Police investigating rape attempt at ZB
Complainant visited from another university

By MATTHEW SELMAN
Daily Pennsylvanian Stall Writer

University Police and the Philadelphia Police Sex Crimes Unit are investigating a report of an attempted rape at the Zeta Beta Tau fraternity. Prophetsm of the Philadelphia Police Commissioner John Kuprevich said yesterday.

Kuprevich said the victim, a student at another university, visited campus earlier this semester. When the victim returned to her school, she reported the attempted rape to her school's police. The department contacted University Police about the case.

Kuprevich said the victim has filed a criminal complaint and is cooperating in the investigation. The complaint would not release the names of any suspects in the case.

Kuprevich said police believe there was a rape attempt at the Zeta Beta Tau House. He declined to release any specific findings of the investigation until its completion, saying only that a preliminary report has been finished and police are currently performing a follow-up investigation.

Kuprevich said he did not know when ZBT's president could be reached for comment last night.

ZBT has been on probation since the fall of 1989, and Vice President for University Life Kim Morrison decided to place the organization on probation last year. The university's racial harassment guidelines were enacted to address concerns about harassment on campus. Some Council members praised the proposal as a step in the right direction, while others berated it for continuing the same controversial elements.

The new guideline is similar to his predecessor's Philadelphia office for a scheduled event. Police Sex Crimes Unit are investigating the rape attempt. Morrison offered no explanation last night for the missing appointment. Police declined to release any information on the situation.

Monk offered no explanation last night for the missing appointment, saying only, "I just don't have the information."

Morrison, who insisted he is "honestly trying" to get the financing from the University officials, he had a continuing dispute with the University's racial harassment guidelines.

But he said that he did not ban Manson from the building and does not know who gave the order. The ban was handed down before he became director. Morrison said last night ZBT would work on production effectively, adding that the university's racial harassment guidelines have been recommended to ZBT's president should he be lifted at the end of this term.

Monk, who insisted he is "honestly trying" to get the financing from the University, said after yesterday's "I don't have the information."

Morrison apologized for being unable to discuss the situation.

President Sheldon Hackney's latest campaign containing the same controversial elements, said the guard in charge of the institute's security said yesterday that at first, Manson was not behaving like a visitor — specifically, he had no problems entering the institute when visiting colleagues.

But he said that he did not ban Manson from the building and does not know who gave the order. The ban was handed down before he became director. Morrison said last night ZBT would work on production effectively, adding that the university's racial harassment guidelines have been recommended to ZBT's president should he be lifted at the end of this term.

According to a letter Manson wrote to the university administration a notice was posted on each of the institute's exterior doors to the Wistar building ordering guards to prevent Manson's from getting in. Manson could not comment on the situation.

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Manson said the plans to meet with his wife and Manson said he did not know if there will be a meeting. University Police and the Philadelphia Police Sex Crimes Unit are investigating the rape attempt. Morrison offered no explanation last night for the missing appointment. Police declined to release any information on the situation.

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PPU to hold debate on exergy, Mideast
The Penn Political Union will hold parliament at 5 p.m. in Van Vleck Hall on Thursday. The parliament will be a general debate among five political parties. Tonight, all political parties in the PPU will present their written bills on the U.S. energy policy and the U.S. policy towards Israel and Palestine. The bills will be debated and voted on. All student body members interested in political debate are invited to attend the parliament.

Melissa Fragola

Committee completes ROTC review
The University Council Committee on Conduct's review of the University's Reserve Officers Training Corps' policy towards homosexuals was completed this week. University Council Standing Committee Chairperson Alphonso Phillips said yesterday that the council members voted for the resolution in response to allegations from a former University student who said that he was harassed at the campus unit when he came out as gay.

Roxanne Patel

Wistar chooses new director

By MELISSA FRAGANO

Drew Penn College Wildcat

The Board of Managers of the Wistar Institute has selected a new director and has created a new position of president.

Earlier this month, the board announced that current Director General Boris Rovea had won the new position of president. In addition, former Director Hilary Koprowski had moved into the new presidential position. Wistar, a leading biomedical research institute located on the University of Pennsylvania's campus, has appointed a new director.

Koprowski will present his written bills on the U.S. energy policy and the U.S. policy towards Israel and Palestine. The bills will be debated and voted on. All student body members interested in political debate are invited to attend the parliament.

Wistar Institute, a leading biomedical research institute located on the University of Pennsylvania's campus, has appointed a new director.

The purpose of the new position of president is to maintain a relationship with institutions that fund research and to bring additional funds to Wistar. The faculty of the new position of president is to bring additional funds to Wistar. The faculty of the new position of president is to bring additional funds to Wistar. The faculty of the new position of president is to bring additional funds to Wistar.

Wistar has been the director of the institute for the past decade and has oversaw the growth of Wistar from 70 scientists in a staff of one to 1200 scientists.

After dedicating a lifetime of work to Wistar, Koprowski said he would be leaving the position at the end of the year.

"Wistar is a great place to work and I am going to see it through to the end," Koprowski said.

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"Wistar is a great place to work and I am going to see it through to the end," Koprowski said.
The best results. The best guarantee. (105% Money Back).

The best choice.
How many buffalo wings can you get for $5.99 at Kelly and Cohen?

All you can eat Wings Night
Every Thursday night from 5 to 8:30 pm for just $5.99!
Day care center groundbreaking is attended by U. profs, children

BY MICHELLE FILIPPO
The Pennsylvanian front page

In an overgrown, grassy plot at last \(3424 \text{ Sansom Street} \) a foundation for The Caring Center was laid this morning. The ceremony began with the children throwing a small basin of water over a symbolic tree (an apple tree), then several students burrowed in the ground, followed by a statement by the University itself about the project. The children, many of whom belong to members of the University community, then formally attended the groundbreaking.

Parents, who praise the center's staff and program, formed an organization to open the center. Miller, who has a two-year-old child in the center, said that the number of quality child care centers in the city could not be satisfied. The University, she said, agreed to guarantee the loan.

"This was not just a converted church basement," Miller said of the facility which was to be a day care center. "It was an attempt to build a new center for adults and children."

Alumni and parents, who gathered at the site for the ceremony, showed their support for the center. "It's a wonderful day," said one parent. "The children are happy and the parents are happy." The ceremony ended with a ceremonial planting of a tree in the center, followed by a tour of the facility.

In the best tradition of the University of Pennsylvania, the students and staff who gathered at the groundbreaking ceremony were not only attending the event, but were also helping to build the center themselves. The new facility will accommodate 145 children from ages six weeks to six years. The 14,000 square foot building will be two stories high and also contain an outdoor play area. "They were probably the best two years of his life," said Smith. "They went to the center every day."

Other children similarly declined to comment. "I don't wanna talk," said Danny Miller. "I'm still hungry," said Ernie Spatz. "I wanna talk about my Caring Center," said a young boy.

Other parents said that their children enjoy the center. "I think it's the staff that make it wonderful," said one parent. "I think it's the staff that make it work."

Students of the University of Pennsylvania:

Issues regarding the Drug and Alcohol Policy at the University of Pennsylvania, while always important, are of particular concern as we approach Alcohol/Drug Awareness Week and Spring Fling.

While the University expects that each student will understand and abide by its policies, we want to emphasize that the health and safety of each member of our community is our primary concern.

For your and a friend find that you are in need of medical attention, do not hesitate to seek help regardless of the behavior that caused that need. University health and safety services available to students are listed below.

The General Policy Statements and Guidelines on Alcohol Use at Penn clearly state that:

If there is an emergency, call for medical advice immediately. To get transportation for emergency medical care:

GET HELP IMMEDIATELY IF:

* The person is unconscious or unable to help themselves
* The person drank a large quantity (e.g., 1/4 qt of liquor) within a short period and then vomited
* The person sustained a blow to the head or any injury which caused bleeding
* The person drank alcohol in combination with any "downer" (sedative or tranquilizer)
* The person's breathing rate is shallow, irregular, or slowed to less than 8-7 breathes per minute
* The person cannot be aroused by shaking or shouting
* The person is dangerously sedated
* The person is dangerously depressed
* The person is alive and there is a chance they might have
* The person is deteriorating
* The person is seriously injured

If you're not sure what to do, but think the person may need help, call for medical advice immediately. To get transportation for emergency medical care:

* Get help immediately if:

1) the person is in a life-threatening situation
* you are unable to help them
* you are unable to make the determination on your own
* someone else is in danger
* you are unsure how to help the person
* you are not sure that they will help themselves
* you are not sure that they will help anyone else
* you are not sure that they will help anyone else
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Students of the University of Pennsylvania:

Please use your best judgment at all times for your own safety and the safety of those around you.

MarJoanna Collins, M.D.
Director, Student Health Service

John Kuprewich
Commissioner, Public Safety
"Counting Blades Of Grass"  

Several years ago a very unlikely man, the Reverend Houston Baker, Jr., was awarded the 1992 New York Times Book Critics Award. Dr. Baker, a thirty-five-year-old assistant professor of English at the University of Rochester, is an African American who is not only renowned for his literary scholarship, but also for his prófétic style of critical writing. In his most recent book, "Counting Blades Of Grass: A Look At The Meanings Of Race, Sex, And Power In America," Dr. Baker explores the complex interplay of race, gender, and power in American society. His work is marked by a combination of depth and accessibility, making it both challenging and rewarding for readers of all backgrounds.

Bloom writes, "If openness to diversity is to mean anything at all, it is necessarily an accommodation to the unknown." Faith in the educational process rests upon the belief that people have something to learn from others. Unwarranted openness, on the other hand, undermines this assumption and makes us complacent with our ignorance. The cumulative result is an uneducated culture. The only possible cure is diversity.


"Men need to listen when a woman tells them that their behavior, no matter how innocent, means, make their uncomfortable. And women, when we judge the situation safe enough to do so, need to tell men what is making us uncomfortable and why."


What's Up?

The Daily Pennsylvanian welcomes comments from the University community in all letters and columns. Send submissions to Steve Ochs, Editorial Page Director, 4015 Walnut St., Philadelphia, Pa. 19104. The Daily Pennsylvanian material should include the author's name, address, telephone number and a signature with the word "REMEMBER". Material may be sent by facsimile to 215-898-2050. All material should represent the opinions of their authors and are completely independent. The Daily Pennsylvanian page represents the opinion of its authors and is completely independent. The Daily Pennsylvanian welcomes comments from the University community in all letters and columns. Send submissions to Steve Ochs, Editorial Page Director, 4015 Walnut St., Philadelphia, Pa. 19104. The Daily Pennsylvanian material should include the author's name, address, telephone number and a signature with the word "REMEMBER". Material may be sent by facsimile to 215-898-2050. All material should represent the opinions of their authors and are completely independent. The Daily Pennsylvanian page represents the opinion of its authors and is completely independent.
A Challenge to Duty

To the Editor:

The world contains millions of people with strong religious beliefs, sometimes written and often expressed as laws, restraints, or codes of conduct. These beliefs may involve the death penalty for deviation from the dogma and may be accompanied by the threat of violence or persecution. This is not to suggest that such beliefs are inherently wrong or that all people should adopt a universalist perspective. However, it is important to acknowledge that many people, with strong religious beliefs, regard such actions as necessary for the well-being of the community and for the maintenance of order. This is not to suggest that such beliefs are inherently wrong, but it does raise important questions about the role of religion in society and the limits of religious freedom.

The issue of religious freedom is complex and multifaceted. It involves questions of individual rights, group rights, and the role of the state in regulating religious practices. It also involves questions of cultural relativism and the role of tradition in shaping religious beliefs and practices. It is important to recognize that religious beliefs and practices are deeply embedded in the cultural and historical contexts in which they are expressed and that they are not simply the result of personal choice or individual belief.

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Baker takes peace plan to Mubarak

CAIRO, Egypt — Secretary of State James Baker took an Israeli peace plan to the Arab world on Wednesday, apparently unsure about the reception it would receive but eager to maintain momentum begun in Washington.

Baker, who had met President Hosni Mubarak to confirm Baker with a five-point plan of his own ask- ing for Israel to relinquish land in return for Arab acceptance of its existence. Baker's plan included a halt to new Israeli housing construction on the West Bank and Gaza Strip, an end to aid to Palestinian terrorism, and a pledge by the Israelis to begin a dialogue with the PLO. It also called for a moratorium on all Israeli settlement activity.

The plan would have to be approved by the Israeli cabinet and the Arab League. The United States, drawing a new line in Iraq, said yesterday it had told the gov- ernment they are not to use "ground or air force" that might be a threat to Israeli military interests. The United States has downed two Israeli warplanes it said had violated international law by shooting down an Iraqi helicopter that might be a threat to Israeli military forces. The United States has downed two Israeli warplanes it said had violated international law by shooting down an Iraqi helicopter that might be a threat to Israeli military forces.

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This week, however, Baker was said to be wondering where the Israeli government would be turned by the Arab League's rejection of his proposal. "Constructive," and it gave the United States must have to restore the Soviet Union a participant. Repor-
tedly it would receive but eager to maintain momentum begun in Washington. The Israeli plan would be received in his country, uncertain about the re-
commendation. Baker held a two-hour meeting with Prime Minister Yitzhak Shamir in less than a month a momentur> proposal "constructive," and it gave

Still, Baker has called Israel's plan would have the con-
ference held under U.S. auspices, attended by roughly 40 of the Soviets would have to restore

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U.S. tells Iraq to stay away from Kurds

WASHINGTON — The United States, drawing a new line in Iraq, said yesterday it had told the gov- ernment they are not to use "ground or air force" that might be a threat to Israeli military interests. The United States has downed two Israeli warplanes it said had violated international law by shooting down an Iraqi helicopter that might be a threat to Israeli military forces. The United States has downed two Israeli warplanes it said had violated international law by shooting down an Iraqi helicopter that might be a threat to Israeli military forces.

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Police investigate alleged attempted rape at ZBT frat.

From page 1.

A student fraternity member has been identified as a suspect in an attempted sexual assault that occurred last week.

The incident, which took place at Zeta Beta Tau (ZBT) fraternity, was reported to the police on Friday evening.

A student who was present at the fraternity at the time of the incident said they had been told not to talk about it.

The student added that they had seen a police car outside the fraternity during the day.

According to a university spokesperson, the investigation is ongoing and the police have requested any information from the community.

The spokesperson said: "We encourage anyone who has information about this incident to come forward and speak to the police."
Three profs receive Guggenheim awards

By MICHAEL SHOULJS

Three University professors have been named recipients of Guggen- heim fellowships for their continued work in medical research and the social sciences, President Sheldon Hackney announced yesterday.

The professors, Pathology and Laboratory Medicine Professor Mark Greens; History Professor Su- non Nicoll and Social and Com- munity Medicine Professor Charles K. Weis, received the honor of calling Lindback and Provost Awards, all of whom have been recognized in the past for their outstanding work.

LINDBACK, from p. 1

Nursing Professor Lab Evans, As- sistant Veterinary Medicine Pro- fessor Raymond Sweeney and Assis- tant Sociology Professor Steven Gaslick were named.

As a result, the committees will continue to discuss the issue of education and its importance in society.

Lindback Award

According to Executive Assistant to the Vice Provost for University Life Thomas Cone, whose office coordinates the award process, the awards will be given out for the first time this year.

The final decision on award recip- ients will be made at the joint award ceremony last Thursday. De- gree recipient Richard Sands re- ceived the honor of calling Lindback and Provost Award winners last year, since President Michael Aiken is currently on leave.

The student who is the first woman to have the privilege of making a speech at the Lindback ceremony is NAMES. He said he is also pleased to see the growth of Lindback and Provost Award winners in recent years.

Urban Studies Assistant Director Howard Levene, an Engineering sophomore, who is the first recipient of the Lindback award, said he was extremely surprised and happy to have won the award.

"I was extremely happy to receive the selec- tion," he said last night. "I am extremely pleased to receive the selec- tion, and I am extremely happy to have won the award.

"I was very happy to have won this," Simon said yesterday. "I hope others will be as well.

"We do not know who the recipients will be, but we are excited to see the growth of Lindback and Provost Award winners in recent years.

"I was delighted and honored," Howard said.

The Guggenheim Foundation is headquartered by former School of Arts and Sciences Dean Robert Carver and located in New York City.

10 profs receive Lindback, provost teaching awards

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Urban Studies Assistant Director Howard Levene, an Engineering sophomore, who is the first recipient of the Lindback award, said he was extremely surprised and happy to have won the award.

"I was extremely happy to receive the selec- tion," he said last night. "I am extremely pleased to receive the selec- tion, and I am extremely happy to have won the award.

"I was very happy to have won this," Simon said yesterday. "I hope others will be as well.

"We do not know who the recipients will be, but we are excited to see the growth of Lindback and Provost Award winners in recent years.

"I was delighted and honored," Howard said.

The Guggenheim Foundation is headquartered by former School of Arts and Sciences Dean Robert Carver and located in New York City.

10 profs receive Lindback, provost teaching awards

Three University professors have been named recipients of Guggen- heim fellowships for their continued work in medical research and the social sciences, President Sheldon Hackney announced yesterday.

The professors,Pathology and Laboratory Medicine Professor Mark Greens; History Professor Su- non Nicoll and Social and Com- munity Medicine Professor Charles K. Weis, received the honor of calling Lindback and Provost Awards, all of whom have been recognized in the past for their outstanding work.

LINDBACK, from p. 1

Nursing Professor Lab Evans, As- sistant Veterinary Medicine Pro- fessor Raymond Sweeney and Assis- tant Sociology Professor Steven Gaslick were named.

As a result, the committees will continue to discuss the issue of education and its importance in society.

Lindback Award

According to Executive Assistant to the Vice Provost for University Life Thomas Cone, whose office coordinates the award process, the awards will be given out for the first time this year.

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Monk could face additional legal action

Monk, from page 3

The investigation might lead, but he encouraged her and the others listed

She said the judge would also prohibit Monk from open

He said Kelly Monk has developed into a political

But Kelly Monk is not fully cooperating in the

But Gallaway said even if the

The investigator explained that a

at last month's meeting for imposing

at least part of the funds will ever be paid.

In the latest proposal, the action

Hackney presents harassment definition

COUNCIL, from page 1

In other business, Hackney pre-

Without judgment, a jurist

In addition to those who view this

Besides Haun's Italian Market

Mayoral candidates use old-time tactics

CAMPAIGN, from page 1

“An old-fashioned campaign,

and is an expert on Slavic languages. Professor Todd currently

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Yevgeny Yevtushenko, Russia’s best-known modern poet, is also

a novelist, photographer, film director, and actor. Among his

most recognized works is Babi Yar, a poem about Anti-Semitism

in the Soviet Union. He is a People’s Deputy to the Supreme

Council of the USSR and a member of the Writers’ Union of the

USSR. His latest books are: Collected Poems 1952-1990 and Fatal

Measures: Essays on Perestroika.

Albert G. Todd studies at Madison University Thirty years ago and is an

expert on Slavic literature. Professor Todd currently

Teaches Russian, comparative literature and film at Queens

College/ CUNY. In addition to translating Yevtushenko’s

work, Todd adapted the Chekhov play, Uncle Vanya, for the

Mike Nichols stage production.

Thursday, April 11, 1991

The Daily Pennsylvania Page 11
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null
M. Lax falls to Tigers’ ball-control

CONTROL, page 14.

While just a talented Matt Candel’s goal with 2:13 remaining in the period kept the Quakers from being spanked in the 18-6 beating they suffered at the hands of the Tigers, it was Matt’s third goal to put the Tigers’ lead out of reach. "They had a lot of ball control on the field and that hurt us," junior defenseman Dave Murphy said. "When you get the ball you have a better chance of defending defense. Then they’ll capitalize on that."

What else had the Quakers, from Men’s standpoint, been frequent, particularly face-off situations when Princeton found itself in a rush of play. The Quakers went a long third quarter without any Tigers’ faceoff. "I definitely think that the first half of there were six people on the field that wanted to see one Princeton faceoff," Princeton said. "Sometimes they won the faceoffs, sometimes we didn’t."

"He got a lot of draws that could have gone either way," Turish said. "(Princeton) didn’t get many fast breaks."

It was neither the Tigers' pressing defense, really make it slide and move, that was the pressure on the Princeton defense. Waller’s faceoff ability was once again a factor. "You can’t take that for granted," Princeton's John Dick said.

Junior faceoff specialist, Candel won the first seven faceoffs, but Waller would win 18 of the last 20. The winning percentage was high, but not a particularly well-coached team that they’ll move the ball around and really stretch out the defense, Waller is one of the best in the country, Waller had won 110 out of 158 faceoffs during the evening, junior faceoff specialist, with senior tri-captain John Dick. "Matt’s a better faceoff specialist."

"Sometimes they won the faceoffs, sometimes we didn’t."

While Waller was the faceoff star, he took his opportunities to be the game’s star. Princeton coach Bill Tierney said, "He’s a high school All-American." The senior tri-captain, who played with Waller in high school, was the class act in the Quakers’ battle, sometimes we did.”

"It wears down the defense a little bit," Princeton coach Bill Tierney said. "Sometimes they won the faceoffs and that hurt us," junior defenseman Dave Murphy said. "When you get the ball you have a better chance of defending defense. Then they’ll capitalize on that."
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THE DAILY PENNSYLVANIA
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Penn senior attackman Chris Shearer (left) attempts a stick check on Princeton's Todd Morrow during last night's 11-8 Quaker loss to the number-two Tigers at Franklin Field.

By TAYLOR CONN
Penn junior midfielder Matt Carbon (left) tries to get possession from Princeton's Todd Morrow during last night's 11-8 Quaker loss to the number-two Tigers at Franklin Field.

Penn senior attackman Chris Shearer (left) attempts a stick check on Princeton's Todd Morrow during last night's 11-8 Quaker loss to the number-two Tigers at Franklin Field.

Baseball slugs Rams with 16-run rout out of hand

By ZACH CONES
Columbia, with 16 teams competing. The Rams began their season with a 35-0 defeat at the hands of Penn, and would have bet that in a million years the Quakers wouldn't have handled us in the past. I never would have been able to get on base, let alone score two runs, much less get a hit. Truly, it was a long afternoon.

The club won the tournament, taking the Ivy title. Because I feel like even when I leave the field, I've been consistent all the time, I've been patient. Maybe I should wear that hat a little more.

"We've got to keep up our intensity and stay focused on making Nationals," the head coach added. "We need to do a little better job of capitalizing on our chances, as it scored on all three against West Chester University this week."

Joe Keating, (left), Mark Candel, (center), and Taylor Keating, (right) celebrate after West Chester defeated the Quakers 10-9 in the first overtime period.

"That's a good win against a pretty good program, you're in and you're out," said Candel of the 9-12 Rams. "We don't play them regularly, but they've handled us in the past. I never would have been able to get on base, let alone score two runs, much less get a hit. Truly, it was a long afternoon."

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34th STREET

arts & entertainment
weekend magazine
april 11th, 1991

indigo girls:
the folk fling

defending your life - p. 5   lenny kravitz - p. 8   philly orchestra - p. 10
Save Your Polos

BY TIFFANY SPARKS

Birkenstocks look simple, granola, carefree. But they may be the ugliest collection of straps and buckles that you could throw on your feet.

Sandals, ripped jeans, and khaki cut-offs appear to be a throwback to days when people weren't wearing $150 dollar sneakers and tie-dye jumpsuits, so they're cool. Wearing them makes you look like you just don't care about such trivialities as clothing status.

And the whole outfit will only run about a few hundred bucks.

A while back, I bought a classic, proper, white sailor dress. As a self-proclaimed bargain shopper, I look at the price tag as soon as I see something remotely interesting. It was SI 25 because Laura Ashley left her name on the dress — it's just simple. And I look like a cross between Shirley Temple and Holly Hobbie. It's sort of a throwback to days when people weren't wearing $150 clothing, we find ourselves paying simply outrageous prices, j. Crew isn't afraid to charge '40 for white Basics simplicity. Yet, less is more — more expensive, that is. No longer satisfied with the functional adequacy of a Schwinn three-speed, that simple two-wheelered form of transportation often runs 500-plus. No one buys a Jeep without a CD player and dare I even mention the $44,000 Land Rover? It's nice to look simple, pure, sweet and virginal. I like the way I looked in it, but it's not revealing, flashy, glamorous, it's granola for the sake of being granola, not because we are rejecting the material wantonness we are so hypocritically ashamed of. Get your heads out of the sand — we're the Penn preprofessionals. It's gotten to where we look for jobs, even so-called volunteer jobs, to make bucks, get ahead, make connections. But who are we kidding? Are Americans, as Time wants to think, losing that zest for materialism that it once had? Yuppies are moving out to the countryside in their Wagoneers, where the simple life means buying a dog. But we know that the dog is pedigreed.

Simplicity is nothing more than a passing trend — its auspices come nowhere near permeating our mindset. That America's white shirts continue to be Ralph Lauren, as opposed to (heaven forbid) K-Mart, says a lot. Appearance nowadays is a political statement. Nowhere is that more apparent than here at our University where self-proclaimed granolaism is in. It'd be like to think that our wardrobe represents an attitude; we're cool, we shun Gucci and Christian Dior for Dead t-shirts. It's granola for the sake of being granola, not because we are rejecting the material wantonness we are so hypocritically ashamed of. Get your heads out of the sand — we're the Penn preprofessionals. It's gotten to the point where we look for jobs, even so-called volunteer jobs, to make bucks, get ahead, make connections. Even altruism is self-interested.

If things were so simple, we would be thinking in terms of good/evil and be oblivious to the dollar signs that won't stop flashing. But who isn't foaming at the mouth to put on the plastic suits for the sole purpose of making the post-graduation big bucks on Wall Street? Simplicity in fashion is probably more a sign of growing laziness than anything else. T-shirts don't require ironing, my Laura Ashley dress can go without it too. These trends are not a rejection of materialism or a return to what's wholesome in the world. Save your Polos, you might be wearing them again soon.

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Andrew Libby

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JULIO IGLESIAS  Rich Cohen
ANNE LENNOX  Kim Freeman
DONNY OSMOND  Dan Sacher
ADAM ANT   Sean Kerr
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PATTY CLINE  Bette Davis
BARRY MANILLOW  Jeff Newelt
KEITH PARTRIDGE  Ann Luusen
LAURA SPIVOV  Laura Smith
PETE ESCAYEDO  Michael Suchan
MADONNA  Josh Cendor
DANNY BOB  DAVID LEE ROTH
SEAN PORTER  SEAN PORTER

PAYS MUSIC 11:55

American no longer want it all, they want back-to-the-basics simplicity. Yet, less is more — more expensive, that is. No longer satisfied with the functional adequacy of a Schwinn three-speed, that simple two-wheelered form of transportation often runs 500-plus. No one buys a Jeep without a CD player and dare I even mention the $44,000 Land Rover? It's nice to look simple, pure, sweet and virginal. I like the way I looked in it, but it's not revealing, flashy, glamorous, it's granola for the sake of being granola, not because we are rejecting the material wantonness we are so hypocritically ashamed of. Get your heads out of the sand — we're the Penn preprofessionals. It's gotten to the point where we look for jobs, even so-called volunteer jobs, to make bucks, get ahead, make connections. Even altruism is self-interested.

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WORD ON THE STREET

“TCBY”
Spring was in the air, and so was that ol' fever that comes along with sunny days and too much work. The Penn population responded by dropping their books (and often, their pants), getting a little wacky and making this social desert a little less dry.

HOME TO ROOST: Gentlemen of the Owl Society (do they have a new name yet?) were seen en masse at Murph's Thursday night, displaying their good breeding by drinking from pitchers. Overheard: "Did the Palladium bum down or something?"

PUTTIN" ON THE HITS: Suffering from bum-out induced by all the student performances of late, a group of repressed songbirds let loose at the Palladium Saturday night. After a bit of the old Rock-that-Rolls, they belted out old faves like "Calendar Girl," "Turn On Your Heartlight," and even "You Shook Me All Night Long" in Ethel Merman voices. The exotic Jenny Sajor, wrapped in a Mexican blanket, just sat and smiled at her loopy pals.

SO CLOSE, YET...: After sluttin' around for the past few weeks, Deke junior Mark Vanderhoef was caught in his own twisted web of sexual manipulation. The bizarre tale goes something like this: Vanderhoef has been hooking up with two different women, an Alpha Chi Omega junior and a Phi Sig Sig junior. Tired of being toyed with, the women staged a confrontation with him at Deke Saturday night, licked his ears, joined hands and begged for some kinky menage-a-trois action. The excited boy scammed upstairs with his two hand-maidens, only to be locked out of his room. So the women kissed their Don Juan-a- bee goodbye forever and left him at the doorstep.

SMARTY PANTS: Newly-initiated Deke brothers averted their masculinity Friday night on the bridge, prancing sans pants. Their unabated glee at the sight of each other's members was deflated, unfortunately, when Mr. Policeman caught them with their pants down.

NUTCRACKER SWEETIE: Violently crushed at having to pay to get into Sammy's hot crowded Jam, a certain dainty Theta sister grabbed the testicles of Sammy bro Josh Rutberg 'till he sang like Alvin and the Chipmunks.

PHYSICAL GRAFFITI: Rumor has it that the sick, demented, boys of Phi Gamma Delta stripped a pledge naked and spray-painted his testicles to test his devotion to the Fiji faith. What's their next prank? Scrubbin' him clean?

LAH-DI-DA: Joining the growing legions of little boys who feel the need to flaunt their genitalia, Beta brother Bob Lah, aptly nicknamed "Idiot Boy," dropped his drawers and scampered naked across College Green Monday afternoon. Perhaps a refreshing change would be to see a frat boy acting like a grown-up.

The change to Daylight Saving time was a cataclysmic upheaval for the ever-apathetic Penn campus. Like a hooker in broad daylight, Mr. Split Personality took to the street to examine the crisis and gauge the reactions.

Mr. Existential: I was about to jump when I remembered to set the clock ahead. I felt a surge of power in anticipation of the pavement against my helpless torso. How pointless this life be. It was now three o'clock instead of two, but it didn't matter. I reached for a bottle of Flinstones chewables...with iron


Mr. Incoherent: I set my clock back to the days of yore but she said, "Carry the chicken." So then I realized that the ocelot was futile and that you can't do that — especially in Istanbul. But his duck played solitaire when I washed calamari. Just then the stewardess asked me if I would, so I said, "Help! My gums!" The minister lost his valium so I imploded. I removed the condom and cried.

Mr. Cosmic: Daylight savings, conceptual nothingness. Sensory reality, no, subdivisions of the mind catapulting through a realm of spirals. Damn, where's the bong?

Mr. Attitude: Daylight this.

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Burnin’ Hell
Albert Brooks trips on the escalator of life
BY LARRY SMITH
Best known as the media-wise intellectual he often plays (Taxi Driver, Broadcast News), filmmaker Albert Brooks is a likable nerd who thinks he’s smarter than your average bear. First noted for his weird and wonderful film shorts on early Saturday Night Live broadcasts, Albert Brooks is a comedy genius with a quirky vision of life and how to live it. He’s proven to be best at examining the absurdity of existence; it’s therefore odd that he would choose to abandon earth and jump into the afterlife as he does with his newest film, Defending Your Life.

Defending Your Life
Directed by Albert Brooks
At the Ritz

Lost in America — Brooks’ brilliant parody of Easy Rider — was released in the middle of the decade and attempted to provide a precendent depiction of the inevitable result of ‘80s excess. What happens when we get bogged down in materialism and self-absorption? Apparently, we dump the whole kit and kaboodle, buy a Winnebago and search for America. Yet, with its darkly pragmatic ending, Lost in America reminded us that we do love our things — to hell with freedom. The moral of the story at hand to throw in rapid-fire sequences of the film only serve as distracting baggage of the universe,” when he finds out he’s already been sent down 20 times.

Along with this enduring self-denunciation comes an intellectual snotbery. Apparently, the few licks that get a chance at a showdown with the most successful ones (mostly lawyers and judges) — either that, or Brooks doesn’t imagine they die. Meanwhile, the Asians in Judgment City run a sushi bar and giggle uproariously at every turn. With his teddy-bear face, Brooks is a lovable loser, but here he crosses the line between social commentary and recklessness as he searches for a laugh.

It’s in Judgment City that Dennis Miller meets Julia (Meryl Streep), a woman who’s led such an angelic existence that she’s sure bet for an afterlife upgrade. Streep, now in her third noted for his weird and wonderful film shorts on early Saturday Night Live broadcasts, Albert Brooks is a comic genius with a quirky vision of life and how to live it. He’s proven to be best at examining the absurdity of existence; it’s therefore odd that he would choose to abandon earth and jump into the afterlife as he does with his newest film, Defending Your Life.

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Along with this enduring self-denunciation comes an intellectual snotbery. Apparently, the few licks that get a chance at a showdown with the most successful ones (mostly lawyers and judges) — either that, or Brooks doesn’t imagine they die. Meanwhile, the Asians in Judgment City run a sushi bar and giggle uproariously at every turn. With his teddy-bear face, Brooks is a lovable loser, but here he crosses the line between social commentary and recklessness as he searches for a laugh.

It’s in Judgment City that Dennis Miller meets Julia (Meryl Streep), a woman who’s led such an angelic existence that she’s sure bet for an afterlife upgrade. Streep, now in her third

Defending Your Life is a two-hour film, which will probably be the one that finally gets Brooks long-deserved notice and box-office appreciation, it’s not nearly the Heaven’s gate that ultimately grates on your nerves. The message of the film does come across, in spite of all the technical bungling — a Hitler can prey upon impressionable young minds anywhere, and at any time. And it is far too easy to get caught up in everyday life, ignoring that the raving few who inject racism and hatred into society can become the omnipotent many. The touchy issue of the Holocaust is, for the most part, dealt with trivially and with great aptitude. It’s a shame that Schatzberg felt the need to depart from the story at hand to throw in rapid-fire sequences of women screaming, children shrieking, men being hanged — almost as if the audience would not understand on its own the latent message. Such blatant symbolism proves distracting and almost embarrassingly inappropriate.

One must admire this film for all that it attempted, and for its vigor and earnestness. Had Schatzberg trusted his subter imagery to speak out effectively enough against anti-Semitism, Reunion might have been the moving homage to friendship that he intended.
Tea Rooms To Bedrooms

RIKYU

Rikyu marks renowned Japanese director Hiroshi Teshigahara's (Woman in the Dune) return to filmmaking after a 17-year absence. Teshigahara's stunning visual masterpiece portrays the conflict between 16th-century warlord Hideyoshi (Tatsuya Ueda) and his tea-master, Buddhist priest Rikyu (Rentaro Mikuni). Traditionally, Japanese tea rooms were intended to serve as elegant-yet-simple spaces for heightened spirituality. Sadly, through misuse by warlords, they became the ostentatious setting of political dealings and self-aggrandizing power wielding.

Against this background, the film's confrontation pits Hideyoshi's reverence for Rikyu's artistic authority against his rage at the tea-master's refusal to support the warlord's campaigns for territorial expansion. The force of Teshigahara's film does not, however, rest in its narrative. This static production is compelling in its artful construction and attention to detail. Teshigahara is also a master of ikebana, the Japanese art form of flower arrangement; his film is as carefully crafted as an elegant piece of floral artwork. Eri Wada's (Ran) rich, historically impeccable robes add a vibrant splash of color to the watery pastel frames of Fujio Morita's camera. And the acting is stirring. Mikuni portrays Rikyu with powerful understatement — his facial expressions merit watery pastel frames of Fujio Morita's camera. The pathos of Yamaaki's irascibly like an overgrown infant, and still portray a noble statesman with equal believability.

Beneath the pomp of Teshigahara's porcelain people beat human hearts; scenes of intimacy between mentor and pupil, mother and son, and husband and wife are unflinchingly depicted. Unconventional and moving, Rikyu offers a contemplative path through the "way of tea" to the experience of Japanese filmmaking at its finest.

— Amy Mowry

THE MARRYING MAN

Somebody once said, "Love is a disease curable only by marriage. The Marrying Man, a new romantic comedy starring real-life lovebirds Alec Baldwin and Kim Basinger, puts this theory to the test.

Stylistically noteable, the film includes the story of Charley Pearl (Baldwin) and Vicki Anderson (Basinger). The star-crossed and love-cursed couple get married, then divorced — again and again and again — before they realize they are truly meant for each other. Their tempestuous relationship is continually broken up by emotional differences but kept alive by a series of strange coincidences.

Baldwin dominates the show as the hilarious and cocksure Charley, millionaire playboy and toothpaste king. Playing like a prince with all the artificial charm of a polyester suit, and delivering the film's funniest lines with deadpan perfection, he manages to completely win over the audience.

Basinger, however, beyond proving that she has a great set of pipes, is unimpressive and un sympathetic. Sultry lounge singer and gangster toy Vicki is a flesh-and-blood version of Jessica Rabbit, and equally two-dimensional. The film's minor parts suffer from underdeveloped characters and hackneyed scripts. Narrator Paul Reiser essentially recreates his Diner role. Do check out Armand As- sante as gangster Bugsy Siegel, and Robert Loggia, playing his best crusty-old-man yet.

Neil Simon, credited with the screenplay, left midway through the project due to "creative differences." His walkout, along with all the highly publicized chaos behind the production, clearly damaged the film's consistency. Inspired by a true story, the film's central premise lends itself to repetition. When Charley groans, "It's just the same jokes, the same songs, the same faces," he's complaining about his life, but he's also perfectly summing up the movie.

— Arthur Fink

video corner

Akira

by matt selman

A wondrous sight to behold, Akira slams '90s style high-tech, violent, fast-paced Japanese animation in your face. This is no The Little Mermaid.

Set in post-apocalyptic Tokyo, Akira tells the story of a teenage biker who gains fantastic telekinetic powers, only to lose control of them. The complex, mature plot is intentionally confusing, with no clear protagonist or resolution.

Yet for all its visual and creative mastery, the dubbed American dialogue comes straight out of Speed Racer reruns. Whining, exaggerated voices and ridiculous dialogue ("It's...like a cosmic rebirth!") severely undermine the astounding visuals. See if you can find a subtitled edition.

THE MOVIE TICKE T

Houston Hall Mall
222-0101 Open 3-11pm

Dreams

by jane lippman

Japanese director Akira Kurosawa dazzles with beautiful and highly-skilled filmmaking in Dreams. A master director with an artist's eye for color, light and design, Dreams is a visual treat. Segmented into eight stories, the film combines Japanese fantasy and superstition with modern-day issues. Common themes include childhood fears, war and annihilation and man's struggle to interpret and understand his environment.

Inspired by a true story, the film's central premise lends itself to repetition. When Charley groans, "It's just the same jokes, the same songs, the same faces," he's complaining about his life, but he's also perfectly summing up the movie.

— Arthur Fink

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When other fifth-graders were doling out cootie shots and playing “Ding Dong Ditch,” Amy Ray and Emily Saliers were strumming away at their guitars, well on their way to establishing the relationship that would ultimately give birth to the fiery acoustic folk/rock duo, the Indigo Girls.

It wasn’t exactly love at first sight — these prodigious singer/songwriters were a bit competitive — but when they reached Shamrock High in Decatur, Georgia, they joined forces under the name of Saliers and Ray. Later, while both were attending Atlanta’s Emory University — “spending four years prostrate to the higher mind,” as they sing in their 1989 single “Closer to Fine” — they decided to follow their childhood passion and go pro, changing their name to the Indigo Girls and attacking the local club circuit.

One year after releasing the 1987 LP Strange Fire on their own label, the Indigo Girls landed a contract with Epic Records. Their ensuing debut album, Indigo Girls, garnered them a gold record and the 1989 Grammy Award for Best Contemporary Folk Group. And their latest release, Nomads Indians Saints, has solidified their critical reputation and cultish popularity.

Their distinctive sound — two acoustic guitars layered amidst the vocal interplay of Ray’s raspy alto and Saliers’ caressingly smooth soprano — seemed an unlikely candidate to crack the Top 40. But it did just that, and, with their vibrant harmonies and heart-on-sleeve poetry in tow, the Indigo Girls are riding the wave of musical stardom.

Not surprisingly, the duo’s following is largely female. But they don’t directly address specific women’s issues in their music. To do so would be to imply that women’s interests can be pigeonholed, an assertion that Ray has traditionally avoided.

“We are speaking to women who want to feel more power as an individual, to believe in themselves, to be active in making the changes in their lives that are needed,” Ray says from her home in Atlanta. “I think that’s what our music does. Theoretically, it could do that for men too. But women, because we’re women, find our message of empowerment appealing — which is good.”

And through her music, Ray has certainly empowered herself. When she takes the stage she exudes an aura that overwhelms; sometimes, Ray rips through the chords so passionately that you feel like she’s about to saw her guitar in half. Or maybe it’s her throaty crooning that creates her arresting presence. Either way, there’s an element to the tension she creates that is undeniably sexual.

“I’m a sexual person,” Ray admits. “I feel very physical about the world. But I don’t look for that as a role. I feel movement — and that translates into sexuality. But, that’s a common denominator among people. Everybody feels those things,” she laughs. “I don’t think about it all that much.”

Sex symbols? You be the judge. They do have screaming fans, limos with VCR’s, and a microwave that browns. Yet success brings the Indigo Girls something far more important: security. “The best part about being big is knowing that they’re going to pick up the option for your next album and not having to worry about selling it,” Ray says. “You can write songs and know you’re going to actually record them without thinking. ‘Oh, I’m going to have to find a home studio,’ which takes energy and money.”

Right now, the Girls are flying high, and the coveted (ahem) April 19th Fling gig isn’t the only indication. Epic
Records' protective wing guarantees them financial and emotional security, at least for the immediately foreseeable future. And Ray finds that her creative juices aren't being squelched by the intrinsic bureaucracy of a major record label. But for a musician with such an intensely personal vision, the inherent commerciality of the industry can be disquieting. "It's just that the idea of selling music is hard to grasp if you feel that music should be free," Ray says.

Freedom and spirituality pervade Ray's philosophical perspective. Her forearm boasts the tattoo of a Sioux Indian Cross which symbolizes the directions of the four forces in the universe, with the soul as its center. "It represents the different parts of my spirituality to me," Ray adds.

Despite being the granddaughter of a Baptist Minister, Ray hardly subscribes to traditional Christian dogma, and, as a Religion major at Emory, she had the opportunity to fine-tune her spiritual convictions. "I don't know if a lot of Christians would call me Christian. I believe in a God of love rather than a God of fear. I'm not as involved in the fundamentalism of things, the little nitpicky rules, as I am the whole idea of love and nature. I believe that everything has a soul," she asserts.

Embracing these beliefs, Ray's lyrics teem with spiritual imagery. "Secure Yourself" explores the release of the soul after death: "Secure yourself to heaven, hold on tight the night has come. Fasten up your earthly burdens, you have just begun." On their latest album, Ray sings, "I'll be the first to praise the sun, the first to praise the moon, the first to hold the lone coyote, the last to set it free." In "Welcome Me.

"It's not a conscious thing. We just don't ever hang out together. If we sit together at a club, we'll inevitably end up talking about Indigo Girls stuff. And that's not what we should be doing on a night out with our friends." Ray and Saliers are not joined at the hip musically either. Although their songs are usually performed together, the composition process is by no means a collaborative effort. When it comes to songwriting, the duo would prefer to be on separate continents. This makes preparing to cut a record a little sticky. Both women need to come up with songs, neither knowing exactly how the other one is doing.

"There's probably competition, sometimes — but not much to speak of," Ray says. "Now and then one of us feels kind of wiggly and thinks, 'Oh, she's writing more than me.' But that only lasts about three minutes inside your head. It's just human nature."

The Girls write some songs that are intensely personal, so much so that they are song solo. When Ray sings "Blood and Fire," for instance, Saliers et. al. are off-stage, leaving only Ray and her guitar to deliver her message to the audience.

This is by no means an effort for Ray to flaunt her musical independence. Doing her own music alone "is important," she says. "But I never think about it." Ray muses, "We just do that stuff because there are songs that we've written that we want to put out there alone, and we don't do them together. It's that simple — no need to play solo to get anything out of my system."

They're together, they're hot, and they're comin'... plain and simple.
Meant To Be
Scofield's funky fusion's
BY HER

ing, producing, ringing and playing every in-
strument on his debut album. Dredging up psy-
sounds that somehow all fell into place. Buried
together a wonderfully confused assembly of
you'd think he invented the '60s. He reached
more polished and restrained effort. He pulls
back from the screams and emotion, in search of
a more velvet groove.

Mama Said aims for coherence, shying away
from the multitude of musical directions on his
first album. While Kravitz may have appeared
be the wild, long-lost son of Jimi Hendrix back
then, now he seems to be the nephew of Al
Green. On a large part of the album, Kravitz
plays heavy on the organ, trying to revive the
sounds of the '70s.

To some degree, he succeeds. “More Than
Anything In This World” and “What Goes Ar-
ound Comes Around” are both soulful tracks
all together. But these two just barely
stand out among a series of songs that struggle
to distinguish themselves. What all these tracks really lack is Kravitz’s
old “fuck you” insistence. There’s none of
the anger that was so apparent on the last album.
Nothing seems to be driving these songs along.

Two songs are titled by weak clichés, “It Ain’t
Over ‘Til It’s Over” and “What Goes Around
Comes Around.” Kravitz never purported to be
a poet, but his lyrics have always been candid
and honest. Now, we don’t even know what he’s
singing about. His words are just vague
thoughts and platitudes.

Only at the end of Mama Said are we offered a
taste of Kravitz’s true songwriting abilities. Two
songs bring back the social critic and militant
peacenik: “When the Morning Turns to Night,”
about a heroin addict, and “What the Fuck Are
Anybody Out There Even Care” from
Lei Love Rule, these new songs improve on those ideals.
The result is a refreshingly human recording; its sheer warmth
bends effortlessly. It’s always a bit unfair to hold an artist to past
success, especially when he’s moving in a new
direction. One can’t expect to find the angry
Lenny Kravitz on an album dedicated to Lisa
Bonet, his wife. But one does anticipate some
emotion — it arrives in one shining moment.

Kravitz finishes off the album with “Butterfly,” a
quiet, reverent lullaby for his wife. It rings true
in its simplicity. Under two minutes long, it
feelingly captures just what Mama Said could
have been.

No More Pretty Jazz
Scofield’s funky fusion’s
Meant To Be

BY CALVIN HSU

John Scofield’s latest release, Meant To Be, is not the jazz your
parents would throw on the stereo during a cocktail party. Scofield,
who’ll play the Chestnut Cabaret Wednesday, has a knack for
composing tunes of such arresting oddity that they just
leap out of the background and grab you by the throat. It’s hard to
ignore a merciless blend of Wes Montgomery, Jimi Hendrix, B. B.
King, John Coltrane and Scofield’s boss of three years, Miles Davis.

Tracing Scofield’s career reveals a versatility which explains his
clectic style. Straight out of the prestigious Berklee School of
Music, he hooked up with Gerry Mulligan in ’74, giving him
exposure which soon led to fusion antics with the George Duke/
Billy Cobham Band. Countless studio dates and sideman gigs
eventually landed him in Davis’ group from ’82 to ’85. By the time
he split with the famed trumpeter, Scofield had stacked up enough
credentials to lead his own, funkier fusion bands.

For his latest, however, Scofield returns to a more traditional
format for recording and composition. Opting for simpler struc-
tures that serve as improvisational launch pads, Scofield turns to
tenor saxophonist and fellow Berklee alum Joe Lovano to share the
job of adding flesh to bones, making songs out of space. Bassist
Marc Johnson and drummer Bill Stewart hold together the ex-
tremely open-ended tunes and feeding new ideas to the soloists.

The result is a refreshingly human recording; its sheer warmth
recalls Thelonious Monk and Dave Brubeck, though the approach is
purely unique and modern. The extra-sensory interaction between

the four musicians is eerie, especially on the freely improvised
ending to “The Guinness Spot.”

But when the technique and flash get trashed and the quartet
gets gut-groovin’ funky on “Charliots,” there is more here than any
of the musicians can claim credit for individually.

But group efforts aside, let’s acknowledge the real reason that
this album stands out — Scofield’s singular guitar stylings. One
would be hard-pressed to find another guitarist so pleasantly
weird. Taking a very modern rock tone and forcing it to run bebop
lines while occasionally punctuating with Hendrix-esque disso-
nance and pure blues bends, Scofield flies in and out of pigeon-
hole’s with ease. Sometimes the notes may get a tad too
dissonant, the scrape and squeal a touch too gritty, but it’s all part of
the unique experience.

STREET

Eat Your Vegetables
When Mama Talks, Lenny Listens

BY DAN SACHER

My Mama said/Baby don’t ride that crazy
horse/And my mama said/You must
push with much force,” Lenny Kravitz
sings on “Always on the Run,” the second
tune on his new release, Mama Said. In this
follow-up to his compelling debut album, Let
Love Rule, Kravitz heeds only his first piece of
advice. Mama Said is a slow burn, tame and
reserved.

Lenny Kravitz
Mama Said
Virgin

Kravitz turned heads two years ago by writ-
ing, producing, singing and playing every in-
strument on his debut album. Dredging up psy-
chedelia, bell bottoms and a good measure of
acid rock, he put together an album so bold,
you’d think he invented the ‘60s. He reached
back into the history of gospel and blues to piece
together a wonderfully confused assembly of
sounds that somehow all fell into place. Buried
in this unpredictability was a raw excitement.
Now Kravitz returns with — say it isn’t so — a
more polished and restrained effort. He pulls

I'm not only the President, I'm also a client
The Gilberts

The Gilberts. I bet you’ve been wondering day and night, “What’s the Gilbert rallying cry?” Well, quit losing sleep — the answer’s plain as the specs on their faces. In fact, no phrase could be more appropriate than this moving disco line — “I got the music in me.” 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.

HEATHEN
Victims of Deception

Most metal bands are fast and heavy, but Heathen’s talented. This band’s frontman can actually sing, and its incisive lyrics avoid the usual metal cliches. Until the next Metallica album, this is as good as it gets. (Jeff Bucholtz)

THE ROLLING STONES
Flashpoint

The aging, sagging rockers have produced an unimpressive live album from the Steel Wheels tour. Some of the old, old faves are on there — “Sympathy For The Devil,” “Satisfaction,” “Brown Sugar” — but they all sound used and tired. Even Spandex can’t save Jagger now. (Elaine Beebe)

TALK TALK
History Revisited

EMI Records is trying to make a quick buck with a compilation of remixes by Talk Talk. Unfortunately, mediocre dance rhythms replace most of the musical mastery of the original tunes. A word of advice: Leave history as is! What’s next? The Danceable Dylan Remixes? (Todd Aronoff)

ROXETTE
Joyride

Marie Fredriksson and Per Gessle want you to jump on their Joyride. This Swedish duo’s sophomore release packs a pop punch with an added guitar edge. Tracks like “Fading Like a Flower” and the “The Big L.” are destined to make a permanent dent in any teenybopper’s music collection. (Todd Aronoff)
Ladies clothed in snazzy dresses, pearl necklaces and $200 shoes swoon in their box seats and fan themselves with hankies to regain composure. Resembling a grown-up version of an Elvis Presley concert, it's the Philadelphia Orchestra with Riccardo Muti at the helm.

In the past 11 years, Muti has brought a dash of sexiness to classical music and a touch of glamour to Philadelphia. As music director of the Philadelphia Orchestra, he has earned something of a cult following from certain segments of the Philadelphia music community.

Muti's long black hair, impeccable dress, and imperious manner have contributed to the mystique of the 49-year-old Italian Maestro. Arriving at a rehearsal clad in an oxford shirt, black slacks and a red and black patterned sweater, Muti is considerably less imposing than on concert night, but no less regal. Before rehearsal begins, he laughs and chats casually with a violinist. But when he raises his baton, Muti becomes the Maestro. Arriving at a rehearsal clad in an oxford shirt, black slacks and a red and black patterned sweater, Muti is consider-

ably less imposing than on concert night, but no less regal. 

Sweeping arm motions often have the audience on the edge of its seat. According to flautist David Cramer, now in his tenth season with the Orchestra, Muti is a "man of extremes" whose conducting is "dramatic to the point of melodrama."

Over the last decade, Muti has become a living Philadelphia institution. And under his direction, the Orchestra has won worldwide acclaim. But the '90s will see the orchestra undergo the most dramatic upheavals in its 91-year history: all at once, Muti is stepping down from his position and the Orchestra may be his last, the Philadelphia community was shocked and saddened. Muti had expanded the Orchestra's repertoire by experimenting with contemporary classical music and introducing many Italian composers that his predecessor Eugene Ormandy had traditionally neglected. But Muti's new position as Conduc-

tor Laureate will significantly reduce his performance schedule and influence on the program.

"Muti took down some of the barriers [in classical music]," explains Joseph Kluger, executive director of the Orchestra, which now has 35,000 subscribers. And not long after Muti's arrival, younger, college-age crowds as well as older audiences flocked to see Muti's performances. "He's a brilliant conductor," comments Alex Pang, Penn graduate student and a fan of Muti for years. "His Beethoven symphonies are unparalleled. And he has the most stylish and

disciplined hair in the world."

Accustomed to Muti's striking sex appeal, many Philadelp-

hians may be startled by the choice for Muti's successor, Wolgang Sawallisch. Sawallisch, currently the music director of the Bavarian State Opera in Munich, will be 69 next year — hardly a candidate for this type of reign.

Sawallisch has shown an interest in Philadelphia for decades. And to combat concern that Sawallisch was too old to be electric, Kluger saw him conduct a Munich performance of Mozart's Don Giovanni — while sitting at the harpsichord. "He not only conducted the four-hour opera, but performed... with the intensity of somebody half his age," says Kluger.

Although Sawallisch may seem somewhat more sedate than Muti from the audience's perspective, Cramer insists that this is a mistaken impression. "Sawallisch can be unbelievably exciting and profoundly inspiring, but is perhaps less dramatic."

According to Cramer, musicians rely as much on the conduc-
tor's facial expressions as his body movements. Sawallisch's eye contact with the musicians communicates his emotions more subtly, but as effectively as Muti's characteristically athletic motions.

The difference in conducting styles reflects very different personalities. While Muti is often viewed as aloof and unapproachable, Sawallisch has already developed a personal rapport with the Orchestra and staff. "He is both publicly and privately a lot less intimidating," says Cramer.

Sawallisch also recognizes the importance of establishing an intimate relationship with the Philadelphia community. According to the Orchestra's newsletter, Tuning Up, Sawallisch has shown an interest in Philadelphia for decades.

"All of my experiences in Philadelphia since I made my debut over 20 years ago have been extremely rewarding... My wife and I have enjoyed our visits to Philadelphia and welcome the opportunity to meet the people of Philadelphia and learn more about your city," he said upon officially accepting the position.

"The really exciting bonus for us," says Kluger, "was that he has a sense of commitment and responsibility to the community that I think people are going to find very appealing. He is very open, accessible and articulate."

Part of Muti's cult following may claim that the Orchestra is giving up a god for a grandfather. But Sawallisch may just prove that he is anything but old-fashioned.

Can Sawallisch guarantee the tradition of passion and enthuis-

iasm established by Muti that has drawn all ages to the halls of the Academy of Music? Kluger, who helped lead the search for the new conductor, affirmed that in terms of inspiration and musical integrity, Sawallisch was the Orchestra's overwhelming choice.

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THE LONG WALK HOME (Ritz, 214 Walnut, 925-7900. Daily 1:30, 4:15, 7, 9:15, 10.

THE MARRIING MAN SEE REVIEW PAGE 5 (Eric's on Campus. 48th and Walnut, 382-0900. Fri. 8:00, 10:30, Sat. Sun. 5:15, 7:30, 9:45. Sat-Sun. 10:30. Mon-Thurs. 6, 8:30. Eric's on Place, 1519 Chestnut, 567-3086. Daily 12, 2:30, 5, 7:30, 10.

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