played aggressively to try to maintain their lead, but were unable to capitalize.

Unfortunately for the Quakers, each goal put them behind. The Dragons took advantage of the opportunity to move the ball around, with Drexel's center midfielders making the most of their time on the field.

The Dragons caught a fortunate break in the beginning of the second half. Penn sophomore forward Tom Toman was able to bounce it up, and it wound up in the net, giving Drexel a 2-0 lead. Drexel junior midfielder Eric Podczerksky was able to convert on them.

Penn's offensive production, in a great role, relived on its penalty corners. While the Quakers (5-5-2) were the winners, the Dragons (7-5) were the victors in the last three games.

Penn's defensive back, Zac Kirk, was very much out of the same type of person as Drexel's Eric Podczerksky. "Zac Kirk is very much out of the same type of person," Steel said. "He's a kid from the farm just doesn't fit in the football field, turn into what Columbus head coach Larry Wolf said about Eric Podczerksky. "Eric was a little bit of a misfit at Columbia so, I think, actually just who that guy is and that he's not playing like he's an All American and not a man.

The Quakers' offense, which had been struggling in recent games, was able to overcome the hard times, scoring a new two-goal lead in their later three games.

Penn's defensive back, Zac Kirk, was very much out of the same type of person. "We went young, for big things to happen," he said. "I'm positive I would have regretted the decision not to play again. That's what I'm looking at when I get on the field and play this year."
Avalon Revisited: Barry Levinson Goes Home

music: the madhatters
theater: greater tuna
I

guv who used to be the best kind of smoker — the kind who
feeling more and more pressure to kick the habit. I know one
dgare
slave to nicotine. The first and last event of each lad
/dent were yellow, my clothes stank and I woke up every day
/arrived, I had smoked three of them They didn't even taste

and bought a pack of Camel lights, the preferred brand of
doomed. Dejected and defeated, I stopped at the newsstand
/toying with here.

only going to be harder to quit if I start again. Ifs my life he's
/any guest, mind you, but the guy who got me smoking in the
/really only charged SI .35 a pack. Bliss.

perfect. I smoked, my neighbors smoked and the Commis-
/sitting around and wallowing in an existential void. What-

to trigger my patented "I don't give a shit" mode, and a
/But something always stops me. All I need is one little thing
/just doesn't care about his health at all. What happened to
/just doesn't care about his health at all. What happened to
/him? He spent $1200 for Outward Bound to leave him alone

in the forest for three weeks without any butts. Now my
/former tobacco buddy has traded in his army fatigue for a
/pair of Spanx jogging shorts and eats rice cakes for
/breakfast. What scum.

And things are only getting worse. For one thing, my
girlfriend and I plan to move in together after graduation,
conditional, of course, on my quitting smoking. She's
/watched me smoke for the last three years without so much
/as a nag. But now she's drawn the line at May 21, 1991. This
/is a new concept for me. "Warning: The Surgeon General

/ has determined that cigarette smoking is hazardous to

your sex life."

Another problem is a bet I made with a friend of mine last
/New Year's Eve. Apparently, I agreed that if I hadn't
/stopped smoking by the end of 1990, I will get a cigarette
/tattooed on my ass (either side). I guess it seemed like a

good deal at the time. Not a bad deal: a year off from his bothering
/me about quitting in exchange for the off chance that he'd
/remember my promise for a New Year's rendezvous with a
tattoo man named Moe. Well, he remembers, and I'm more than

three consecutive days. I decided that times were indeed desperate. Cold

turkey and gradual phase-out had both failed me. I didn't have the money or the patience for hypnosis or shock
/treatment or whatever else they try to sell you these days. I

have the money or the patience for hypnosis or shock
/treatment or whatever else they try to sell you these days. I

needed to turn to the big guns. I needed Nicorette.

So that's what brought me to make the appointment with
/Student Health. The night before, I had proudly destroyed
/the remains of my carton of Camel. Tomorrow, I thought, I
/won't need these. I woke up feeling confident about the first
day of my non-smoking life. I would cruise by HUP, pick up
/a couple of packs of anti-nic-flu gum, and be off to a
/celebratory Den Sum feast in Chestnutown.

Since I was 20 minutes late to Student Health, they had
cancelled my appointment. The portly woman behind the
desk informed me that I would have to wait five hours for
/my prescription. "What?" I exclaimed. "Where's my god-
damned gum?" It was only then that I truly understood the
/magnitude of my addiction, for I literally almost punched
/that poor woman in the jaw. I realize now that if cigarettes
/were illegal, I'd probably take to the streets like a heroin
/junkie.

I returned later that day for my rescheduled appointment.
The doctor gave me the gum without incident, except for the
/fact that a week's supply costs 30 bucks! Oh well. If it works,
/I'll still save plenty of money in the long run.

It's two days later now, and I still haven't had a cigarette.
/There's no way to describe accurately what it feels like to
/chew nicotine gum, except to say that Hubba Bubba never
/felt so good. Anyway, it gets rid of the cravings that are
/always my downfall. Nicorette has its drawbacks though. It
/tastes terrible, it makes me burp and now I'm addicted to a
/thing that costs me 30 bucks a week.

I don't know why people start smoking in the first place.
/And, given that they do, I'm not sure why they feel they
/need to stop. I certainly don't know if I'll be able to stop.
/I only know three things: my name is Eric Hecker and I
/have a problem. I haven't had a cigarette in 48 hours, and I
/have no intention of going to die. &

Eric Hecker is a senior in the College. When he graduates, he
/plans to open up a hamburger stand with a sign on the door
/that says, "No shirt, no shoes, no dice."
Halloween is very scary. Halloween began as a night when all the witches and warlocks came out of hiding and held satanic ceremonies. But in America, it became a night when all the children, dressed as witches and warlocks, come out of their houses to yell "trick or treat" until their parents want to go into hiding. Now Halloween has changed into a day when kids all over America get to dress up little kids dressed as football players by hiding rat killer in Three Musketeers bars.

The Celts, not the Americans, were the first group to honor Halloween. It never occurred to the Celts, when they put Halloween on their calendars, that they would be creating a night to ask for candy. The Boston Celtics are a basketball team. Basketball has a completely different season than the NFL. This is probably because the Boston Celtics play basketball, not football, and they play in New England, not the old one.

As fall nears its end, leaves change colors, chameleons run rampant, and football is at its height. Lots and lots of people like to watch different teams play football. All of these teams are in an organization called the "N.F.L." "N.F.L." stands for "National Football League." Some people, like Victor Kiam, the owner of the New England Patriots, think that it actually stands for "No Females in Locker room."

Over the years, teams like the Patriots have emulated the N.F.L. with fall. Back in the good old days, people thought fall meant things like apple-picking. This change is almost as scary as Halloween.

In England, the kind of football they play is actually soccer. This is rather silly because in America there is also a sport called soccer which people play in the fall. Football and soccer are the same thing, but Americans spend a lot of time watching both. The English go through a lot of trouble to play a football game that's really a soccer game, though they also play rugby, which is really just like football.

Rugby players don't have to wear the same equipment as football players. Instead, they play in the different positions without any protection.

Should you always use protection? Even though everyone knows this, some people still don't. They say it makes sex less enjoyable.

People enjoy sex a lot, almost as much as holidays and football, but not as much as they enjoy television. Though not all Americans watch the news on television, they can still find out about the woman who was harassed by the Patriots in a magazine called People.

People is a magazine that most people don't believe. That is because sometimes their reporters lie. This is called slander, and sometimes People gets sued.

There are lots of people who like to sue. One person who should sue is Lisa Olson, the reporter who hid the smelly, sweaty bodies of naked football players paraded in her face, who is now receiving death threats. Many people can not understand why she does not like this. If Lisa Olson sues before Halloween, maybe then the people who run the N.F.L. will change out of their current costume.
Once the cease-fire has been proclaimed and the fighting has stopped, the horror of war does not end. While the frenzied celebration of victory can temporarily eclipse the past carnage, it ultimately cannot negate the reality of permanent loss.

*Life and Nothing But* is set in the oft-neglected post-World War I period. Against the backdrop of the lush countryside of northern France, families cling to a last shred of hope as they conduct frantic searches for evidence of missing sons, nephews, fiancés or husbands.

**LIFE AND NOTHING BUT**
DIREC TED BY BERTRAND TAVERNIER
WRITTEN BY JEAN COSMOS AND BERTRAND TAVERNIER STARRING PHILIPPE NOIRET, SABINE AZEMA AND PASCALE VIGNAL

In his 100th appearance before the camera, Philippe Noiret plays Colonel Della-plane, the officer in charge of the War Casualties Investigation Bureau. Obsessed with truth, he is marked by his determination to find out the exact number of war casualties and to force the authorities to admit the loss. Yet Della-plane repeatedly comes up against bureaucratic red-tape and the fear that his figures inspire. The French authorities are primarily concerned with a war ceremony, to be held beneath the Arc de Triomphe, which will honor the unknown soldier with an unidentified corpse.

This is meant to divert attention from the enormity of the country's loss. The conduct of the search epitomizes the ludicrousness of the official attitude. One of Della-plane's subordinates embarks with a crew of Vietnamese soldiers who speak very little French and could not be less interested in body exhuming; their comic efforts to provide a body offer some of the most comic scenes of the movie.

Two diametrically opposed women—the Parisian Irene (Sabine Azema) and the provincial school teacher Alice (Pascale Vignal) —are both drawn to the excavation sight under Della-plane's command. The demanding, aristocratic Irene epitomizes everything the captain fights against. He is committed to his cause, not to the self-centered interests of Irene's rich father-in-law. And yet, while Della-plane initially antagonizes her, they are both drawn into the budding, volatile relationship that becomes the primary focus of *Life and Nothing But*.

Irene is stunning as the guilt-ridden Irene. And Vignal lends her character—a victim of genuine though misguided love—a vulnerability that makes her naiveté stirring. Bound together by their emotionally draining search, these two women gradually become friends.

Della-plane's gruff exterior camouflages his innate goodness. His brusque manner is calculated to jolt the self-deluded into awareness. When questioned on his bluntness, he explains that the horror of the truth will shock the unsuspecting to the point of making them believe they are living in a nightmare. Then they will gradually awake.

Director Bertrand Tavernier (*A Sunday in the Country, Bound Midnight*) pulls together this sweeping, romantic story to achieve a fine balance between the weighty message and the optimistic love story. Changes in the film's palette mirror the metamorphosis of the characters: colors start off dark and muted, but eventually become much lighter and clearer. The open-to-endings of a brightly-lit yellow countryside.

Despite the mournfulness of the subject, the film is not a gruesome display of decaying cadavers and mutilated soldiers. The characters' eventual acceptance of reality rids them of destructive obsessions that bind them to an irretrievable past. Their subsequent ability to move on with their lives builds the film's message— that despite the past, it is life and nothing but that matters.

---

**Flicks: Chee-burger, Chee-burger, Chee-burger**

**The 22nd International Tournee of Animation**

WHO SAYS CARTOONS are just for kids? The 22nd International Tournee of Animation (now playing at The Roxy), a colorful exhibition of the wild imaginations of over 20 animation, is definitely adult material. The 18 award-winning shorts tackle concerns ranging from paranoia's destructive effects to 20 years (1940-60) of Eastern European history to cockroaches. They hail from the world over USA, Canada, USSR, Yugoslavia, Czechoslovakia, Germany, France, Japan, and the Netherlands.

The selections prove that animation can be one of the most creative and innovative forms of entertainment—a surreal genre that encompasses not only the Road Runner but also clay, wire, sand, and occasionally real people. The methods are as vast as the artists' imagination and their ability to bring the inanimate to life.

Two shorts stand out as powerful portrayals of human interdependence and the nature of greed. The Cow, by Soviet producer Alexander Petrov, utilizes a series of vaguely defined sketches and overlapping imagery. This technique creates a unique three-dimensional perspective which conveys a child's loving memory of a cow that surrendered everything, even her udder, to support a pleasant family. Attention to detail, including characters' complex and ever-changing facial expressions, lends the short a surprising sense of depth.

Balance is an omission created by two West German brothers. Five giant figures with bulging, suspicious eyes and identical black clothing totter precariously on a suspended platform, their existence hanging on a cooperation to maintain perfect balance. An outside object is rolled onto the platform, and the figures vie with one another in a frantic dance between group equilibrium and the individual struggle for possession.

---

**Quigley Down Under**

COULD TOM SELLECK actually be diversifying? After eight years of *Magnum P.I.*, Selleck became synonymous to the free-loading Hawaiian dick. In the recent past, though, he has been trying to move away from this stereotyped image with movies like *Three Men and a Baby* and *An Innocent Man*. In his latest attempt, *Quigley Down Under* (now playing at the Sameric), Selleck plays Matthew Quigley, a rugged, sharpshooting American cowboy who ventures into the unexplored depths of 19th century Australia. When the sun sets, Magnum has emerged intact, with a film that breathes new life into the Western genre.

Treading on the path of the American Western, the plot
Interviews: Zucker and Abrahams

Two Kings of Comedy

BY DAN SACHER and MICHAEL SLUCHAN

Filming comedy routines in the garage, hiding whoopie cushions under Grandma's rocker, planting joy-buzzers in every out-stretched palm — if only we could live like third graders forever. Or at least live the lives of Jerry Zucker, Jim Abrahams, and David Zucker. Creators of sophomoric features like Kentucky Fried Movie and Airplane, these childhood buddies have proven that bathroom humor can thrive, even outside the little boys' room. And now they've grown up, just a little, and discovered an audience for their particular brand of humor.

"The idea for Kentucky Fried Movie was born when we were 12 or 13," says Zucker. "Our friends and we were fans of Elia Kazan's films, and we were watching a tape of Klute, which was released on video at that time. We thought it was great, and we wanted to make something similar." The result was a low-budget, low-concept comedy that grossed over $4 million at the box office.

"The success of Kentucky Fried Movie led to our next film, Kentucky Fried Theatre, which was released in 1977," adds Abrahams. "That film was a compilation of our earlier films, including Kentucky Fried Movie, and it was a hit. From there, we moved on to Airplane, which was a box office winner.

"In the 1980s, we worked on a number of films, including Top Secret and Bananas, which were also box office winners," says Zucker. "We've been working together for over 30 years now, and we still enjoy making comedy films."

"We like to push the boundaries of what is acceptable in comedy," says Abrahams. "We believe that comedy should be edgy and unpredictable."

"Our films often feature unusual characters and situations," adds Zucker. "We like to surprise our audiences with unexpected humor."

"We believe that comedy is a powerful tool for social commentary," says Abrahams. "Our films often reflect our views on modern society and its problems."

"We enjoy working with our actors, who are often willing to go to great lengths to get the best performance out of our scripts," adds Zucker. "We believe that the audience is our first priority, and we are always looking for ways to make our films more entertaining and enjoyable."

"We are constantly working on new ideas and scripts," says Abrahams. "We believe that comedy is a timeless artform, and we are dedicated to creating new and innovative works that will continue to entertain and delight our audiences."

"We are grateful for the support of our fans and the success of our films," concludes Zucker. "We hope to continue making comedy films for many years to come."

Like Zucker, Abrahams is also enjoying the spotlight. In his off-beat dramedy, Welcome Home, Roxy Carmichael, he leaves the high-speed chases and graphic sex-scenes behind and instead relies heavily on quirky characters and strange scenarios. "It's slightly unusual," Abrahams says. "It violates a lot of rules. No explosions. It's not a high concept film. I hope that slightly off-beat movies will always be made. Movies become routine. Movie companies should try a variety of things to keep things fresh."

Abrahams believes he found what he was looking for in Roxy. "I was attracted to the script because the treatment of a celebrity fascinates me," says Abrahams. "Celebrities are what we make of them, not what they are. There is a need for people to know there is an ideal lifestyle, where everyone is rich and glamorous. It is not. We subscribe to People magazine."

But White Palace is essentially a sloppy film. The entertaining segments are offset by over-long and boring scenes. Director Luis Mandoki's juxtaposition of comic and dramatic scenes ruins the impact of both, and he doesn't even pay attention to detail.

The film has no center, no thematic driving force. It leaves the viewer baffled — was it really a love story or simply a comment on social class?

— Brian Marc Pomerantz

White Palace

THE SUCCESS OF Pretty Woman proves that the age-old dream of being whisked away from everyday life persists. Unfortunately, White Palace (now playing at Sam's Place) fails in its attempt to add another chapter to the fairy tale.

Susan Sarandon plays the middle-aged, working class Nora Baker, a fast food waitress whom the young and affluent Max Baron (James Spader) encounters in White Palace, the burger emporium where she works. Complete class opposites, the only thing that binds the two is good sex, an activity that dominates their time together.

The 45-year-old Nora inhabits a sly in Dogtown, a St. Louis ghetto. Not surprisingly, she is a Marilyn Monroe groupie (Nora Baker/Norma Jean Baker), and her philosophy on life is summed up in her motto SSD — Same Shit, Different Day. Max is her polar opposite: a 27-year-old Yuppie, he becomes a widower at 25, when his childhood sweetheart was killed in an auto accident.

The casting is effective, but mainly because the actors seem to be re-enacting earlier roles. Susan Sarandon (Bull Durham) is perfect as an attractive middle-aged vamp. James Spader (sex, lies, and videotape) proves that he can re-create the role of the sexually stagnant, anal-retentive Yuppie. And Eileen Brennan, as Nora's clairvoyant sister from New Mexico, adds a touch of the bizarre in a role very similar to her part in Hello Again.

Spader and Sarandon indulge in cross-generational sex
DIRECTOR BARRY LEVINSON GOES BACK TO BALTIMORE AND FINDS A PLACE CALLED . . .

BY HANK STEINBERG

Two months ago, I had the good fortune to meet Barry Levinson in Santo Pio's Pizza, a low-key restaurant in a Bel Air shopping center, where the stars retreat to dine undisturbed. Levinson was sitting with Warren Beatty, discussing with him their upcoming film Bugsy Seigel.

As the two poured through scripts, shot the shit and swapped stories about Dustin Hoffman, I kept thinking that I'd love to have just 20 minutes to zap with the down-to-earth, silver-haired director from Baltimore.

Little did I know that I would soon be offered that opportunity.

NEW YORK CITY, OCT. 12 — I jump off the Amtrak train, grab a taxi outside Penn Station and head for the Regency hotel. I enter the Regency Room, where a delicious dinner is being served to the 30-or-so reporters who have gathered for the screening and the junket weekend.

I feel important.

But later, as I sit in the screening room, and the images emanate from the screen, I no longer feel important.

I feel inconsequential.

Five minutes into the film, I'm choked up. Not because it's sad. As a matter of fact, it's quite funny. But because it's so well done.

The most ambitious and lyrical of the three, Avalon, starring Aidan Quinn, Elizabeth Perkins and Armin Mueller-Stahl, is the story of a very specific family. It has the intimate feeling of living-room banter and holiday dinners — with an epic feel.

Throughout the film, there is a feeling that Levinson wants us to know that what he is saying is profound, though he accomplishes this without pretension. The colloquialisms and familiarities of Diner and Tin Men are there, but now Levinson's themes take on a more universal tone. With Avalon, Levinson traces the disintegration of an American family as it cope with a booming economy, exodus to suburbia and the introduction of television.

After viewing Avalon, I return to the Regency hoping to catch Levinson nursing a beer in the hotel bar. What I find instead is David Ogden Stiers, the aging actor who played Winchester on M*A*S*H, sitting at the table next to mine.

As Stiers and his significant other exchange pleasantries, an overfriendly but well-intentioned drunk businessman walks by the table and bellowed, "Major Winchester! It's good to see you in civilian attire!"

Stiers mutters, "Asshole," under his breath, as the inebriated dervish seems to be the inebriated soul craving away. Must be tough for a star like Stiers to be constantly swamped by fans and media. Poor guy.

But in contrast, when bothersome types like me approach Levinson in the lobby, he's kind enough to pretend he remembers me.

The director is known among us for his freedom it provides his actors and his willingness to allow them to experiment.

"What you see on the screen," Quinn insists, however, "is 95% of what Barry wrote. He allows us to improvise — indeed asks us to — but somehow his words always seem to be the best."

A perfect example of this phenomenon, Quinn tells the roomful of reporters, is the scene in which he and his on-screen wife Elizabeth Perkins discuss getting their own house, away from Jules' parents.

"Barry said to us, 'Forget your lines, say what you want,'" Quinn recalls.

So he and Perkins ad-libbed as Levinson left the camera on them for an unheard-of 12 minutes.

In Quinn's opinion, the technique obviously worked.

"When you go from reading a script and working for three and a half months and imagining the best it can be and then sitting there watching it on screen and having that vision fulfilled, it's amazing," says Quinn. "This is the best movie I've ever been in, without a doubt."

Indeed, Quinn's comments are echoed repeatedly by the other actors who all seem to look upon this film with a strange kind of piety.

SATURDAY — A special press conference is set up for Aidan Quinn, who cannot make it for Sunday's round-robin interviews, since he is busy filming his latest movie in South America.

It seems that Quinn, who plays Jules Kaye in Avalon, has made a special trip just for the junket. Luckily, David Letterman fit him into the last night's show. One of the reporters thanks him for making the special trip just to be able to use the air-place hotel.

In the semi-autobiographical Avalon, Quinn's character is based largely on Levinson's real-life father, Irv, who participated on the set as a consultant and spectator.

"[Avalon] was originally called 'The Family,' but that sounded too Italian. And you can't call a movie 'The Jews.'"

Kevin Pollak

"Initially, I was nervous about that," Quinn says. "The Barry took me aside early on and told me that I was not to play his father literally. I studied some of his paintings and manuscripts, but Barry dissuaded me from doing that.

The director is known among us for his freedom it provides his actors and his willingness to allow them to experiment.

"What you see on the screen," Quinn insists, however, "is 95% of what Barry wrote. He allows us to improvise — indeed asks us to — but somehow his words always seem to be the best."

A perfect example of this phenomenon, Quinn tells the roomful of reporters, is the scene in which he and his on-screen wife Elizabeth Perkins discuss getting their own house, away from Jules' parents.

"Barry said to us, 'Forget your lines, say what you want,'" Quinn recalls.

So he and Perkins ad-libbed as Levinson left the camera on them for an unheard-of 12 minutes.

In Quinn's opinion, the technique obviously worked.

"When you go from reading a script and working for three and a half months and imagining the best it can be and then sitting there watching it on screen and having that vision fulfilled, it's amazing," says Quinn. "This is the best movie I've ever been in, without a doubt."

Indeed, Quinn's comments are echoed repeatedly by the other actors who all seem to look upon this film with a strange kind of piety.

SUNDAY — I munch on croissants and sip hot coffee, while the other reporters filter into the press room preparing for the round-robin interviews.

My table is composed of two other collegiate reporters and reporters from the San Diego Tribune and St. Louis Post-Dispatch. An elderly man who represents a small Jewish publication is the sixth element in this strange melange of pressfolk.

Armin Mueller-Stahl, a German-born actor who received acclaim for his role in The Music Box, is our first guest. He plays Sam Krichinsky, the backbone and strength of Avalon's immigrant family.

Mueller-Stahl apologizes for his broken English, which isn't that broken, and discusses the difficulties in changing his German accent to Yiddish for the film. He analogizes his parents' odyssey from Russia to Germany to the Krichinskys' journey to Baltimore and adds that his family failed to make the final step in coming to America.

"If they had, most of my family would have survived the two wars," Mueller-Stahl says. "And I would have been an American movie star."

Nonetheless, Mueller-Stahl seems intimately connected with
Aidan Quinn and Elijah Wood wax poetic as father and son relationship. After five minutes of back-and-forth on the subject, I am beginning to realize why actors and directors and producers hate these press packs. They have to iterate unoriginal, boring questions, get the same rote responses to five different tables and then repeat questions from someone who doesn’t understand film. On well, life — and the J. J. in the movie The Jerrys. So . . .

I was just that same humor that Levinson hoped to cultivate in Izzy’s character.

And then I got the part, my agent wanted me to meet with this new prominent acting teacher, and Barry didn’t want that,

I say. "Barry said, ‘You’re Izzy, you’re the character I cast, and that’s why I chose you just out there and relax as your agent.”

And the interview with Perkins is marked by a humorous but weighty exchange with the other reporter from the Jewish.

Plowright, Mueller-Stahl, Perkins, Quinn, and Pollak love a parade

"I only hope we can come up with some original questions to ask you,” I add.

Levinson laughs, all-too-knowingly.

On his ability to stay away from the Jewish stereotype in a movie about a Jewish family, the 84-year-old director says that "there’s two things that come up. Someone will ask me how come there’s no religious holidays in the film. (The family’s development is represented through two secular holidays — July 4th and Thanksgiving.) That’s like saying if you do a movie about a particular ethnic group, it has to be a celebration of that ethnic background.

So if I make a movie about Catholics, I have to show someone going to confession, or there should be a baptism so we know who they are. My feeling is that we know who they are through the course of the movie because we know what they’re about.

Levinson discusses Avalon’s connection to the two previous Baltimore pictures, saying, "there was nothing on a grander scale except that we can see these being built, and we think that the kid (Michael) will go to a fast-food; and the house that the Krinsky’s move out eventually becomes the house where Danny DeVito and Bette Midler live in Tim Men.”

Levinson, who began by writing for television, talks at length about the TV metaphor that pervades Avalon.

"I’m dealing with post World-Wall II, the movie is an American family coinciding with the rise of television and a family that was very involved in the rise of television because they sold their farm (in Jules’ department store) on a big television sale.

"The economics begin to change. So I’m using television metaphorically but also as a diversionary aspect. We actually come to it with our foods. For the very first time in the history of man, that we actually leave the table to go to this form of entertainment. And then we eventually don’t run to it. We bring our food into the TV room and eat it off of trays.

"Suddenly we’re not talking to each other anymore. We’re sitting around watching a television family sit around and talk to each other. It replaces the family structure. That was basically what I was interested in thematically.”

Indeed, Levinson seems to be perpetually walking the fine line between Hollywood commercial success and original, non-mainstream pictures.

"In Avalon, if these little scenes don’t work, if any one of these relationships don’t work, the movie won’t work because it sort of breaks the fabric of it.

"Most movies come down to not a movie but a 30-second television spot. If you can tell a movie and they can visualize a great 30-second spot, they can sell that movie. You come in with a relationship movie, and they know that they can’t sell this movie on television, so which movie are they gonna make?

"I don’t want it to say one thing. That somehow you can walk out of a movie and it is so filled with so many things that you can somehow be affected by it and we can talk about it and argue about it.

"But somehow it is valid enough that it stays with us and somehow be affected by it and we can talk about it and argue about it.

"And that’s basically what I’d like to do . . . so whatever comes from it, we can take away a lot of different things but at least something lingers past the exit sign.”

Hank Steinberg is a College senior. Always one to jump on a bandwagon, he thinks Avalon is the best film he’s ever seen.
Interview: The Madhatters

Rabbit out of a Hat?

BY ANN LUERSSEN

Think back. You were five, tops. Mom had dressed you in those far-out technicolor bell-bottoms. Hello, you were immortal — the radio in the old bottle-green Flinto was blasting the soundtrack of your childhood: Led Zeppelin, the Allman Brothers, Dad Mason . . . But you don’t have to run down memory lane to find those bygone rhythms; a stroll down Locust Walk will do the trick.

The Madhatters live practically in your backyard, and they play what drummer Bill Rives calls “good, clean rock’n’roll that’s honest, not pretentious.” The band was formed on campus by guitarists Adam Evans and Seth Rosenthal in the fall of ’87 as a classic rock cover band. In spring ’88, because of graduation, the Hatters broke up — but not for long.

After singing a few gigs with the Hatters, Evans’ buddy Adam Hirsh transferred to Penn from Bard College. The band returned in the winter of ’89, adding Hirsh as vocalist and songwriter, and freshman Bill Stein on keyboards to Evans, Rives and bassist Antonio Ramirez. Hirsh’s songs made the Hatters more than just a cover band.

Although Hirsh pens most of the tunes (Evans and Stein write on occasion), the guys see themselves as equals. “We arrange as a band,” says Rives. “Sometimes, someone’s too willing to give a solo away.”

Improvisation became important to Evans when, at age 10, he learned “the best musical lesson of his life.” His parents kept bins of percussion instruments around the house; they and their friends would get together and bang along with R&B tunes, and young Evans would join in. On one occasion, he reflects, “One of my parents’ friends noticed that I was playing the same rhythm as the song’s. He suggested that I try playing a rhythm of my own, so I kept trying to find something that was my own.”

Evans is pleased with Mock Turtle Soup, the band’s first album. “It was produced poorly compared to modern standards,” he explains, “but for a group of kids . . . for the first time, it was excellent.”

Yet others in the band are less thrilled than Evans with the results. “We rushed through the album — it’s adequate,” says Rives. Ramirez adds, “It’s not representative of what we can do.” Still, the record reveals the band’s ability to improvise; all of the album’s solos were performed “off the cuff.” Two songs in particular, “Brighter Day” and “Eaghi the Jester Cried,” capture the band’s live energy.

Lately, the band has played a lot of shows on the New York-Philadelphia club circuit. In fact, the cabaret scene led to one of the band’s biggest breaks to date; Blues Traveler invited them to open at Wetlands Bar in New York after catching a Hatters show in Ardmore. The band has since added a substantial New York following, to its growing Philly-area audience.

There’s a lot of stress in performing live. But Evans emphasizes, “We try to be humorous, a fun band . . . not some art-rocky band that’s really serious.” Hirsh even claims, “I used to wear a red-white-and-blue guitar strap.”

These guys can unwind with the best of ’em, even if that means downsing a cold bev (or five) during an interview. What better way is there to cope with a world of music, work, school . . . and overflowing toilets, in Hirsh’s case? (Yup, in the first five minutes of the interview.)

Still, this band means business, and its members are serious about making it. Hirsh contends, “I want to have an entire way of life to be a musician.”

The Madhatters have had a lot of major-label attention lately. Hirsh discloses, “Our management company believes that we’ll be recording in January, but they don’t have a crystal ball or anything.” Contract or no, Hirsh admits he’d still like to be with the band years from now. “We’re developing a band sound,” he says. “If [Hirsh] keeps writing the way he does, if we keep playing the way we do, we’ll only get better.”

Elaine Beebe’s knee contributed to this story.
Magic Carpet Ride

Interview: Inspiral Carpets

BY TODD ARONOFF

Just when you think it's safe to hop outside for the morning paper, along strolls another Manchester band down the musical street. But the latest U.K. export, the Inspiral Carpets, have opted for originality instead of merely imitating the typical Brit sound. Like their town-mates New Order and the Smiths, these Mancunians have some promise of longevity.

The stylistic variety on their debut LP, Life, holds the listener's interest; each song reveals another creative angle. "We've got a wide lot of influences," singer Tom Hingley said in a recent phone interview. "We're not much like the [Manchester] bands like the Stone Roses or the Happy Mondays ... we're more influenced by 50's rock 'n' roll, the Mersey beat, rather than the late 60's."

The Inspirals' lineup is a fairly 'traditional' five-piece. Guitarist Graham Lambert, the only remaining original member, was joined by keyboardist Clint Boon and drummer Craig Gill in 1986; bassist Martyn Walsh leapt aboard in 1988. Rounding out the quintet, Hingley was recruited from a band called Too Much Texas (like Inspiral, also on Playtime Records). The use of a trio of writers expands the Inspirals' sound.

The current incarnation's first British EP, Plane Crash (June '88), sold all 1000 copies of the initial pressing, and put them at 12 on the indie chart. The single "Move" hit #49 on the Top 100, an impressive break into the cutthroat, fickle British music scene. Soon after, the Inspirals decided to leave Playtime to start their own label, Cow. Hingley elaborated, "Playtime was just not putting out our records, so we just started our own ... and funded it by playing in every toilet in the U.K."

Their success attracted the major labels, but the Inspirals kept on the indie route by signing to Mute Records, of Depeche Mode and Nick Cave fame. "We felt Mute had the same philosophy as Cow ... (They're] like a big Cow," said Hingley gleefully. "They're very unrestrictive ... we couldn't have ended up with a better deal."

Their future looks so bright, the cows' gonna wear shades. (Check the jacket of Cool As Fuck, the U.S. release of Plane Crash.) But the band won't compromise on headlining: "Being on the same label as Depeche Mode, we could play in front of 100,000 people, but I don't think that is the way for us."

With raves from the British press (NME compared Life to The Jam's debut), the Inspiral Carpets have established themselves in their homeland. The release of Life stateside paired with a winter tour should insure that the States will catch on in spiraling the Carpets into the forefront of the alternative scene. 

Monks? Monkees? Monkeys? On their backs?

Rebel against the stock James Brown riffs, they quest for the utterly obscure. The darkly melodic "Memories Of You" finishes off with a woman's voice playing backwards over a drunken man's speech taped from a wedding.

The current incarnation's first British EP, Plane Crash (June '88), sold all 1000 copies of the initial pressing, and put them at 12 on the indie chart. The single "Move" hit #49 on the Top 100, an impressive break into the cutthroat, fickle British music scene. Soon after, the Inspirals decided to leave Playtime to start their own label, Cow. Hingley elaborated, "Playtime was just not putting out our records, so we just started our own ... and funded it by playing in every toilet in the U.K."

Their success attracted the major labels, but the Inspirals kept on the indie route by signing to Mute Records, of Depeche Mode and Nick Cave fame. "We felt Mute had the same philosophy as Cow ... (They're] like a big Cow," said Hingley gleefully. "They're very unrestrictive ... we couldn't have ended up with a better deal."

The future looks so bright, the cows' gonna wear shades. (Check the jacket of Cool As Fuck, the U.S. release of Plane Crash.) But the band won't compromise on headlining: "Being on the same label as Depeche Mode, we could play in front of 100,000 people, but I don't think that is the way for us."

With raves from the British press (NME compared Life to The Jam's debut), the Inspiral Carpets have established themselves in their homeland. The release of Life stateside paired with a winter tour should insure that the States will catch on in spiraling the Carpets into the forefront of the alternative scene. 

Monks? Monkees? Monkeys? On their backs?

Rebel against the stock James Brown riffs, they quest for the utterly obscure. The darkly melodic "Memories Of You" finishes off with a woman's voice playing backwards over a drunken man's speech taped from a wedding.

The current incarnation's first British EP, Plane Crash (June '88), sold all 1000 copies of the initial pressing, and put them at 12 on the indie chart. The single "Move" hit #49 on the Top 100, an impressive break into the cutthroat, fickle British music scene. Soon after, the Inspirals decided to leave Playtime to start their own label, Cow. Hingley elaborated, "Playtime was just not putting out our records, so we just started our own ... and funded it by playing in every toilet in the U.K."

Their success attracted the major labels, but the Inspirals kept on the indie route by signing to Mute Records, of Depeche Mode and Nick Cave fame. "We felt Mute had the same philosophy as Cow ... (They're] like a big Cow," said Hingley gleefully. "They're very unrestrictive ... we couldn't have ended up with a better deal."

The future looks so bright, the cows' gonna wear shades. (Check the jacket of Cool As Fuck, the U.S. release of Plane Crash.) But the band won't compromise on headlining: "Being on the same label as Depeche Mode, we could play in front of 100,000 people, but I don't think that is the way for us."

With raves from the British press (NME compared Life to The Jam's debut), the Inspiral Carpets have established themselves in their homeland. The release of Life stateside paired with a winter tour should insure that the States will catch on in spiraling the Carpets into the forefront of the alternative scene. 

Monks? Monkees? Monkeys? On their backs?

Rebel against the stock James Brown riffs, they quest for the utterly obscure. The darkly melodic "Memories Of You" finishes off with a woman's voice playing backwards over a drunken man's speech taped from a wedding.

The current incarnation's first British EP, Plane Crash (June '88), sold all 1000 copies of the initial pressing, and put them at 12 on the indie chart. The single "Move" hit #49 on the Top 100, an impressive break into the cutthroat, fickle British music scene. Soon after, the Inspirals decided to leave Playtime to start their own label, Cow. Hingley elaborated, "Playtime was just not putting out our records, so we just started our own ... and funded it by playing in every toilet in the U.K."

Their success attracted the major labels, but the Inspirals kept on the indie route by signing to Mute Records, of Depeche Mode and Nick Cave fame. "We felt Mute had the same philosophy as Cow ... (They're] like a big Cow," said Hingley gleefully. "They're very unrestrictive ... we couldn't have ended up with a better deal."

The future looks so bright, the cows' gonna wear shades. (Check the jacket of Cool As Fuck, the U.S. release of Plane Crash.) But the band won't compromise on headlining: "Being on the same label as Depeche Mode, we could play in front of 100,000 people, but I don't think that is the way for us."

With raves from the British press (NME compared Life to The Jam's debut), the Inspiral Carpets have established themselves in their homeland. The release of Life stateside paired with a winter tour should insure that the States will catch on in spiraling the Carpets into the forefront of the alternative scene.

Monks? Monkees? Monkeys? On their backs?

Rebel against the stock James Brown riffs, they quest for the utterly obscure. The darkly melodic "Memories Of You" finishes off with a woman's voice playing backwards over a drunken man's speech taped from a wedding.

The current incarnation's first British EP, Plane Crash (June '88), sold all 1000 copies of the initial pressing, and put them at 12 on the indie chart. The single "Move" hit #49 on the Top 100, an impressive break into the cutthroat, fickle British music scene. Soon after, the Inspirals decided to leave Playtime to start their own label, Cow. Hingley elaborated, "Playtime was just not putting out our records, so we just started our own ... and funded it by playing in every toilet in the U.K."

Their success attracted the major labels, but the Inspirals kept on the indie route by signing to Mute Records, of Depeche Mode and Nick Cave fame. "We felt Mute had the same philosophy as Cow ... (They're] like a big Cow," said Hingley gleefully. "They're very unrestrictive ... we couldn't have ended up with a better deal."

The future looks so bright, the cows' gonna wear shades. (Check the jacket of Cool As Fuck, the U.S. release of Plane Crash.) But the band won't compromise on headlining: "Being on the same label as Depeche Mode, we could play in front of 100,000 people, but I don't think that is the way for us."

With raves from the British press (NME compared Life to The Jam's debut), the Inspiral Carpets have established themselves in their homeland. The release of Life stateside paired with a winter tour should insure that the States will catch on in spiraling the Carpets into the forefront of the alternative scene.
Fresh Fish
Greater Tuna: a good catch at the Walnut Street

BY MARC ZACHARY

After seeing more and more theater where the
dominant philosophy is “The bigger the cast, the
better the show,” it’s refreshing to take a
trip to Tuna.

Greater Tuna, which has already played in
most cities with traffic lights, has finally arrived
in Philadelphia at the Walnut Street Theatre.
The play depicts a day in the life of the citizens
of Tuna, the third smallest town in Texas. It
centers on the town’s radio station, OKKK (so
to take a trip to Tuna).

GREATER TUNA
BY JASTON WILLIAMS, JOE SEARS
AND ED HOWARD.
DIRECTED BY ED HOWARD.
STARRING CHARLES ANTALOSKY AND THOM CAGE.

The play’s only fault lies in the “Evening
Prayers” section, in which the authors try to
make us sympathize with the characters we have
laughed at for two hours. It shows another di-
mension to some of the more outrageous charac-
ters, but this, the one and only attempt at being
genuinely serious, falls short of the mark.

Overall, Greater Tuna is a delight. It’s much
more entertaining than a fraternity party, and, at
$5 for student rush tickets (subject to availabil-
ity), it’s cheaper too.

Greeter Tuna: Thorn Cagle and Charles Antalosky. (C)<

A DANCE PARTY featuring
PONCHO SANCHEZ
LATIN JAZZ

SATURDAY, OCTOBER 27, 1990
CHESTNUT CABARET
38th & Chestnut Streets
Philadelphia, PA

Two shows: 8:00 & 10:30 p.m./Tickets $10.00

Produced by: Asociacion de Musicos Latino Americanos (AMLA)
For Info: AMLA Hotline 215/934-4386

Leave us alone! We’re trying to make sandwiches!
**HALLOWEEN PARTY!**

**Wednesday, Oct. 31 at 8:00 pm**

**20% Discount to U of P Students**

**ALL YOU CAN EAT AND DRINK!**

For a Regular Dinner

**FUN-FILLED 380 PAGE VIDEO OF THE INFORMATIVE TOPICS**

Wednesday, Oct. 31 at 8:00 pm

**ID Card Carriers**

**MiddleEast Restaurant**
126 Chestnut St. 922-1003

**Make Plans For One**

**Our Town’s Really Different Good & Reasonable Fun Fest Restaurant!!**

**ALL YOU CAN EAT AND DRINK!**

**$25 Admission**

**$20 with Costume**

**VIDEO LIBRARY IN THE WAREHOUSE**

4040 LOCUST STREET
387-5440

**VIDEO LIBRARY CATALOG**

**MEMBERSHIP IS ALWAYS FREE AT VIDEO LIBRARY!**

**Don’t mind us, we’re just stylin’.**

---

**TOP 10**

34TH STREET PRESENTS:

**TOP 10 WAYS TO DISRUPT A PENN ORIENTATION TOUR, DURING HOMECOMING**

10: On the ride board in Houston Hall, post pictures of Sheldon Hackney’s sordid past — those rarely seen photographs of El Presidente playing Dixie in the red-light district of New Orleans.

9: Introduce Dizzy, the bearded 6th-year senior who sells Guatemalan sweaters on the Walk, to parents as the boy you are engaged to be engaged to.

8: Present Michael Milken as President of the Young Entrepreneurs of America Club; follow with a lecture: “Should Penn have an honor code?”

7: Introduce the money-grubbin’ greedheads who claimed that this is the 250th Anniversary as the Deans of the Math Department.

6: Stand on the steps of Steinberg-Dietrich in a Fidel Castro costume handing out “Workers of the World Unite” pamphlets and cursing in a fake foreign tongue.

5: Hire a “Poor Richards” delivery guy to run down the tour straggler.

4: Start a rumor that Hillel serves real bacon bits in their kosher- for- Passover salad.

3: Put up a banner on Locust Walk that reads, “Date Rape: Why the hell not? An IFC symposium.”

2: Tell group that the Penn admissions board will no longer consider applications from Long Island.

1: Switch orientation video cassette from “The Penn Experience: Get Involved,” to the made for TV docudrama “Pig Pen, What’s Your Daughter’s Number?”

---

**Salad Daze**

by Sarah Dunn

Halloween is less than a week away and I find myself in a bit of a Proustian haze, flooded with memories of tramping around door-to-door trying to fill up an old pillow-case with candy.

Two kinds of trick-or-treaters dominated the field. The normal, well-adjusted child got wildly sick in the middle of the night and had to go to the emergency room because his mother figured he’d been poisoned — but he knew that it was just the “fun size” candy bars he ate before going to bed. The obvious, anal-retentive kid carefully rationed the loot with the sole purpose of driving his siblings crazy because he still had Halloween candy hidden in a shoebox under his bed way past New Year’s Eve.

Unfortunately, Halloween just isn’t what it used to be. This week I’ve come up with a few pressing Halloween-related concerns that you ought to be aware of.

**CONCERN NUMBER ONE: The Fate of The Great Pumpkin**

For those of you who haven’t seen The Great Pumpkin, the story is about Linus, who decides to wait in the pumpkin patch for the Great Pumpkin instead of going trick-or-treating. The Great Pumpkin sneaks into town while everyone is asleep because he wants to steal Halloween, but Linus is awake and sees him, so the Great Pumpkin gives Linus a glass of water and tucks him into bed, and on his way out of Whoville he encounters the Abominable Snowman (but his bright red nose scares him off) and then Snoopy cooks dinner and everybody has jelly beans and toast, just like the Pilgrims. I think somebody gets an anonymous Valentine, too.

The problem is that today’s kids — the ones who like New Kids on the Block and mousse their hair before age seven — would sooner read than cause a Paderewski-like heart attack. I hafe her.”

Laura Palmer wrapped up in plastic. Simple, obvious, culturally relevant thinking to themselves, “Aha. Who would have thought to dress up like Laura Palmer.” They realize that they need to step it up. They want holiday specials like Charlie Brown and the Great Pumpkin. They want holiday specials like Teenage Mutant Ninja Turtles Terrorize the Northwest.

But now, the perfect Halloween costume calls for a steady hand on the pulse of pop culture. Your friends (who dress up like the proverbial Crayola crayons or the New York skyline) should seek out a mixture of admiration and jealousy once they get a gander at your ensemble.

And let me add that these people are spooky. Close your eyes and imagine what a satanist looks like. That’s exactly what these guys look like.

For those of you who haven’t seen The Great Pumpkin, the story is about Linus, who decides to wait in the pumpkin patch for the Great Pumpkin instead of going trick-or-treating. The Great Pumpkin sneaks into town while everyone is asleep because he wants to steal Halloween, but Linus is awake and sees him, so the Great Pumpkin gives Linus a glass of water and tucks him into bed, and on his way out of Whoville he encounters the Abominable Snowman (but his bright red nose scares him off) and then Snoopy cooks dinner and everybody has jelly beans and toast, just like the Pilgrims. I think somebody gets an anonymous Valentine, too.

The problem is that today’s kids — the ones who like New Kids on the Block and mousse their hair before age seven — would sooner read than cause a Paderewski-like heart attack. I hafe her.”

Laura Palmer wrapped up in plastic. Simple, obvious, culturally relevant thinking to themselves, “Aha. Who would have thought to dress up like Laura Palmer.” They realize that they need to step it up. They want holiday specials like Charlie Brown and the Great Pumpkin. They want holiday specials like Teenage Mutant Ninja Turtles Terrorize the Northwest.

But now, the perfect Halloween costume calls for a steady hand on the pulse of pop culture. Your friends (who dress up like the proverbial Crayola crayons or the New York skyline) should seek out a mixture of admiration and jealousy once they get a gander at your ensemble.

And let me add that these people are spooky. Close your eyes and imagine what a satanist looks like. That’s exactly what these guys look like.

Now, for the satanists, Halloween is like Christmas, New Year’s Eve and Ground Hog’s Day all rolled into one. Whatever satanists usually do happens to worship the devil. And let me add that these people are spooky. Close your eyes and imagine what a satanist looks like. That’s exactly what these guys look like.

Now, for the satanists, Halloween is like Christmas, New Year’s Eve and Ground Hog’s Day all rolled into one. Whatever satanists usually do happen to worship the devil. And let me add that these people are spooky. Close your eyes and imagine what a satanist looks like. That’s exactly what these guys look like.

As far as concerns go, these might seem relatively minor, what with global warming, the Gulf Crisis, and the fact that our government is trying to pay off its Visa bill with its Master Card again.

But I figured I would bring them to your attention all the same.

Happy Halloween.
THURSDAY

SEED CROSS
w/ PUFFY WILLOW, THE WISHIHKANS
L.A.'s finest, who claim the Ramones and the Osmonds as equal influences.
(Comestb Cabaret, 36th & Chestnut, 852-1210)

GOD DOG DOLLS
w/OCTABARY
Toys for spoiled children. (J.C. Dobbs, 304 South St., 928-1943)

REAL MAN
But does he ever quiver.
(23 East Cabaret, 23 E. Lancaster Ave, 896-6429)

MONKEY SPANK
w/ MACMUAH's HAIR, GRISLY FICTION
Gloriously not the monkey that's gone to heaven.
The Barlaver, Delaware & Frankfort, 729-3300

FRIDAY

FLIGHT OF MAVIS
They've opened for too o.s .spiteful, but they're better don't it solo.
(Andrib Cabaret, 43 E. Butler Pike, Ambler, 646-8171)

THE FLESHLENTS
w/ POWDERHEAD JONES, THE UPIONS
Put on those cold, close shoes. (J.C. Dobbs, 304 South St., 928-1943)

BABY FLAMEHEAD
w/ SEBADON, KING KONG
Local laves, but not the Devils. (Kathy Pace, 56 S. 2nd St., 440-9683)

SATURDAY

LEMONHEADS
w/ THE TRACE, MATERIAL ISSUE
Why does it ever have to end? (J.C. Dobbs, 304 South St., 928-1943)

THE FLAMIN' CAUCASIANS
that the real question is, what does John
this think of them? (Rosco Arts Ball, 30th St Stacion, 30th & Market, 563-3187)

DR. FRANKLIN
Now here's one for the homecoming committee — an opera about old Ben.
Now, if we could just work in the Hoores somehow...
(Movement Theater International, 3701 Chestnut St, 352-0600)

EDDIE GCOME, JOE CHAMBERS, MARK KRAMER
hazan
(Ye Olde Temperance House, 5-11 S State St, Newwut, 850-0474)

SUNDAY

10 000 MANIACS
Go check out that overrated hirsho who
twirls and moans a lot latter, she is
the patron demigoddess of college
music and some folks like her.
(Tower Theater, 69th & Ludlow, 352-0313)

CINDY MANGEN, STEVE GILLETTE
Not the resident of 3000 Spruce Sorry.
(The Cherry Tree, 3916 Locust Walk, 386-1640)

JUNK MONKEYS
w/ LIQUID JESUS, XTAL
With great names like these...
(J.C. Dobbs, 304 South St., 928-1943)

LAUTENWERK HARPSCORD
(LECTURE/ RECITAL)
Learn first how to build it, then how to play it:
(The Bach Festival of Philadelphia, 8419 Germantown Ave, 247-BACH)

ALIEN SEX FEND
w/ SWEET VALENTINE
Hide the kids, hold the door
(Grain Bar, 36 S. 2nd St, 235-STAR)

MARY'S DANISH
w/ PETER'S CATHEDRAL
Church first, katolischnisch olive.
(J.C. Dobbs, 304 South St, 928-1943)

WEDNESDAY

T. S. O. L.
w/ LOCK
The Siege Of Liberty, in case ya didn't know
(Comestb Cabaret, 36th & Chestnut, 382-1201)

PETER BROWN BENEFIT
Features music by Love Contras, Astraq Blue, and Monkey 101.
(Kathy Pace, 56 S. 2nd St, 440-9683)

International House, 3701 Chestnut St, 357-5215

INTERNET EXILE: New Films from Chile
Image Latente/Latent Image: a photographic question the recent Chilwan pier (Showtimes: Thurs. — 7:30: Puce de la Guerra Fria/Children of the Cold War: Three
New Works Apparatus Productions: Work by emerging filmmakers. (Showtimes: Fri. — 9:30)

Jeune-Luc Godard Double Feature:
Pierrot Le Fou, Jeune-Luc Goddard's ex-
sensation of the 30s and 40s. (Showtimes: Fri. — 9:30)

MEMPHIS BELLE
The tale of a gunplay under fire.
(2411 Walnut St, 225-7960. Call for times)

MILLEPERS CROSSING
It's about money, power, sex and ethics.
(Star V, 234 Walnut St, 225-7960. Call for times)

HOT SHOY
Easy Rider meets Don Johnson.
(AMC Mainliner, 142 Chestnut St, 687-0721)

LISTEN UP, THE LIVES OF QUINCY JONES
Nile loves! Michael Jackson, Ice-T, Bar-
bara Streisand and Miles Davis chat ab-
out the musical producer
(AMC Mainliner, 142 Chestnut St, 687-0721). Showtimes: Fri-Sun. — 7:30, 11:30, 3:30, 7:30, 10:15, Sun-Thurs. — 1:15, 3:15, 7:30, 10:45)

CAROLINA CAFE
A little thing for the pretentious.
(20th Century Fox Silver) Through January 20

Philadelphia Museum of Art, Parkway at 26th, 763-8100

MUSIC

Congratulations to ol' Luke Sky-
walker for walking the collective
bait of the Florida courts. Now, if
they'd just make some music worth
all that brothroo...

FILM

Guide listings are effective Friday.

REPERTORY

ROXY SCREENING ROOM, 2021
Sun-Thu. — 4:45, 7:30, 10:15
Sun. — 4:45, 7:30, 10:15
Sat. — 1:15, 4:45, 7:30, 10:15
— 2, 5:30, 8:30

GHOST
SEE INTERVIEW WITH DIRECTOR
JERRY ZUCKER, PAGE 5

ANIMATION FESTIVAL: SEE REVIEW PAGE 4

HENRY AND JUNE
Directed by
BRIAN DEPALMA
From the novel by
STEVEN KING

PACIFIC HEIGHTS
Psycho killer and ugly bugs out to get
Melanie Griffith.
(Perfecto, 1907 Walnut St, 972-0330)

GLUIDY DOWN UNDER
SEE REVIEW PAGE 4

WILD AT HEART
All this despite the Jewish intellectual
media.
(Bar, the 6th, 4th north of Chestnut, 925-7960)

WHITE PALACE
SEE REVIEW PAGE 4

ARTS

SPEED — THE FLOW
Timeless goth chewed up and spit out.
David Mamet has a feast. Through
November 4.
(Plays and Players Theater, 1714 De-
 laorey Street, 352-6333.

BOBESON AND LEA
Philadelphia Drama Guild kicks off its
season with an Athol Fugard gem.
Through November 4.
(Zellerbach Theater, Aronberg Cen-
ter, 3800 Walnut St, 898-6791)

PHILADELPHIA FESTIVAL THEATER FOR
NEW PLAYs
Three plays, 15 bucks. The only series
of premiering plays in Phily. Now work
by Michael Cristofer and Bruce Graham featured. Catch the last couple readings.
Through the 31st.
(Harold Prince Theater, Aronberg Cen-
ter, 3800 Walnut St, 898-6791)

A FAMILY AFFAIR
Banned in Russia in 1980. Upward mob-
ility, greed and bankruptcy; some
too pleasing to the Tsar. Through November
11.
(Walnut Street Theater, 9th and Walnut
Sts., 374-3554. Student discounts available.)

BAY AREA FIGURATIVE ART, 1950-1965
Best artists road-tripping in from San
Francisco. David Park, Richard Diebenk-
orn, and all that jazz. Through the end of
the year.
(Films on the 20th: Eastwood's Bird and
two Norman McLaren shorts.
(Pennsylvania Academy of Fine Arts, Broad and Cherry, 792-7402)

CILS FROM THE 1930's
Abstract painter Fritz Noyes. Through
November 25.
(Carlini Gallery, 1625 Walnut Street, 965-3770)

PHILADELPHIA MUSEUM OF ART
"Renoir: The Great Bather" through
November 25.
"European Master Painters 1900 — 1942" Through November 18.
"18th Century French Silver" through
January 20.

Your Senior Prom was never like this...
Penn Film Society/Spec
present:
CARRIE
From the novel by STEVEN KING
Directed by BRIAN DePALMA
TONIGHT 7 & 9 pm
STITTLE B-6 • $3

Through November 25.
"European Master Painters 1900 — 1942" Through November 18.
"18th Century French Silver" through
January 20.

(Philadelphia Museum of Art, Parkway at 26th, 763-8100)