Because training in the police academy shows they wanted to because of the show interest from the arts community.

Several performers said that since their shows.

But other students said they were upset that they have to do something with "the time." College senior said.

"What bothered me at Penn was the large number of people who were liberal just because it was the liberal thing to do," he said. "It didn't really bother me, however, when it could be supported by coherent and plausible arguments." Flueriet said last night that he based his campaign around the use of "youth and energy," adding that he is not part of the "sane, slow, old system who has denigrated universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, universities, 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Panel to address culture differences

Delta Sigma Pi is presenting the first panel in its international series on this afternoon — between the United States and the United Kingdom. Several people are scheduled to be at the lecture including Mireille Oul, an executive from the Bank of Japan and Whitman University.

The panel discussion, entitled "Culture Clash," will begin at 4 p.m. in room 316, 17th and Chestnut Street. Annenberg Center for the Performing Arts.

TOMORROW

8-7575—

TODAY

The new truck, being used in recycling plans, is being used in the Annenberg Center. The truck has added 14 new non-residential stops to the previous recycling route, including the Law Center. It'll make 39 stops, including the Law Center.

New truck to be used in recycling plan

Physical Plant announced the latest effort in its plan to reduce waste on campus. Van Pelt Hall is one of the main targets.

The new truck will be used to transport paper to a recycling company.

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Physical Plant announced the latest effort in its plan to reduce waste on campus. Van Pelt Hall is one of the main targets.

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Students use classical music to raise money for area homeless

Group plays on the cutting edge without a net

By MICHELLE FILIPPO

Two years ago, students at Penn formed the group Musicians Against Homelessness to raise money for the area's homeless population. Now, they're trying a new approach.

"We're raising money at the same time without a goal," said College junior Joseph Y. Lee, who plays classical music.

Lee is one of 15 classical musicians who perform under the name "Threepenney Opera." The group is named after the 1936 musical about the Great Depression, "The Threepenny Opera," which was performed at the Annenberg Center's Flory Studio Theater last weekend.

The group's goal is not only to raise money, but to prove that classical music can be performed in small spaces. "We're bringing classical music to the people," said Lee.

Penn Musicians Against Homelessness, which is part of the College of Arts and Sciences, provides a valuable community service, Lee said. "It's a good way to help the administration and the community at the same time," he added.

While the group is made up of students who are not members of the musical group, they are still encouraged to attend each performance. "They're great. It's funny because I haven't been on stage before," said Lee.

"There are many students who have never been on stage before," said Lee. "I'm interested in exploring the character since the character is propelled by the excitement of the moment... Eventually the system is going to work... the character is going to work..."

Lee said he hopes to continue working with the group in the future. "I'm looking forward to being involved in the future," he said.

And on Saturday and Sunday, the group will perform at the Kimmel Center for the Performing Arts, raising money for the homeless.

"I'm really surprised that our fist concert was successful," said Lee. "I had no idea how it was going to go."

Lee said he is looking forward to performing with the group in the future. "I'm interested in exploring the character since the character is propelled by the excitement of the moment... Eventually the system is going to work... the character is going to work..."

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Speaker talks on Holocaust

JUDAH BINDER

Calling the Holocaust a "unique" event in history, Cornell University Professor Steven Katz spoke yesterday in a standing-room-only crowd at Houston Hall.

The Holocaust has become a touchstone against which other tragedies are measured, Professor Katz said. "The Holocaust is our most inescapable historical experience," he said.

It is a very difficult task to dig in the history of Jews to an unanswerable question of our culture," said Katz.

The only task that differs from other historical tasks is the Holocaust in its method of killing and the speed at which it was done.

Our task is to examine the Holocaust in all its complexity and to understand why it was done.

Our task is to examine the Holocaust in all its complexity and to understand why it was done.

The key to understanding the Holocaust is to examine the very complex emotional and psychological processes that underlie it.

"The Holocaust is a study of evil. It is a study of how evil can be rationalized, justified, and even glorified." Katz told the group.

The emotional and psychological processes that underlie the Holocaust are complex and difficult to understand. They are not simply the result of a lack of moral judgment or a lack of understanding.

The Holocaust is a study of evil. It is a study of how evil can be rationalized, justified, and even glorified. It is a study of how the human mind can be manipulated and controlled.

The Holocaust is a study of evil. It is a study of how evil can be rationalized, justified, and even glorified. It is a study of how the human mind can be manipulated and controlled.

"We must remember the Holocaust and the lessons it teaches us," Katz said. "We must remember the Holocaust and the lessons it teaches us.

Katz ended his lecture by saying, "We must have the courage to face the truth about the Holocaust and to learn from it."
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Making Penn Safer

University Police has dramatically increased its patrols over the past few weeks in response to the drastic increase in violent crime. Although these patrols will help with the security problem, they cannot counter the structure of the campus that allows students in an orientation to life in America.

In the short term, the administration must provide more escort service via vans. As usage has increased, waiting can be up to 45 minutes. Many students are discouraged from taking Escort, and instead decide to walk home from their regular night study groups.

As usage increases, the possibilities could keep students from having to wander alone. Many students have decided to move off-campus as a result. The drastic increase in violent crime. Although the police presence on campus and in the immediate vicinity voted in favor of removing the escort service from its current location to the Medical Complex. If the University wants to protect students it will have to provide more escort groups, and students will want to live. If not, students living in the same blocks off-campus will be targets.

Until then, all we can do look over our shoulders and keep an eye on the street, and hope.

Pathetic Pursuit

College students should be among the most informed voters in the city. They should be aware of the growing factions in the community that want to identify their rights, and tie those rights to the future of the country. The attitudes which validate the right of people to make these decisions are no longer the same. The laws are changing, and the current system is a relic of a bygone era.

But no tradition is worth preserving purely for the sake of tradition. A great university should be a place where the best and brightest come to study and learn. It should be a place where the ideas of the past and the present are challenged and debated. It should be a place where new ideas are born and old ideas are discarded.

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University Museum unveils new pottery exhibit

By ELIE LANDAU
Daily Pennsylvanian Staff Writer

University Museum officials unveiled yesterday's new exhibit at an event called "Native American Pottery in the American Southwest: Native American Potters" in the University Museum of Archaeology and Anthropology. The new exhibit features 150 pieces of pottery from the American Southwest, Native Americans dating as far back as 900 A.D. and as recently as 1950. The pottery, which consists of natural types of clays, was displayed for the public during the event, giving press showing yesterday, adding logical artifacts.

The exhibition, entitled "Beauty in the Raw," is part of the "Pottery from the University Museum and the University of Pennsylvania" series. The exhibition features Native American pottery collections from around the country, said Susan Catherwood, chairperson of the University Museum to the public audience.

The public exhibit is only one of several new specialized exhibits taken from the museum's own collection that will be shown in the future.

And even though University students might not be able to relate to the style of pottery and its importance, said J.J. Bragg, guest curator of the exhibit and an expert on Southeastern American art, it carries a special message for them.

"It illustrates the incredible contin-
nuity and stability of the Indian traditions that have persisted through so much European domination," Bragg said. "The pottery expresses a lot of hope that maybe all of us can see.

"It's like saying we don't want that same sordid history to happen to us."

The highlight of the exhibit is a live exhibition by Roberta Tull, Mary Lewis Garcia showing the public the intricate process of pottery making. At the press exhibit yesterday, she demonstrated how carefully and skillfully shaped, polished, and eventually painted the pieces using tools and paints that she has made from natural materials. She showed her students how to make pottery and护肤品.

"We have the staff, but nobody out there has the stuff," said Susan Catherwood, chairperson of the University Museum of Archaeology and Anthropology. "So we decided to get the students out there and teach them how to make pottery, and tour it nationally."

The pottery exhibit is only one of several new specialized exhibits taken from the museum's own collection that will be shown in the future. The pottery exhibit will be open to the public for several months.

Mary Lewis Garcia demonstrates her skills yesterday at the University Museum's new exhibit of Pueblo Indian pots. "I don't think about how long it takes me to complete just one piece of art. I am just working on fifteen different pieces at one time. Instead of watching TV at night, I could paint."

You're invited to a symposium Purposes and Prospects for Universities: An International Perspective

For over 900 years, universities have persevered as centers of learning. As the new century and millennium approach, what new challenges for scholarship, education and service face the universities of the world and what options for the future warrant exploration?

Discussion Leader
Lord Lewison
Proost, Worcester College, Oxford University
Social and Cultural Historian
Chairman and President
The Philippines' Women's University

Walter J. Kamau
Corresponding Member, Soviet Academy of Science
Vice-Chancellor. University of Zimbabwe
Panelist
Chairman, European Institute of Education, Paris

Francois Becquiered
Professor of Sociology, University of Paris
Former President. Spelman College
Chairman, University of Pennsylvania

Bernard Lewis
Professor of Economics, Gakushuin University, Japan

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Business

Stocks tumble amid rising fears war

Weather
Penn Watch may step up patrols, start them earlier

Inarguably, the primary reason why student police patrols are increasing is a wave of crime in the area surrounding 40th and Walnut streets. The police have already acknowledged that they have increased police patrols to combat the rising crime. The University plans to implement this approach even further by extending patrol times. This extension is intended to cover a greater area of campus, particularly in off-campus areas. The University has placed safety high on its agenda and hopes to work extra hours to prevent crime. The Department has already shifted beats to cover more police at night, with an extra officer standing on a corner or巡逻. The University wants the flexibility of having more police officers on duty around the clock, so that there is always someone on duty. The University is not just increasing police presence, but they are also shifting their patrol times. The University plans to extend its patrols to cover more of the university's property, including off-campus areas. The University is also planning to hire more volunteers to patrol the campus. The University plans to increase both police and volunteer presence on campus, to combat crime more effectively.

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The New York Times Crossword
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The Daily Pennsylvania
Thursday, November 8, 1990

Read the new, early DP, it'll make your day.

Grad students meet with CGS head about stipends

by ED MILLER
Aren't you excited to be here, living in a beautiful city, taking classes, doing research and finding your way to the ultimate goal of your Ph.D.? If not, you may be one of the lucky ones who know the change in your stipends is long overdue.

By the help of the displacement in postdoctoral fellowships, the CGS (Graduate Council of Students) is spearheading the drive to get increased stipends and a higher paygrade for CGS teaching assistants.

The CGS, a student organization, is focusing on the discrepancy in pay that many CGS teaching assistants are experiencing at the moment. In an attempt to work with the College of General Studies to resolve the issue, a letter and a hearing were presented by the CGS to the CGS deputy head, Richard McFarland, in an attempt to do just that.

In the letter, the CGS did not request any specific figure, but just that the stipend be raised to a level that is more representative of the work being done.

The CGS is just beginning the process to change the current pay structure. The CGS is asking for a hearing to discuss the matter further and to bring it to the attention of the CGS.

The CGS is working with the CGS to resolve the issue of the discrepancy in pay. They are asking for the stipend to be raised to a level that is more representative of the work being done. The CGS is in the process of working with the CGS to resolve the issue of the discrepancy in pay. They are asking for the stipend to be raised to a level that is more representative of the work being done.
reidenbach, shaw earn first-team all-ivy honors

Penn senior co-captain Wendy Reidenbach capped off a brilliant career by being chosen as one of five unanimous selections to this year's All-Ivy Field Hockey team. Also named to the first team was junior defensive back Brenda Shaw. Overall, Penn placed six seniors on the All-Ivy team, and only senior goalkeeper Harvard placed more with eight.

Reidenbach finished as the third-leading scorer in the league this fall with eight points. Ahead of Reidenbach on the scoring list was Shaw who established as Ivy League record for scoring in a season with 10 points. And Shaw accomplished this although she played defense, "It's exciting because hockey has never been a sport where I've been a scorer," Shaw said. "It's nice to have the opportunity to contribute offensively and defensively."

For Reidenbach, the selection came as the realization of a goal she set for herself sophomore year, because she had been able to culminate the accomplishments of former Quakers Nicky Hifflin and Donn Mulhern.

"I've had great friends and great teammates," Reidenbach said. "I had wanted to be able to play like them."
Johnson's got stuff from which Olympians are cast

He's a junior captain playing tight end for Penn's lightweight football team, which consists of players who have a background in swimming, track, and field. His coach, Constantino, said, "His job is to be professional, and he's accepted it."

When Constantino sat on the bench against Penn last weekend, he hopes that Penn prevails in its last game of the season, which is partly good and partly bad. He's never given me any encouragement, but I've been told by some people that some teams are.interested in me because of my footwork and my knowledge of the game," Johnson said.

He's interested enough to try out for the U.S. Olympic swimming team. "I don't want to make the team, but I do want to try out," Johnson said. "I would really like to try out for the U.S. Olympic trials, but I don't want to make the team."

The NFL may have a hand in this, as Johnson is an athlete who has played both basketball and football. "I appreciate that people respect my efforts, but now teams tend to look at me as a basketball player," Johnson said.

Joe Gordian
Haroon Ishbaker

Gordian is the quarterback for the Hanoi Foreign Languages College, where he is working on his English degree in international relations. "When Callahan went down, Gordian accepted the captaincy," his coach said. "He never expected to make the team, but he started to play and was accepted." Gordian's coaches are still calling him "the bestRegards, Dr. Who was able to fire his Olympic dream?"

Annenberg Center

Food

The Daily Pennsylvanian Thursday, November 8, 1990

40th and Walnut (5 doors from Smokey Joe's)
222-8088

Annenberg Center

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**Golf**

Reports that Illinois’ signing of Testaverde, who is rated the top-rated quarterback. Yesterday, he became a backup with the struggling New York Bucs. Coach Ray Perkins said Chris Chandler was 10-6 as starter in two seasons with the Colts, but is 0-1 game losing streak. The search for another club, in a press auction, will start the requirement for minority membership. The school also will be limited to only two scholarships in each of the first two seasons of the program.

### CONSTITUTIONAL CONVENTION!!

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**Everyone Welcome**

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Restructure Student Government
Sports

Page 14

Wade out for Men's Hoops in '90-91; Watts injured

By SCOTT WAECHTER

The Daily Pennsylvanian

Steve Wade, a sophomore point guard for the men's basketball team, will not play for the rest of this season. Wade had been scheduled to play this weekend.

Wade, a 5'11 guard who could play both the one and the two, has averaged 2.4 points per game this season and 1 assist per game, according to assistant coach Steve Schewe.

"He was very difficult to replace," Schewe said. "We're a young team, and it's not like we have a ton of depth. We've been playing small this season and didn't have a whole lot of options on the bench, so when you lose a player like that, it's a big loss for us."

Watts is suffering from a stress fracture on his right foot and a slightly ligamentated big toe.

The 6'3 senior forward has not practiced since last Saturday because of the injuries. Last season the senior forward was named to the National Association of Basketball Coaches All-America team, and in his three years at Penn, Watts was named to the Ivy League All-Ivy Team, the Ivy League All-Star Team, and the Ivy League All-Defensive Team.

"Wade has been struggling with his ankles recently," Schewe said of Watts. "And when he's healthy, he's a great defensive player."

Scott Schewe, a fourth-year senior, has been named captain of the team this year. Watts was named captain last year.

"Watts was a great leader on and off the court, and I have high hopes for Schewe," Schewe said.

"We're a young team, and we're just trying to get some continuity," Schewe said. "Watts was a great leader, and it's going to be tough to replace him."
By Brian Marc Pomerantz

Constance Clayton wants to kick my ass.
She told me so — after a schoolboard meeting some weeks ago. Now, my goal in life is not to anger Dr. Clayton, the superintendent of Philadelphia schools, but if that is the only way I can get her attention, then so be it.

As a member of ACT UP (AIDS Coalition To Unleash Power), I delivered a speech on Oct. 9th to Philadelphia’s Board of Education on AIDS Prevention Education... cont. pg. 6
Flowers In My Attic

BY LAURA SPIVAK

In an urban society replete with the horrors of poverty, drug abuse and crime, why is it that simulated terror, brought to us by the likes of Wes Craven, George Romero and Stephen King, is such a popular attraction? There is something strangely exciting and arousing about fear—especially while I sit in the comfortable safety of a darkened living room with relief as close as a light switch.

We are thrilled to watch ghastly creatures descend upon their innocent prey. We have an unquenchable thirst for fear—especially while I sit in the comfortable safety of a darkened living room with relief as close as a light switch.

The real problem lay at the base of another staircase; the stairs and the ghosts that hid in Pippi Longstocking’s attic. Sometimes I wonder if things like this happen to everyone’s childhood. Most of my early experiences were pretty normal. I was berated for being overly cautious and running off and becoming hopelessly lost, the clever counselors devised a little story. There is a red hand that floats through these woods, these words, BEWARE THE HAND. Perhaps they were cultists? Sometimes I wonder if things like this happen to everybody. Or is it just me? Do I do something that brings out the psycho in people? Maybe it’s all in my mind, but, then again, where did the boy from the YMCA who enjoyed strip tease or the babysitter who locked me in a dark room come from?

Laura Spivak is a junior in the College. She sleeps with her desk light on and her closet door closed.

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"Sea animals are valuable to people because...

If you can answer this question in two-hundred words or more, you will be entered into the pool for a free dip in our ocean of compact discs. Entries must be typed and double-spaced. Deadline is Monday, Nov. 12. Get your entries to 34TH STREET, 4015 Walnut St. 19104.

MEETING 5p.m.
SAT Review

It's over. ETS has finally revised the test that's made us all so miserable: the dreaded SAT. The new, progressive SAT will include longer reading passages and more questions designed to stretch the mind to new heights. What awaits the college-bound youth of America? We think something like this.

Read the following passage, then answer the questions that follow as accurately as you can.

There is much talk today about the issue of oral sex. Oral sex is common during sexual activity. Still, some people think it is deviant from normal sexual behavior. Others, however, believe it is a healthy way to keep sexual activity from becoming boring and stagnant.

Oral sex is the colloquial term used for cunnilingus and fellatio; the former is oral contact with the female genitals, while the latter is oral contact with the male genitals. More specific "slang" terms are used to describe oral sex.

Many people think that oral sex is dirty and that it increases the spread of germs and diseases. Others, especially the clergy, believe that oral sex is an unnecessary indulgence. They feel that God did not intend for human beings to engage in sexual activity without the intent to produce offspring. Oral sex is even illegal in some states. But slowly, the modern outlook upon sex and sexual behavior has changed, and oral sex is more common in younger generations.

Oral sex provides much pleasure in both the heterosexual community and the homosexual community. It is a quick and easy means of achieving orgasm and, for homosexuals, can be a healthy way to gain sexual pleasure without the fear of pregnancy.

Questions:

1. Which statement most accurately sums up the main idea of the passage?
   A. Oral sex is an evolving sexual practice.
   B. Oral sex is dirty.
   C. Oral sex is fun for all ages.
   D. Oral sex is an unhealthy practice.
   E. Oral sex is used most often in fellatio and "go down on me" and "eat out" are most often used for cunnilingus.

2. During oral sex, one should:
   A. Be careful not to bite his/her partner.
   B. Use spermiocides.
   C. Use condoms.
   D. Engage in oral sex often.
   E. None of the above.

3. How many people does the author believe may engage in oral sex at the same time?
   A. 69.
   B. Two.
   C. Unlimited.
   D. One.
   E. All of the above.

4. What is one most likely to do after bringing his/her partner to climax through oral sex?
   A. Gag.
   B. Collapse.
   C. Brush his/her teeth.
   D. Have regular intercourse.
   E. Switch positions.

5. It is best deduced from the passage that the author:
   A. Engages in oral sex often.
   B. Engages in oral sex daily.
   C. Is male.
   D. Condoms oral sex.
   E. Condoms oral sex.

---

Street Society

By Roy G. Biv

"Little Misce Muffet..."

I want to be an air-force ranger, I want to live a life of danger... but I'm stuck writing about Penn parties and weenie roasts. I want to soar, but instead I scribble. I am bigger than Leif Garrett was in his prime, when goofy-eyed girls used to stand agog at his glowing penumbra of bright blonde hair. I am the goat of gossip. I am the owl of egling. No, maybe I'm the warden. Who? Who? Who?

WHO? WAS THERE: Kevin Kassover and Debra Schlossberg were dressed as king and queen at the Halloween multi-media extravaganza thrown by none other than our favorite of estranged entities the... Nope. Nope. No way I will spill the beans — especially since they threw one hell of a bash. You walk through a white tunnel into a huge room with a 25-foot ceiling. Slides splay across one wall, a black and white flick nobody remembers reflects on the other. Diaz with the fab platters. Paul Rhodes (a scholar and a gentleman) tended the sickly sober. Hey ladies! Junior Elizabeth Brown danced with pal Angela Chung. Booos: Tad Savery came same costumes, the coward. Dressed as a beautiful woman, James Stillia wore black on black and hobbled in his heels. Boy Oh Boy. THEM AGAIN: Tabard threw the social club bash of the semester — a dubious distinction, don't ya think. With hammer, nail, and pent-up sexual aggression, president Debbie Flaklaw laboriously built the "bar around the corner" so that her fudging club could get back on the social map. Good help is so hard to find these days, eh Deb? Old Reliable D. J. Diaz tooted the tunes. Hoity-toity hunnies Grace Chung and Betsy Frost shimmed. Lauren London "Calling"s sexy dance-floor dips dulled the fire department — hot, hot, hot.

From behind the bar, Molly McGowan and Ricky "Hicky" doled out cocktails, taking time out of course to swing a few for themselves. Perks. Perks. Perks. Perks. The mysterious Irene flew into town like a untamed feline and ran off before I could catch her line. Garrett was in his prime, when goofy-eyed girls used to stand agog at his glowing penumbra of bright blonde hair. I am the goat of gossip. I am the owl of egling. No, maybe I'm the warden. Who? Who? Who?

ART OR BUST: The kick-off of Jeff Bernstein,s exhibit featured a lecture by the self-described "one-and-only neo-surrealist." Though the paintings are prime, prices are, well, pricey. His self-portrait, at $5000, seems steep. Even Dali lived on less. Darren Rosenbaum and Jeff were accosted by a female tourist who wanted to buy his art. "I'll take the yellow one," she said, then hurried off. "I don't want to be the only one with that," she explained.

HOLLOW-EEN: Last Wednesday; Phi Delta"s Greek mixer was a mixer. Their idea to beat the BYOB system bonged the Gong Show gong. Their giant pumpkin turned into a frog. Princecharmlessness.

WHO LAUGHS LAST: The ever arrogant Bradford Marnalis spoke to the crowd as his Friday night show came to a close: "If you didn't understand a thing we just did, don't worry about it."

Though he was probably right, Bradford then curiously closed his set with "Mo Better Blues." Just hours before, Brandon M. opined that "Mo Better" was anything but jazz. "Turn out, such a sucker for a crowd!" Though, the biggest fascist capes came when opening songstress Jan Gardner thanked Wymot for the opening bill. Amazing grace. Spotted amongst the concert-goers was Warren Malone, back from the deepest depths of Vermont.

YO, ALLISON RAPS: Allison "stop yer whining" Sharpman thinks Society is getting boring. Well, I think you're getting boring too. Shhh, don't tell her that you read this.

BYO-BISON: Last Saturday, 4048 Sansom s "Balalaika, Bison and Beer" party was a raging ball of lawless intoxication. Opening for the band Wicked Bison, the Balalaikins work wonders with guitars. Afterwards, Bison played "til the cows came home to a crowd of over 200, chez Bison's own Kent "R.C." Mortimer. Meanwhile, Mike Simon had to be carried up to his room by Lisa (you know her as Frita) Bardfeld, as Ken McFarland lay in the basement mixing up the medicine. Ken passed out, a window broke on the second floor, and somewhere a little child named Luka cried for help. Manny Photo and Frita Lay contributed to this column.

ALL NAMES HAVE BEEN CHANGED TO PROTECT THE INNOCENT.
Dim Sum, Lose Some

Wang's latest comedy is a mixed bag

BY DAN SACHER

Hong Kong exists at the crossroads between freedom and money. So says the nameless narrator of Wayne Wang's not-so-black comedy, Life is Cheap...But Toilet Paper is Expensive.

The film's diverse characters, the balance between freedom and money is precarious; in 1997, Hong Kong will be turned over to China and to an unknown fate.

A narrator without a name, a symbolic Everyman, returns to Hong Kong to examine this quandary. In what is perhaps his last opportunity to explore a free, capitalist Hong Kong, the narrator gets introduced to a side of his ancestral culture far removed from T-shirts and snapshots. Before he concludes his odyssey he finds himself caught up in a lesbian love affair, a government frame-up and a lot of red-tape.

This odd-ball plot is surprisingly the least interesting aspect of the film. Filmed mostly from the narrator's perspective, it lacks vitality. His angst-ridden voice-overs drain the action out of the plot. Yet, when the focus shifts from the narrator to the people he encounters on his voyage, the film becomes more engaging. One sequence introduces a fascinating group of people: the blood-splattered butcher who delivers the movie's title line, a dance instructor who recounts his experiences as the Asian Elvis, and a couple who once appeared on Lifestyles of the Rich and Famous.

Wang attempts to string together these colorful characters with a flimsy plot. But his meandering story cannot even encompass the study of his most intriguing character, a concert pianist. Wang simply tacks on this episode at the film's end.

The disjointed film wavers between up-front, uninhibited emotion and more stylized, even opaque, episodes. At points, Wang adds surrealistic touches; quick images flash across the screen in symbolic fury. Then later, during a lengthy chase scene, the camera spirals and ducks and sways up staircases and down staircases in a sequence that has absolutely no bearing on the plot. Because of this loose form, Wang's allegorical satire on the Chinese gerontocracy loses its bite. Wang ultimately sacrifices substance for flash.

The respect for his culture that is evident in his previous films, Dim Sum, prevent Wang from ever truly mocking his characters. So, while he chips away at them, he never knocks them down. Wang feels more comfortable laughing with his characters than laughing at them.

At the end of Life is Cheap, when the pianist delivers his striking life story, the film's imbalance becomes clear. An impassive victim of Communist callousness, the musician stares plaintively at the camera in a kind of bare emotion that is rare in films today. The question remains, then, why Wang dilutes the film with convoluted symbolism.

Toilet Trained: Lifestyles of the rich and ignominious in Life is Cheap...

Soviet Kazakhstan.

"...a haven for a new generation of young filmmakers... Their strange hip films are an odd hybrid of narrative cinemas - partly ethnic, partly Western, partly avant-garde - and, as a body of work, unlike anything widely seen before." - Tony Safford, programmer.

Program of Shorts: Today at 7 p.m.
Toro, Ya-Ha.
Bakhit: First Blood.
Tonight at 8 p.m.

Saturday at 9 p.m.
Little Fish in Love
Tonight at 8:45 p.m.

Sunday at 7 p.m.
Revenge
The Three.
Double Feature: The Summertime, The Three.
Sunday at 7 p.m.
**A Psychotic, a Norwegian and a Prince**

**Jacob's Ladder**

SOMETHING STRANGE is happening to Jacob Singer. Traveling home from his mundane job at the post office each day, he dreams he is trapped in a deserted subway station. Horrific demons with ghoulish, mutated faces appear whenever he goes, and he is haunted by fragmented visions of one chaotic night in Vietnam when his life changed forever. Is he simply dreaming, or is he going insane? Or even worse, is this twisted nightmare for real?

*Jacob's Ladder,* which is now playing at the Eric on Campus, is the newest film from British director Adrian Lyne (*Fatal Attraction,* 9 1/2 Weeks). It is a gripping, shocking, and profoundly disturbing supernatural psycho-thriller.

From the opening minutes, nothing is what it seems. Just when the plot appears to make sense, the script (by Bruce Joel Rubin, of Bull Durham, Cadillac Man) strays for big-screen stardom as the tortured hero. And while he nearly pulls it off, it is the comedy, or even Total Recall without the banality.

No Arnold Schwarzenegger here, though; instead there is Tim Robbins (Bull Durham, Cadillac Man) straying for big-screen stardom as the tortured hero. And while he nearly pulls it off, this demanding role is perhaps too ill-defined for effective interpretation — if the character hasn't the faintest idea who he is, how can the actor playing him? Robbins, however, still captures the intensity and bewilderment of a man rapidly going over the edge.

Lyne has gathered a formidable supporting cast that helps to compensate for the lead's shortcomings. Little known Spanish actress Elizabeth Pena oozes sexuality as Jacob's sexual girlfriend. And Danny Aiello (Do the Right Thing) pops up all too briefly as Robbins' angelic chiropractor-cum-father-confessor.

But the real star of the movie is Lyne himself, who weaves intricate tapestry of poetic violence and stunning visual bravado. Although many scenes (particularly the Dante-esque descent into hell) are reminiscent of Angel Heart, Lyne creates a bizarre urban netherworld that is all his own. He combines life and death, guilt and repentance, damnation and ultimate redemption in one truly remarkable film.

— Neil Smith

**Pathfinder**

THE FROZEN TUNDRA of Norway does not seem like the most likely locale for a motion picture, but *Pathfinder,* now playing at the Ritz at the Bourse, has received wide international acclaim over the past year and even garnered an Academy Award nomination. Relating a legend that is more than 1,000 years old, this film marks the debut of Norwegian writer-director Nils Gaup and recounts the bloody tribal conflict between the peaceful Lapps and the warring Tchudes.

The film takes place in ancient Lapland, which is comprised of parts of Northern Norway, Sweden and Finland. From his use of native Lapp dialogue — incomprehensible even to most Norwegians — to the contrast between casting non-professionals as the Lapps and veteran actors as the Tchudes, Gaup's unconventional techniques pervade *Pathfinder.*

The film focuses on Aigin (Mikkel Gaup — no relation), a 16-year-old boy whose family is brutally murdered by a band of blood-thirsty Tchudes. He arrives shortly after the killings, only to watch in horror as the Tchudes (who resemble ancient Ninjas) raid his home and bury his family beneath the ice. When they spot the boy, a thrilling chase, which forms the basic narrative of the film, ensues.

An inevitable comparison exists between *Pathfinder* and Star Wars, though the characters wield crossbows and knives instead of light sabers, move by ski and sleds rather than X-wing fighters. Aigin is a Lapp Luke Skywalker, out to avenge the death of his family, guided by his mentor, a wise elder. The clash of good and evil in this film echoes of the battle between the light and dark sides of the Force.

Despite the simple plot, Gaup gives tremendous insight into the Lapps' rather plain yet difficult way of life, where the people could live or die depending on the day's catch. And although he focuses on the gripping chase, Gaup also paints a highly personal portrait of the Lapps, where love, mysticism and culture play essential roles in their daily life.

Erling Thurmann-Andersen's cinematography is the most striking element of the film. His dazzling panoramic views breathe life into Norway's barren snowy landscapes, which become the film's real stars.

*Pathfinder* is a remarkable film. Virtually devoid of dialogue, the film exploits all visual elements of cinema. Without special effects or high-tech weaponry, *Pathfinder* will transport you back into a time of which we can only dream.

— Marc Zachary

**Graffiti Bridge**

WHAT DO LOVE, God, sex, new power generations, nightclubs, sex, graffiti, Macintoshes, sex, suicide, and feathers have in common?

After seeing Prince's *Graffiti Bridge,* which is now playing at the Walnut Mall, the answer remains as elusive as the question. It comes as no surprise that the film's music is phenomenal and the plot run-of-the-mill, but that this loose sequel to Purple Rain is disjointed and ultimately falls apart. Most of the time, it seems like an excuse for Prince to practice his own brand of surrealism moviemaking. But to what end?

Ya got me.

The story has our long-haired, goofy, motorcycle-riding hero pitted against the evil hot-chili-pepper-eating Morris Day in a battle of the nightclub owners. In a series of hilarious scenes, Day upstages Prince, most memorably by urinating on Prince's plant and then setting it aflame.

The subplot rests on the spiritual love between Kid (Prince), the musician, and Aura (Ingrid Chavez), a sensual poetess. It is love at first sight when Kid spots Aura's aura across a nightclub. Following his primordial urges, Kid asks Aura (the fire of his loins) to be his. She declines, saying that she is God's. Of course, they have sex fully clothed. (It's PG-13, what were you thinking?) What does Prince think he's making here, family entertainment?

The surreal *Graffiti Bridge* is just unreal. In two separate instances, people walk out of Kid's club, the Glam Slam, where Prince is performing. It just doesn't make sense — clubgoers don't walk out on their deity, even in a movie. One loose end might not be so bad, but in this film loose ends are an apparent as pesky microphones craning in on poor movie.

In addition to the failed surrealism, there are annoyingly blatant motifs that begin flashing even before the titles sequence. As the movie opens, Aura tells us that "it's just around the corner"; then Prince tells us, "it's just around the corner"; later a digital billboard also tells us, "it's just around the corner." After hearing this about 30 times, you cease to wonder what the hell "it" is. You just want "it" to stop.

In the end, the villain, a humurous and well-dressed Morris Day, is more likable than Kid. Prince's character is a mixed-up mess of symbols so convoluted that you don't want to bother trying to understand him.

If you're a big Prince fan, this Prince screech may just be your surrealism sight. Everyone else, wait for the videotape and watch it during a party. You'll get great music and won't have to try to figure out what's going on.

— Jonathan Abel
Dr. Clayton responded to my speech, in which I called her and the AIDS crisis.

ACT UP Philadelphia is dedicated to seeing that changes are made now — everywhere.

ACT UP is a diverse, non-partisan group of individuals, united in anger and committed to direct action to end the AIDS crisis.

I accused Dr. Clayton in particular because I believe that she, as superintendent of schools, is responsible for the well-being of the students. Two out of every 1,000 high-school teenagers in Philadelphia are HIV positive, a rate six times the national average. Dr. Clayton is the most powerful and most respected person in Philadelphia's school system. Yet she has failed to take public position on the key issue of AIDS prevention education — condom distribution.

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Each ACT UP general meeting begins with this phrase; it is the most concise description of the AIDS Coalition To Unleash Power.

Made up of students and professionals, homosexuals and heterosexuals, ACT UP derives its strength from a commitment to equality and a binding purpose. It is a union born in reaction to the AIDS crisis that plagues our society, a society which is still — despite the statistics, the protestations, and the chilling dangers — bent on hiding behind the curtain of denial.

We live under a president who has said that AIDS is bad, but no amount of money will help the situation. Does anyone actually believe that?

We live in a country whose Food and Drug Administration enforces guidelines that are too strict; they curtail drug testing on patients, make drug approval nearly impossible, and withhold sanctioning the drugs (DDC and DDI) that help prolong life. With every day of procrastination, people die.

When referring to the FDA, people with AIDS (PWA's) often say that they are "protecting us to death." ACT UP is a group of people who go around looking to right the wrongs of the world; it is a group of people who realize the severity of the AIDS epidemic — and are not afraid to demand change.

"I went up to Betak [as 42-bed hospice dedicated solely to AIDS patients] on the first Monday night of the ACT UP occupation, when the group moved its general meeting to Betak," said ACT UP member Leigh Minnichbach. Minnichbach, a 19-year-old recent addition to ACT UP, is fairly new to the activist scene.

Unlike many of the professional ACT UP members who work for groups such as Action AIDS, she represents the younger members, those who have fewer commitments and, therefore, more time to devote to activities.

"After the meeting, I toured the place, realizing the need for AIDS patients to live there and seeing that it was totally functional. I knew that I had to do something about it, so I went back the next night to help as much as I could," she said. "I was pissed that it wasn't open when it could have been."

The Lutheran Home of Germantown spent $1.7 million in renovating the Arden nursing home in Mt. Airy to create Betak. Two years of work created the most beautiful facility that PWA's would never get to utilize. With construction completed and the building furnished and ready to go, it sat empty because the state reneged on a promise to provide funding.

On September 21, without the promised government funding to sustain it, the board of the Lutheran Home at Germantown decided to sell the building — more fitting as a mansion than a hospital — as a geriatric care unit. After the Philadelphia Nursing Home Association stopped admitting people to its 16-bed AIDS facility, Betak became a critical, immediate need.

ACT UP chose to occupy the building in a last-ditch effort to reverse the board's decision. At 8:00 PM on October 5, 1990, more than 30 members of ACT UP Philadelphia, myself included, moved in for an indefinite amount of time.

With the live-in, ACT UP demanded that the Lutheran Home reconsider its decision, that Welfare Secretary John White provide Medicaid reimbursement, and that the city of Philadelphia keep its promise to provide AIDS funding. ACT UP vowed to stay until its demands were met.

ACT UP members were shocked by the community support which rallied behind the invasion. Neighbors provided food, coffee, and hot showers to those occupying the building. Accused in an Associated Press story of disrupting the neighborhood, ACT UP actually spent Monday morning cleaning the house, scrubbing the bathrooms, and vacuuming the debris left by construction.

Later in the week, we tried to get the gas turned on, only to learn that the gas workers were unwilling to enter the house, worried that they might get AIDS by coming in. This was a reason to plan for AIDS education programs for PWL workers. Soon after, we had gas, hot showers and past. Betak is beautiful. We weren't stuffing, we were just trying to show people that this place was ready to be lived in.

Sunday afternoon was the highlight of the first weekend, as members of the group and people from surrounding homes were entertained by the first Betak lawn barbecue. Some ACT UP members barbecued teriyaki chicken for the guests as others played frisbee on the side lawn with children from the neighborhood.

What do 30 pissed-off AIDS activists do while occupying a building? Sure, many folks would like you to think that we were ruffians, ready to ransack the place. But the reality was much different. Though Betak was not all fun and games, there were a fair amount of games and lots of fun.

We played Pictionary. We cheered at Pictionary. Why did we cheer? Because we do what it takes to win. And when you've got "trespassing" on your resume, the rules of Pictionary just don't seem to matter much anymore.

One of our favorite pastimes was watching the news updates of our action. We watched the news reports, cribbing one another on our media prowess and "booing" as the reports turned to our opposition.

I was at Betak for the original occupation, going in Friday night and staying until Sunday. Except for a break on Monday night, I didn't return until the following Friday, but stayed until we pulled out two days later.

"The neighbors were a big help because they were very supportive of our actions, and they sponsored a lot of our food funding. They helped us win," said Minnichbach.

In an October 12th fax to the president of the Lutheran

Home at Germantown, the Department of Public Welfare committed itself to paying $141 per patient per day for the 29 beds in the critical care unit of Betak. Pending approval from the Health Care Financing Administration, Betak is scheduled to open by March 20, 1991. Satisfied with the state's pledge, ACT UP vacated Betak on October 14th, after ten days of occupation. We had won.

"Betak expressed the urgency of the situation and let people know that an angry group of people will get things done in spite of inaction in our government," says Liz Figueroa, a college senior and ACT UP member since May. "As a college student, it is the right time to make myself the most vocal and active."

"No one wants to address the issues that lie in their own backyard. I think that through our anger, as ACT UP, we can convey the urgency of the situation. Passivity will get us nowhere, and activism will get us everywhere.”

Can a person be convicted of attempted murder for using a water gun if he/she believes that it can kill? Gregory Smith, an inmate of the New Jersey prison system, has been sentenced to the maximum 12.5 to 25 years imprisonment for attempted murder. The weapon was his saliva. Smith is accused of biting a guard and trying to infect him with HIV.

Smith, an African-American gay, HIV positive prisoner, falls into a very unpopular category. The main argument against Smith is that he believed that he could transmit the virus through his saliva. There have been similar cases throughout the country: Gregory Scroggins in Georgia, Donald Haines in Indiana and Madelin Rodrigues in Minnesota are just a few.

Smith’s difference is that he is the right case at the right time. Filing his appeal are William Kunstler and Ronald Kuby of the Center for Constitutional Rights. On November 19th, ACT UP Philadelphia in conjunction with ACT UP New York will hold a demonstration in Trenton.

In a letter from Smith to his supporters, he said, “Dr. Martin Luther King once said, ‘I have seen the mountain top.’ He told his people, ‘I will not get there with you.’ And I’m saying, ‘I will not get there with you, but I’m damn sure I will help pave the way.”

Among its most promising national activities, ACT UP has led a boycott of Miller beer. Miller is a subsidiary of Philip Morris, contributor to North Carolina Senator Jesse Helms, who has constantly voted against AIDS appropriations. All in all, he has voted against supplying between $300 and $600 million for AIDS funding. As the largest corporate donor to his political apparatus, Philip Morris Companies, Inc. has given the maximum amount allowed by law, including $170,000 for the Jesse Helms Museum. Gay bars as well as many straight bars in New York, Dallas and San Francisco now refuse to sell Miller beer.

Trying to offset the boycott, Miller has contributed tens of thousands of dollars to different gay and lesbian events, including the annual “Chu Chu” here in Philadelphia. No matter.

In my speech to the Philadelphia School Board, I called for better AIDS prevention education, including the distribution of condoms; I also told the board members that their ineffective AIDS education program made them partially responsible for every teenager who becomes infected.

Hyperbolically referring to Superintendent Clayton and health administrators Herbert Hazen, Tom Jacoby and Catherine Balley as accessories to murder, I delivered a speech designed to stir them into action. Never in my wildest dreams did I think my speech would have had such a successful impact.

In a spontaneous hallway conversation after the meeting, Dr. Clayton responded to my speech by saying, “I’m not a murderer, and if you call me it again, get ready for a lawsuit. That’s what I’m saying, or I’ll have somebody kick your ass. That’s what I’m saying.”

Believe it or not, this is a major success. For the first time in a year-and-a-half of negotiations, a major school system official acknowledged ACT UP. Even though the acknowledgment came in a negative form, it meant that someone of importance was finally listening. We hit a nerve.

The following day, I received a telephone call from Balley, offering to meet with us and discuss the school system’s current AIDS prevention program. We knew going into the meeting that this program was ineffective. Besides an HIV infection rate six times the national average, Philadelphia’s teens also own the highest pregnancy and syphilis rates in the country. Something is wrong, very wrong, and the answer lies in the schools.

ACT UP’s October 17th meeting with Balsley and Jacoby went nowhere — the most interesting part was that they agreed there should be condoms in Philadelphia high schools.

What? Two health authorities in the Philadelphia school system agree that there should be condoms, yet the board refuses to act. True to the example set by Dr. Clayton, Balsley and Jacoby dismissed their responsibilities by saying that they had made their recommendations to Mr. Hazen and it was his responsibility to deal with the board of education.

ACT UP has made its position clear; it will return to the school board meetings as long as the board refuses to act. In his November 5th address to the board, David Azzolina, a Penn graduate and researcher in Penn’s library, criticized the school system’s recommendation of sexual abstinence, saying that to "tell 16-year-olds that they need to abstain from sex and that they are not emotionally ready for it is stupid, naive, dangerous and ultimately criminal.”

I am often asked, when will ACT UP cease to exist? Will a cure for AIDS mean the end of ACT UP? No.

Although there is nothing I would like more than to see ACT UP run out of things to protest, the government and the pharmaceutical companies’ current attitudes ensure that ACT UP will be around for a long time to come. An abundance of injustices surround the AIDS epidemic, and, as long as they exist, ACT UP will continue to do whatever it takes to inspire the necessary changes.

We must fight AIDS. We must fight America’s apathy. It’s time to ACT UP.
Too Darn Hot

Cole Porter birthday tribute benefits AIDS

BY LARRY SMITH

Cole Porter was at the height of his career when the frisky Anything Goes drove audiences positively giddy in 1934. But the frolicsome fun that this musical depicted was by no means a mirror of the real world. Somehow, a troubled nation, deep in depression, took to Porter's lyrics in such songs as "You're the Top" and "I Get a Kick Out of You" like starving souls to a moveable feast. Back then, Porter's lyrics did something to us.

With the release of Red Hot + Blue—a AIDS benefit album that weaving together contemporary interpretations of 21 Porter songs—it's pretty clear that Porter's words still do. The album's opening cut is a bold rethinking of this Porter classic and one of the album's essential motives. Cherry finds new meaning for the song in the light of the AIDS epidemic. In a prelude to "I've Got You Under My Skin" proper, she raps, "It's a shame to see a little child mature/growing up knowing that there ain't no cure/I've got you under my skin." Seminal versions have depicted a forlorn lover in the process of realizing that the object of her affection won't soon reciprocate. Porter's advice is simple: "Use your mentality, wake up to reality." Like Heaven." Strangely enough, this Bauhaus-meets-Beaver-Cleaver attitude has worked — yeah, it seems that every third album released turns the once-bouncy "Just One of Those Things" into a scratchy-good version of "It's All Right With Me"

Cole Porter birthday tribute benefits AIDS

This "if it ain't broke, don't fix it" approach works well for O'Connor, as it does for K. D. Lang ("So In Love") and Annie Lennox ("Everything We Say Goodbye"). But others update the music to meet their own style, the context of the time, or, in the case of Neneh Cherry's "I've Got You Under My Skin," both.

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Cole Porter birthday tribute benefits AIDS

Cherry's hip-hopifies "Under My Skin." Between the traditional lyrics, she remembers a friend, Mary Jane, who has died of AIDS. Backed by a hypnoic beat, the words "Use your mentality/wake up to reality," become a plea for AIDS enlightenment. Later in the song, Cherry inserts the words "Share your love, don't share the needle." Between the familiar Porter verse. It's powerful, socially conscious and danceable, too. In the medley "Miss Otis Regents" and "Just One of These Things," Kirsty MacColl and The Pogues add new space to Porter's satire of high society. The popular "Miss Otis" tells of a woman on her way to getting hanged. Her last words — "Miss Otis regrets she's unable to lunch today" — are an apology for her absence. MacColl's voice, along with The Pogues' slow, funeral march, give the song more power and irony than it has ever had.

In the second half of this show-stealing medley, The Pogues' Shannon waxes like the Cookie Monster in a salad, ripping through "Just One of Those Things" with no regrets. He offers a mamba-sized version of "Don't Fence Me In." Though the words, "I want to ride to the ridge where the West commences/Gaze at the moon till I lose my senses/Can't look at hobbles and I can't stand lemons/Don't fence me in," are fixed in meaning, Byrne's contributions, along with Salif Keita's vocals, begin the Beguine," kick Red Hot + Blue into maximum override.

There are no weak links in the album, save for U2's "Night and Day." As usual, Rono thinks he can save the girl, the Irish and the world with his heavy-handed vocals. U2 turns a light love song into a weighty epic for no apparent reason — except, of course, that they're U2.

Surprisingly absent is Porter's best-known piece, "You're the Top." Who knows, maybe the artists didn't want to compete with Ethel Merman? Still, the thought of Tom Waits giving it a twirl (though he does a scratchy-good job with "It's All Right With Me") makes me all red hot and bothered. At any rate, the informative, innovative and intelligent Red Hot + Blue is a powerful tribute to Cole Porter and a benefit to the crucial cause of our time. Musically and politically, it's a coup.

Difficult to Cure

Mixed Up reintegrates classic Cure

BY JIM MORGAN

The Cure, the band of textured moodiness, dark melancholy and nouveau psychedelia; of big hair, black clothes and bright lipstick. The Cure have always balanced their musical styles with a dose of wrenched solemnity on one side and an almost adolescent mixture of drums and easy on the other. Take, for example, the band's 1987 release Kiss Me, Kiss Me, Kiss Me. The first song on the album, "The Kiss," features mystical, poetic lyrics like "Kiss me!/your tongue is like poison/so swollen it fills up my mouth." But at other times, Kiss Me waxes pubescent, like on "Just Like Heaven," when frontman/divine guru Robert Smith croons "You(oooo)/lost and lonely/You(oooo)/Just Like Heaven." Strangely enough, this Bauhaus-meets-Bover-Cleaver attitude has worked — and worked for a hell of a long time.

In 1989, the band released their most commercially successful album, Disintegration. This time, though, The Cure seemed to be break their style. They recorded a dreamy, slow-flowing work and avoided the driving psychic-rock sound or the boppin' dance tune that always popped up on previous efforts.

"What happened?" you might ask. "Where did all the fun songs go?" The answer is the In-Orange posse's latest release, Mixed Up. The album includes extended remixes of four Disintegration songs, six re-mixes or re-recordings of previous Cure laves, and (gasp!) one brand-new cut No, Mixed Up isn't exactly the "New Cure Album" we've been awaiting. Robert and the boys have hopped on the '90s remix bandwagon — yeah, it seems that every third album released these days is just a retread compilation of old B-sides and reworkings of old singles. It's almost like a treasure hunt to find a new tune amidst all the super-duper-mondo-mega mixes. Mixed Up definitely sounds like a hyped-up version of Standing On A Beach — the same old songs just much longer and have louder, more synthesized rhythm sections.

There are obvious stylistic differences between compilations and individual albums. None of the thematic undertones that made Japanese Whispers and The Head on the Door so interesting are anywhere to be found here. Taken out of their verdant environment on Disintegration, songs like "Lullaby" and "Fascination Street" seem just a little awkward, especially when placed next to a super-remix of 1985's "Close To Me."

Fortunately, producers have pumped up the songs with the musical equivalent of steroids, so they can stand on their own. The extra beats, horns and vocal dubs work best on songs that already carried a fair amount of sonic weight. These busy, involved songs, like "A Forest" and "The Caterpillar" ("flicker version") already contained heavy effects and floating melodies. Adding more does no damage, and in the case of "A Forest," the remix creates new dimensions to the song.

Other highlights of Mixed Up include a couple of super-fine dance remixes of "Hot Hot Hot!!" and "In Between Days." After listening to Disintegration for a while, fans might forget that The Cure, while achieving new levels of melancholy, can also be a spiffy dance band when they want to be.

THE CURE

Mixed Up

ELEKTRA

And the one new track, "Never Enough," recalls the raw-edged early days of the band. It's not exactly a band-in-your-face Smith actually sings instead of moaning/crooning, it's like Boys Don't Cry for the '90s. No, not quite. But The Cure hadn't exhibited this kind of raw power since days before Head On The Door. That's not to say that Mixed Up is for everyone. The black-clad Cure Purists will hate it. Unfortunately, the Doh (say it reg-ga mix) of Pictures of You should be buried in the same vault as Jimmy Hoffa and Barry Gibb. But after an era of "The Cure On Valium," the hardcore spice on Mixed Up tastes pretty damn good.
The Gilberths. A rating of 5 is playing in the leaves on a chilly autumn afternoon; piling them up, diving in, and rolling around like a mere pup. A rating of 1 is that Hobbesian avil hiding beneath the heap. Anything in between, rake through and figure it out.

**HAUGHTY BUTTSTER**

The Dissonance Album

The legendary Buttster produces hilariously understated songs, using only an out-of-tune-piano, the clanging of pots and pans, and a voice as rough as his five o’clock shadow. “A Conversation With Mom” and “A Visit From Angelo” best demonstrate Buttster’s comic existentialism, but his brash lyrics are at their best in “I Get Ideas” and “I Want To Get In Your Pants.” It’s piano-bar hardcore. (Ann “Squeegee” Luerssen)

**BRAZIL CLASSICS 4**

The Best Of Tom Le’ David Byrne’s latest compilation of authentic Brazilian music is his most exciting yet. Ancient rhythms sound distinctly modern in this often sparse and oddly arranged production. The lyrics are sharp, smart and sometimes just plain weird. Byrne dug pretty deep for this guy, but I dig him too. (Marky Liv)

**AN EMOTIONAL FISH**

An Emotional Fish

Emerging from the ocean of Irish rock, the Fish wade through the U2 comparisons. The heavy guitars and raspy vocals are definitely familiar. But the lyrics are near to interpret — all in all, not bad for a first try. Fish. (Julie DeFalco)

**MONIE LOVE**

Down To Earth

In the tradition of MC Lyte, Love’s songs are more rap-oriented than most hip-hop albums. Very solid, Monie keeps the album diverse by mixing dance tracks with her own political agenda. And Down To Earth’s got De La Soul on back-up duty, too. Guaranteed to groove you. “Monie In the Middle” is the cut to catch. (Brian Pomerantz)

All reviewed discs can be found at Discovery Discs in the basement of Houston Hall.
Pedal to the Metal

Black Sabbath, Iron Maiden explode with new releases

BY JEFF BUCHOLTZ

Back when Black Sabbath invented heavy metal, most of us were just tots.

A decade later, Iron Maiden led the next generation and revitalized the genre. Maiden's brand of progressive metal (especially Bruce Dickinson's soaring vocals) had a profound influence on Queensryche and many inferior imitators. Their theatricality — who can forget Eddie? — paved the way for most of today's metal, for better or for worse.

BLACK SABBATH

Tyr

But despite their impressive histories, both Sabbath and Maiden eventually faded to mere shadows of their former godlike selves. After Ozzy Osbourne left Sabbath in 1978 for an infamous bat-biting solo career, Iommi brought in singer after singer. By the mid '80s, he was the only original member left; Sabbath became an ego-driven one-man band. Maiden, on the other hand, was groaning under the dead weight of bombastic epics (“Alexander the Great”) and synthesizer experiments, all to an increasingly smaller audience.

Recently, metal has split into opposing camps of thrash and pop; the classic sound has all but disappeared. But with their new albums, both Maiden and Sabbath mark a welcome return to the old form.

Maiden's No Prayer for the Dying drops the synths and self-indulgence. The result is a tight, hard-hitting album of intelligent heavy metal — not speed metal or pop/glam metal, just old-fashioned ass-kicking heavy rock. No Prayer compares favorably to Maiden classics like 1983's Piece of Mind, and Bruce Dickinson's voice is stronger than ever.

Iron Maiden: If you're wearing a muscle shirt and you know it clap your hands

But with No Prayer for the Dying, Maiden can recapture the popularity of their glory days. Martin, the band's seventh vocalist to date, sounds far more assured here than on previous efforts. His dark, piercing vocals are the perfect match for the band's pounding music. Martin took over the lyrical duties from Iommi for Tyr, and the improvement is obvious. While his lyrics aren't exactly "socially conscious," Martin's tales of mythology and mysticism (“Valhalla,” “Odin's Court”) are coherent and evocative.

With the recent epidemic of musical witch hunts, a Black Sabbath album would be an obvious target for God-fearing fascists. Tyr may yet be attacked, but it's not Satanic. In fact, Martin's last words on Tyr are "they've taken your sight/...but they'll not take your God."

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It remains to be seen whether Black Sabbath and Iron Maiden can recapture the popularity of their glory days. But with Tyr and No Prayer for the Dying, these classic metal bands prove that they’re not just more dinosaurs trying to cash in on their past achievements; Sabbath and Maiden are still two of the best metal outfits around.

IRON MAIDEN

No Prayer for the Dying

...
Don't mind us, we're just stylin'.

My parents went to a parent-teacher conference last week at my brother's elementary school. A woman claiming to be his teacher told them, with a straight face, that Webb was a genius.

In Webb's brief but turbulent life, my parents have had to worry about a lot of things. They've had to worry about him doing his impression of Saturday Night Live's Dieter ("Would you like to pet my monkey? Touch it, stroke it...") at church picnics. They've had to worry about him flushing GI Joe action figures down the toilet. They've had to worry about him advancing past the third grade.

But one thing they've never had to worry about before was the possibility of Webb being a genius.

The whole thing got me thinking about how we were categorized as kids by our well-meaning teachers who were egged on by that mysterious entity, the standardized achievement test:

1. **SHARP AS A TACK**
   - Achievement Test Score: 92nd percentile.
   - What that really means: Student forgot to use a #2 pencil.
   - Parent/teacher conference insight: "Suzie gets along well with the other students and is a joy to have in class. She's obviously sharp as a tack, as her test scores suggest Unfortunately, she'll have to be held back again this year."
   - Future outlook: Dim.

2. **BRIGHT**
   - Elementary school profile: Has a secret friend named Barry and a wad of hardened chewing gum in the corner of his desk's pencil trough.
   - Achievement Test Score: 94th percentile.
   - What that really means: Student mistakenly did the old Birth Date/Today's Date switcheroo and scored abnormally high for a one-day-old person.
   - Parent/teacher conference insight: "Larry is very bright, as you can see, and much brighter than 94 percent of the population at large. You should be proud."
   - Future outlook: Can look forward to a fulfilling career as a vending machine repair technician or a pedicurist.

3. **SMART**
   - Elementary school profile: Kingpin of lunch-money extortion ring. Has trouble coloring inside the lines.
   - Achievement Test Score: 96th percentile.
   - What that really means: Student fell asleep during the exam.
   - Parent/teacher conference insight: "Allison is one of the smartest girls in the class."
   - Future outlook: Will peak early.

4. **GIFTED AND TALENTED**
   - Elementary school profile: Can flip up his eyelids on command. Known to amuse himself at recess with a magnifying glass, a combustible ant, and the sun.
   - Achievement Test Score: 98th percentile.
   - What that really means: Student actually took the test seriously.
   - Parent/teacher conference insight: "Michael's handwriting is a mess, and he left half a cheese sandwich inside his desk for over a month."
   - Future outlook: Will be either a serial killer or swami. Maybe both.

5. **BRILLIANT**
   - Elementary school profile: Last person chosen when picking teams during gym. Obsessive/compulsive Dungeons and Dragons player. A wiz when it comes to explosives.
   - Achievement Test Score: 99th percentile.
   - What that really means: Student actually took the test seriously.
   - Parent/teacher conference insight: "Brent is not living up to his potential."
   - Future outlook: Silicon Valley beckons.

6. **GENIUS**
   - Elementary school profile: Unable to understand what all the fuss is about. Wears the same socks every day. Ruminates a lot.
   - Achievement Test Score: The highest ever recorded. Broke the computerized scoring device.
   - What that really means: Student blackened the dots in the same general configuration as the Galapagos archipelago.
   - Parent/teacher conference insight: "Iris just isn't like the other kids."
   - Future outlook: Nobel glory.
MUSIC

THE MARRIAGE OF FIGARO
Bugs Bunny liked it, so will you.
(Showtimes: Fri - Sat – 2, 5, 7)

NEW YORK CHAMBER SOLOISTS
What does the chicken say when it hears classical music? Bach, Bach.
(St. Paul's Church, Chestnut Hill, 247-BACH)

SUNDAY

JUJE CRUISE
Tom's cousin. Pablo's niece, Julie McCoy's evil twin.
(Theater of the Living Arts, 334 South St., 922-1010)

ANDY STEWART & MANNUS LUNNY
The Cletic wonder twins
(The Cherry Tree, 36th Place, 208-1460)

THE BARBICAN PIANO TRIO
Not to be confused with the Barbican piano trio
(Haverford School, Haverford, PA, 647-9086)

MONDAY

JOSHUA YUDKIN & THE OUTCOME
Jazz and folk for the soul, even if your name's Joshua Yudkin.
(Oriel's Jazzhaus, 424 N. 3rd St., 922-1050)

TUESDAY

TIMI & THE DUB WARRIORS
Rasta this.
(Khyber Pass, 56 S. 2nd St., 440-9683)

*THE ENTRAINING CHASONS OF JACQUES BERTHEAU*
Blue, Fauve, Ravel, Saint-Saens.
(Helen Corning Warthen Theater, 1920 Syracuse, 753-7055)

WEDNESDAY

VIOLET CHANG
A twenty-something rita for fun.
(Civic Center, 54th and Civic Center Blvd.)

HEART BEATS
Lub dub, lub dub.
(The Ram, 2000 Brown Ave. & Hulme-
ville Rd., Bensalem, 639-5607)

REV. HORTON HEAT
Go hear a loo.
(Firenze Tavern, 135 N.11th St., 592-8624)

CHRIS BROWN
Electric percussion plane
(Pennsylvania Academy of the Fine Arts, Broad & Locust, 963-0540)

SATURDAY

BOOTSY COLLINS
Go shake your groove thang.
(Chestnut Cabaret, 38th & Chestnut, 382-1201)

DAVID GRISMONO
Dance, you bet.
(Theater of the Living Arts, 334 South St., 922-1010)

MIDNIGHT HOUR
Don't wait.
(The Ram, 2000 Brown Ave. & Hulme-
ville Rd., Bensalem, 639-5607)

GUIDE street

NOVEMBER 8, 1990

FILM

Guide listings are effective Friday."

REPERTORY

Roxy Screening Room, 2021
Screening Room, 363-0144
Life is a Cheap But Toilet Paper is Ex-
Pensive. Well, that just about says it all.
(Showtimes: Fri - Sun. — 1:00, 4, 6, 8, 10, Mon. Tues., and Thurs. — 6, 8, 10)

LISTEN UP, THE LIVES OF QUINCY JONES
Ah, Le Q!
(AMC Midtown, 1412 Chestnut St., 767-7021)
(Showtimes: Fri-Sat. — 3, 5, 8, 10, Mon-Thurs. — 3, 5, 8)

MILLER'S CROSSING
Knead the dinner party scene would do it.
(AMC Palace, 1812 Chestnut St., 374-0350)
(Showtimes Daily — 3, 5, 7, 9, 11:30)

METROPOLITAN
Know the dinner party scene would do it.
(Showtimes Fri-Sat. — 11:30, 1, 3, 5, 7, 9)

TUNE IN TOMORROW...

ARTS

BAY AREA FIGURATIVE ART, 1960-1965
Best artists road-tripping in from San Francisco. David Park, Richard Dieben-
ken, and all that. Through the end of the year.
Films on the 11th: Dizzy Gillespie and Pull My Daddy.
(Pennsylvania Academy of Fine Arts, Broad and Cherry, 972-7423)

PHILADELPHIA MUSEUM OF ART
The ultimate road trip (showtimes: 3rd-8th-10th-15th-20th-25th-30th)
(Philadelphia Museum of Art, Parkside at 26th, 763-8080)

PAINTINGS BY DAVID BREWER
Oil exhibition documenting the socio-
400cnic changes in urban and suburban land-
scapes. Through November 21st.
(The University of the Arts, Broad and Pine, 972-4534)

Guide listings are effective Friday.

THE PUPPETHATER OF LOZI
Polka down to the premiere play of the
Wilma's tenth acclaimed season.
(Showtimes Daily — 3, 5, 7, 9, 11:30)

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Annenberg Center 3680 Walnut St. PhiLa.