**Dershowitz chastises U.S. courts, legal system**

**By SCOTT CALVERT**

In a scathing attack on the American legal system, Harvard Law Professor Alan Dershowitz told a crowd of about 500 last night that corruption is the system's most serious problem. According to Dershowitz, who is famous for taking on a number of controversial cases and for his blunt speaking style, the courts know they can lie in court without penalty because of a black humor, said a recent Supreme Court judge claims to believe the police officer's evidence such as forced confessions to be admitted in trials.

"The reason for this is that the police know they can simply change their story if they want to," said Dershowitz. "But is actually fully aware of the illegal nature of the officers' actions.

Dershowitz said the officers' knowledge of the police actions is not in itself without consequences. The police know they can say anything in court and not have to be concerned about the truth of their words. The police also know they are fully aware of the illegal nature of the officers' actions.

"How can you blame the cops, but cops overall do not produce that kind of police brutality," said "The final test of the police is how they deal with these abusive incidents." said a recent Supreme Court judge. "It is unclear if the written apology was given to the University. Fumo, however, disputed assertions that the grant would not be used as the foundation in granting $5.4 million to the University.

At least that's what the state says. Administrative spending for the University last year was $1.4 million. State officials have said they expected the checks from the state a few weeks ago for an agreement negotiated with the state last year. They are still patiently waiting for the state's worsening fiscal problems.

And at least one quarterly check due in April is also expected to be late. Dershowitz said the University was in trouble when it was late, but is actually fully aware of the illegal nature of the officers' actions.

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Campus Events

NOTICE

CARACAS EVENTS are held daily at the four events listed above. All events are open to the public. The events are held from 4:00 p.m. to 6:00 p.m. at 898-5270 or 898-5270. The events are free and open to the public. All events are held at 898-5270 or 898-5270.

TODAY

LATIN AMERICAN WEEK continues with a series of events celebrating Latin American heritage. Today’s events include a lecture on “The Impact of Latin American Art on Modern Architecture” by Dr. Juan Rodriguez at 4:00 p.m. followed by a tour of the Latin American Art Gallery at 5:00 p.m.

TOMORROW

UNIVERSITY CENTER offers a variety of events today. At 10:00 a.m., a workshop on “Creating a Sustainable Lifestyle” will be held. At 12:00 noon, a panel discussion on “The Role of Women in Latin American Politics” will take place. At 7:00 p.m., a performance by the Latin American Dance Company will be held.

OFFICIAL

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To invite your friends to watch television, simply choose “Heart That’s True” from the menu. The television will automatically tune itself to the channel you have selected.

American Heart Association

ANALYSIS OF THE LATEX牆

University of Pennsylvania.

MUSIC PERFORMANCE by the University Orchestra.

CONCERT: A TUTORED TASTING OF PENNSYLVANIA ARTISANAL WINES. COMMUNITY CENTER, 11TH & SPRING GROVE STREETS. 6:00 PM. FREE. COMMUNITY CENTER.

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In Brief

UA leadership vote is postponed

A meeting to vote on the new undergraduate Assembly, scheduled for today, was postponed. During the annual transition meeting, new UA members elected their executive committee, including chairperson, vice-chairperson, treasurer, secretary, and chief executive officer. The new committee will oversee the operations of the group and many student leaders had predicted a competitive race for the leadership positions.

College guide Fiske to speak

Edward Fiske, author of the Fiske Guide to Colleges, will speak today in the Bodek Lounge of Houston Hall. The presentation, titled “Selecting a College,” will discuss the important factors to consider when choosing a college, including location, size, and academic programs.

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Glotzke: Add more music

Conservative students at the Middle East Center are calling for more music to be added to the evening’s programming. The event, entitled “The Transformation of the Middle East,” is scheduled for tonight in the Rec Room of Houston Hall. Attendees are encouraged to bring guitars and other instruments.

Artificial Intelligence More Fri. at Outer Limits

At Outer Limits, we do whatever it takes to create an environment that encourages creativity and innovation. This Friday, we are hosting a workshop on Artificial Intelligence, where participants will learn about the latest developments in the field.

PAC re-recognizes several groups

Six performing arts groups that had lost Performing Arts Council (PAC) recognition are now re-recognized. PAC meetings were re-recognized by PAC members yesterday. PAC members opened the meeting by discussing the need for more recognition for the groups. After the discussion, the council voted to re-recognize the groups.

Correction of the Day

The Daily Pennsylvanian has corrected an error in today’s report on the court case. The article stated that the judge dismissed a case. It has been corrected to note that the judge dismissed the case against the company.

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Community Kids was founded four years ago by then freshmen Greg Shufro and Jenny Lin, and named after Community House, where the two lived. According to program organizers, Community Kids provides an opportunity for about thirty socially and mentally handicapped West Philadelphia children to take a break from the housing projects where most of them live. The kids vary in age, interests, and level of handicap, but they are, without exception, full of energy and curiosity.

Wednesday afternoons have become a special time for both the volunteers and the children. For the volunteers, it is a chance to toss aside their books and take a break from being college students. For the kids, organizers said, it is often the best part of their week. They find stimulation, entertainment, and an environment in which they can play freely, without having to worry about the drugs and gang violence that infest many of their neighborhoods. They also find a place where they can open up emotionally, share their problems and their dreams with the volunteers.

Volunteers said that working on such a personal level with the kids provides an opportunity to form close relationships with them. Many volunteers have become even more involved with the kids, taking them to the zoo on weekends or helping "farm with their schoolwork. Because they become familiar with the children's families and neighborhoods, they are often able to help the children cope with their problems. Many volunteers find that the most rewarding part of being involved with Community Kids is the chance to watch and participate in the progress the children make as they learn to communicate, share, and perform better in school.

Photos and text by Jamie Hayes

Community Spirits

(Clockwise from top left) College senior Cathy Galanter playfully carries 5-year-old Bryant Ollison down the sidelines for a touchdown. 9-year-old Gordy King tries unsuccessfully to start the wave as Galanter and Terence Gilmore, 8, look on. Amateur photographer Bryant shows a huge smile as he plays with a camera. University alum Dawn Superstein accepts a floral token of affection from 7-year Shana Ollison. During hitting practice, Terence tries for a home run as College senior Brad Wagshul cheers him on.
Comedians set for tonight’s performance

By EMILY CUBERTSON

"Saturday Night Live" cast member Adam Sandler will perform with three other famous and nationally recognized comedians tonight at Irvine Auditorium — if he makes the train.

Sandler is also scheduled to appear as part of "Late Night With David Letterman" tonight. The plane he took from Philadelphia to New York was late and Sandler said last week he was supposed to be in Irvine at 11:30 a.m. at Irvine Auditorium, but according to the Daily, Sandler was late and arrived just in time for the stand-up against antisemitism planned to occur during the performance.

Event organizers praise Sandler’s dedication to the event.

MELLOW, from page 1

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The Hard Way

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Day to put up posters. One call, and we will do all the work. After all, don’t you have more important things. Don’t delay. The deadline is April 4.

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Mellon gives U. $5.4 million for graduate studies

Licht said the fellowship will cover full tuition and a $12,000 stipend to students in their final year. According to Licht, students will not have to teach their first year and will be able to concentrate solely on their studies. Students will also have the opportunity to attend the summer workshop with the foundation.

Music Department Graduate Chairman Jeffrey Schneider said the money would be given to some entering graduate students as a result of the fellowship. According to Licht, the fellowships could be extended.

Kallberg also said students in their final year of writing their dissertation in the third year would be eligible for the fellowship.

"We love them (graduate students), but there comes a time when we have to cut the umbilical cord," said Licht.

The foundation awarded the graduate student who has completed his second year and will be eligible to attend the summer workshop with the Mellon Foundation.

Music Department Graduate Chairman Jeffrey Schneider said the money would be given to some entering graduate students at a rate of $5,000 per year for up to five years for those who are eligible. Students in their final year of writing their dissertation in the third year would be eligible for the fellowship.

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Students, faculty praise Fagin at reception

By RUPA BIIAGWAT
Daily Pennsylvania Staff Writer

Speaking with universal praise, faculty and students of the Nursing School paid tribute to outgoing Dean Claire Fagin at a reception yesterday.

Fagin, the University's "Dean of Deans," has held the post since 1977 and will continue at the University as a faculty member.

The reception began with an introduction by Nursing graduate student Janice Foust.

Describing Fagin as "very energetic, enthusiastic and dynamic," and speaking of her "enthusiasm for growth, learning and vision," Foust thanked her for her tenure and praised her contributions to the University.

She talked about the various programs that had been started under Fagin's deanship, such as the faculty and student exchange with Israel. She said that Fagin gave the Nursing School a "very strong professional identity and responsibility to contribute to the future."

Nursing junior Christie Smith, president of the Undergraduate Nursing Forum, spoke on behalf of the undergraduates and said that Fagin "changed the nursing field forever and for better."

Smith's statement was followed by an address by Leslie Sondsen, a Nursing graduate student and said that Fagin "changed the nursing field forever and for better."

Fagin's statement was followed by an address by Leslie Sondsen, a Nursing graduate student and said that Fagin "changed the nursing field forever and for better."

Fagin accepted two gifts from students and faculty, and was given a standing ovation.

Fagin spoke briefly about her tenure as dean, thanking students for their comments and saying that the nursing profession would be in good hands with them in the future.

"You are the reason for being," Fagin told students in the audience. She also said that she was assured that "this profession was in good hands."

Students talk with outgoing Nursing Dean Claire Fagin at a reception in her honor yesterday.
Parkinson's Disease At Penn

If you're like 16 percent of the University of Pennsylvania's students, you named the Alzheimer's disease/Alzheimer's disease Patients Network twice in the title, but

Policy on Submissions

The Daily Pennsylvania welcomes letters and comments. If you would like to submit a letter or comments, please read the following guidelines:

1. Letters to the editor should be typed or written legibly and must be double-spaced. All material should include the name and mailing address of the author.

2. Letters to the editor should be no longer than 350 words.

3. Letters must be submitted via email to daily.penn@upenn.edu.

If you would like to submit an article or opinion piece, please contact the editorial board at editorial@daily.upenn.edu.

Looking For Facts

To the Editor:

This letter is written on behalf of the political science and political science student groups. The New York Times (NYT) Series, which is a series of articles written by the New York Times, is being written by the New York Times. The NYT Series is being written by the New York Times.

For the past year, the University of Pennsylvania has been conducting research on the effects of political science on public opinion. The research has been conducted by a team of political science students and faculty members.

The research has shown that political science has a significant impact on public opinion. The research has also shown that political science has a significant impact on political behavior.

The results of the research have been presented to the Department of Political Science at the University of Pennsylvania. The Department of Political Science has been very pleased with the results of the research.

The Department of Political Science has asked the research team to continue the research. The research team has agreed to continue the research.

The results of the research will be published in the next issue of the political science journal. The journal will be available online.

In the meantime, if you have any questions or comments, please contact the research team at research@politicalscience.upenn.edu.

Sincerely,

The political science research team
New class looks at Asians in America

By MICHELLE F/LIPPO
Daily Pennsylvanian Staff Writer

By MITCHELL J. BROWN

There were definitely other candidates on the list," Lam said. "But we felt we had to go with her." We spoke to members of SAA at their meeting and we asked the students who would want to take an active role in the class because they were part of the history of Asian Americans.

It's a fully enrolled, new field. We were so pleased when the chair of the course was nestled in the thought of having she as the course chair.

We also stressed the importance of helping the course get to where it is today. We thought the college would be supported with copies of articles and texts from the text.

"Picture provides a learning about the human condition," Wu said. "It's been a different part of our world for many years.

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"Picture provides a learning about the human condition," Wu said. "It's been a different part of our world for many years.

"We're all very saddened by our president's death," the director said. "It's what they would have wanted." The show is dedicated to Coons and Rina, and all invited said they were determined to put on a production worthy of their memory.

"We're missing them, but the show goes on, and it's going to be good," said Hammond. "The music is wonderful, the actors are wonderful, and the comedy is as fresh as when it originally opened." Restauranteur said he believes that the humor of Gilbert and Sullivan's work is guaranteed to engage the audience. The genius of these two geniuses was that they had the ability to adapt to situations that would always be followed, he said.

"College senior Susan Poliask said that the university would have millions of entertainers for all the family.

"There's nothing dirty," Poliask said, defending the tame players" costumes as evidence. "We say we're all part of the show, we're always conscious." "If there's anyone who's performing the role of the show, it's the audience," said Poliask. "The show is performed at Coons and Rina, and all invited said they were determined to put on a production worthy of their memory.

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Security Council adopts resolution for cease-fire

UNITED NATIONS — The Security Council yesterday adopted a truce resolution that demands Iraq accept the terms of a cease-fire, that it destroy and dismantle its weapons of mass destruction, recognize and accept the occupation of Kuwait, and pay reparations for damage to Kuwaiti oil infrastructure.

The resolution, adopted unanimously by a vote of 14-0, with no abstentions, does what was already being done, but it is the first time the Security Council has clearly stated that Iraq is to accept the cease-fire. It also demands that Iraq compensate for the damage it caused to Kuwaiti oil infrastructure.

The resolution, which was drafted by the United States and France, was supported by all members of the Security Council, including Iraq.

The resolution was introduced by Security Council President Jean-Baptiste Dumas of France.

The United States, which is leading the effort to achieve a ceasefire, said it would work with the Security Council to ensure that Iraq complies with the terms of the resolution.

The resolution also calls for an international monitoring body to be established to oversee the implementation of the cease-fire.

The United States said it would work with the Security Council to ensure that the international monitoring body is established and that it is effective in overseeing the implementation of the cease-fire.

The resolution also calls for a United Nations peacekeeping force to be established in Kuwait to monitor the cease-fire and ensure that Iraq complies with the terms of the resolution.

The United States said it would work with the Security Council to ensure that a United Nations peacekeeping force is established in Kuwait and that it is effective in monitoring the cease-fire.

The resolution also calls for the United Nations to adopt a resolution declaring Iraq in violation of international law and authorizing the use of force to compel Iraq to comply with the terms of the resolution.

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The United States said it would work with the Security Council to ensure that the United States and its allies are prepared to use force if Iraq fails to comply with the terms of the resolution.

The resolution also calls for the United Nations to adopt a resolution condemning Iraq's use of chemical weapons and authorizing the use of force to compel Iraq to destroy its chemical weapons.

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Dean forum focuses on education

**By Matthew Storm**

The undergraduate forum of the College, Wharton and Engineering, and a representative from the Nursing School came to Duncan Hall yesterday to share opinions and criticisms of the undergraduate education system.

The discussion, sponsored by the Student Committee on Undergraduate Education, drew an audience of about 20 students.

“Five years ago, when the deans first said what education was, their answer was general requirements,” Wharton vice dean Janice Bellace said. “A member of the senior class who went through them... It’s a little difficult to have educational coherence with the general requirement program.”

Adler offered a metaphor on the conflict format may have misled the audience into expecting conflict and the ensuing discussion. The debate format may have misled the administration to expect conflict among the speakers.

“The discussion today was part of Education Week, a series of SCUE-sponsored events intended to bridge the gap between faculty and students.”

The discussion covered the goals of a college education, comparing a general education to specialized courses. Belmont’s own Gwen Campbell challenged the deans and the general education requirement system. She pointed out that the true goal of an education is to develop thought processes “in any educational environment.”

Wharton vice dean Janice Bellace stressed that students often ignore many potentially rewarding courses that are not in their areas of specialization. They think they wouldn’t get an A” in them... It’s a little difficult to have educational coherence with the general requirement program.”

Wharton senior Campbell explained that the deans did not realize the depth of their own beliefs. She said the administration is working to improve the coherence of the educational process.

The most heated point of the discussion came when former SCUE Chairperson and current student adviser John Keenan, associate dean of the Engineering School, was also present for the discussion. The discussion was part of Education Week, a series of SCUE events intended to bridge the gap between faculty and students.

**Moderator Nick Conset, College Dean Norman Adler, and Wharton undergraduate Dean Janice Bellace meet for a panel discussion.**

**Emily Weisberg Staff Photographer**

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**Opening Night: April 10, 7 PM**

**New Vic Theatre of London in "A Tale of Two Cities" and "Meet the Cast" Party for Senior Class.**

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Feds begin probe at Harvard

By RONANNE PATEL
Daily Pennsylvanian Staff Writer

Federal officials yesterday began investigating Har- 
vard Medical School’s indirect research costs as part of 
their voluminous review of the research operating impr 
ations. The investigation in Cambridge is the first of 
its kind for Harvard and is being conducted by the 
FBI. Federal agents took a photograph of the 898-1111 
building on the Harvard Medical School campus and 
asked that the agent be shown the interior of the 
building.

The FBI is investigating indirect research costs because 
the school charged excessive fees for such expenses. 
The investigation is part of a nationwide probe into in 
stitutional research costs. The probe has been under 
classified as a secret to protect the integrity of the 
investigation.

On March 29, the FBI agents entered the 898-1111 
building and asked to see the interior. They said they 
were conducting a routine inspection of the building.

The FBI agents conducted a brief tour of the build 
ing, but declined to comment on the purpose of the 
visit. They said they would not discuss the nature of 
the inspection with the public.

The FBI probe is one of several ongoing investi 
gations into institutional research costs. The FBI has 
initiated investigations into indirect research costs at 
more than a dozen universities, including Harvard.

The FBI said it would not release information about 
the investigation until it is complete. The agency said 
it would not comment on the scope or findings of the 
investigation until it is concluded.

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Suicide in B Flat, deep, challenging

By R. J. FARKASH

Thursday, April 11, 1991

The Daily Pennsylvanian

Suicide in B Flat was last night, and it is definitely only for melodrama that only very dedicated students were in the audience for the play, are portrayed by College Faculty, from page 1 of the report within "the larger growth of administration and what today with Pollack to discuss sour-

gail." All of the play's performances are very close to the group's agreement to the interpretations," Gould said.

Gould said many administrators are already working on ways to estab-

lish costs in their departments be-

cause of the University's budget cuts. Phillips said he hopes the study will also serve faculty in the future and give them a better understanding of the issues raised in the report.

Gould said last night he is very excited about the study as a whole, but the 1991 budget may slow him down.

College sophomore Alexandra Lopez and Carolyn Roth did an excellent job of directing the play. The detail were all unimportant, but still very well done. It is a very good performance. The lighting also added to the story, as the audience's attention was effectively diverted from what was being said on stage because of the very prominent music.

Just about everything that was up for the last and staff was won by the only problem with Suicide in B Flat is that it will be hard to understand for some - if not most - of students that go to the play.

The play is in very deep, pretentious vein and is definitely one for a play that will challenge the minds and intellects of the students looking for a new related show might be advised to think twice about seeing it. We continue tonight through Saturday at the Burt' Mill Auditorium. Tickets are on sale and will be sold at Locust and Walnut.

The Theatre Arts Program Studio Theatre.

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By Christopher Durang

Directed by Henry Gleitman

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This ‘Baby’ will drive you crazy

By NEL STH

If you thought you had a difficult child, take a look at ‘Theater Arias’ production. Christian Hor- d'd'sodic comedy Baby with the Bathwater, which opened last night in the Student Auditorium, is so bad it would make Heston and John the Baptist look like angels.

Held in the Student Auditorium, the production is a finely crafted yuppie psychodynamics, replete with one liners, metaphors, and quite possibly insane eccentrics.

TEP fraternity investigation by JIO

Robert Stanley, a member of the Pi Kappa Alpha fraternity, was probed by the JIO last week for a pledge prank which involved a kidnapped horse.

The JIO has investigated at least two pledges since its refounding in 1977, two weeks ago.

Since the beginning of last year, the JIO has initiated its fourteenth investigation.

Rugby club makes Rutgers turn red

Last weekend Pennsylvania Rugby club made Rutgers turn red.

The game was over before it started. The demolition began with Galperin adding to the team’s growing score with a drop kick, a very difficult move, after an almost flawless run. Galperin, for his efforts, got three points.

The intrusion on early alumni status.

The next weekend turned out to be a similarly different story. The team beat Temple, 41-12, in a match which filled more than one cage.

"We expected a longer game," said Sergi Garbesi, assistant coach.

"We had qualified for the ERU’s Western Rugby Union in the fall of 1988," Lippmann said.

The intramural rugby league will continue tonight and the finals on Sunday.

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Baseball loses keys against Textile

Sanne Kerrigan junks Quakers’ lineup

Moore becomes 3rd Churchman at Penn

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Education Editor of the New York Times

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KERRY/BRIAN

KERRY/BRIAN

Steve page 16 stepped to the plate with two outs, the bases loaded and the Quakers trailing 1-0. Kerrigan, who had not pitched in the fifth inning, was looking for any kind of weakness he could find in the Quaker batters. He got his wish when leadoff man Anthony Spadaccini, who had hit a single ripped to right, and followed with a single. The Quaker batters in the bottom of the seventh did very little to disrupt the course of the game. They managed only one hit, a single off the bat of Anthony Feld, who had two hits, in the final inning.

CHANCE, page 16

Kerrigan, who is a lefty, has pitched erratically this season. He had a 0-11 record and was 3-13 last season. The most notorious of his pitchers was the junkball pitcher, but his junk had not been effective this season. Kerrigan described himself as a "junk" pitcher, but his junk had not been effective this season. Kerrigan described himself as a "junk" pitcher, but his junk had not been effective this season.

According to Episcopal coach Bob Seddon, Kerrigan has been working on his pitches and has gotten better every year. "He has been working hard and has been working on his pitches and has gotten better every year," Seddon said. "But I think Kerrigan is a better pitcher than he was last year. He is a better pitcher than he was last year.

"He and the umpire had the same strike zone today," Bermen said. Kerrigan described himself as a "junk" pitcher, but his junk had not been effective this season. Kerrigan described himself as a "junk" pitcher, but his junk had not been effective this season.

"We do seem to have some trouble with infield," Penn head coach Bob Bermen said. "But Kerrigan is not the only one to have struggled. He has struggled this season. He has struggled this season. He has struggled this season.

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Safety is Everyone's Right, Everyone's Responsibility. Let's Form a Partnership.

The University of Pennsylvania and the University Police Department of the College of Liberal and Applied Sciences, in cooperation with the Department of Health and the City of Philadelphia, are offering a free outdoor session on Crime Prevention and Safety to all University students.

Camuses can be an issue of concern for both students and faculty. However, as students, you can take steps to ensure your safety and security by being aware of potential hazards and by taking proactive measures to minimize the risk of crime.

The crime rate in Philadelphia can be compared to the crime rate in other major cities. According to the FBI's Uniform Crime Reports, Philadelphia had a lower crime rate than the national average in 1989. However, Philadelphia's crime rate has increased significantly in recent years, particularly in the areas of murder, rape, and robbery.

The University of Pennsylvania Police Department provides a variety of services to ensure the safety and security of its students and employees. These include crime reporting, emergency response, and community relations.

General Safety Tips:
- If you live off-campus, arrange for a "Safety Escort" service provided by the University Police Department.
- Keep your doors locked, even if you are only for a few minutes. This can deter potential intruders from entering your residence.
- Be aware of your surroundings and trust your intuition. If something seems suspicious or unsafe, take steps to remove yourself from the situation.
- Carry a wallet or bag, keep your keys in a safe location.

Use Escort Service, the Pennsylvania Study for your safety and wellbeing.

A "Safe City" is a place where people feel safe and secure. In Philadelphia, the University Police Department is working to create a "Safe City" by implementing various safety and security measures.

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The Pennsylvania College and University Security Report is a valuable resource for understanding the crime rates on college campuses. It provides crime statistics for the past three years and compares them to the national average.

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Use Escort Service, the Pennsylvania Study for your safety and wellbeing.
Third baseman Anthony Feld was one of few Quaker hitters to make good contact yesterday against Textile as Mike Kerrigan.

By MIKE CARDARELLI
Daily Pennsylvanian Sports Writer

Penn men's basketball coach Fran Dun-ken had a lot of attrition going into his off-season and is worried about the potential players that could replace them. However, Dunken has had his eye on some players that could make a difference. He's particularly interested in a few players that have shown promise in the past two seasons. Dunken has been communicating with them frequently and is excited about the possibility of adding them to the roster.

Cardarelli is a five-foot-nine, 150-pound guard from Pennsylvania who has been a revelation for the Quakers. He's scored 1,000 points this season and has been named to the All-Ivy League team. Cardarelli is known for his scoring ability and has been a key player in the Quakers' recent success. Dunken is hoping that Cardarelli can stay healthy and continue to contribute to the team.

Cardarelli's ability to score has been a key factor in the Quakers' success this season. He's been able to take his shots at the right time and has been a threat from beyond the three-point line. Dunken is hoping that Cardarelli can continue to improve his shooting and become a more consistent scorer.

Cardarelli's performance has been a reflection of the hard work and dedication that he has put into his game. He has been practicing every day and has been working on his shooting and ball handling. Dunken is impressed with Cardarelli's commitment and is hoping that he can continue to improve.
atlantic city: the who, what, where, when and why – p.6&7

career opportunities - p. 5    bob dylan - p. 8    blues bars - p. 10
Bye, Bye Grandma

BY DAVID BOYER

Grab your pistol. Shoot the the old man between his beadly little eyeballs and be the envy of all your friends. It'll only cost you a buck and it's just a hop, skip and a jump away at the Houston Hall Videorama. You can't miss this machine — it's right up front.

The Pac-Man era is officially over. Time to trade in your Pac-Man Underoos and colorful sheets — the king is dead, banished to the back of the arcade. Nowadays, the big hoopla is over realism and snazzy graphics. And that's all fine with me, I'm no Fred Flintstone. Hell, I like the idea that you can cock a Salisbury steak fit for a hungry-man in under 30 seconds.

But technological progress is not the issue; the distorted path it has chosen is the problem.

There's a new video game at the corner arcade causing lines, an outbreak of "backsies" and god only knows what else. Throwing their morals out the proverbial window, the geniuses behind Mad Dog McCree have managed to combine video game and VCR technology, creating an all-too-realistic version of the shooting gallery. With the Wild West as a backdrop, the premise of this latest fad is to hit as many targets as possible before your time runs out. But there's a twist — the target is your grandmother.

Well, not really Nanny (that project is probably in the works), but actually some two-bit Clint Eastwood-esque actor who needed the money. The man falling off the two-story building is not a computer simulation, not a paper cut-out. No, no — the object of your aggression is the real McCoy. I know, because the makers were kind enough to provide a close-up of the chap as his body smacks against the ground. As one frequent player admitted candidly, "It's so sick ... like killing real people.

There are groups which cry out against the word "taff" in rock music and the showing of a little skin on TV. But as usual, these moronies with a cause have misplaced their voices. I don't want people to read this and say, "Yeah, yeah, yeah — another person with another reason why today's kids are screwed up." What I'm saying is that there is a lot of violence out there — movies, cartoons, prime-time TV, what have you. We can close our eyes and click out heels together, but it's not going away. There comes a time when you have to look at something and say, "I'm no tightass, that's just plain offensive and destructive."

Right around the corner from school, little Jimmy is plunking down his hard-earned paper-route money to blow some holes through a celluloid image of a living, breathing human being. This may sound ridiculous, but think about it. Jimmy is voluntarily picking up a gun, aiming it at a grown man and receiving praise for it in the form of points. What is this telling him? I don't know exactly, but it's definitely more suggestive than Judas Priest or Ozzy Osbourne. Children are subconsciously learning that it's OK to kill; in fact, they are being encouraged to do so.

And what are the possible effects? Well, we are all living through the repercussions right now. The Gulf War is over and all the U.S. can think about is who will headline the big welcome-home jamboree (Whitney Houston being the winner). Call me a wacky '60s peacenik, but our troops just blew up an estimated hundred thousand residents of the Gulf into itsy-bitsy pieces and our government can't wait to throw the ticker-tape. Well, that's its job. Bush can't sit and look around with a long face all day, saying, "What have I done?"

And yet you would think Americans wouldn't be so brainwashed as to ignore what has been done, or to forget all the innocent people that were killed. No, these people weren't American troops, but they weren't Saddam either. For the most part, these corpses were innocent bystanders who wanted a war no more than we did.

War is just a smidgeon more serious than the goings on at the arcade. And yet the video game is a seemingly harmless means by which to indoctrinate the young'uns into a pro-aggression, pro war, call-in-the-troops mentality. Fellow students (I even spotted a Med student or two, scary thought) are chucking dollar after dollar into the oversized Nintendo piggy bank for a crack at grandma.

Pinball ... the days of innocence.

WORD ON THE STREET

Dear Miss Lucy:

Can you explain why men sit glued to their televisions, rooting for sports teams that are completely unconnected to them? How can they get so passionate about random teams that aren't even from their hometowns and can't possibly have any effect on their lives whatsoever? Is it hormonal or just plain stupid?

Signed,

The Final Bore

Dear Ms. Bore:

Miss Lucy has observed that certain underdeveloped species of men get all hot and bothered about any two-bit sporting event, whether it takes place at the local park or a bajillion miles away. The reason? Finding a scary, fat body in the mirror every day makes them yearn for the by-gone days of little-league soccer, when they could climb up to their treehouses without hyperventilating. Hell, memorizing the night's scores makes ineflective men virtual athletes themselves. Basically, the more a team a guy is loyal to, the more games he is obligated to watch — a classic excuse for kicking back with the fellas and some brews.

Signed,

Hair Today, Gone Tomorrow

Dear Miss Lucy:

I'm a sophomore in college, and I'm going bald. Help me!

Signed,

A Final Bore

---

Dear Miss Lucy:

You silly boy, don't you know? It's not hair which makes the man, but what lies below. It's getting a date that you're worried about, the worst thing you can do is mask your true self. Be brave. Show off your manly scalp. Don't wimp out and comb over your last sorry strand to give the appearance of a full head of hair.

Signed,

Judas Priest or Ozzy Osbourne

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Dear Mr. Hair:

Miss Lucy has observed that certain underdeveloped species of men get all hot and bothered about any two-bit sporting event, whether it takes place at the local park or a bajillion miles away. The reason? Finding a scary, fat body in the mirror every day makes them yearn for the by-gone days of little-league soccer, when they could climb up to their treehouses without hyperventilating. Hell, memorizing the night's scores makes ineflective men virtual athletes themselves. Basically, the more a team a guy is loyal to, the more games he is obligated to watch — a classic excuse for kicking back with the fellas and some brews.

Signed,

A Final Bore

---

Dear Miss Lucy:

I'm a sophomore in college, and I'm going bald. Help me!

Signed,

A Final Bore

---

By Polish-American independent director Louis Yansen.

HALINA NOWAK and her musically-talented son JECK emigrated from Warsaw to Washington, D.C. Semi-autobiographical.

Starring ELZBIETA CZYZEWSKA, JOHN CAMERON MITCHELL, DIEDRE O'CONNELL, VIVECA UNDFORS.

Signed,

MISPLACED

HALINA NOWAK and her musically-talented son JECK emigrated from Warsaw to Washington, D.C. Semi-autobiographical.

Starring ELZBIETA CZYZEWSKA, JOHN CAMERON MITCHELL, DIEDRE O'CONNELL, VIVECA UNDFORS.

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Holiday cheer was in the air, so all the brats packed up their laundry and headed homeward for the once-a-year religious jamboree. It was big news for mom-n-dad, but the exodus caused chaos for campus nightlife...emptiness everywhere.

Only Walsh's was left untouched...but who cares if a bunch of locals get tanked and talk about the bigger payloads on the newest Chevy truck? It was a tough week to be a gossip columnist, but it comes with the territory.

STUMBLING BLOCKS: Longing to fill the void left after teeny-bopper heartthrob Andy Gibb kicked off, Tri Delt sophomore Ali Weiss stealthily crept her way to the Virginia hotel room where New Kids On The Block were staying. Her modest request for an autograph was thwarted, however, when the annoying little boys slammed the door in her face. You've come a long way, baby.

LIKE MOTHER, LIKE DAUGHTER: In a scandalous twist of events, Tabard junior Heather Weisel's step-mother usurped the spotlight from the little birthday girl. Rumor has it that mommy received more propositions from the shameless boys than did her precious little princess. Must've been a hell of a ride home.

WHO CARES: Newly-initiated Sammy brother Aaron Wernick was overheard snidely commenting that he doesn't like Street Society anymore. Why are you reading this...hypocrite?

THE BOLD AND THE BEAUTIFUL: The ever-sophisticated boys of 3930 Spruce were back in action last weekend with their annual scavenger hunt. Rumor has it that Ché O sister Eva-Sina Eliasson and friend Ann Weisblatt, two of the hunt's more eager participants, subtly employed their feminine wiles; they lifted their shirts in the middle of Le Bec Fin to scan a menu from a flabbergasted maitre d'. But even big, bare breasts were of little use in finding the elusive colored, ribbed, spermidine condom also on their list.

KAMIKAZE: Proudly raising his TEP flag for all to see, brother Ali Jalili shocked his shorts and scooted naked from College Hall to the peace sign Thursday afternoon for a mere $100. Another bold, new Penn penis-pride tradition in the making?

SEX, DRUGS AND ROCK-N-ROLL: Seniors Sue Clancy and Suzanna Wise held a get-together Thursday night. A lot of people showed up and drank and got drunk. And then they left.

THE HORROR, THE HORROR: Obviously irked at the high-priced drinks, some random moron pulled a knife at the Palladium last weekend. The typically rough-n-tough, always-ready-for-a-brawl crowd grabbed their gold cards and went scampering to save their precious little butts. The ruckus piqued some random moron's interest over at the A's house, though - brothers cruised down the walk and peeked at a distance. Maybe they can get the Palladium kicked off campus, too.

**SATURDAY MORNING STREET**

HERBIE THE LOVE BUG

Andrew Libby

CAPTAIN CAVEMAN David Boyer Elaine Beebe RICHIE RICH Rich Cohen PEBOLES Kim Freeman SHAZAM Dan Sacher FAT ALBERT Sean Kerr MARINE BOY Melissa Steinh ROCKY Jon Abel

COVER PHOTO: Sean Kerr COLUMBIST: Elizabeth Schwartz

Slang Box Presents: A Slip o' the Tongue

PARALLEL PARK v. 1. To park your car between two other cars on a busy street. 2. bumpin' bones, changin' the oil, bonin' in the boneyard. I just parallel parked with my love biscuit in the back seat of dad's Lincoln.

MEMBER n. 1. an integral component of an organization. 2. joy knob, schwantz, swizzle stick, salami, Mr. Happy. As the soft breeze caressed her long tresses, her beloved's member blossomed with ravenous desire.

RUB v. 1. to move against something else. 2. to dance, boogaloo, hoofing it, groovin' and duckin'. Rubbing's easy. Anyone can do it.

**FASHION FAUX PAS**

Captain EO - oh what you do to me...

This week's Fashion Faux Pas is a warning to all those who have been eyeballin' those snazzy MC Hammer pants. I'm sure this jacket was a real stunner in ninth grade, but hey fellas it's the '90s - Michael Jackson is now about as hip as my Grandma Sadie. There has gotta be a law against combining the sleekness of pleather with some stretchy, ball-ee material which looks like it belongs on the floor of some office. And let's not overlook the buckles and snaps aplenty. They just don't have that magical something they used to.

**Live Bands Do The Dead**

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Opportunity Knocks

...but it's John Hughes' day off — he's out at his breakfast club, and not home alone to get the door

BY NEIL SMITH

With a slew of money-making movies like The Breakfast Club and Some Kind of Wonderful, writer-director John Hughes painted a cozy portrait of American adolescence in the '80s. His films were populated by quirky and endearing misfits who suffered and triumphed to the strains of countless catchy pop tunes.

In Career Opportunities, however, Hughes shifts his focus from angst-ridden teens to career-minded 21-year-olds struggling to find motivation, fulfillment and a reason to leave the constraints of family and home.

Lower-class day dreamer Jim Dodge (Frank Whaley) is a pathological liar incapable of holding down a job, much to the annoyance of his unsympathetic parents.

While working nights in a department store, Dodge finds love with upper-class cutie and would-be shoplifter Josie McClellan (Jennifer Connelly), on the lam from her equally uptight parents. Together, they spend the night fooling around, contemplating the future and complaining about their out-of-touch parents.

As slim premises go, this one is virtually anoxic, but there is a certain curiosity value in spotting all the throwbacks to Hughes' other movies. For starters, Whaley has the annoying habit of talking directly to the camera, reminiscent of Matthew Broderick in Ferris Bueller's Day Off.

The common themes don't stop there. The hero finds love with a classy yuppie from the other side of the tracks (Pretty in Pink) while inadvertently trapped in a deserted building (The Breakfast Club). And to liven things up, the couple fend off two bumbling crooks in true Home Alone fashion.

For anyone who has ever seen a John Hughes movie, deja vu begins with the first frame. Bryan Gordon directs his first feature film with the colorful flashiness of a music video, but the requisite pop tunes, sporadically interspersed throughout the film, have little relevance to the action.

In the end, the film rests on the thankfully considerable charms of its two leads. Whaley, impressive as guitarist Robbie Krieger in The Doors, has the boyish appeal of the afore-mentioned Broderick with little of his geekish insecurity. And Connelly, last seen in the rarely-watched Don Johnson vehicle The Hot Spot, has the talent to rise above a hackneyed script that simply requires her to pout, whine and look sad.

Although Hughes includes some sly asides on the idiocies of American consumerism — Whaley and Connelly pass the time eating t.v. dinners, watching videos and roller-skating — Career Opportunities is essentially brainless fluff.

To Live or Die

Open Doors to capital punishment controversy

BY AMY MOWRY

Doors (Porte Aperte), already the deserving winner of an impressive array of European film awards.

The year is 1937; the place, fascist-governed Palermo, Sicily. One gloomy March morning, Tommaso Scalia (Ennio Fantastichini), recently fired from his position at the Fascist Confederation of Professionals and Artists, angrily awakes. He murders two former associates, rapes and murders his wife, then readily admits his guilt, reveling in his bloody deeds. Scalia expects and welcomes the fate the fascist government will dictate, knowing his crime is punishable by death.

"Dead criminals open doors," proclaims the Chief Magistrate; when the threat of felon no longer exist, people will be able to sleep safely, "with the doors open." In the Magistrate's eyes, the law of capital punishment is fundamentally correct, and Scalia will justly face it. But complications arise in Scalia's trial when his judge, Vito Di Francesco (Gian Maria Volonte), refuses to passively carry out his expected duty and sentence Scalia to death.

Vito's assistants quest for any reason to preserve Scalia's life catches the attention of one of the jurors, Giovanni Consolo (Renato Carpentieri). Consolo, a farmer, shares Vito's view that subtle forms of oppression exist on all levels. Both men believe that intolerance has infiltrated the system of justice, and they become allies in the struggle to avert Scalia's impending death sentence. A resolution to the capital punishment debate, they hope, will reveal some deeper moral truth.

But the story treats the controversy surrounding the death penalty without extensively analyzing the criminal element. Director Amelio's screenplay, based on the novel by Leonardo Sciascia, sensitively explores Vito's moral struggle but offers no tangible solutions.

Amelio's script supplies no justification for Scalia's offense. Despite the fact that state psychiatrists have proven his sanity, he appears increasingly deranged. We are expected to sympathize with this frustrated father and fellow human being, and then condemn the same man as a vicious murderer who has admitted to prostituting his own wife. Scalia does not appear interested in salvation; in fact, he poses the greatest obstacle to Vito's efforts to save him from the firing squad.

Amelio poignantly traces Vito's moral journey, but the path that emerges is circular. Even when brought to completion, this drama rests at its point of departure, and nothing seems changed or resolved.

In any case, Open Doors unfolds beautifully on screen. The cast, composed of experienced and accomplished actors, injects an element of pathos into the characters rarely seen on film. Tonino Nardi's cinematography is exquisite. Every shot, every angle, resonates with significance, and each subtlety imparts deeper meaning. Images, wealthily laden with detail, sweep across the screen's canvas, painted in poignant colors. The weight of this film is heavy, but to take on the burden is an unexceptionably worthwhile challenge.
French film has big guns, small talk

BY LAURA SPIVAK

Cute, petite and attired entirely en noir, French sensation Anne Parillaud perches on the couch in her Hotel Rittenhouse suite, trying to enlighten critics as to the secret of her success. An accomplished actress who has graced French cinema for ten years, Parillaud stars in her newest film, La Femme Nikita, the vehicle that has finally lifted her to European mega-stardom.

Parillaud's intensity is apparent. Her first meeting with director Luc Besson (Subway, The Grand Blue) inspired him to write his story of love conquering violence. La Femme Nikita, a brutal art-action creation, is his fourth film and the first he has scripted alone.

La Femme Nikita has all the elements of a romantic thriller: Parillaud plays the beautiful, street-tough junkie who kills a cop during a drugstore robbery. Once in prison, she catches the eye of an undercover government agent, Bob (Tcheky Karyo), who decides to rehabilitate her and give her a second chance at life; Bob acts as a father-figure to the isolated Nikita. Through Bob's confidence and a few makeover lessons from French film legend Jeanne Moreau, Nikita blossoms into a high-styled killer.

Following soon after, however, Nikita falls in love with the a grocery store cashier, a sw. sty little nerd named Marco (Jean-Hugues Anglade). Then arrives the most underdeveloped aspect of the film: Nikita's metamorphosis from a biting, screaming, savage beast into a refined mademoiselle with table manners. The government moves her from prison into her own apartment — an alcove instantly and tastefully furnished, complete with a love interest. No relapses, no more grunts and kicks, no questions asked; this new Nikita wouldn't dream of stabbing her new boyfriend with a pencil.

According to Parillaud, Nikita is an enclosed shell, hardened by her brutal life on the streets. Love causes her to blossom and enjoy a newfound self-confidence. Parillaud explains Nikita's characterization as an expression of her own inner self. She describes her acting style as a process by which she selectively reveals parts of her own personality.

A lack of introspection into Nikita's psyche destroys the credibility of her transformations. Nikita finds her life governed by the telephone as she keeps her occupation a secret; she must quickly obey any command to kill. Thus, Nikita can only express herself through the use of increasingly large (very large) guns. Meaningful drama deteriorates into high-speed, suspenseful action scenes. Lots and lots of blood takes the place of substantial dialogue.

La Femme Nikita survives on its own as an exciting action film supporting a thin plotline. Nikita's transformation and the ensuing love story serve as vehicles to heighten the dramatic intensity of a stunning young woman wielding a bazooka. As strongly as Anne Parillaud may identify with her character, its expression is too obscured beneath gunfire to be appreciated.
by rich cohen
&
craig labovitz
Atlantic City is a strange place. From gambling to glitz to hookers to slums, Atlantic City has everything— even a view of the ocean.

At night, the city lies toward you from the end of Route 42 like the high beams of a speeding semi. Lasers dance across a sky already saturated with spotlights. The skyline looks as if all the hotels are locked in a ferocious battle for the title of brightest, biggest and most outlandish. Atlantic City is not a place you go to visit, so much as to experience.

But beneath the glitz, Atlantic City is grimy. It's an underworld of 99-cent stores, stale peanuts, and back-alley shops where people buy and sell anything. With gaily decorated buildings resembling Indian palaces, turn-of-the-century gaming houses and Mississippi River steamboats, Atlantic City looks like a two-mile long bad movie. But it's a movie where the director lost the script and the set designer went nuts. Everything is a little too gaudy, too neon, too nice. It's a place where people drink too much, eat too much and gamble far too much.

In the end, Atlantic City is a place that thrives on the misfortune of its visitors. What follows is 34th Street's guide to getting out of Atlantic City alive. Places to eat, drink, gamble and ride the elevator—we've done it all for you. Although you wouldn't want to live there, Atlantic City is a place you should visit at least once so you can tell your grandchildren about it.

GETTING THERE:
All roads lead to A.C.
The gambling capital of the East lies 42 miles, 1 rest stop and 497 billboards from Philadelphia along Route 42, the A.C. Expressway. The drive is quick, easy and boring as hell. Still, if you have a car, it's hard to beat. Make sure to stop at the Frank Farley rest stop—a pleasant oasis in a gravel desert.

Upon reaching the city, Trump Plaza provides the best place to park. Along with the Showboat, the Plaza offers free, unvalidated parking. This eliminates the hassle of getting tickets stamped inside the casinos. The Showboat, Trump Plaza sits in heart of the boardwalk and directly at the end of the A.C. Expressway.

Amtrak: The preferred mode of travel for sophisticated students. Nicknamed the "gambler's express," trains leave periodically from 34th Street Station. Trains arrive at the A.C. train terminal a few blocks from the casinos. Roundtrip weekend tickets cost $19.

Buses: Gemini Travel busses leave from outside the Carleton building at 18th and JFK about every two hours. Tickets cost $12.50, but casinos provide bus passengers with cash rebates of up to $12 in quarters and an additional voucher of $5 for use on future visits. These deals are not for the fainthearted, requiring the passengers to spend at least six hours in the city.

GETTING IN:
Being underage is no barrier to A.C. nightlife. Resorts, Trump Plaza and the Sands have little, if any, security verifying the age of patrons. But the Claridge, Tropic World and Showboat are a little stricter about ID's.

Leave your fake license at home. Although most casinos say they will not confiscate fake ID's, Tropic World has been known to grab a few from Penn students. Under no circumstances do we advise showing a fake ID to anyone not wearing a casino uniform—these are usually undercover state, police or gaming control officials.

But obviously, the easiest way to get into a casino is by not getting caught in the first place. This means blending in with the crowd. Casual but nice dress is the rule. For men: no ties, no jackets, but also no t-shirts. For women: enough make-up to make you seem older, but not enough that they think you're playing dress-up. If you go with a group of people, never go into the casino together. The guards can spot a brat pack a mile away.

HOW TO GAMBLE:
Never forget that casinos are businesses. They make money by taking as much money as possible from their visitors. Slot machines are the loudest, most common and biggest source of revenue for the casinos. If you have the guts of a grandmother and get a kick out of lotteries with really bad odds, slots are the game of choice. And if you're a masochist and want even less chance of winning, the roulette wheel will woo Whatcha done.

Blackjack in A.C. is not the same as those friendly games played with close relatives at boring family activities to occupy some time. This may seem a bit childish, but riding the elevators in the Taj Mahal can actually be quite a rush. The Taj elevators are made of a combination of glass and gold paneling and the key is to get in one of the elevators which face the city... what a view! Take the elevator to the 48th floor, then press "ground." What follows is a trip more head-spinning and less expensive than the munchkin ride at Great Adventure.

And if you've still got a little money left after being manipulated and financially raped during a tough day of gambling, you may want to work off some steam with America's number one participation sport... bowling. The Showboat offers 60 lanes complete with smelly shoes and electronic scoring. The price is $2.75 per game, but after 20 beers, the whole venture seems a little less blue-collar.

And if you've beaten the odds and actually walked away from the tables with a little cash burning a hole in your pocket, take a visit to Tiffany's in the upscale Taj. "For only the price of a small house," says salesman Brian, "you can have those ruby and diamond ear-clips of your dreams." A.C. also features a motley assortment of professional entertainers. Most of the hotels can discreetly put you in touch with someone who will help you "reduce tensions." For a little less, budget harlots hang outside the casino on the boardwalk side, offering rates of about $75 to passing patrons.

But if you're a cheapskate or forget protection, go for a free ride on the moving sidewalk which will take you into the Sands and Claridge from the boardwalk. While you float through the casinos, a voice from somewhere out in space will give the lowdown on the history of Atlantic City and the endless numbers of entertainers who have passed through — without neglecting any trivial details. For an added thrill, walk down the Boardwalk and see how many stores proudly display photographs of Sinatra with his arm around the shop owner.

And if you're a vindictive, petulant loser, the most fulfilling casino experience is watching the high-rollers. While most are secluded in special rooms, occasionally the big gamblers roam around the casino floor. Watching other people lose enormous amounts of money on roulette or crap is a thrill that you just can't get in many other places — except maybe Las Vegas.

THE BEST CASINOS:
The Taj Mahal, Trump's newest and most debt-ridden property, is the biggest, loudest and ritziest casino/hotel in the world — and the best in A.C. You've just got to love any place where employees wear 18th-century Indian costumes complete with technicolor turbans and feather plumes.

The Taj's casino is immense, and relatively easy to get into. Giant mirrors, gold everything and slabs of marble surround the entire hotel. (It is rumored that there is two year's worth of marble "borrowed" from the quarry Michaelangelo exclusively used.)

The Showboat, featuring turn-of-the-century New Orleans decor, ranks second. Upon entering the Showboat, you are met by a Dixieland band, who alternate with a piano-player whenever they get tired. The Showboat is a little like Disneyland — with real sets and mechanical people telling you about the old South.

The rest of the best include Trump Plaza, Sands, Bally's and Resorts International. Each casino has attributes which make it worth visiting, but don't have it all together like Taj and Showboat.

FOOD AND DRINK:
Definitely don't go to A.C. expecting fine cuisine. There are, however, certain spots worth checking out.

If you're looking for all-you-can-eat, Resorts International is the place. Their $5.99 buffet is special the place Merv goes when he wants to fatten up for the winter.

But the best variety can be found in the Sands Food Court which caters to the starring boxing match meets. The Court contains Bookbinder's of 15th St, Pat's Steaks, Nathan's Original and Boston Style Pizza. One restaurant you can skip is Harvey's Deli in the Trump Plaza — it's the only deli that asks if you want butter on your pastrami sandwich.

A.C. is famous for two kinds of food: frozen custard and saltwater taffy. Lickity Split, located in the Sands, is far superior to the "small chunk" variety. For saltwater taffy, James' on the boardwalk is unbeatable. And for those interested in developing the palate of a connoisseur, the "long stringy" kind of taffy is far superior to the "small chunk" variety.

Nothing beats a free drink and casinos are the place to get 'em. When merely gambling, you will be approached by a sultry, scantily-clad waitress straight from a grade-B cable flick who will ask if you want coffee, tea or soda. You can get any drink, alcoholic or non, for the mere price of tipping the waitress.

GETTING OUT:
After spending hours in windowless rooms, where time seems to stand still, getting home can be the roughest part of the trip. The post-casino daze is a lot like jet lag, and the long ride home doesn't help. Even the "stay awake" signs which line Route 42 become sleep-inducing. Drinking lots of coffee and listening to AC/DC, loud, might help your trip go faster.

Have a great time, don't lose too much money and tell them that 34th Street sent you.

34th Street Business Manager Rich Cohet, and ex-street Features Editor Craig Labovitz co-wrote this story and both their moms are reading it right now.

Guy Ashley and Mike Gaviser contributed to this story, but only one is a lascivious censor.
Bootleggin’
Collection uncovers classic Dylan
BY NICK RUBIN

Still blowin’ in the wind after all these years

You may be thinking, aren’t 57 unreleased Bob Dylan tracks going to comprise a slipshod collection? If the songs were any good, wouldn’t they have already seen the light of vinyl? Amazingly, Dylan was writing so much during the early ’60s that he couldn’t put out all the good stuff.

The Bootleg Series, a compilation of “rare and unreleased” tracks, includes eight outtakes from The Freewheelin’ Bob Dylan alone. And they’re all damn good songs — particularly “House Carpenter,” which must be added to the rolling list of Dylan masterpieces.

On “Carpenter,” Dylan offers his interpretation of an ancient Scottish ballad which tells of “a ghost come back to take his bride away from a house carpenter.” Dylan’s impossibly wise 21-year-old voice races over his snakin’ acoustic, and evokes myths as thick as Alabama kudzu.

Not surprisingly, many of the songs included in The Bootleg Series include elements of classic Dylan. The bubbling brook guitar from “Don’t Think Twice, It’s All Right” shows up in the beautiful “Moonshiner.” And “Talkin’ Bear Mountain Picnic Massacre Blues” recalls the harmonica-punctuated humor of both “Talkin’ New York Blues” and “Talkin’ World War III Blues.”

Scattered throughout the set are alternate versions of famous Dylan tracks. For instance, “Idiot Wind,” stripped down to the man and his guitar, becomes a weary lament instead of the accusatory wail that ended up on Blood On The Tracks.

The entire first disc is comprised of material from Dylan’s folk-protest period. Disc two begins with more acoustic Dylan, before exploding into the electric Dylan of 1965-66, when he seemed to scrutinize society. Dylan was at the peak of his creativity, but folk purists wanted him to stick to his acoustic broadsides. An electric Bob would be a flasch, they claimed.

In retrospect, shouldn’t they have known better? Dylan sounded like he had been playing in bars since the critics were in diapers, waiting over the rollicking piano, freight-train guitar, pounding drums. The band members deserve credit too, especially Al Kooper, whose organ alternately created the aura of an Appalachian church and a Memphis soul revue.

Dylan couldn’t escape his own destructive bent, and nearly died from a motorcycle accident in the summer of ’66. This understandably mellowed him out a bit, as evidenced by the entries here from his fabled recovery in the Indian house named Big Pink. There, with the band that was later to become The Band, Dylan wrote songs including the much-covered “I Shall Be Re-leased,” presented here in its formative version.

Bob Dylan
The Bootleg Series, Vols. 1-3
CBS

Not-So-Glamorous
Sheila E. lost without her Prince
BY LAURA SPIVAK

On a recent, long, wretched train ride, I was forced to listen to Sheila E’s album Sex Cymbal — the only alternative was a snazzy country/western music station. For those who were fans of E’s earlier dance music, here’s a news flash — the glamorous life is over.

Sheila E began her illustrious career at age five, following in the footsteps of her famous father, percussionist Sheila Escavado. “Family Affair,” Sex Cymbal’s percussive jam, features a man wailing in an unintelligible language as Sheila pounds out that tropical rhythm. His voice fades away, as if falling off a cliff, accompanied by the drumbeats.

At times, Sheila seems to affect an Anita Baker-esque style, belting out overused lyrics to her nondescript tunes. The majority of the songs on the album differ from her earlier catchy dance tracks; they leave you thinking that you are on an elevator ride from hell with no stop button.

Sex Cymbal offers nothing that hasn’t been served up before. Sadly, Sheila E, the glamour girl, has delivered a disappointing follow-up to her earlier success. A quoi ca sert?
Smoke, sweat and bourbon fumes fill the air on a scorching summer night in Chicago as you lounge by the crowded bar. Yeah, you've got the blues, so you've decided to listen to a set or two from somebody who feels the same.

Koko Taylor's on the stage, belting one out with all her vocal might. Then Albert Collins joins her, searing electric guitar aires. Hey, here comes Professor Longhair, and Pinetop Perkins and Junior Wells...

Sorrey, that scene just won't be happening any time soon. All you can do is grab some beers, butts and Pinetop Perkins and Junior Wells... And Alligator can be credited with keeping the sounds of the blues alive. From Lonnie Brooks to The Kirney Report, from Big Walter Horton to Stevie Ray Vaughan, both old-timers and new-timers are in fine form.

Within 10 years, he had built up a serious roster of blues artists including Taylor, Collins, and Johnny Winter. And now, Alligator can be credited with keeping the sounds of the urban blues alive. But enough of the Alligator Records 20th Anniversary Collection to recreate the feeling at home. Thirty-five tunes, two-and-a-half hours of the blues oughtta cure ya.

Within 10 years, he had built up a serious roster of blues artists including Taylor, Collins, and Johnny Winter. Alligator started when an enterprising 23-year-old, Bruce Iglauer, decided to share his favorite blues band with the rest of the world.

Albert Collins Koko Taylor Sonny Terry

"Me big chief, I'm feelin' good" — as if we couldn't already tell from his chopper exuberance.

Sometimes the urban blues get horny; brassy trumpets blend with seductive saxes on a lot of the tracks. Lucky Peterson's "I'm Free" begins with a funky fanfare, and sports horn riffs throughout. On "No Cuttin' Loose," James Cotton alternates James Brown-quality brass power with hot harmonica.

Clarence "Gatemouth" Brown, the hit of Philadelphia's River Blues Fest last summer, uses big horns and even a fiddle to give "Born In Louisiana" a honky-tonk dance-beat feel. When he sings, "I was born in Louisiana and raised on a Texas farm," his music is judge and jury.

For a little cajun flavor, sample Clifton Chenier's "I'm the Zydeco King." No music, from a polka party to the unadventurous. The title fits this colorless collection of predictable humdrum. (Amy Mowry)

The Gilberts. They look like they've got about as much soul as Don Knotts. But don't you worry! These boys know their music about as well as they know the Hustle (Denney Terrio taught 'em) — backwards and forwards. So, if all 5 Gilberts dig a disc, listen. Or if only 1 of 'em gets turned on by it, well, ... don't you think of turning it on. And in between? You be the judge... Gilbert.

It's hard to go wrong with the Marsalis boys. You couldn't ask for more perfect musicianship than what's on this disc. On the other hand, the tunes don't exactly get your toes tapping... Get Vol. 1 instead. (Andy Semovitz)

This run-of-the-Milwaukee band strives for footstompin', down home rock-n-roll with its latest. Instead, the BoDeans offer unusual sounds for the adventurous. The title fits this colorless collection of predictable humdrum. (Amy Mowry)

While Stewart's too old to convince as a rocker in "Moment of Glory," maturity has made him a master of AOR ballads like "If Only." Despite a few ill-advised covers, it's an assured effort from the man who put the bite in leopardskin pants. (Neil Smith)
Steadily depressin', Lowdown, Mind-messin’ Blues

Street’s Guide to the Philly blues scene

It’s a lazy Friday night and you’ve got the blues. What to do about ‘em? You could sit in your cramped room and stare into a bottle of Wild Turkey ‘til it’s nothing but a memory. You could go to a crowded frat party or stale local hangout, like any other weekend, and get the life juiced outta you while committing the offense of just trying to get a drink. Or you could grab a buddy or two and head downtown to a decent blues bar. Philly’s got ‘em aplenty — here are a few we dig.

**Bacchanal**

1318 South Street

The first thing you’ll notice when you walk into Bacchanal is the wall of naked women — mythological heroines encased in paint — reaching out to you from within their frozen scene. The painted Eves are a startling contrast to the jumping life that surrounds the Cobalt Blues Band, Bacchanal’s Friday night blues troupe that makes the trip downtown well worth it.

Like the life-like mural, Bacchanal itself is a caricature of city life. The crowd that shows up Friday nights to hear Cobalt Blues is an urban stew of black white college non-college folk, all there for one reason: the blues. It’s a come-what-ever-whatever-whoever-you-are sort of place with a five-dollar cover and a ton of Rolling Rock. Without their eclectic following, Cobalt Blues might be just another talented blues band without a home. But to their fans, they’re a musical force to be reckoned with.

The music is blues all over, with an urban drawl, sometimes rock-ish, sometimes folk-ish, but ultimately just soul-soothing down home sounds. Take a long listen to Cobalt Blues and you’ll feel their energy oozing out everywhere, as tempting as the apple to Eve. They’re always smiling and laughing, letting the ever-growing crowd in on the truth that it’s fun to have the blues.

Bacchanal is a fair-sized club with a bar and a dance floor/stage area downstairs and another larger bar upstairs. It’s not usually full, although Friday nights draw a large crowd. Admittedly, the bar can get a little hokey between sets with too-loud cheap rock blaring and the suddenly empty dance floor staring you in the face. But it rules your soul and gives you a chance to share your friends, exchanging them in the darkness for new ones among the growing crowd — souls meeting souls, that’s what it’s all about.

— Roxanne Patel

**The Barbary**

951 Frankford Avenue

From the outside, The Barbary looks like the type of place you would drive past... without stopping. Even though their ad reads “two minutes north of Penn’s Landing,” the area around the bar looks like ten hours north of nowhere. But behind an unmarked door lies a bar that attracts mainly blues and New Orleans-style bands, along with some world beat artists and local rock groups.

Half an hour before the first band got rolling, we went upstairs to a cozy bar cramped with locals. Schizophrenia best describes the decor: leopard-spotted plastic seats, tables shrouded in plastic cloth decorated with various heavy metal memorabilia. Two pairs of plastic maroonin’ legs clad in fishnet stockings graced the windowsill.

By 10 pm, the music started and the downstairs action picked up. Local unknown bands do not draw a large audience, according to Jack, the red-bearded bouncer. But even if it’s not crowded, it’s always a struggle to grab a seat.

The first band, Heyday, was your run-of-the-mill top-40 group. The lead singer, his jeans ripped in strategic spots, inspired the crowd with such lyrics as “She looks so fine/She blows my mind.” Vision Circle’s set began with the zippy theme to *The Pink Panther*, but quickly progressed into unintelligible noise. The only saving graces were “Catch of the Day” cans of beer and “cheap skate” shots, a buck apiece.

But nights when well-known groups and artists play are much more happenin’. Nationally-known blues player Sonny Rhodes jams there every Wednesday night — definitely worth the trip.

So pretend you’re a regular and give the Barbary a shot on a night when the blues are blaring — you’ll be assured of a hand-rockin’ show. Or you can take a risk and check out the “Catch of the Day.” Learn from our mistake — always call ahead to find out who’s playing, because the local talent might not be so talented.

— Nancy Wheeler

**Maggie’s Bar**

Front and Fairmont Streets

It’s your average urban bar: dark barroom in front, bright pool room in back, cheap Rock in bottles and a bouncer that could give any linebacker a run for the money. But one thing separates Maggie’s from the pack — Crossharp Sharp Blues Review.

Jammed every time they pass through Philly, about once or twice a month, Crossharp sets Maggie’s afire. It’s an odd ruckus. But aside from these stellar blues sessions with Crossharp, there’s little reason to trek down to Maggie’s.

But Crossharp Sharp and gang make the junt downtown worth the effort it takes to get off-campus. The trio is made up of guitarist Mark Furman, drummer Dave Nately and vocalist/bassist Crossharp Sharp who plays the meanest harmonica this side of Blues Traveler.

Crossharp’s modern urban blues is a far cry from the Delta man suckin’ on bourbon, playin’ guitar on the porch — but they do a hot funked-up version of Howlin’ Wolf’s “Poor Boy.” And once Sharp breaks out the harmonica, it’s impossible not to stomp your foot, shake your head and throw some beer into the back of your throat.

If you’ve come to Maggie’s with a heavy case of the lowdown blues, Crossharp will shake ‘em out of your soul and down to your feet, trouncin’ ‘em out, dancin’ ‘em away.

— Elaine Beebe

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GRAND OPENING!

11
**Guide listings are effective Friday.**

**PENN FILM SOCIETY**
Studer Hall B-8.

**WOMEN ON THE VERGE OF A NEUROUS BREAKDOWN** Pedro Almodóvar’s wonderful comp. See this one. Thurs. 7 & 9:30pm.

**REPERTORY**

**FILM FORUM**
509 S Broad, 732-7794.

**PRISONER OF ZENDA** An Englishman on a comedic adventure in a myopic Balkan kingdom. (Thurs. 7:30pm)

I SENT A LETTER TO MY LOVE (France, 1981) Simone Signoret in a small film about sibling love (Sat. 7:30pm).

**CINEMATIQUE**
1619 Walnut St, 787-1529

**BLOOD OF A POET and UN CHIEN ANDALOU** Surrealistic first double feature of Cocteau & Bunuel. (Fri. & Sat. 7:30pm).

**THE LADY VANISHES** (G. B., 1931) Hitchcock at his best. (Fri. & Sat. 7:30pm).

**MACBETH** (G. B., 1971) Roman Polanski’s graphic and pornographic turn on Shakespeare. (Mon. & Tues. 7:30pm).

**WILD STRAWBERRIES** (Sweden, 1957) Bergman directs a emotionally wrenching, tale of an elderly Stockholm professor. (Wed. & Thurs. 7:30pm)

**FRANKLIN INSTITUTE**
Benjamin Franklin Parkway at 20th St, 440-9683.

**THE BLUE PLANET & PHILADELPHIA ANTHEM** Call for times.

**ROXY SCREENING ROOM**
202 Sansom, 661-0114

**ROCKY AND BULLWINKLE** (Daily)

**GOODFELLA’S** (Daily) 7:10, 9:40 Matinees Sat., Sun. Wed. 1:00

**THE 3RD ANIMATION FESTIVAL** (Daily) 4:55, 7:30, 9:45 Matinees Sat., Sun. Wed. 1:00, 1:20

**ROCKY HORROR PICTURE SHOW** (Fri., Sat. midnight)

**MAINSTREAM AND COMMERCIAL**

**CAREER OPPORTUNITIES**
SEE REVIEW PAGE 4

**WILLY NELSON** (Fri., 214 Walnut, 925-7900. Daily 1:30, 4:35, 7:45)

**CLASS ACTION**
(Bean’s Place, 1949 and Chestnut, 927-0568. Daily 4:35, 7:45)

**CYRANO**
(Ritz V, 214 Walnut, 925-7900. Daily 1:30, 2:40, 7:45)

**DANCES WITH WOLVES**
(Eric’s Rittenhouse, 197 Walnut, 927-0568. Daily 1:30, 4:35, 7:45)

**THE FIVE HEARTBEATS**
(On’s on Campus, 400 and Walnut, 805-0696. Fri. 6:30, 7, 9:30 Sat-Sun. 1, 4, 6, 7, 9, 9:30 Mon-Thurs. 7, 9:30 Wed. Lyn, Samson, 1998 Chestnut, 926-0604. Fri.-Thurs. 12, 2:30, 3, 7:30, 9)

**THE GRIFFITS**
(Eric’s Rittenhouse, 197 Walnut, 925-7900. Daily 1:30, 4:35, 7:45)

**HAMELET**
(Ritz V, 214 Walnut, 925-7900. Daily 1:30, 4:35, 7:45)

**THE HARD WAY**
(Readick’s, 1601 Chestnut, 663-9222. Fri.-Sun. 1:30, 4:15, 7, 9:30 Mon-Thur. 2:30, 5, 7:30, 9)

**HOME ALONE**
(AMC Palace, 1811 Chestnut, 663-0222. Fri.-Sun. 1:30, 4:15, 7, 9:30 Mon-Thur. 2:30, 5, 7:30, 9)

**JU DOU**
(El at the Ritz, 43rd St north of Chestnut, 925-7900. Daily 2, 4:40, 7:20)

**LA FEMME NIXIA**
SEE REVIEW PAGE 8

**ROGER McGUINN**
Fly, Fly, Fly! The ex-Beach guitaris doing up his solo career in support of his latest album. Also appearing on Tuesday.
(Theater of Living Arts, 334 South St., 928-1943)

**ROGUES**
(Thurs. 7:45pm)

**THE ROCKET SCIENTISTS**
Slightly maniacal? This band will leave you unbroken, hip-shaking style of rock-n-roll back home. With fellow Philly-boy Tommy Conwell starting things up, this double shot will undoubtedly provide an unforgettable night.
(Spectrum, Broad & Pattison, 336-3600)

**FEELIES**
The Feelies are back again in support of their latest release, "Time for A Witness." (Cheesemonger Cabaret, 5th & Chestnut, 382-1201)

**SUNDAY**

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