U. announces major cutbacks

By ROXANNE FATEL

The University announced plans today to raise undergraduate tuition and fees by 6.9 percent for the upcoming school year, ending a near four-year trend of increasing the rate of increase. This year's increase, which will bring undergraduate tuition to $16,604 next academic year, is the second-lowest percent increase in the University's history.

The Trustees Executive Board yesterday, will present the plan to the University Council members yesterday said that the University will have to cut spending this year, but if state funds are not restored, it would put pressure on the continuation of the plan.

The deficit projection is the first since 1992. And while financial aid funding will increase as planned next year, financial aid for the fiscal year 1992-93 year academic year will be reduced. This will end five straight years of reducing the rate of tuition increase.

The administration will urge the Trustees to allow a 56 percent increase in its 1992-93 plan. The administration will urge the Trustees to allow a 56 percent increase in its 1992-93 plan. The administration will urge the Trustees to allow a 56 percent increase in its 1992-93 plan. The administration will urge the Trustees to allow a 56 percent increase in its 1992-93 plan.

Most building projects to be halted

By SCOTT CALVERT

U. faculty members yesterday said President Sheldon Hackney's latest proposed definition of harassment, which he presented before the University Council members yesterday, is a "step in the right direction." The definition, which was made up of the six criteria of harassment, is more specific than the current definition. Hackney released a dramatically narrower alternative policy last October, which students said was more specific than the current definition of harassment in other University policies.

Under Hackney's latest draft, harassment consists of any action that causes "real harm," which he defined as six specific ways: incitement to violence, prevention of access to University resources, intentional interference with academic or work performance, intentional misuse of University policy or use of University resources to harass an individual, or an intentional threat to academic or work status, or intimidation or humiliation of an individual.

The president said the proposed definition is a "workable draft which will be changed and discussed again in future University Council meetings. He said he hopes to release a new alternative policy by the end of the semester."

Hackney stated in his proposal that the term "harassment" as behavior that causes a threat to a person's academic or work performance or creates an intimidating or offensive academic, work or living environment.

Hackney presents new harassment definition

Council calls latest proposal an improvement

By ROXANNE FATEL

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Under the October proposal, victims had to prove a particular action and three criteria to be met before an action constitutes harassment. The new definition consists of any action that causes "real harm," which he defined as six specific ways: incitement to violence, prevention of access to University resources, intentional interference with academic or work performance, intentional misuse of University policy or use of University resources to harass an individual, or an intentional threat to academic or work status, or intimidation or humiliation of an individual.

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HORSING AROUND

Several Sunday mornings a semester, at a time when many University students are just waking up and preparing to leave the warmth of their West Philadelphia homes, a dedicated group wakes and prepares to leave the City of Brotherly Love. In a couple of hours, near the crack of dawn, they reach their destination. Far from the Wawa and the streetlights, the members of the Penn Equestrian team unload their cars and prepare themselves for the long day ahead.

On this particular Sunday at the Rutgers Horse Show in central New Jersey, Co-captains Isolde Baylor and Shannon Hendrick register the team and then come back to hold a team meeting. Each member is told when they are going to show in one or both of the two events: on the flat and over the fence.

Then what is one of the most difficult parts of the day begins. Each member needs to find a complete set of clothing to wear for their turn to ride. Each rider needs an approved helmet, jacket, shirt, britches, pair of boots and gloves in order to ride. The men wear a shirt and tie. The women need to wear a ratcatcher shirt and stockpin. Any long hair should be put up in a hairnet under the helmet and boots should be shined and the rest of the clothes need to be neat. Points are taken off for disobeying the dress code, but riders say that an unprofessional appearance makes judges feel they are riding unprofessionally.

Not everyone has all their own equipment, so before the show starts, the co-captains try to figure out who has extra equipment, match the equipment with riders, who fit into it, and decide if there will be enough time in between events to exchange equipment.

Photos and text by MITCHELL KRAUS

College senior Shannon Hendrick, top, jumps one of the many fences at the Rutgers Horse Show in central New Jersey. College sophomores Andrew Gilbert, upper left, kisses his horse after a successful day at the show. Standing with her horse, College senior Crista Schineller, right, proudly holds her ribbon. College juniors Isolde Baylor and Jessica Dewey remove the warm blanket covering their horse and prepare it for a jumping event.
Memorial service held for Hunter

By MICHELLE FILIPPO

Diane Hunter, who was acting head of the English department at the University and a kind friend to many students, died of cancer last week after mailing some of her effects to the United States. Over 100 people packed Rowen Hall yesterday to send Hunter off. The service was held a few hours after learning that Hunter had died.

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Memorial service held for Hunter

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Speakrs include:

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- Majid Alsayegh, Ph.D. candidate, Center for Energy & the Environment, (born & lived in Iraq)
- Dr. Diane Singerman, Political Science, Drexel
- Rev. Lawrence Burnley, Program Director, Christian Association
- Dr. Frederick Frey, Political Science
- Barbara Smith, New Jewish Agenda
- Dr. Beshara Doumani, History
- Dr. Edward Herman, ArnericntWharton
- Dr. George Germon, Future Dean, Arnericnt College for Communication
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"We’re Fighting For Your Life."
Faculty, staff cuts still undetermined

By Michael Sholly

Faculty seemed to accept the administration's explanation that they received a 3 percent tuition and fees hike for next year; they even thought that the proposals included a reduction of $2 million of staff positions. However, the administration's promise to faculty in a special meeting yesterday afternoon, prompted professors and administrators to give Casey their vote of confidence.

Despite faculty's, Cutbacks, the proposed budget is larger than the 1992-93 budget. Those who express opposition say that they have no idea what they are going to do next year. Administration said that they had set a 4 percent increase in funding, but the increased funding would consist of only 3 percent of the total budget.

During yesterday's budget announcement, Provost Michael Aiken, who pointed out that he had not yet received feedback from the faculty, said that he expected more discussion on the budget within the university. "I expect that the faculty will be more vocal about the budget."

Faculty members said they lack the incentive to work on the administration's budget cuts.

Winston said. "We are, through the administration's cuts, trying to work on the administration's budget cuts.""It's better to make [budget cuts] together to restore these cuts," Hildebrand said.

"We have my vote of confidence from the University." The University maintains the Vet School is vital to the state's welfare. It receives 40 percent of its funding from the state and provides services, such as veterinary care for farm animals, to the state.

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Budget Director Stephen Goldberg explains how the University will make a proposed $134.6 million cut in state funding for faculty members. At a faculty meeting yesterday afternoon, Goldberg said, "They have my vote of confidence from the University." The University maintains the Vet School is vital to the state's welfare.

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A Fling for One and All

By deciding to hold the main Fling concert, which will feature the Indigo Girls, on Hill Field, the Fling committee has made an effort to get input from all community members. The committee has received a diversity of musical tastes at the University.

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Culinary Voyeurism and Bird’s Nest Soup

The first bit I tried had come on my plate. I was in Taipei, which is where I served as a diplomat. The second was a bit of Bird’s Nest Soup. Since my doting host family had last tasted what appeared to be a steak than an adventurous diner — ing equine morsels into my gaping sis, I answered with a singularly elo-
dling — Manu sneered and asked, "How long, since my portion was pid-
tent exception — I have preferred to dine at the top of his itinerary. I am an apologist for anyone. The first and last time I tried the dish.

The point of all this is to awe the power of the real food in Snake Alley, however, is an outstanding example of any culinary voyeur's tour should be to see the city called Snake Alley, one can see several weeks before returning to Colorado. The point of all this is to awe the power of the real food in Snake Alley, however, is an outstanding example of any culinary voyeur's tour should be to see the city called Snake Alley, one can see several weeks before returning to Colorado. The point of all this is to awe the power of the real food in Snake Alley, however, is an outstanding example of any culinary voyeur's tour should be to see the city called Snake Alley, one can see several weeks before returning to Colorado. The point of all this is to awe the power of the real food in Snake Alley, however, is an outstanding example of any culinary voyeur's tour should be to see the city called Snake Alley, one can see several weeks before returning to Colorado. 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Kuwait's gov't steps down amid economic mess

Kuwait City — Kuwait's government has quit after failing to present its new national budget and months of political turmoil.

The resignation comes amid growing tensions between the government and the opposition over the country's economic crisis, with the government blaming the opposition for not supporting its policies.

The government's resignation was announced by Kuwait's Prime Minister Sheik Jaber Al-Mubarak Al-Sabah during a Cabinet meeting Tuesday, according to the Kuwaiti information ministry. The resignation was accepted by the emir, who appointed new ministers to form a new government.

The Cabinet's resignation was a result of the government's inability to form a new budget due to political differences between the government and the opposition. The government had been unable to present a new budget for months, leading to a political crisis.

The government's resignation comes as the country faces a deep economic crisis, with inflation and unemployment rates rising. The government had been unable to implement a new economic plan due to the political gridlock.

The resignation of the government is expected to lead to new elections, which will be held within months. The new government is expected to be formed within days, with the new prime minister expected to be Sheik Jaber Al-Mubarak Al-Sabah.

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Where There Is Laughter There’s Hope
Administration announces major cutbacks in budget

Sheldon Hackney, President of the University, said that the University's budget deficit is approximately $100 million. The University has planned for a deficit next year, but others, he added, have been left in the lurch by their inability to raise enough money for their financial services to continue operating. Another $1 million in interest over the next 10 years is crucial to their financial survival.

John E. Aiken, Vice Provost for University Life, added that the University needs to raise enough money for its financial services to continue operating. He added that the University has planned for a deficit next year, but others, he said, have been left in the lurch by their inability to raise enough money for their financial services to continue operating. Another $1 million in interest over the next 10 years is crucial to their financial survival.

The University of Pennsylvania

MARCH 21, 1991

The University of Pennsylvania

MARCH 23

THE STANLEY H. KAPLAN\ns presents

THE ROSE UNDERGRADUATE
RESEARCH FUND

recognizes outstanding undergraduate research projects with substantial cash awards to student and
their faculty advisors.

Student projects must be nominated by a faculty advisor. Deadline for submission: Friday, March 29, 1991

Information sheets and applications are available in The Office of the Vice Provost for University Life, 200 Houston Hall and in Undergraduate Dean's Offices.

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No strings holding back 'Pinocchio'

"It's forty minutes of getting away from reality and going back to your childhood dreams." - Derek Braslow, College sophomore

College senior Margerita Donker brought a teary vigor to the play's puppet protagonist, and she was ably supported by the uniformly entertaining cast. Write-up by senior Peter Barco, essay puppeteer and College junior Linda Schröder's office by her were particularly memorable.

Children will get a kick from the colorful costumes and striking make-up, although their patience may be tested by some lengthy speeches. There is the energy of the musical interludes. "Pinocchio" is an infinitely attractive that will please kids and grown-ups alike. People would want to have a wooden heart put to like this one.

Pinocchio will perform in Room 245 of Houston Hall tonight, Friday and Saturday at 8 p.m. Tickets are $1 and are available on Locust Walk or at the door.

Also a few of the actors' voices were ill-equipped for the plethora of musical numbers, their enthusiasm casts charm more than compensated for their wavering tones.

College student Derek Braslow, who also performed in Pin To Be You And Me, said, "It's forty minutes of getting away from reality and going back to your childhood dreams."

Performed with energy and conviction by a co-ed cast of eight students, last night's dress rehearsal was a delight. A Newfoundland puppy named Sandy even made an appearance. Although a few of the actors' voices were ill-equipped for the plethora of musical numbers, their enthusiasm casts charm more than compensated for their wavering tones.

The kids think it's real, and they love it," said College sophomore Derek Braslow yesterday. Matron, a College sophomore, has performed in two Stimulus shows before, and Pinocchio is her third.

"The puppet is Stimulus' fourth production, and the first to be produced in the spring semester. The cast has been rehearsing since January, and the show will debut on March 24th. The performances will be held at the University. The cast-directed piece will feature a co-ed cast of eight students, with Sandy the Newfoundland puppy playing the role of Pinocchio's master and College junior Leslie Braslow's owning the freshest ingredients!

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Penn Jazz Festival Concerts Spring Fling

DO YOU WANT THESE TO BE AROUND NEXT YEAR?

IT'S UP TO YOU

VOTE YES FOR SPEC

SPECIAL PLANNING & EVENTS COMMITTEE

Trusted's Council of Penn Women Presents Women in Medicine

Tuesday, March 26, 7:30 p.m. - 9:00 p.m. 211 Steinberg-Dietrich Hall
Light refreshments will be served.
Come and hear a dynamic panel of women in different medical specialties discuss the unique challenges facing women entering the field of medicine today.
Panelists:
- Dr. Marcia Swart, Inpatient, Pennsylvania Hospital
- Dr. Marcia Sterner, Surgeon, Jameson Hospital
- Dr. Francis Conti, Cardiovascular, Forty Hospital
- Dr. Susan Taylor, Dermatologist, Pennsylvania Hospital
- Dr. Joseph Hohman, Interior, Southern Health Services

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SPECL

Committee:
The Social Planning and events Committee (SPEC) is established as an independent organization for the purpose of planning large scale social events. For example, Spring Fling, Homecoming, Concerts, the Penn Jazz Festival, handheld Mug Cafe, Penn Student Gallery, Film Society, Crafts Fair, Technical, Traditions, Minority Concerns, Art and Design, and Comedy Club will be open to all undergraduates. SPEC shall exist as an independent planning board, operating within the SPEC Constitution. SPEC will receive from the recognized student government equal to or more than its guaranteed funding from the Student Activities fund for fiscal years 1992 and 1993.

Referendum:
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POLLING LOCATIONS

Mon., March 25 Tues., March 26 Wed., March 27

King's Court 1920 Commons Quad

11:30-12:45 pm 11:00-12:45 pm 11:00-12:45 pm

Quad Locust Walk Locust Walk

1:00-4:15 pm 1:00-4:15 pm 1:00-4:15 pm

Hill Stouffer 1980 Commons

4:30-7:00 pm 4:30-7:00 pm 4:30-7:00 pm

Should this section be added to the Undergraduate Assembly Constitution?

YES ☑ NO ☐
PENN STUDENT GALLERY presents

A collection of works reflecting on the political and social issues of today
OPENING RECEPTION
Friday, March 22, 1991 • 4-6 p.m.
Houston Hall Bowl Room

FOR RENT

Roommates

Garden Court Apartments
39TH AND CHESTNUT
Call 476-6250, Rental Offices
Rentals include spacious rooms and baths, exposed brick, ceil-
ing and parking, deck. WD $2500*

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The Daily Pennsylvania - Thursday, March 21, 1991

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HOW TO PLACE YOUR CLASSIFIED AD

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College senior goes it alone in ‘Closets’

BY FRANCIS KWAN

Imagine having an audition for the role of your dreams then watching your private plane crash and burn, leaving you without clothes and in an audition at the Vet School last week that legislators understand by firing the entire faculty, Andrews said earlier this week that the Vet School last week and he is concerned the school’s future is vital to the state.

‘I think everyone pretty much agrees that our funding must be restored,’ Andrews said Monday. ‘What local legislators are doing is having to go to the state for help.’

And at least one state legislator—the one representing the University area—Thornbury said she does not have anything important to talk about.

Thornbury said she does not have any time basis Small investment to reap big profits, invaluable experience prelerred. Part-time

College senior goes it alone in ‘Closets’

a theater arts major, will be acting

VET SCHOOL,

week that legislators understand

by firing the entire faculty, Andrews

blocks to campus

enue $500»/month 662-1000 4

Imagine having an auditorium full

vated two bedroom apartment

pets $425 plus electric Married

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STARTS 4/1/91. Call Palmer.
Rapper Chuck D, right, from Public Enemy and his manager, Harry Allen, speak about racism in the U.S. to an Irvine Auditorium crowd last night.

"We want to expose racism on a national scale. At a result, it has been difficult for blacks to unify nationally," he said.

Chuck D. added that communica-
tions are a necessary first step in unifying blacks across the nation and noted that a National Voice for blacks and non-whites is needed.

He said the government should give black leadership a CNN-like news network to meet the communications needs of blacks in America.

Chuck D. said he began his in-
volvement in the media with these communications issues in mind, first as a disc jockey at a college radio station and later as head rapper of Public Enemy. He said he has used rap as a medium to carry his message throughout America.

In closing, he appealed to the au-
dience to create new leadership, es-
specially in the National Association for the Advancement of Colored People and the Urban League.

MAKE A STATEMENT OF SUCCESS WITH YOUR EYEWEAR FROM FASHION EYEWORLD

IT'S SURVEY TIME AT DINING SERVICE. THURSDAY, MARCH 21.

Please help your Dining Service plan for next year by giving us your input. We do value your opinion and we thank you for participating.

The Spring Survey is more specifically related to menu items and changes desired for the following year and it is due this week. Participants will be entered into a drawing for a prize.

Rapper Chuck D. talks on racism in U.S.
M. Outdoor Track hopes to prey on competition this spring

SEK KATHIRKSAN, Daily Pennsylvanian Sports Writer

M. Outdoor Track hopes to prey on competition this spring. The Heptagonal League consists of six teams, and the Quakers are one of them. "We're going to be in the hunt," said coach Betty Costanza.

After successful cross-country and indoor track seasons, the Penn women's track and field team is optimistic about its outdoor season. "We'd like to improve on last year's six-Heps indoor title and go for more than one victory at the Penn Relays," said junior Andy Graham, a transfer from Moravian. "We know who the big guys are," Powell said.

The Quakers will be hosting this Saturday's Penn Invitational, against St. Joe's, La Salle, Temple and Manhattan College in their second meet of the season. The Quakers are coming off of their third place finish at the 1990 Penn Relays. "We have more than proven they're up to the challenge. They're really going to have to prove themselves at Penn," Powell said.

The outdoor season shifts the focus to sprints and javelin throws al West Coast Invitational. Penn does not anticipate as much competition from its other Philadelphia neighbors this year. The Explorers and Temple. However, the Quakers also journeyed south for the Clemson Invitational, not in order to win a sprint event. This season, the Quakers look for an outdoor title. Pole vaulter Mamadou John- son, jumper Jason Ramos, and jumper Henry Riggins all scored points for the team in the Indoor Heptagonal Championships in February. "We're finally in the hunt," Powell said. "We're not in the League expected we be in it in the indoor season. We want to continue the outdoor work." The Quakers will compete invitational in a meet with a distinct Big Five flavor. Penn enters as the favorite, to say the least. "We've been working since October," Powell said. "We were really going to get out there and throw," said Graham. A Division III All-American last year at Moravian, I think we can continue to improve along with the others." The Quakers also journeyed south for the Clemson Invitational, not in order to win a sprint event. This season, the Quakers look for an outdoor title. Pole vaulter Mamadou Johnson, jumper Jason Ramos, and jumper Henry Riggins all scored points for the team in the Indoor Heptagonal Championships in February. "We're finally in the hunt," Powell said. "We're not in the League expected we be in it in the indoor season. We want to continue the outdoor work." The Quakers will compete invitational in a meet with a distinct Big Five flavor. Penn enters as the favorite, to say the least. "We've been working since October," Powell said. "We were really going to get out there and throw," said Graham. A Division III All-American last year at Moravian, I think we can continue to improve along with the others." 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M. Tennis hopes to heat up in 1991 EITA race

Transfer Krupn becomes Quakers' top seed

Quakers. Not only did Penn defeat the Lions on their home court, but the Quakers also held on to the nation's top seed, a position the winner of the Penn-Penn St. match for the past two championship years.

Season Preview

warmup for the spring season ahead of them.

After having a successful fall season, the Penn women's team hopes to carry over its momentum into the spring season. The team ranked eighth in the nation, is confident it will make a strong showing in the Ivy League and the nation.

Penn State was a big win, senior Nike Leon said. "It is a big win for the team and it is a big win for us in the region as well.

Although Quaker coach Virginia Christian was a little disappointed with the team's fourth-place finish in the Ivy League, she is optimistic about the Quakers' schedule ahead. The end of the Ivy League season is a key event on the team's calendar. "With the Ivy League season over, we can focus on the nation's top ten," Christian believes the Quakers will be competitive against the nation's top ten, having a lot of depth and a strong up-front lineup. Two major factors contributing to the team's improvement are a new coach and returning players since last fall.

Sophomore Mitch Krupn, one of the team's top five players, will be key to the Quakers this year. "Mitch is a huge addition," Christian said. "He is a player who we will rely on, and he should definitely be in the top four if we're all fencing well."

Penn will travel to Navy and Princeton for the Ivy League dual meets with a chance to take the Ivy League title. The Quakers will need a win to earn the Ivy League championship.

Penn's victory over Navy was a huge win, senior Carlos Augusto Santos-Neves said. "It was a huge win for the team and it was a huge win for us in the region as well.

The Quakers are aware of their shortcomings. "We know what we have to work on," Krupn said. "We are a better team and we have a lot of depth and a strong up-front lineup."

"The team is really up for these matches and this season," Christian said. "With our depth and experience, we believe we will be able to make a strong showing in the Ivy League and the nation."

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FREE TO STUDENTS & FACULTY

DP SPORTS IS THE ONE

The University of Pennsylvania Music Department

By ERIN CAMERCI

Although the weather in South Florida was as hot as spring breakers had hoped, the Penn men's tennis team continued to compete on some of the most competitive surfaces in the nation and tallied the Quakers as the nation's top seed.

"It was our first game and I am impressed," Krupn said. "We did well and everyone wants to improve. It should be easier for the team to come to a point in the fall than we had in the spring."
76ers overheat weary Piston, 107-103
Dykstra placed on one year probation; NFL makes rule changes

Sportswire
Compiled from Associated Press dispatches

Baseball

NEW YORK—Philadelphia Phil-
ies star second baseman Mike Dykstra was placed on one year's probation yesterday by Commissioner Peter V. Ueberroth as a result of his conviction on charges stemming from the gambling scandal that involved the Cincinnati Bengals.

At the same time, they extended the ban on real demonstrations in the area and warned fans against making signs and posters in support of the Cincinnati Bengals' s rouge on the field.

"The national league proposed a new commissioner of their league today, Mr. Seeman, who took over for the retiring Mr. Finkus. He also said he hopes to be able to end all controversy over NFL policies."

SPRING 1991

THUR. MAR. 28 SURREAL VISIONS: A RETROSPECTIVE
Dir: Luis Buñuel, Salvador Dalí, Man Ray, René Clair, et. al.

An evening of shorts from the Surrealist movement, 1923-1930.

THUR. APR. 4 WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

Pepa's search for Ivan, who dumped her on the answering machine.

THUR. APR. 11 ON THE WATERFRONT

With: Marlon Brando, Karl Madien, Lee J. Cobb, Rod Steiger.

The dreams, despair and corruption of New York's longshoremen.

THUR. APR. 25 CHUCK JONES: A RETROSPECTIVE
With: Bugs Bunny, Daffy Duck, Road Runner, Wile E. Coyote.

Baseball leaves tours in the dust
Wissler, Glavine star in 15-3 romp

By TODD SEGAL
The Daily Pennsylvania Sports Writer

Penn pitcher Bill Wissler started yesterday's game against Haverford with a strike and never looked back. Wissler allowed only two hits in seven scoreless innings in yesterday's 15-3 win over Haverford.

"He worked real well," Penn catcher Bob Ledson said. "We were able to count on his left hand at least as early as the sixth inning when he had a lead. You pitched a near-perfect game today. It makes things so much easier when you know the batter isn't going to get anything close to the strike zone," Wissler said all year," another Bonn Brewer said of Wissler's untroubled performance. "He had good control and we were really playing the ball where he wanted it.

So was the offense. The Quakers hit the ball exactly where they wanted it for not hitting. Because of that, we had to be really patient. The pitch came a little slow than I expected," freshman catcher Greg Kameinto said. "We can be a lot better than this. Our goals were to get them out too much instead of just good hitting.

But centerfielder Doug Glavine will yield the ball placement award to his teammate. "A sports team often likes to open the season with a two-for-six effort that continued this season's hot hitting start with a three-run home run in the second inning to place us. The soft-softed Glavine continued his hot hitting form with a three-run home run in the second inning which, despite the game score, counting the Quakers' lead to 6-0. The pitcher and I was looking for a lead up to the third, Glavine said. "I rushed to beat us who first three runs batted in and a stat has to be to say batting average to .2. I think the win was just for us. The pitch was a little cleaner than I expected."

"It was a tough game," freshman catcher Matt Schok said. "It set a couple pitches on me with one run in the sixth. The Quakers were unable to put together a comeback to match the Wildcats's 9-8 victory. Penn started pitcher Lee Mininger silenced Penn bats by issuing five scoreless innings for the victory.

"We can't win a ball game if we can't score. Although we did lapase on defense, there's no excuse for not hitting," senior shortstop Kelly Reese in two more free runs.

"It's almost just as tough to hit a pitch that's moving too much instead of just being good enough."

"We came at home and we had to beat us"

"Ambitious mistakes, an inability to maintain pressure on the defense and that caught us with both hands. We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said. "We have to work for a good basic passing and catching," Shaw said.

"We're young and we're very optimistic as the season progresses," said Quakers' coach Bob Ledson. "We wanted as well. Over the head of Haverford was placing the ball exactly where they wanted it for not hitting. Because of that, we had to wait long for runs as they burst out to a six-run lead in the second inning, the rout that started as early as the sixth inning when Penn had a 9-0 advantage of those frequent Ford Pintos (er-

Penn pitcher Bill Wissler allowed two hits over seven scoreless innings in yesterday's 15-3 win over Haverford.

Softball errs on path to winning territory, loses 4-0

By GAREE THU
The Daily Pennsylvania Sports Writer

Things didn't exactly go as planned for the Penn softball team yesterday. Coints were dropped at Villanova caused the Quakers' game to be moved to the Quakers' field to be played on Thursday. Penn found itself a stranger in its own backyard.

"It was a common reason for not hitting," senior shortstop Kelly Reese in two more free runs.

"I think the wind helped it a little bit. The pitch came a little slow than I expected," freshman catcher Greg Kameinto said. "We can be a lot better than this. Our goals were to get them out too much instead of just good hitting.

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W. Lax upset by lowly W. Chester

By JONATHAN BAYO
The Daily Pennsylvania Sports Writer

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Crash and Burn

BY LARRY SMITH

If this plane should explode now and my body end up
sprinkled into itty bitty bits all over the greater Wisconsin
area, will anyone remember to return my library books, feed
my dog and turn off the space heater that's probably the
reason behind all this muck-a-muck about the ozone layer?

As the safety video rolls on during my Northwest flight
through paradise, a woman's voice fills the void left by the
in-flight cleaning crew, offering up hints on where I might
find the exits just in case of emergency. Soft and melodic,
this voice is as constant as the accompanying video and
the nausea that has been unsettling me at the bottom of
my stomach. As she offers her vision as to just what
ought to happen if this plane should engage in a 7000-foot
dive towards the Baltic Sea, I have all but forgotten that
I'm on a DC-7 with a smart red interior.

I have rather comfortably settled into an in-flight day-
dream, positioning myself on the table of a beachside
restaurant in the farthest corner of the plane. He's looking at me with
the sort of distrustfulness he would expect out of a notary public
who had wandered across the other side of the plane, and in one
death-dealing swoosh she'd swept her hand across two rows,
three seats and one beverage cart, muffled the sound and
stunted his growth by three inches.

Replacing my little buddy was a pack of twosomething
babies, who began to cry on cue. Realizing that the plane
probably won't crash and I'll be stuck in a fatal infant
Apocalypse for the next 204 minutes, I begin to take up a
daydream of paradise, a woman's voice fills the void left by the
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I threw on my beret, packed my deodorant, hopped a plane, ate the lunchables, belched, schmoozed with the stewardess, belched again, and landed in Paris. It was Spring Break, and I was on the road to Roy. But Renee Lachaise was a dead end, and so was the entire City of Lights: no Biv to be found.

Depressed and disillusioned, I headed for Amsterdam to lose myself in a coffeehouse. And there, slouched in the corner, sipping an iced water, sat Truth, disguised as a 77-year-old former gossip columnist. It was Roy, living and breathing in obscurity. He mumbled something about socialites, peroxide, Brent Mitchell, death threats, and a certain DEKE brother.

The mood was spoiled, however, when an uninvited guest from the state law enforcement community popped in, leaving the suddenly modest conservative with a lot to celebrate.

OPEN EXPRESSION: Fostering Greek togetherness, Tri Delts and Phi Delta renters a house in Florida and held a late-night get-to-know-you "nudie hour." The mood was spoiled, however, when an uninvited guest from the state law enforcement community popped in, leaving the suddenly modest conservative with a lot to celebrate.

SCHOOLHOUSE ROCK
PERSON, PLACE OR THING
Andrew Libby
LOLLY David Boyer
LOLLY Rich Cohen
LOLLY Kim Freeman
GET Dan Sacher
YOUR Sean Ker
ADVERS Melisse Stein
HERE Jon Abel


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KOKOMO FUND
RECIPIENTS

This year, eight proposals were reviewed by the Board and forwarded to the Committee of Undergraduate Editors. The Committee approved funding for eight proposals. They are as follows:

Flo Henderson, NURS, "Magnetic Resonance of a Chicken Wing in Wesson Oil."
Alice B. Tokias, SEAS, "The Effects of Prolonged Marijuana Use on Physical Appearance."
The Cap'n, SEAS, "The Relationship of Crunch Berries to Hair Bunde Movement."
Patsy Cline, WH, "Finger: The Marketing of a Recombinant Textile in Eastern Romania."

Lawrence Welt, WH, "Girau: An Analysis of the Creative Applications of Sharp Objects."
Ellen Umansky, CAS, "Playboy Short Stories: Fine Literature or Smut?"
New Ixk City, the epic story of the rise and fall of Nino Brown, ruthless gangster and self-made drug kingpin. The riots incited by the movie have led to a somewhat misleading parallel to films of similar subject matter, like Colors and Do The Right Thing.

Set in Harlem, the film opens in 1986, when small-time dealer Nino (Wesley Snipes) discovers the lucrative potential of crack and immediately begins his plans to dominate New York City. Several other key characters are introduced, including "New Jack" cop Scotty Appleton (Ice T, in his film debut). By 1989, Nino's empire is in place; he rules with an iron fist, crushing anyone in his way.

"New Jack" refers to both the attitude and the style of modern street culture. Consisting in the flaunting of excess, it applies to music, jewelry, sneakers and fancy cars — symbols of success in depressed urban areas. It also refers to the fast-paced lifestyle, and in some cases, the intensity and brutality of those who live it, on both sides of the law.

New Jack City attempts to explore several themes, including a look at the criminals and their victims, a parallel study of relationships and a brief glimpse at the struggles of a recovering young addict. None of these issues is probed deeply enough, however; and in the end, the picture is reduced to a vengeful comedy.

First-time director Mario Van Peebles (son of trailblazing director Melvin) successfully combines the elements of numerous popular genres for the first half of the film. Unfortunately, he slips into convention, resorting to cheap melodramatic devices and increasingly manipulative material.

Van Peebles does, however, capture the New Jack feel through his MTV-style direction. His rapid cuts, aerial shots and lightning-quick camera movements effectively create the atmosphere of the intense inner-city setting. The soundtrack, featuring such performers as N.W.A., Johnny Gill, Troop and Ice T, perfectly complements the visual images.

NEW JACK CITY
DIRECTED BY MARIO VAN PEEBLES
WRITTEN BY THOMAS LEE WRIGHT and BARRY MICHAEL COOPER. STARRING WESLEY SNIPES and ICE T

Mostly made up of relative unknowns and newcomers, the cast brings a fresh look to the film. Snipes is perfect as the suave yet psychopathic Brown. Nino is the type of villain who is impossible to identify with, yet his is the most seductive and charismatic character. Ice T, despite his somewhat predictable role, gives a strong performance as the righteous and angry hero. But Chris Rock, as the sympathetic baby-faced Pookie, steals the show. In a departure from his Saturday Night Live persona, his is the most memorable performance, particularly his researched portrayal of an addict going through rehab.

New Jack City tries to combine education and entertainment, but Van Peebles seems to sacrifice conviction for the latter. While the comparison may be tempting, he cannot be ranked with Spike Lee. Lee (at least in 1989) did not trivialize his message with superficial excess, which is nearly the case in New Jack City. Despite its shortcomings, this cops-and-robbers shoot-'em-up powerfully delivers its very positive message about the dangers of the drug problem in America's cities.

Interview: Jeff Speakman

The plot, of course, serves only as a handy backdrop to the vast array of frenetic fight scenes in which Speakman displays his skills. The actor has a fourth degree black belt in Kenpo, which he describes as "an extremely practical, vicious, brutal martial art based on the science of street-fighting."

THE PERFECT WEAPON
DIRECTED BY MARK DEGALE
WRITTEN BY DAVID CAMPBELL WILSON. STARRING JEFF SPECKMAN.

I don't deny that Speakman's martial arts capabilities are impressive. It's a pity he has chosen to showcase them in such a rotten little movie, whose only purpose, as Jeff readily admits, is to introduce this new macho action star to the public.

Speakman faces stiff competition from more established names such as 2 Live Crew, Johnny Gill, Troop and Ice T. Snipes is perfect as the suave yet psychopathic Brown. Nino is the type of villain who is impossible to identify with, yet his is the most seductive and charismatic character. Ice T, despite his somewhat predictable role, gives a strong performance as the righteous and angry hero. But Chris Rock, as the sympathetic baby-faced Pookie, steals the show. In a departure from his Saturday Night Live persona, his is the most memorable performance, particularly his researched portrayal of an addict going through rehab.

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Perfect Moron

Jeff Speakman joins brainless karate tradition

BY NEIL SMITH

If you haven't heard of Jeff Speakman, you soon will. The entire staff of Paramount Pictures' publicity department will gleefully ram him down your throat.

Jeff Speakman is the star of The Perfect Weapon, a slam-bang, low-budget martial arts flick that follows in the well-worn tradition of an average Jean-Claude Van Damme or Steven Seagal vehicle: make 'em fast, make 'em cheap and make big money.

With his muscular build, broad shoulders and requisite manly stubble, Speakman looked somewhat out of place in his small suite at the Four Seasons Hotel. Philadelphia was the 11th stop of his 19-city tour; by now, he delivered his neat patter with practiced ease. "Martial arts is not about learning to hurt people, but learning to protect yourself, your principles, your honor and your dignity. You can do anything but grimace moodily and deliver the occasional witless one-liner."

The film relies on the uncomfortable premise that it's all right to humiliate, maim and kick the shit out of your opponent as long as you don't kill him. "I don't fire a gun, and there's very little blood," Speakman says, but the violence is still constant and sickening. Not to mention tiresome — every blow that Speakman delivers is another hernia.

I remain unconvinced as to Speakman's acting ability. The script tries to combine education and entertainment, but Van Peebles seems to sacrifice conviction for the latter. While the comparison may be tempting, he cannot be ranked with Spike Lee. Lee (at least in 1989) did not trivialize his message with superficial excess, which is nearly the case in New Jack City. Despite its shortcomings, this cops-and-robbers shoot-'em-up powerfully delivers its very positive message about the dangers of the drug problem in America's cities.

I am, I am, I am Superman . . .
Seeing Red

Robert De Niro shines, but Guilty By Suspicion lacks luster

BY MATT SELMAN

David Merrill, a rising Hollywood director, has devoted himself to his films, letting his personal life fall by the wayside. When accused of being a Communist because he attended several “party” meetings in his youth, he finds himself between the proverbial rock and hard place: either testify that his friends and associates are Communists, or fall under the oppressive boot of place: either testify that his friends and associates are Communists, or fall under the oppressive boot of the House Committee Un-American Activities to which Merrill must struggle.

Guilty by Suspicion

Robert De Niro shines, but also Communists, or fall under the oppressive boot of the '50s blacklist. If he confirms the committee's accusations, he can return to directing films — the fervent love of his life — with his reputation unstained. The ease of pointing the finger or nodding the head is the temptation with which Merrill must struggle.

De Niro leads an excellent supporting cast, including Annette Bening as his ex-wife and real-life blacklist victim Felix Graff as Merrill's shifty lawyer. Although the powerful acting in Guilty by Suspicion makes the film well worth seeing, the performances cannot totally compensate for writer-director Irwin Winkler's shoddy, sentimental storytelling. Winkler's overly-melodramatic tone serves only to undermine the true fear beneath the movie. By elevating this dark history to unreal proportions, he almost denies its real occurrence — a reality the acting so well conveys.

Guilty By Suspicion

DIRECTED BY IRWIN WINKLER
AT AMC OLDE CITY
WRITTEN BY IRWIN WINKLER. STARRING ROBERT DE NIRO.

Merrill's (Robert De Niro) internal conflict forms the driving force behind Guilty by Suspicion. Ultimately, his driven, solid performance overshadows the many stylistic problems that might otherwise detract from the film. De Niro leads an excellent supporting cast, including The Grifter's Annette Bening as his ex-wife and real-life blacklist victim Felix Graff as Merrill's shifty lawyer. Although the powerful acting in Guilty by Suspicion makes the film well worth seeing, the performances cannot totally compensate for writer-director Irwin Winkler's shoddy, sentimental storytelling. Winkler's depiction of the anarchic witness interrogation room raises the House Committee Un-American Activities to such a preposterous level of uncompromising evil that it clashes with the rest of the movie's aura of realism. Winkler's overly-melodramatic tone serves only to undermine the true fear beneath the movie. By elevating this dark history to unreal proportions, he almost denies its real occurrence — a reality the acting so well conveys.

video corner

Air America

by Matt Selman

Mel Gibson and Robert Downey Jr. try to out-charm each other in the slightly amusing Air America, as American pilots who surreptitiously fly U.S. contraband into Laos during the Vietnam War. Neophyte pilot Downey falls in with a bunch of oddball war-crazed pilots (led by Gibson) and ends up fighting opium smugglers and corrupt officials — with an impressive number of crash landings interspersed throughout.

This movie is not even half the harsh attack on America's amoral foreign policy that it wants to be. Yet Gibson and Downey do manage to generate genuine chemistry. Their charismatic performances are entertaining enough to make Air America just about worth renting.

Top 10 Video Rentals

1 Pump Up the Volume
2 Flatliners
3 Air America
4 Arachnophobia
5 Cinema Paradiso
6 The Freshman
7 The Two Jakes
8 Darkman
9 White Hunter, Black...10 Days of Thunder

New This Week:

Ghost

Quick Change

by Jane Lippman

Disguised as a clown, with dynamite strapped to his chest, Bill Murray walks into a bank and calmly points a gun at the elderly guard. Responding with the best line in the movie, the guard demands, “What kind of clown are you?” Though not as funny as Ghostbusters or Stripe, Quick Change is silly enough to please. Murray's bank robber (aided by cohorts Geena Davis and Randy Quaid) steals a million dollars so that he can leave his despicable home, New York City. He gets the money, but can't escape; his efforts to get to the airport are thwarted by every crackpot, idiot and con artist in the city. Quick Change is at its best when it tries not to make a point. After all, who wants to see Bill Murray play a serious clown?
When a film says it’s a comedy, all too often it’s just not funny. And too many dramas leave the audience yawning at the climax. A film that works on both levels — a so-called dramedy — is a rarity. So when a “musical-comedy-drama” (as the press kit dubs The Five Heartbeats) has the movie theater audience cheering in the aisles, you know that its makers must be of an uncommon mold.

Enter entertainment renaissance man Robert Townsend — director, co-writer, and co-star of Heartbeats — a chronicle of the rise and fall of a five-man singing group formed in the mid-sixties and the scandals (revolving around sex, drugs, greed and jealousy) that cut short the band’s meteoric rise to fame.

Townsend first grabbed national attention a few years back when he was dodging police in Westwood so he could produce, direct, co-write and co-star in Hollywood Shuffle, a satirical look at the institutionalized racism in the movie industry. He filmed Shuffle without a license and financed it with a personal credit card.

In Hollywood Shuffle, I dealt with what was wrong with Hollywood,” says Townsend. “Part of it is the system. Part of it is the actors. Normally, we audition for pimps, muggers or gang leaders. And actors will accept any roles. They’ll say they needed the work. But I think sometimes you’ve got to put some values on what you really want and why you’re in the business.”

Things are changing — but not as fast as Townsend would like. This institutional unfairness in Hollywood inspires Townsend’s movie-making.

“It’s not fair in Hollywood. One film with minorities in it comes out a year, and if you miss that film, you don’t work.”

So with Heartbeats, Townsend attempts to remedy the scarcity of minorities both on the silver screen and behind the scenes. He explains that it’s all about giving people chances, letting people “flex their muscles” in roles they ordinarily wouldn’t get.

“I think about the gentlemen right here,” Townsend says pointing to his co-stars, “the new leading men. I mean, I’m still learning myself, but if I can help anybody along the way...For the most part, we haven’t had the chance to do a lot, so I said I’m going to work with all unknowns. My cinematographer, for instance, this is his first feature.”

Heartbeats became a “labor of love” for Townsend, who once again assumed full responsibility for the project from beginning to end. According to Townsend this dedication is in the tradition of “old Hollywood.” So after writing, directing and acting in the film, he met with the executives and set up a marketing game-plan: nationwide radio and print interviews along with outrageous gimmicks to attract media attention and distinguish the movie from the scores of other new releases. At one screening in New York, the five “Heartbeats” literally walked off the screen, paying a surprise visit to the enraptured audience.

Although Townsend had a hand in almost every aspect of the film, from casting to directing, Heartbeats is being promoted as an ensemble piece. So when Twentieth Century Fox arranges press tour interviews, each session includes Townsend and the four other Heartbeats.

“I balanced the movie out in a way that we all share the screen,” claims Townsend from his suite in a New York City hotel. “We all have moments and I don’t think there was any rivalry.”

Michael Wright, who plays lead singer Eddie, echoes these sentiments, saying of Townsend, “We’re artists. And as artists we all give back to him.”

Townsend originally envisioned the movie as a comedic tale, drawing upon his childhood memories of The Temptations, The Four Tops and other groups for inspiration. But the more he researched sixties’ R & B groups, particularly the Dells, a singing group that has been around for 38 years, he discovered the music industry’s darker side.

And while The Dells managed to stick together for almost four decades, The Five Heartbeats, childhood friends from the neighborhood, are immersed in internal conflicts which break the band apart and threaten its skyrocketing success.

“We wanted to explore five different individuals,” explains Townsend.

“‘This film is really a slice of life. It’s really about five friends dealing with success and holding onto their friendships.”

Songwriter Duck (Townsend) is the moral backbone of the group. Duck’s womanizing brother J.T. (Leon, known for his role in the “Like A Prayer” video) snares all the babes with his pick-up line, “I want to take you to another level.” Dresser (Harry J. Lennix) is the family man of the group. Choirboy (Tico Wells) is the spiritual member who must reconcile his religious upbringing. And there’s lead singer Eddie (Wright, a series regular on “V”) who is continually plagued by personal problems.

The film opens with Duck at his beach house in 1991, reading the Rolling Stone cover story: “What Ever Happened to The Five Heartbeats?”
Jump to 1965: Motown, the civil rights movement and burning bras aplenty. Five nervous adolescents perform at a local talent night. They don’t win the $100 prize, but attract a manager who promises them stardom. Choreographer Sarge Johnson (Harold Nicholas) transforms their gawky dance steps into smooth moves, perfecting their style.

Slowly, The Five Heartbeats begin to gain some local notoriety. Then one morning, Duck and J.T. wake up to the sound of their song blaring on the clock radio — and the group is immediately catapulted into the national spotlight.

But amidst the sounds of the ’60s, there is a profound message: the climb to the top forces a compromise of integrity. In order to broaden the Heartbeats’ appeal, the band’s record producer puts a picture of a white family at the beach on their album cover. Is this selling out or just good business? Choirboy asks, “How come they don’t cross over to us?”

The issue of selling out also came to the forefront in Shuffle in which Townsend plays an actor who debates the merits of taking the part of a struttin’, jive-talkin’ gang leader.

Even though Townsend conveys a specific social message, the Heartbeats surprisingly manages to transcend the race issue, with the exception of one or two scenes. It could just have easily been about any singing group with “Sean Penn as Eddie, Gary Oldman as Duck” because, first and foremost, Heartbeats is a trip down memory lane. It captures a turbulent decade of music and the men who made it.

And therein lies Heartbeats’ primary fault — the lack of a strong female character. The women are doormats. Girlfriends and wives do nothing except wait for their men to straighten out their lives. Even Diahann Carroll, sixties’ icon and Dynasty star, is relegated to a melodramatic role as wife of the band manager.

Despite the lack of a credible female figure, the film works as a whole. When Duck’s younger sister breaks out into song, you buy it. And when you see The Five Horsemen, a bunch of white-haired, Laurence Welk-esque singers, you laugh. And when Duck is wronged, you feel betrayed. Violent mood shifts often make watching the film a jarring experience. But in the end, the message is an upbeat one that, according to Townsend, will appeal to the public.”

Who is this movie for?” mutters Townsend under his breath. “The same people who went to see The Godfather and Fatal Attraction. The same people who went to see The Wizard of Oz. A lot of the time, movies will win awards, and I won’t understand them and the public doesn’t understand them. Movies are for the public. With Heartbeats, you can’t help but get sucked in.”

Michael Sluchan is 34th Street Scene Editor and he eats Slunchkins and milk for breakfast.
R.E.M. Not Yet ‘out of time’

BY CARTER D. MEISELMAN

I was introduced to R.E.M. during my sophomore year in my North Carolina high school. A friend gave me a copy of Fables of the Reconstruction, saying that the band was “the latest thing” and that it deserved some attention.

R.E.M.’s sound was then both unconventional and strangely appealing. The combination of Michael Stipe’s clouded vocals and Peter Buck’s jangling guitar created a sound that one had to either love or hate. The band used its simple formula for the first few albums, creating a fanatical Southern following that soon extended to the rest of the country.

Over time, the small-town boys from Athens, Georgia changed the rules to the game people knew as R.E.M. They moved from simple, home-grown southern rock-and-roll towards music with more broad-based appeal. Songs soon showed up on radio stations in Los Angeles as well as Atlanta.

“Driver 8” became “Fall On Me.” “The One I Love” replaced “7 Chinese Brothers.” Teenyboppers began to show up at concerts in droves. The band sold the rights for “Stand” to a show on the Fox network. Long-time fans began to complain about the sell-out of Berry, Buck, Mills and Stipe.

R.E.M.’s latest effort, Out of Time, could have been one of two things: the work of a band continuing down the path to financial and popular success, or an album by a band with its integrity still intact, challenging itself by stepping over the boundaries that people have set for it.

Out of Time reflects the changes evident in the progression from Document to Green, showcasing greater vocal clarity from Stipe and less dependence on the band’s twangy acoustic guitars. However, the newest album reflects some impatience with this maturation process. Nearly every song on the album features a gimmick of some sort.

Guest background vocals by KRS-1 of Boogie Down Productions and Kate Pierson of the B-52’s, and keyboards by Peter Holypad of the now-defunct db’s dilute R.E.M.’s traditional sound. Mike Mills shares the lead vocal burden with Stipe on several tracks. To confuse things even more, the band includes its first instrumental, “Endgame.”

The gimmick songs include “Radio Song,” a disconcerting choice to lead off the album. An R.E.M. fan who had been sleeping for seven years only to awake to this song would probably wish to fall back into slumber. It contains an obnoxious rap by KRS-1 and a rhythm one would expect to find on an LL Cool J album.

And then there’s “Shiny Happy People.” Mills and Stipe harmonize for most of this song recreating the flat sound of “Superman” from Life’s Rich Pageant. One can only hope that the insipid lyrics of the song (“Shiny, happy people holding hands, shiny, happy people laughing”) are a tongue-in-cheek look at popular culture, like “Pop Song ’89” and “Stand.”

“Losing my Religion,” the first single off the album, calms the initial panic caused by “Radio Song.” Combining the tried-and-true R.E.M. sound and groovy vocals by Stipe, it’s easily the high point of the album.

If Dancing Was a Religion

The D.J. = God, Mohammed, Buddha, Zeus, Yahweh, Brahma, Ra
The Bass Speakers = The Pipe Organ
Strobe Lights = Stained Glass
thumpthumpthumpthump = Ommmmmmmmm
Medonna = Madonna

From the Scriptures:
“Best place to dance 1990”
“Best dance club 1989”
“Best dance club 1990”

CLIP AND BE SAVED!

Good for 3 FREE admissions on any night when regular cover is being charged
Expires 5/31/91 C.E.
One fish two fish red fish blue fish

Go Fish

An Emotional Fish plays J.C. Dobbs Tuesday

BY JULIE DEFAUCO

Once upon a time, in the green fields of Dublin, Ireland, a band specializing in jangly guitar music and ethereal lyrics sprouted in reaction to the trendy acid-house dance music of London. And as the band developed, more and more people found that they enjoyed this traditional brand of guitar rock. Before this little band knew what had happened, it had hit the Irish Top-10. And it grew, and it grew, and it grew.

While this success story could be about U2 (or the Hothouse Flowers, or the Pogues), it’s actually the tale of An Emotional Fish. It swam, it frolicked and it splashed around the U. K. music scene.

The band, playing at J.C. Dobbs this Tuesday, began with Gerald Whelan as lead singer, David Frew on guitar, Enda Wyatt on bass, and an unmanned drummer. “That was no working, so they found me,” says Murphy. “We just love doing what we do.”

Recognizing Fish’s talent, Warner Brothers Records tried to sign them, but the band declined, opting for a more desirable catch: the opportunity to record a single, “Celebrate,” for Mother Records, U2’s label. This move enabled An Emotional Fish to gain notoriety without leaving the comfort of their own country for the competition of the underground London scene.

“We write about what we feel, our own emotions,” says Murphy, “We try to be totally natural.” He cites the Clash, Sex Pistols, the Beatles, jazz and “the punk-thing” in general as influences. Their most recent single, “Blue,” isn’t a good Irishman feeling bad, but concerns “mothers and children feeling alone.” The band has taken a standard style of music and played with it until it fit; one listen to their self-titled debut album proves this.

On their last tour, the band, whose unique name stems not only from a desire to be “completely different” but from a curious perspective on evolution, went all over the U.S. “We’ve never been to the States before, and it was really wonderful,” enthuses Murphy, naming Philadelphia and New York among their favorite cities. Murphy relates an anecdote: “We were walking down Wall Street and we heard our names being called — it was some fans from the previous night’s show who had spotted us. We talked to them for a while and it was just great.”

In a day of high-paid, glitzy, specially-formulated, dry-clean-only, liposuctioned lip-synching music stars, An Emotional Fish is an anomaly. Scruffy and true, they play their music and do their own thing. In the words of Martin Murphy, “We just love doing what we do.”
Gettin' Jazzed in the Morning

The Street guide to jazz brunches

Chances are you were just a couple of blanks in the family Bible when Bird, Monk and Diz were inventing modern jazz, so you've got some catching up to do. Welcome to the bunny slope of the Philadelphia jazz scene: the jazz brunch.

No, jazz doesn't have to be for the night owls, though the mood's better in the darkest of the a.m. Here's how to find some good live jazz without combing the city in the wee hours, risking the dangerous abyss of the club scene. Get up before noon (or stay up till then), slap on a tie, and start brunching.

Zanzibar Blue
305 South Eleventh Street

Zanzibar Blue bespeaks cool.

The restaurant — cozy, elegant and swank — is adjacent to the bar, and brightly lit for brunch. Tables are placed around the platform to make the musicians (who vary from week to week) the center of attention. Some Sundays, singer Zan Gardner shares duties with the Paula Breslin Trio. Her smoky covers, including some great Billie Holiday tunes, were backed by Breslin on drums, Dave Posmonier on keyboards and mean soloist Mike Boone on bass.

Co-manager Benjamin Bynum, dressed in a slick Italian suit, happily explained his vision of the establishment. Zanzibar is part of Philadelphia's recent jazz resurgence; the cafe is an attempt to lure people who have never heard much live jazz, as well as those who are already jazz enthusiasts. The Wharton graduate encourages patrons to keep the conversation level down, so the music can be enjoyed. "We're not providing background music."

Zanzibar's menu, largely breakfast selections, excels as much as their music and atmosphere. We recommend the Belgian waffles with blueberry sauce and the Western omelet. The meal ran us about $30, but we didn't order double desserts.

At times the conversation competed with the music, and no one clapped after the supreme solos. But for the most part, the well-dressed crowd relaxed and enjoyed the jazz like we did. A nighttime performance at Zanzibar is best for immersion in jazz, but to get your feet wet, their brunch is perfect.

Meiji-En
Marine Center

A Japanese restaurant that has a jazz brunch? Well, we couldn't believe it either, until we saw it for ourselves. Located on Delaware and Callowhill on the waterfront (hint: go as far east as possible without reaching Camden), Meiji-en is just an elevator ride above the pier.

It is a spacious, noy, huge restaurant, with bay windows overlooking the water. (Overheard in the men's room: it cost $3 million to build). Although the live caged birds and Japanese art don't lend themselves to a jazzy ambiance, Meiji-en features a different musician each Sunday. Last Sunday's quartet played enough lively jazz to mask the decor. But be warned: with a seating area so large, one has to request a seat near the stand or else. The unwary may find themselves many miles from the music, or hidden behind one of the many artistic screens which serve to break up the floor into smaller rooms. And arrive around noon; before then, WRTI (Temple's jazz station) is pumped over the speaker system. Jazzmen don't like to get up too early.

The buffet-style brunch is eclectic and delicious. Meiji-en offers everything from fresh fruit (slices of kiwi, pineapple and strawberries) to french toast, from sausages to sushi. The price of $15.99 a head seems fair — we easily devoured the equivalent of several brunches while enjoying the music for about an hour and a half. And where else can you watch sailboats on the water to the strains of a sizzling tenor sax?

Ye Olde Temperance House
5-11 South State Street, Newtown

The sun streams through your bedroom window, waking you up on a Sunday afternoon. The glorious weather screams "Road Trip!", so seize the afternoon (and a buddy's car) and drive to Newtown, a quaint little burb half an hour outside the city. There, Ye Olde Temperance House offers hot Dixieland tunes, first-class cuisine and friendly ambiance.

The 299-year-old Temperance House contains an inn, restaurant and tavern, where live music is featured each weekend. Jazz was the brainchild of innkeeper Jim Calderone; as manager Judy Kennedy bluntly put it, "He lives for jazz."

Sunday brunch is served from 11 to 3. It's not worth showing up till 1, when the Keystone Jazz Group hits the tavern room. Some patrons have standing reservations for their favorite barstools, for up to five years now. And for good reason — bandleader Derf Noel's lineup whistles sizzlin' Dixie all afternoon.

Just make sure you skip the non-smoking section. While the rustic Edward Hicks Dining Room boasted Colonial stencils and blazing fires, it was too far from the music for a dining jazz fiend to hear much. The courteous staff was happy to switch our seats once we observed this, and we commenced an excellent meal.

The Temp House's five-course prix fixe meal ($16.95) can carry you through the whole day. The dining experience definitely improves as the meal goes on. Don't be dissuaded by the idea of juice as a full course, or the tasty-but-miniscule fresh fruit salad that follows. Flavorful smoked salmon and whipped cream cheese accompany bagels for the middle course.

But don't fill up on traditional breakfast fare, for the entrees are colossal. The Temp's tempting list ran the edible gamut, from Eggs Benedict to Blackened Catfish. My distinguished companion enjoyed his Filet Mignon and Eggs, cooked precisely to order. My piquant Jambalaya, an exciting melange of shrimp, baby scallops, mussels, clams, and veggies, stop a bed of white rice with wild rice, was authentic and superb.

The Belgian waffle, graced with creamy vanilla ice cream and strawberries (unfortunately frozen, not fresh), concluded the meal delightfully. The man at the neighboring table enjoyed it with a Heineken, not something I'd recommend personally. (They do have Bass Ale on tap, though, another plus.)

So grab a table as close to the tavern room as possible, and settle down to an excellent meal and jazz the way they did it in the '20s. Ye Olde Temperance House merits rolling out of bed and into the car on even the laziest Sunday.
Guide listings are effective Friday... mean Street says go.

Penn Film Society
Stretcher Hall E.R, showing at 7 and 9:30.

NORTH BY NORTHWEST: A Hitchcock classic. Worth it just for the climax at Mt. Rushmore.

REPETORY

Film Forum
509 S. Broad, 732-7704.

"LOS OLVIDADOS: (Mexico, 1951)
The story of a group of homeless delinquents living on the outskirts of Mexico City. (Thu. 7:00).

MR. HULOT'S HOLIDAY: (France, 1953)
Jacques Tati's hilarious notion of vacations to determined to enjoy themselves. (Sat. 7:00).

Cinematheque
1619 Walnut, 787-1529.

THE VIRGIN SPRING
(Sweden 1960) Ingmar Bergman's adaptation of a Swedish legend about the dispensing of a young virgin due to her su- mother's pagan curse. (Thurs. 7:00).

THURSDAY

RHYTHM AND BLUEFISH
Get down to this powerhouse combination of blues and rock-n-roll at the biggest sports bar this side of the Mississippi River. (The Hearth, Bucks County. 382-1201).

PINEGROVE PERFORMING
Pinetop and the boys keep the blues alive and smokin' hot. (Ambler Cabaret, 43 E. Butler Mat, 646-8117).

THE PHILADELPHIA ORCHESTRA
Music Director Richard Matthis opens this program with the world premiere of Ceremonial for Orchestra by Bernard Rands. Brab's Piano Concerto No. 1 and Scrabbi's Symphonic Piece No. 3. (Sun. 1:00).

THE RIDGE STRING QUARTET

VALERY PONOMAREV
Do the Glaasnoi thing — check out this fine Russian trumpeter as he joins forces with the Mark Kramer String Quartet for some swing-style jazz. Also appearing on Saturday. (Ye Olde Temperance House, 5-11 South Street, 600-0474).

SUNDAY

PATRICK STREET & TRICIA NI DINGHIN NA MALL
The traditional sounds of this fine Irish Quartet will be joined by the strong, evocative voice of guest performer Triona ni Dinhainn.

MONDAY

The Long Walk Home
(Ritz, 214 Walnut, 925-7900. Daily, 1:00, 4:15, 7:00).

MR. & MRS. BRIDGE
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

THE NASTY GIRL
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

THE RIDGE STRING QUARTET

THE ACADEMY OF VOCAL ARTISTS
AYA's young artists will present a free recital of songs by French composer, Henri Duparc. Trio Jelene & Strings. (Warden Theater, 19th St.).

THE MEETING
CLOSING MARCH 24. Although not historically accurate, Jeff Sto- sen's award-winning fictional play depicts Luther King Jr. and Malcolm X sharing their feelings and debating their causes. (Bushfire Theater, 52nd and Locust, 735-0667).

FREE RECYCLE OF FORTUNE
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

THE MEETING

ART

The Philadelphia Academy of the Fine Arts
(Broad & Cherry Streets, 972-742. Open Tuesday-Saturday, 10-5 and Sunday, 1-5).

Franklin Institute
34th Street, 26th St., 624-0296.

Sanctuary and a Memorial to Johnnie
CLOSING MARCH 24. A father hid- ing a family of three refugees from El Salvador's Civil War in the basement of a D.C. church is confronted by Immigration in Sanctuary. (Stage III, 1619 Walnut St., 968-9770).

FILM

CHAHATOWN
(1974) Murders, water rights and in- cessant. Need I say more? (Fri., Sat. 9:00).

BAD AND WORSE: (Mexico, 1984)
Franklin Institute
17th St. at Chestnut, 968-9770.

FRANKLIN INSTITUTE
Franklin Institute National Franklin Parkway at 20th St., 442-1200.

ROSY SCREENING ROOM
2001 South Street. Fri. 7:00, 9:40, 11:00.

THE RETURN OF BULLWINKLE
(Fri. 3:00, 5:45, 8:00). Sat. 11:00, 1:15, 3:15, 5:15, 7:15.

SIDEWALKS
(Ritz, 218 Walnut, 925-7900. Sat., 11:00).

THE TERRORIST
(Ritz, 214 Walnut, 925-7900. Daily. 1:00, 4:15, 7:00).

DANCES WITH WOLVES

THE DOORS

FANTASIA

GARDEN OF THE LOST DAUGHTERS
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Call for times).

JUDIE
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

THE NAKED GUST
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

JUDIE
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

MR. & MRS. BRIDGE
(Ritz at the Royale, 4th St. north of Chestnut, 925-7900. Daily, 1:00, 4:15, 7:00).

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THE RIDGE STRING QUARTET

THE ACADEMY OF VOCAL ARTISTS
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THE MEETING
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