Petition backs embattled prof Morrison

By MELISSA FRAGNITO

About 400 professors, researchers and stu-
dents have signed an open letter supporting em-

"This is a fantastic opportunity for me to work with students," Siren said. "I feel like I'm making a contribution to the community and learning a lot along the way."

The project focuses on developing innovative solutions to complex problems in the fields of education, technology, and health. It aims to foster collaboration between universities, businesses, and communities to generate ideas and initiatives that can create positive change. Participants engage in workshops, conferences, and mentorship programs to hone their skills and build networks.

For more information about the Project X program, visit its official website at [insert website URL]. Stay tuned for updates on upcoming events and opportunities to get involved.
CAMPUS EVENTS are listed daily no charge to authorized University limitations. Iphone 25 word limit. Deadline: 3 pm Walnut Street. Events will not be accepted by 2 pm until 5 (')
Newly-elected Undergraduate Assembly Chairperson Mitch Winston hopes to return student government to its roots.

New UA chairperson Mitch Winston hopes to return student government to its roots.

Winston: The most important issue we need to deal with immediately is the decision to renew student confidence in institutional convention, Winston promised to renew student confidence in institutional confidence.
Enviornmental activist stresses connection to nature

By PHIL BARBER

The event was sponsored by the Penn Environmental and Recycling Group, which organized the event last year, according to environmental activist Foreman.

"As a matter of fact, the message of the talk was that people have lost their love for the earth, and that we need to rekindle that love."

The speaker, who has written a number of books on environmental topics, said that he was moved to speak on the issue because he felt that "the consumer movement is not doing enough to protect the environment." He then went on to make several specific points, emphasizing the importance of protecting the environment for future generations.

"We need to work together to create a world that is sustainable and that respects the natural world."

Foreman ended his talk with the hope that people would change their behavior and that people would make changes in their lives to help protect the environment.

"We all have a responsibility to protect the environment."

UCS Houe bill could make U's racial harassment policy unconstitutional

"The University should be doing more to protect the environment."

Faculty discuss budget, administration

"The University should also be doing more to support environmental research."

Dismissal

UCS Houe bill could make U's racial harassment policy unconstitutional

"The University should also be doing more to support environmental education."

Faculty discuss budget, administration

"The University should also be doing more to support environmental policies."

Dismissal

UCS Houe bill could make U's racial harassment policy unconstitutional

"The University should also be doing more to support environmental protection."

Faculty discuss budget, administration

"The University should also be doing more to support environmental action."

Dismissal
"Chorus Line" flawed, but fun

By NELL JAFFEI

"Chorus Line," a musical spectacle, is not the most successful of the current generation of musicals, but it can be great fun for all who appreciate dancing, singing, and drama.

The production is a tour de force of talent, with a cast of dancers who can perform nearly any style of dance, from tap to ballet. The choreography is innovative and challenging, and the set design is stunning.

The story of "Chorus Line" centers around a group of young performers who try to break into the competitive world of musical theater. Each dancer must audition, and the judges are looking for talent, personality, and a special something that sets them apart.

Despite the challenges faced by the dancers, the audience is treated to a spectacle of talent and dedication. The music and lyrics are memorable, and the performances are captivating.

The lead role of "Chorus Line" is exceptionally well-cast, with a dancer who can sing and dance with grace and style. The supporting cast is equally talented, with dancers who bring their own unique personalities to the stage.

Overall, "Chorus Line" is a must-see for anyone who enjoys musical theater. It is a story of dedication, hard work, and the pursuit of dreams. The production flawlessly incorporates these themes into a thrilling performance that is not to be missed.

Review

Wharton graduation speaker chosen

By STEPHENSON DICKINSON

The Wharton School of Business at the University of Pennsylvania has announced that Pooria Sajadi, a professor at the University of Toronto, will deliver the commencement address at the school's graduation ceremony this year.

Sajadi is a well-known expert in the field of economics, and his research on globalization and economic development has been widely recognized. He has also been a vocal advocate for the use of the United Nations as a forum for addressing global challenges.

"Pooria Sajadi is a fitting choice for Wharton's commencement address," said Wharton Dean Peter Fisher. "His work on globalization and economic development has been groundbreaking, and his commitment to the United Nations as a forum for addressing global challenges is unparalleled."

The commencement ceremony is one of the high points of the year for Wharton students, and the choice of Sajadi as commencement speaker is a testament to the school's commitment to the theme of globalization and the role of the United Nations in addressing global challenges.

Petition backs researcher

MORRISON, from page 1

"We have been working on this issue for many years, and we believe that our findings are significant," said Sajadi in an interview. "We have shown that the United Nations is an effective forum for addressing global challenges, and we believe that it is time for the United States to take a more active role in the United Nations.

"We believe that the United Nations is a vital institution, and we urge the United States to support it and work to make it even more effective," said Sajadi.

Despite the challenges faced by the United Nations, the organization has made significant progress in recent years. The adoption of the United Nations Sustainable Development Goals in 2015 has been a major milestone, and the organization continues to work on a wide range of issues, from climate change to global health.

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Despite the challenges faced by the United Nations, the organization has made significant progress in recent years. The adoption of the United Nations Sustainable Development Goals in 2015 has been a major milestone, and the organization continues to work on a wide range of issues, from climate change to global health.

However, the United Nations also faces significant challenges. The organization has been criticized for its failure to address some of the world's most pressing problems, such as poverty and conflict.

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Start Your Hey Day At Noon

As we were saying, there is no reason not to continue the tradition of socializing and partying in the Quad. Last year, juniors picked up President Sheldon Hackney and parked beer on the Quad during the event. That sort of behavior is out of line.

Let's alls prove to the administration that we can have a great time without damaging property. With every junior, a second in the Quad, someone will see you in the Quad, sometime soon we'll have a full-fledgedassenboniment in the Quad. No one will be turned away.
Now is the Time to Talk About AIDS

By Julie Pulerwitz

What better time than now to talk responsible decisions about behavior that can lead to HIV infection?

The most recent study in the United States are HIV positive. The average age of developing "AIDS" in the United States is in the early 30s, and the average incubation time between infection and diagnosis is nine years.

The virus is transmitted through volunteers and blood, and in a lower extent in food, with a certain resistance if you have a better condition.

The transmission is via the bloodstream and semen and blood, but no other mode has been proven. Latex rubber is not permeable to the virus, which is spread in the semen and blood, among others. The condom is the safest, but it is not available to the medical community, can protect those areas of high transmission.

The best way to stop the spread of this epidemic is to increase verbal communication about sex. Many individuals have an easier time having this talk before they actually have the sex.

I'm not suggesting that you sit down and have a "talk" about sex, but it's better than not talking. Perhaps one can say "do you trust me?" or "do you feel you can be honest about this?" or "can we have a serious conversation?" or "can we talk about this?" each individual can make an informed personal choice about behavior.

Slow: Sensitive Speech Ahead

On my sixteenth birthday I failed to get my driver's license. Since then, I have never driven a car, because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license. I have never driven a car because I did not want to drive with my license.

My parents had been trying to teach me how to drive for years, but I never wanted to learn. I realized the policy itself will not change the minds of those who do not want to learn. It's my job to make them want to learn. The reason for my attitude is that I feel the policy itself will not change the minds of those who do not want to learn.

The problem with communication between men and women is that the problem of communication between men and women is different from the problem of communication between men and women. The problem of communication between men and women is that the problem of communication between men and women is different from the problem of communication between men and women.

On my sixteenth birthday I failed to get my driver's license. Since then, I have never driven a car, because I did not want to drive with my license.
Students enjoy a "wet Fling." Fling has changed a lot since the seniors were freshmen, when it used to be. according to seniors.

"It was excellent."

"It was miserable." Students say that good weather was the second most important factor for a successful Fling. "It's fun and warm, it's going to be a good Spring Fling." Fling seems to have a habit of being a huge hit. "We didn't have any fun last year and we'll never have fun again," students say.

"We never had a real sunny Fling," said Sue Moss, a College and Wharton senior. "The upperclassmen forget about it every year and that's what they do," Moss said.

"I think the administration should help Fling," said University Police will be in force and this year is no exception. Cohen said that the weekend's "wild and this year is no exception. Cohen said the weekend's "wild..."
As Spring Fling approaches, members of the University's performing arts community are gearing themselves up for what promises to be an exhilarating and dazzling experience. Fling provides these groups with an opportunity to perform before a large student audience, many of whom have never seen some of the groups before. Although it is a hard audience to play to, it is a great opportunity," said College senior Lauren Slovick of the band Outside Images.

Right performing arts groups — Buzzmore, Chord On Blues, Mask and Wig, Off The Beat, Quaker Notes and Pennchants — will be performing this weekend. "Everyone is pretty drunk, and they don't have long attention spans," said College junior Carrie Kitchen, director of Bloomers. "It's kind of hedonist, so we'll definitely be pushing the bounds of good taste," said College junior Chris Heisen, president of Off The Beat. "We want people to have a good time and we also want to see any damage, nothing that could hurt Fling or any other students." 

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Muppets and Mickey to face off in court

NEW YORK — First they broke all the wedding vows. Now, Walt Disney and Jim Henson are on their way to court in a legal battle over ownership of the famous characters. The lawsuit, filed by Henson Associates Incorporated in federal court in Manhattan, charges that the Walt Disney Company used characters of Henson without a license in books, Brochures, T-shirts and other merchandise — and in Disney's 1990 annual report.

The legal action stems from a dispute over whether Disney has the right to show the Muppets also together with Henson's other characters, Kermit the Frog and Miss Piggy, in television commercials, movies, and "an enormous distortion of the journalistic enterprise."

Disney is trying to bar Disney from "playing, advertising, merchandising and acting in any way that might suggest or create the impression that the defendants have any rights to the Muppets," the lawsuit charges. The parties have been trying to reach a settlement, but the suit was continued until December.

It also marks a new in a relation ship that once was hailed as an early example of television's power to bridge business gaps. In 1986, Mr. Henson and Mr. Disney teamed up to open the MuppetVision 3-D show at Disney World in Orlando, Florida, at the request of Disney manager Dan Orsillo. The lawsuit contends that Henson is seeking to bar Disney from using the Muppets in television commercials, "fostering a false image of the parties legally showing Muppet characters and the company Henson founded."

The suit stems from a series of events that have soured into "tender courtships" and "interests." Disney hasbottomed out or soon will hit a new low of "eight or nine." It appears the Dow will "float" above 3,000 for the first time in more than a week, said Peter Vandenberg, Market analyst for Lehman Brothers Inc. "The Dow has been lagging the market the past couple of weeks." The Dow has been lagging the market the past couple of weeks.

The Dow ended the day at 3,004.46, up 17.58 from yesterday's close at 2,986.72.

The suit brings to a head a storm that started yesterday to close at an all-time high of 3,000.47. "We are seeing a broader healthier economy and a steady increase in the market, such as the Standard and Poor's 500, which has been making new highs for close to two weeks," said Peter Vandenberg, Market analyst for Lehman Brothers Inc. "The Dow has been lagging the market for quite a while." The Dow has been lagging the market for quite a while.

The news followed Disney's announcement that it would acquire Disney, the entertainment giant. Disney said it would appeal. The lawsuit accuses Disney of illegal trademark infringement.

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Hundreds of thousands of dollars in cash were frozen in North Carolina, but not in the Niger Delta. Their solution is to find suitable spots to set up about a half dozen refugee camps, he said.

The expecting is to be in the vicinity of the Iraqi town of Eabdo and Dibak. Administration officials said "several thousand" U.S. troops, British and French forces, will con trol the refugee centers and camps, provide air and ground secu rity for the area, help move the Kurds out of the mountains and into the camps and run the relief supply lines.

Jon Anderson of Yes performs before a sellout crowd tonight at the Spectrum.
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Softball hurler Lanie Moore provides new energy boost to Quakers' program

1. “We were definitely one of the top three teams in the nation,” said Moore, whose team finished second in the Ivy League. “That’s been real good.”

2. “They’re both very similar. But seriously, we get along great together.”

3. “We have a secret weapon and that’s been a powerful Yale upset in our favor.”

4. “We have a secret weapon and that’s been a powerful Yale upset in our favor.”

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LANNIE, DOUG page 18

- players’ attitudes. That’s allowed us to work together.

- You’ve been your own best advertisement, on and off the field. You’ve shown us how to get along. You’ve shown us how to be a good human being.

- Everybody is important to the team. There’s not one person who doesn’t contribute.

- I would say her presence has definitely boosted the team above her. She’s very driven and very focused on the goal.

- She also helped maintain composer on the field throughout the season.

W. Lax hosts rival Tigers

BY BILL McCAFFREY, from page 16

- In her first regular season game, Penn looks to continue the development of her team.

- We know Princeton is thinking it to the regionals, the makeup of the Princeton team is more balanced.

- Going into nationals, the club’s prospects at sectionals look very promising, considering how it has dominated the league so far.

- She did score her first goal in the Ivy League.

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- For students, teachers

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Penn loses slugfest at Vet

Steve M. Jones, from page 16

"Our defense saved Penn in the early going, however, as it hurt at a crucial juncture in the fourth inning. With runners on first and second and two out in the fourth, Williams hit a ground ball that seemed to be just fair right at short. But shortstop Trey MacLeod bobbled the ball and the runners were safe. We thought it was in the dirt and MacLeod picked it up to score the tying run, but it was too late.

"I think Trey had the unfortunate task of trying to handle hard hit balls on the left," Ford said. "The ball is any problem you have when you see a guy like MacLeod make a play, but for a consulting offici- ally who has no chance to practice on turfs it can be tough."

Things were tough for Quaker pitcher Dan Block as well. Block entered and cruised through the fifth inning and appeared to have worked his way out of trouble in the sixth with consecutive strikeouts of two and cleanup hitter Dennis McCaffrey a hit batter. But a walk and two bunts led to a bases-loaded double followed, giving the Wildcats another three-run lead.

"We would get two outs, but we just couldn't get them out," Breier said. "It's been one of those things all year. We don't always get one or two at games in which the hitting and the pitching have been up to par."

Williams' home run hit left field and barely cleared the fence. But that was the only run Quaker reliever John Hayden could not silence Villanova's brutal hitting and the pitching staff simply couldn't put them away," Wagner said. "We pitched a one-two-three inning and appeared to have Wissler out in the sixth inning and a 9-5 lead. We just couldn't put them away," Wagner said. "I was throwing really well before the game," Breier said. "Making two outs like that can be a game changer."

Just to make sure the tune was not too sweet two batters later, Breier chased a foul pop-up into the Quakers' dugout with reckless abandon. He couldn't come up with the ball, but at least his teammates were there to catch him.

The pitcher, that wouldn't be surprising; Mike Dietz; however, hit another pop-up that forced Breier to run out to the part of the field where the photographers are and the players aren't. Breier needed to take an unorthodox dive into the dugout, make a brilliant catch with outstretched arms, and come down hard on his chest and into a puddle.

"I thought I'd have to hit him, but the next thing I knew, the pitcher came out of the game," Breier said. "I had to try to stutter-step and dive to avoid hitting the catcher, but that run scored, but at a cost — the team."

With his defensive accomplishments already noted, Breier then went about making a contribution on offense. With Quaker junior centerfielder Troy Schall on second base in the fifth inning and a 9-5 lead, Wissler was out in the game, the Quakers had relieved in the combination of the two. You can do and the pitching staff simply couldn't silence Villanova's batting.

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**NBA**

**NBA PLAYOFFS**

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**BASEBALL**

**BASEBALL AMERICAN LEAGUE**

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**BASEBALL NATIONAL LEAGUE**

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**TRANSACTONS**

**College**

- Named [Alex Cora] football recruit.
- Named [Darin Erstad] first baseman.
- Named [Pete Incaviglia] as hitting coach.
- Named [Drafted] for the National Team.

**Hockey**

- Named [First Team All-American]

**Cubs sweep Phillies, 4-1**

Cubs—Collins hit a two-run home run in the ninth inning to lift the Cubs to a 4-1 victory over the Philadelphia Phillies in Game 7 of the National League Championship Series. The Cubs, who completed a sweep of the best-of-seven series with a 3-0 win in Game 6 on Thursday, defeated the Phillies 2-0 to advance to the World Series.

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**Read DP Sports**
Penn senior first baseman Al Meyers receives a pickle throw during last night's 10-8 loss to Villanova at Veterans Stadium.

**Breiter lone defensive star in slugfest**

By JOSEPH ASTROF

Daily Pennsylvanian Sports Writer

Villanova fans at Veterans Stadium witnessed the University of Pennsylvania's 12-11 victory over the Wildcats in one of the most exciting college baseball games ever played.

For most of this season, Breier has been a disappointment, especially in the field. After batting .311 overall and a league-leading .579 in Eastern Intercollegiate Baseball League play, Breier hit the prestigious .400 mark only once, and that was in the season finale against Brown.

Breier's consistency and leadership in the field were critical to the Quakers' victory.

M. Lax on short end of stick, 15-17

Quakers' loss to C.W. Post damages NCAA Tournament chances

By ERIC GOMBERG

Daily Pennsylvanian Sports Writer

The Penn men's lacrosse team made a 15-hour road trip yesterday, only to return home with a loss to the unranked Post Golden Eagles.

The Quakers were outscored 15-17 in the game and fell to 9-4 overall, while Post improved to 12-3.

The Quakers lost their opening game of the season to the Bears, 13-11, and were looking for a win to get back on track.

Moore lacks, cheers hard for softball

By GAYLE TITUS

Daily Pennsylvanian Sports Writer

No sooner did the softball team report the arrival of Freshman Moore Lanes to the Penn baseball field last week than she had any great expectations of her. "I was born with a capital B," she said.

Certainly, no one entertained any notion that Moore Lanes was the Quaker's "top" pitcher.

A mere 16 seconds into the first quarter, Fraz (4-4) overall) got another goal in the net, marking its biggest lead of the game. But as teams began to take leads throughout the quarter, the Quakers turned it around. Post (4-5 overall) put the Quakers into play in the final minutes of the game, and the Quakers finished the game on a high note.

In the Bleachers

Wendy Rothstein DP Senior Photographer

The Memphis native currently sports a 6-7 record, but her game is far from finished. She's been honing her skills on the practice field, and she's ready to take the field against some tough competition.

Moore is a leader on the field, and her presence is greatly missed by the Penn softball team. She's been a constant force in the Penn dugout, and her positive attitude has helped to fuel the team's success.

W. Lax hosts rival Tigers

By WENDY SPANDER

For the Penn women's lacrosse team, today's game against Villanova is not just another game on the schedule. It is their first game of the season, and they are looking to make a statement.

This is a team that has been building for years, and they are ready to take the next step. They have the talent, the skills, and the determination to succeed.

Andrea Sages has been a fantastic tradition and a huge help to the team. Her leadership and guidance have been invaluable.

"We have to keep working hard and pushing ourselves," she said. "Andrea is always there to help us, and we're all grateful for her presence.

"We've been working hard all season, and we're ready to show what we can do. We want to prove that we're a team to be reckoned with.

The Penn-Sage rivalry has always been an exciting one, and we're looking forward to seeing what happens in this game.

"We're looking forward to seeing how the game plays out," Sages said. "Andrea is always there to help us, and we're all grateful for her presence.

"We have to keep working hard and pushing ourselves," she said. "Andrea is always there to help us, and we're all grateful for her presence.

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Andrea Sages has been a fantastic tradition and a huge help to the team. Her leadership and guidance have been invaluable.
SOUTH STREET:
An Eclectic Mecca
Hell On Wheels

BY ANN RUERSSEN

I don’t ride bicycles. You can’t make me.

You see, it was all fun and games when I was seven — I was a late bicycle-bloomer. Daddy would send me off, and I would ride and ride until I fell smack into the piles of leaves at the side of the road.

Yet as soon as I mastered the basics of riding, I was expected to go it alone — no training wheels for a Ruerssen, no sir. But the sad reality of it all is that, come spring, when my vibrant curb-side cushions had been swept away, those tiny extra wheels could have saved me a lot of blood (and my parents a lot of Band-Aid money).

Still, I don’t lead a charmed life. I was forced to climb onto my sky blue Raleigh Rampar and whizz completely solo, extra wheels could have saved me a lot of blood (and my parents a lot of Band-Aid money).

I can’t say that I’ve ever regretted my decision. In fact, additionally, I was just beginning to grasp the concept of

Eventually, I got smart. Something finally clicked in my mind one morning. About to go for a little jaunt, I looked down past my plushed green terry-cloth shorts (an ignorant victim of late-70s fashion) and finally realized that although scars disappear after a time, scars are another story.

Additionaliy, I was just beginning to grasp the concept of

I failed my road test. The evil Amazon woman in my passenger seat made me so nervous that I could barely reason a stop sign, let alone remember how to parallel park. And so it went: my missed father drove a mortified, hysterical hulking mess home, futilely trying to convince me that it was all no big deal.

Three weeks later I jubilantly agreed with him — after driving through the course with the pleasant, grandfatherly man who passed me with flying colors. However, my glee was short-lived. Eleven short days after I got my license, I..."
It's formal lime in the big city, and you-know-who wasn't wearing I monkey
drinkers Zany Irish prez Phil Crosby on the incident: "This guy asking for ID., I
soul band and a ukulele-strumming buffoon in a raccoon coat. But brothers Dave
seems the LCB doesn't embrace diversity when it conn's to these obviously green
BELFAST BOMBED: The (not-so) Irish Club was busted by the LCB at Barley
bra you have on.
eventually turned the boys down — guess her treasure chest is full. Overheard
Oddi and Coby Sonenshine were still desperate for a lift, so they offered Thrta's
RISE AND SHINE: At their party Thursday, Kappa Sig featured both a smokin'
DON JUAN-TWO-THREt STRIKES, YOU'RE OUT: In the continuing saga of
Kathy Parnell 200 clams for a flash of her breasts. Seen waving the bucks, she
in his formal wear at the Zetes gig Thursday night, looking to score. Seems his
BUBBLE, BUBBLE, TOIL AND TROUBLE: The effervescent Jamie Blosser
formal date of her own.
toward the bathroom to clear her throat all over the floor. . . again and again.
popped some bubbly at Smoke's to celebrate the big 22. Hopping up on stage, the
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P.C. or B.S.
Chicks or womyn, veal or tofu, Plato or Malcolm X, Orients or Asians, crippled or differently-abled? This looks like a job for Politically Correct Man... oops, Person.
Political correctness is sweeping the nation, infiltrating our culture and messing with our minds. But is it hip or is it hype?
Ironically, one of the most effective attacks against the political correctness movement hasn't come from The National Review, or any other bastion of conservatism — it emanates from notoriously liberal Brown University. There, cartoonist Jeff Shesol's comic strip Thatch has done more to combat the raging forces of the Politically Correct than William F. Buckley could ever dream about — he's made it funny.
By sarcastically parodying the basic assumptions underlying P.C., 21-year-old Colorado native Shesol both accurately characterizes the movement and drives home its many ideological flaws.
Thatch, which runs four days a week in the Brown Daily Herald, features "Politically Correct Person," the alter-ego of the strip's main character, Thatch. Politically Correct Person's form of satire aims to achieve well) is the way the PC

P.C. Person calls nine-year-old girls "pre-womyn" and accuses Budweiser drinkers of being anti-Mexican for not drinking Corona. Rational arguments weaken him like Kryptonite. And like every good superhero, P.C. Person has his rallying cry: "If you don't like what someone has to say, don't let them say it!"

But what good is a superhero without an archenemy? Politically Correct Person debates and attempts to enlighten "Insensitive Man," who dons a T. Crew costume, offends the underprivileged, makes fun of "babes" with hairy legs and uses aerosol cans for no other reason than to improve the East Coast weather.
Despite his fairly frequent vicious attacks on P.C., Jeff Shesol doesn't describe himself as a conservative. In fact, he sees himself as quite the "liberal guy" on most issues. He even tends to agree with the P.C. standpoint on most minority perspectives into Universities' curriculum and "all those causes."
But what really drives Jeff nutty (and inspires him as well) is the way the P.C. pseudo-liberals try to achieve their political and social goals. By preventing others from speaking their minds, he says, regardless of how insensi- tive or obstructive their opinions may be, the P.C. mindset has become an extremely dangerous and destructive ideology. "In terms of doing damage to the academic envi-
with a rapid-fire machine gun. And more
hype."

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"CHICKS
OIKlS

POLITICALLY CORRECT ARCHENEMY DISRESPECTS BARBIE, THEN ASKS HER AGAIN UP TO NO GOOD
HEY KID, SIT HEH, SEE THE OFFENSE WHAT WE CALL EM?

CRACKS.

WE DON'T CALL THEM "CHICKS," OR "BABES" OR "WOMEN"... THEY'RE WOMEN!

THEY'RE BORN IN HEAVEN.

WRING THEIR HANDS.

DEMENT THE OLD.

FEE FEE FEE.

MEANTHEL.

From the book "THATCH"

Wall Street Journal, and has been heralded by M Inc. magazine as "the next Doonesbury.
Certainly, Thatch follows in the honored tradition of college-inspired cartoonists and social critics. Gary Trudau, whose razor-sharp political insight made Dunn-
bury the hit of the "70s, got his start at Yal:; And Berk Breathed, whose loony Bloom County dominated office bulletin boards for the majority of Reagan's '80s, did his first cartooning at the University of Texas.
Will Shesol and Thatch be the comic strip voice of Bush's '90s? Jeff isn't quite sure. Right now, he is fervently trying to finish off his senior thesis before its due date this week. For the next two years, he'll be studying at Oxford as a Rhodes Scholar — awarded, in part, because of the "funny points" Thatch has added to his resume. After that, "Who knows?" asks Shesol. A company has offered him a guaranteed shot at syndication when he returns, and he may well take it up on its offer.
He jokes that if he can just learn to draw cartoon animals, he may invent a "fat cat" and sell out, the crowning feather in his politically incorrect cap.
Reversal Of Fortunes
Beauty only skin deep
BY ARTHUR HUH

The Object of Beauty, from writer-director Michael Lindsay-Hogg (Brideshead Revisited), attempts to reflect the heightened social awareness of the 70s by exposing the evils of the 80s.

The film tells the story of Jake and Tina Bartholomew (John Malkovich and Andie MacDowell), a jet-setting, filthy rich American couple traveling through London. For them, money is no object, whether they are dining out at an exclusive restaurant or taking advantage of the hotel's first-class room service.

However, an untimely labor strike leaves a shipment of cocoa to rot in the sun off the coast of Sierra Leone. Jake has a considerable investment in this crop; without it, he cannot pay off his debts. When their money — and their luck — begin to run out, they are forced to re-evaluate this lifestyle as well as their relationship.

Tina half-jokingly suggests that she "steal" her one and only meaningful possession so that they can collect on the insurance. It is a rare bronze statuette by Henry Moore; the title's object of beauty. When the statuette is stolen by an actual thief, the couple's relationship becomes strained as they accuse one another of hiding it.

Tina and Jake, although well portrayed by Malkovich and MacDowell, don't seem to be what director Lindsay-Hogg had in mind. He clearly wanted to comment on the dangers of greed and extravagance, but his characters are too superficial, and it is unclear whether they actually learn anything.

Malkovich brings his charm and calculated wit to the character, but his lack of affect makes Jake look constantly bored. Coupled with his questionable mores, this makes him a thoroughly despicable character even at the film's happy ending.

MacDowell, recalling her role in sex, lies, and videotape, is definitely the more sympathetic of the pair, but Tina is both helpless and hopeless.

The film's main problem lies not only in its vague character development, but its emphasis on the individuals rather than the deterioration and subsequent salvation of their relationship. Minor problems like Jake's relationship with his parents or Tina's alcoholism, should have either been explored more deeply or excluded altogether.

Finally, the resolution of the theft, the film's centerpiece, occurs off-screen, while all other subplots magically resolve themselves. Deceptively promoted as a "comic-fable," the film in the end offers little insight into the causes of and the solutions to the problems of the Bartholomews, let alone the greater ones facing society today.
Curled up on the couch with a coffee and microwave popcorn and some Math 170 problems (to fill that empty time during commercials), I might have enjoyed True Colors. As a two-hour TV movie, it could have filled a dull Tuesday night. But despite all the talent poured into an ambitious, character-centered plot, the film can’t overcome its shallow depictions and oversimplified moral agenda to deserve full-length film status.

Slick operator Peter Burton (John Cusack) and well-bred, white-bread Tim Garry (James Spader) clash from the very start. On the first day of law school, their cars run into each other in the dorm parking lot. So in trite Hollywood style, they’re assigned to the same room and become best friends, in spite of their frictional personalities.

And when the two pals Intern together in D.C. — Burton wheels and deals in the Senate, Garry refines his spartan values in the Justice Department — they see each other’s true colors (wink, wink, nudge, nudge). Tim realizes that his opportunistic buddy will do anything to get ahead, even his best friend’s girlfriend, Diana (Imogen Stubbs).

And in the years that follow, Peter proves Tim right. He marries Diana, works for her Senator dad, and manipulates the senator into getting him a slot on the election bill. Along the way, he hooks up with crime boss John Palmeri (Mandy Patinkin), of Yentl and The Princess Bride), who leads the aspiring legislator around like a dog on a campaign-contribution leash, bailing him with beachfront condos and fancy cars. Meanwhile back at the Justice Department, Tim morally slugs away at a desk job until exploited and betrayed by Peter at Palmeri’s direction.

The final ethical confrontation between the two friends arrives far too late in the film. Tense and explosive, it’s the only scene that challenges either Cusack or Spader. Elsewhere, they struggle to overcome their innate cardboard roles; their friendship hasn’t been developed enough to make the dissolution of the relationship matter. Both performances fall short of the precise acting Cusack and Spader displayed in The Sure Thing, Better Off Dead and sex lies and videotape, respectively.

The supporting cast emerges as an equally underdressed mass of caricature. As the Senator’s snippy daughter, Imogen Stubbs is grating in her inconsistency. When Diana waffles between two men, whining all the way, it’s hard to see how either could stand her for very long. Patinkin, the worst caricature of Satan since Bill Cosby in The Devil and Max Devlin, does little but rub his hands together in barely repressed glee.

Screenwriter Kevin Wade (Working Girl) attempts to examine the unscrupulous ethos of the ‘80s yuppie generation, but falls in a plot that is melodramatic rather than incisive. The deprived child becomes a conniving overachiever; the magnanimous rich kid gets stepped all over. The story of revenge and betrayal could have been gripping, but without empathy and credibility for Peter and Tim as actual people, it falls flat.

When Peter and Tim first meet in the parking lot, slick-haired Cusack wears a red shirt, drives a flashy red car, and yells a lot. Golden boy Spader appears rational and conceding in his old blue car and faded blue shirt. It’s bad guy versus good guy, in as obvious terms as possible. Unfortunately, True Colors can’t manage to probe beneath this surface dichotomy.

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South Street — a “please-touch” museum of bodies and sounds, places to be and things to see. It’s a culture in and of itself, a seething cauldron of the outlandish and the ordinary, of the hardcore and the mellow.
Kathy James says, "South Street is a 'place to be' these days. It's a place displaying a potpourri of the fanciful and inane, and The Street favorties: Zipperhead (407 South), a classic punk novelty store; Book Trader (501 South), a warehouse-sized Eden for fiction fiends and rare-record collectors.

And if you're looking to find something to decorate your dorm room walls, take a peek into Veem, (329 South), a rock poster and paraphernalia bonanza and Tower Records (537 and 610 South), with a selection so big it needed a classical music "annex." And to capture the South Street hip, happenin' look, there's Hats in the Belfry (525 3rd) with a hat for every head.

Restaurant-wise, South Street provides culinary delights to satisfy every palate. Greek savory sensation South Street Souvlaki (509 South), for example, is possibly the finest Greek restaurant in Philadelphia, while Cafe Nola (328 South) with Cajun cuisine and Knave of Hearts (230 South) with continental cuisine, ooze with atmosphere and romance (and scream formal date, formal date...). And if you're looking to get loaded, the bars on South Street always attract huge, hip crowds. Places such as J.C. Dobbs (304 South), Bacchanal (1320 South) and Xero (613 S. 4th) offer a microcosm of the Street's emerging culture and feature live bands that range in sound from hardcore to urban blues. And even if you're underage, don't fret, a cheesy fake ID or a note from Mom will get you into most South Street drinking emporiums.

After eating, drinking and making merry on South Street, take a peek into the many interesting side streets — South Street emporiums. From the many independent stores, as is Euro-dance club Revival (22 South 3rd). But South Street is more than just a place to go — it's people. All sorts of people — punks, hippies, yuppies and any other label you can paste on a body. And they're there, for the most part, just to watch and be watched, to judge and be judged — kind of like an Atlantic City beauty pageant, only different. It's a bizarre mix of people who would probably never brush shoulders if they weren't walking on the same side of the same busy street.

"There's a lot of punk rockers hanging out, with shaved heads and mohawks and tight leather, but they run the whole spectrum, from people straight off the bus from Bucks County, to college students to middle-class tourists," says longtime South Street resident Curtis Kiss, who works at The Book Trader.

But the Street itself is its own main attraction. As College sophomore Michael Smolarski points out, "There's always something going on down there." Take for instance the frequent sidewalk performances and parades which could, at any given moment, expose a naive South Street visitor to a snake-eating medicine man or a bagpiping Scotsman.

Most South Street visitors, be they tourists or locals or students, end up just hanging out, watching the steadily scene around them for hours at a time. Somehow, no contrived entertainment can match the allure of South Street's steaming culture.

South Street veterans say the neighborhood is still changing. The Street is gradually transforming from an arty commune into an urban-suburban mall. Street resident Kise, among others, blames a certain New York developer, whom he says has taken over much South Street property and priced unique independent stores out of the market.

The Gap clothing store at 500 South Street, for example, would never have survived five or ten years ago when South Street was a more off-beat neighborhood. The trendy chain — commonly seen in suburban shopping malls — replaced the now-defunct Grendel's Lair, a punk hangout famous for its hardcore live shows.

South Street was a much different place 20 years ago. In the late '60s, when Julia Zagar established her Eyes Gallery in a run-down building in the 400 block of South Street, the neighborhood was little more than "an area condemned for urban renewal." Most area residents and business people had vacated their buildings, fearing the implementation of city planners' threats to raze the neighborhood for a multiline belway.

Zagar credited the resurgence of South Street to the appearance of the Theater of the Living Arts, a haven where live performers could learn and perfect their trade. The theater brought with it avant-garde artists of all types from all over the city who re-established the neighborhood and fought off the impending demolition. The artist's colony brought a new flavor to the dying Street, opening its doors to those on the fringe of mainstream society.

"South Street always allowed for a lot of divergency in dress and ideas," Zagar comments. "From the beginning, there were many artists who made it here that couldn't have anywhere else."

By the mid-70s, when the cult flick The Rocky Horror Picture Show came to the TLA (then a movie theater) the Street had become a buzzing strip of underground hardcore hangouts, and the "counter-culture scene" of Philadelphia erupted. To Zagar, punk rock's arrival was just another stage in the evolution of art on South Street.

"First there were hippies and Bohemians," Zagar recalls. "Then with the new generation of young people came the punks, who were in the new class of artists."

Today South Street is a jewel of the early '60s-style co-ops and more recent punk rock warehouses, forming a primordial chowder of art, culture and diversity — Philadelphia's answer to New York's Village scene.

"It's funny to see the Gap here when I've always thought of South Street as having crafty and individual stores," Zagar muses. "Now we see the emergence of commercialism... the middle range of society has begun to realize [South Street's] valuable stuff."

Part of the change is due to the development of the Society Hill area north of South Street, and to the recent improvements in the area south of the Street. With the renovations, the neighborhood now house a ritzier crowd — full-time punks and hippies could never afford these $350,000 homes. Urban Studies professor Felipe Gorostiza said the influx of yuppie-types may account for the new commercial movement on the Street.

"South Street right now caters to people coming from out of the area, and [the stores there now] are the kind of businesses that could survive there," Gorostiza says. "If the area continues to be upscale, South Street will get different types of stores to cater to the people around it."

The perpetual changes have altered South Street from the artsy commune of the ecclesiastically obscure to a "hip" hangout for no none in particular. It is perceived as a "cool place to be" for everyone, not just the outlandish.

"The phrase we use is this place is an inner-city boardwalk," Kise explains. "People come here to look at people and to be seen. Come midnight, there's just groups of kids hanging out. If Philadelphia has a strip, this would be it," Kise adds.

And the South Street crowd has changed too. One can still spot a smattering of "punks" and "hardcores," dressed in black, hanging around, trying to look surlier than Charles Manson. Only now they're high schoolers who do it because it's cool and because it passes off their parents.

The new wave of South Street-ers has left some old-timers apprehensive, fearing that the alternative culture will soon be washed away by the tide of outsiders.

"There's still a lot of cool young people who are repressed at home, so they come down here to just let go," Zipperhead employee Valerie Boyer says. "But there's more tourists now who come down to poke fun at all the punk rockers here and we're not all punk rockers anymore. It's like the Boardwalk now."

Despite her neighbors' fears, Zagar maintains that South Street is still "the place to go" to experience Philadelphia in a way impossible anywhere else. She said the move towards the mainstream may be just another era in the history of the neighborhood.

"South Street has its own individualistic flavor, rather than being any other city street in the country," Zagar comments. "It's a nice place to see what all Philadelphia's about."

 Roxanne Patel is a beat reporter for The Daily Pennsylvanian in search of a highly-pierced man who plays the sax under a tree.
“Best of Philly” gourmet burgers and fresh lime margaritas have made Copabanana one of Philly’s most popular restaurants. You can just sip on your margarita and enjoy the hot music and cool tropical atmosphere. The food is mostly Tex-Mex with a few vegetarian specials as well, from black bean chili to vegetarian Mexican pizza. Tropical cocktails are also a specialty. Open noon to 2 a.m., seven days a week.

Take a trip to the Old West where the atmosphere is casual, the service friendly and the tequila smooth. You’ll love the authentic taste of our specially prepared cuisine. Something delicious is always happening at Manny Brown’s.

Contemporary eclectic menu for everyone’s taste at affordable prices. People watching from the South Street outdoor cafe. In addition to our traditional favorites, there are “Spa” and vegetarian dishes and, of course, our award winning desserts. Open everyday for lunch, dinner, and late night meals.
Eating South
A taste of South Street Dining

South Street Souvlaki
509 South

Masterfully combining authentic Greek cuisine with unbeatable prices, South Street Souvlaki brings you back to the glory that was Greece. Souvlaki serves dishes designed to appeal to xenophobic tongues. And with astounding discounts on weekdays, Souvlaki takes special care to cater to the college student's limited funds.

Do you really need that third gyro?

From start to finish, Souvlaki serves the finest Greek cuisine around. As an appetizer, any of the traditional dips with pita bread or Souvlaki's fresh-baked bread are the perfect prelude to the forthcoming feast. Even those who don't particularly enjoy Greek food will love their humus (chick pea dip), baba ghanosh (eggplant dip) or skordalia (garlic dip).

Broiled octopus so tender you think it's scallops, delicious dolmades (grape leaves stuffed with rice and ground meat) and flaming fried kasseri cheese accompanied by the waiter's loud "Oval" round out the appetizer menu. But the highlight is definitely the fresh New England mussels cooked with tomato, onion and white wine - a far cry from the overcooked, overpriced excuse for seafood served at the infamous Bookbinder's.

After gorging on the appetizers, explore Souvlaki's broad array of entrees, which range from the expected traditional Greek specialties to healthy vegetarian options. Among their ethnic dishes are gyro (sliced beef and lamb), moussaka (ground meat, eggplant and potatoes in bechamel sauce) and, of course, souvlaki (charcoal broiled shishkebobs made with chunks of marinated lamb or veal).

Despite what people may believe, the best seafood isn't found in specialty restaurants, whose overpriced fish is unlikely to be as fresh as Souvlaki's. In addition to the octopus and mussels, Souvlaki makes a luscious swordfish steak broiled with olive oil and lemon, stuffed calamari and pan-fried whiting served with a thick garlic sauce.

In addition to serving superb food, Souvlaki has a distinctive style. As you enter, enticing aromas emanate from behind the take-out counter. Tommy, Souvlaki's owner and head chef, promptly seats you in either the front or side rooms, which feature a fully-stocked bar, or upstairs where live music can be heard every weekend. The decor, featuring scenic posters of Greece and every variety of Greek knick-knack, creates a cozy respite from frenetic South Street.

There isn't another restaurant in Philadelphia that can boast such good food and low prices. Every Tuesday, Wednesday and Thursday, every item on the menu is under $5.95, from the roast chicken to the mako shark. For the strictest vegetarian. As for entrees, Jon's strong suit is sandwich fare, priced at $5 to $7. Higher up on the wallet-o-meter, you can get almost any entree for under $11 (salad included).

Chicken, shrimp or scallops come on a thick bed of pasta (your choice of angel hair or fettucine) and are surprisingly tasty. The varied grill items, including burgers and shishkebobs, can satisfy any hungry South Street shopper.

What might spoil an otherwise satisfactory meal is the painfully slow service. Jon's is pathetically understaffed, which may account for the seat-yourself, take-your-own-menu policy. A bustling waiter manages to appear every half hour to refill drinks and apologize for forgetting the soup.

While you may walk out of Jon's with a full stomach and a sated appetite, Jon's shortcomings in service and atmosphere make the overall dining experience an empty one.

Adjoining the main tavern is the Sportsman Bar complete with darts, television and, of course, a wide selection of ales. As a fourth choice, there is the sun-decked Conservatory. It offers an adequate snack menu including moderately priced burgers, tacos and a vegetable stir-fry. For a casual dinner, it suffices, though the limited menu and maroon-and-creme plastic deck furniture do hint that a full meal should not be expected.

Instead, it is the healthy pints of stout and the even healthier yards of ale that make Dickens Inn the thoroughly authentic English tavern it aims to be.

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10th & Arch Sts.
(215) 923-ROCK
Frank Zappa: Rock's Outspoken Statesman

BY JEFF NEWELT

Many people hear Frank Zappa's name and immediately say things like, "Zappa's a madman. Did you hear that he once ate shit on stage?"

In order to dispel such ludicrous rumors, Zappa recently published The Real Frank Zappa Book. "For the record, folks," he writes, "I never took a shit on stage and the closest I ever came to eating shit anywhere was at a Holiday Inn Buffet in Fayetteville, North Carolina, in 1973."

Zappa, 50, one of the most influential, innovative and controversial personalities in the music world, began his career 25 years ago as the leader of The Mothers of Invention. Recognized as one of the finest guitarists in the industry, he has since recorded over 50 albums and created a style that can only be called "Zappa." It fuses rock, jazz, twelve-tone classical, wild vocal harmonies, humor, political satire, social commentary and anything else he feels like stirring into his musical brew.

No one is safe from Zappa's lyrical lambastings— he's an equal-opportunity satirist. In his 1988 Grammy-nominated album Broadway The Hard Way Zappa pokes fun at, among others, Jim and Tammy Bakker, Pat Robertson, Jesse Jackson, Ronald Reagan, Elvis, Nixon and Michael Jackson.

One highlight of Zappa's most recent tour (1988) was a set of Beatles' songs rearranged and re-lyricized Zappa-style. But because Michael Jackson owns the Beatles' publishing rights, it's not likely that the covers will ever appear on a Zappa live album. "He doesn't have to take any shit from anybody," says Zappa of Jackson. "He just made a contract with the Japanese for a billion dollars, what the fuck does he need me for? Just think of what you could do to your body in terms of plastic surgery with a billion dollars ... a billion dollars."

One of the unique aspects of Zappa's music and one of the reasons that only virtuous musicians can cut the mustard in Zappa's band, is that "texture," as well as lyrics, are used to tell a story. His songs are replete with musical allusions—snippets of television and movie theme-songs (Jaws, Mr. Rogers, The Twilight Zone, etc.) abound.

"Each [Zappa] band [since the early '70s] had different modules of musical material that could be inserted at any place in the show," says Zappa. "After the module was memorized, I'd assign a hand signal to it." These hand signals are also used by Zappa to "restyle" a song at any moment he pleases. "There are cues used on stage," Zappa explains in his book, "like twirling my finger as if I'm piddling with a rasta braid on the right side of my head — that means, 'Play reggae.' If I want something played 'heavy metal,' I put both hands on my crotch and do 'Big Balls.'"

But Zappa went completely solo for 1987 Grammy-winning album Jazz From Hell. He recorded it alone using only a Synclavier — an computer sampling system that Zappa says "was expensive as six Lamborghinis."

Zappa's latest release, The Best Band You Never Heard In Your Life is a live album from the 1988 tour. The title fits — the tour was cut short after only four months because of intra-band problems. The album is a musical smorgasbord, a perfect Zappa sampler with twelve-piece band arrangements of Zappa classics like "Zomby Woof" and "Cosmic Debris." The band also performs outrageous covers of "Stairway to Heaven" and Ravel's "Bolero."

"And if you like the Best Band...," claims Zappa, "you're going to fall on your face when you hear its sequel, Make A Jazz Noise Here."

Also, he'll soon release a bootleg box for Jazz From Hell. He recorded it alone using only a Synclavier — an computer sampling system that Zappa says "was expensive as six Lamborghinis."

But Zappa himself may not be touring in the near future, but his son Dweezil's band (which includes some members of dad's '88 ensemble and his little brother Ahmet on vocals) recently took to the road. "Dweezil and his new band played at the Whiskey-A-Go-Go. It was the first time I saw his band perform live, and they were fabulous," boasts the proud papa. "It's an unbelievable band."

No ordinary rock musician, Zappa is a rock statesman. He's got opinions on anything and everything and is neither afraid nor incapable of articulating them.

For example, on "sleeping late," Zappa waxes medical:

"You have to stay in touch with your own personal body clock. It's my personal belief that if you're a nighttime kind of person and you're constantly forced to get up earlier than your body wants to, it stresses you ... your immune system goes down, you have a less happy life and you're more subject to disease."

You can see Zappa's latest release on his ownWarning/Guarantee label, Zappa devises his own warning label:

But what separates Zappa from other outspoken individuals is his ability to be both irreverently funny and deadly serious without seeming insincere.

He demonstrated his strong political leanings by setting up voter registration booths at each concert of his '88 tour. "You have the Republican Party, which is this monolithic, self-protecting, automatic white-washing machine, and you have the Democrats, who are just a bunch of Republican wannabes. So I'd say that we're at a pretty bleak time in U.S. political history," Zappa says. "The danger in today's world is that . . . there are no non-Republican owners of major media outlets in the United States. So the tools to spread an alternative point of view are all controlled by the bad guys."

After going head to head with Tipper Gore's PMRC and testifying in the 1985 Congressional "Porn Rock" hearings, Zappa became world-renowned as an anti-censorship crusader. His attentions are currently focused on efforts of the right wing in Congress (particularly Senator Jesse Helms) to do away with the National Endowment for the Arts.

"They [Helms and company] think it's a great political stance — to rave about tax dollars being spent for obscenity," Zappa remarks. "The fact of the matter is that the total budget of the N.E.A. is $175 million a year which is approximately the cost of two spare tires for a B-2 bomber."

In 1988, Zappa was actually asked to run for President by the U.S. Libertarian Party, and in the past few years he's become a "citizen of the world." In 1990, Zappa gained international attention by forming Why Not! Inc., "an international licensing, consulting and social engineering firm established to form ties between Eastern Bloc and Western businessmen."

And in January of '90, Vladr Havel, President of Czechoslovakia and a big fan of Zappa's, named him "trade ambassador to the United States." And tomorrow Zappa is meeting with Gorbok Demsky, the mayor of Budapest, to discuss trade opportunities.

But Zappa realizes that the only way not to go nuts in a deadly serious and stupid world is to maintain a sense of humor. Responding to rumors that he will be producing an album by Jim and Tammy Bakker and will be sending Ahmet and Diva, his two youngest children, to Oral Robert's evangelical college, Zappa doesn't miss a beat. "It would be difficult to for me to either confirm or deny those rumors," he replies, "because that's the American Way."
San Francisco Treat
Heyday Records redefines folk rock

BY ANN LUERSSEN

There’s a scene in the Road Warrior where Mad Max sits on a wall, facing the members of a dying society in a barren wasteland and says to them, "If you wanna get out, ya talk to me."

By 1986, punk rock and its adenalin-driven scion hardcore were thriving around in their own wasteland — what music critic Lisa Robbins described as a "circumscribed musical ghetto of repetition and rehab." Stalwart bands like Black Flag and the Circle Jerks, once driven by angst, aggression and a good joke, were closing up shop. Most of the original thrash bands had wandered into lucrative metal territory. And worst of all, New York City began spewing out reams of cranial-obstructed, four-chord, straight-edge stomp bands with dumb names like Lold.

But a handful of bands, paying their dues since the punk heyday of the late 70s and early 80s, remained committed to that hedonistic, free-for-all melodic rush of speed with hooks crammed in to the point of detonation. Long and faithful purveyors of that lumbering, chunky Chicago brand of punk, Naked Raygun have been flailing around since 1979, powered by Eric Haggerty's piercing staccato guitar bleats and singer/part-time plumber Jeff Pizzeri's urgent, articulate wail. Their songs, firmly rooted in punk but far more adventurous, are a montage of wildly syncopated funk, loping freewheeling thrash and all-out guitar roush draped over a firm hardcore skeleton.

In 1988, Pat Thomas took advantage of this musical need, forming Heyday. Leaving his New York band, Absolute Grey (the reunited band is now on Heyday), he headed to San Francisco to become a singer/songwriter. Soon after his arrival, Thomas decided to found the label, so that he and fellow-musicians Bobbi Manning and Steve Roback (ex-Raygun) could record albums. So, in July 1988, Heyday was born — responsible solely for these three artists.

Nearly three years later, Heyday has taken San Francisco by storm and the rest of the country is beginning to catch on. The label now has some 16 acts under its wing, which is no small feat considering that Heyday is run solely by Thomas and one promotional assistant, Katherine Wadell.

Yet the label runs smoothly; it seems that these artists truly love to play. They pool talent, helping to ensure each other’s musical successes. Beatty’s strong, melodic vocals are a hybrid of both camps. The album’s standout track, "Holding on to Tomorrow" — the best single song of the year — lumbers along with a rocket pack. Raygun’s covers have always been a good encapsulation of what lies inside, and this one is no exception. Raw power in a slick suit is an apt way of describing Raygun.

Long having given up the need to prove themselves with balls-out aggression, Naked Raygun now infuse their punk rock with clarity, confidence, and sophistication (Whoever just thought "Sell out" can suck off). Songs like "Fever Island" and "The Promise" stand as monuments to what punk sounds like when it is played by a band that actually bothered to learn to play its instruments. And the album’s standout track, "Holding You" — the best single song of the year — lumbers along with staggering intensity, amplified by the best use of the saxophone in punk since the glory days of the Dead Kennedys. All in all, Naked Raygun serves up another slab of well-crafted, all-out guitar roush draped over a firm hardcore skeleton.

No, the Bay Area acoustic scene’s not all about music. But Heyday’s at the forefront of it — Pat Thomas must be pleased as punch.

Ring or no, don’t miss some interesting Heyday twists on folk tomorrow night, when the Bedlam Rovers play the 23 East Cabaret.
Teachy Preachy
Zappa the younger should stick with guitar

BY LAURA SPIVAK

Does the world need a song entitled "Shoogagooganga"? I happen to like this silly word because it so aptly characterizes the new album from musical and human oddity Dweezil Zappa. You might have listened to his guitar-playing antics on his previous releases, but did you ever bother to read the covers? Confessions boasts its own self-condemnation right on the insert to spare you any needless worrying about the album's content. It is silly, immature, self-aggrandizing drivel, sort of shoogagoogagunda-ish, if you catch my meaning.

Dweezil Zappa
Confessions
BARKING PUMPKIN

The Dweez's guitar-playing leaves little to be desired; he can jam with the best of them. His major failing appears to be an inability to express himself in anything but an idiotic manner. Childish scribblings on the cover reveal such rhyming witticism as "I don't eat no more water) are more indicative of brain damage than madcap creativity. Listen to "The Return of the Son of Shoogagooganga," a mindnumbingly stupid ditty where the key word is "dude." Or don't. And if for nothing else, listen to Confessions for Donny Osmond's magical vocals.

Dweezil obviously feels quite strongly about the effect these evil "individuals" have had on his life — he bitterly adds "In one fell swoop a conspiring group of dunces succeed in damaging your life's work and wasting a considerable amount of your time." (Obviously this is a record company reference ...) Thanks for the tip, Dweez. Imagine the nerve of these dunces conspiring to damage his life's work (not the infantile spit-up of an undeveloped artist) and waste his time on top of that. How else could the offended master o' kookiness have ended his embittered tirade but with the following instructions: "BLow ME!"

Zappa builds a strange case against himself by saying "if you're gonna boast and pontificate you better be extremely talented ..." Dweezil's strange, innovative techniques (he claims to have written one song underwater) are more indicative of brain damage than madcap creativity. Listen to "What Comes Naturally" a mindnumbingly stupid ditty where the key

The Gilberts: Kinda now, kinda wow, Gilberts. Well, maybe not, but these silly, little, Orville Redenbacher-lookin' guys sure try their damndest. Okay, maybe one of them hasn't thrown away his old, vinyl Get the Knack LP (remember "My Sharona")? Some things take time. Still, 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.

Easton continues in the same dance-chab vein as "Sugar Walls," but now the only Prince penning her tunes is an Jan Prince. Lame pseudo-funk is all that comes naturally to him and Easton's other songwriters. But the Flavor Flav sample is worth checking out. (Nick Rubin)

Boogie Down Productions
Live Hardcore Worldwide

Here's proof of why there are so few live rap albums. No one can reproduce live hip-hop intensity without losing the music. Hardcore is just KR-One shouting over an electronic drum; BEP's deft use of samples and over-dubs gets completely lost in the crowd-noise. (Josh Cender)
THEATER AND DANCE

CONTRABAND
This Weekend Only! April 19-21. San Francisco's rowdy dance-performance company will perform Monk Cycle 1, an evening of wildly elegant dancing, live music and story set in a mysterious landscape. (The Painted Bride, 230 View St., 495-9414)

FRIDA
CLOSING APRIL 20. Weaving together music and puppetry, the American Music Theater Festival show tells the story of Frida Kahlo, famed Mexican painter who overcame a debilitating handicap. (Plays and Players, 2714 Delancey Place, 707-0670)

HOW IT WAS DONE IN ODESSA
This musical epic based on Isaac Babel's Odessa Stones of 1912 chronicles a family torn apart by its father's love for his mistress. Through May 12. (Walnut Street Theatre, 9th and Walnut, 574-3330)

PSYCHO BEACH PARTY
Originally subtitled "Gidget Goes Psycho," playwright Charles Busch satirizes Psycho, "the most jumbled and frightening of American sea stories." Through April. (March 25-27, Fringe Festival House; April 4-21, 21st Street Theater, 2135 S. 19th St., 898-6747)

TOP OF THE WORLD
875-221B)

THE SENATOR'S GUIDE TO THE SUMMER AT THE LAKE
Summer months at the lakeside estate of the Senator, his son, a young aspiring artist and his estranged wife but also government inefficiency, waters but also government inefficiency, whales trapped not only by frozen water but also government inefficiency. Through April. (Shubert Theater, 250 South Broad St., 899-2755)

CONTRABAND
An exhibition of Benjamin West's portraits of notable Americans that were commissioned and turned down. Through May 4. (1200 Pennsylvania Avenue, 309-1779)

HOMESICK 1938: Traditional textiles from the Croft Cabals of Sweden representing different styles such as Finnish weaving, handwoven damask and small dolls. Through June 10.

ATWATER KENT MUSEUM
(15 South 2nd St., M-F 10:00-5:00) Open Tuesday-Saturday, 932-4055


THE CLAY STUDIO
(130 N. 2nd St., 925-2363)
An exhibition featuring selected pottery works — popular "art pottery" between 1850 and 1900 — from the collection of Stanley Hilgeman. Through April 28.

"Friends," a group exhibition of works from guest artists selected by resident artists. Through April 28.

ESTHER M. KLEIN ART GALLERY
(1701 17th St., Science Center, 360 Market St., 367-2255)

THE FACULTY CLUB
(250 South 6th St., 898-4613)

GALLERY CALLOWHILL STREET
3033 Callowhill St., 577-4922

GALLERY ZONE ONE
(139 North 2nd St., 898-0996)
Maggie Florer's '"A Clove of Eves" explores her dreams and is brought together by recycling older pieces. Eleanor Schimmert's canvas and paper covers the ambiguities of animal imagery. Through April 28. (Hillhouse Gallery, 360 Walnut St., 899-6701)

WORKING
A musical based on Stadler Terkel's non-fictional book of interviews with hundreds of working. American songs were written by James Taylor, Stephen Schwartz (Godspell) and others. Through May 5. (Carolyn Neel's Alley, 10th and Ludlow St., 829-9993)

ART
AMERICAN SWEDISH HISTORICAL MUSEUM
(1600 Pattison Avenue, 389-1779)


NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY
(Broad and South, East, 55 N. 5th St.)
"Going Home: How American Jews Invented the Old World." Photographs, posters, books and home movies reveal how ties with the "Old Country" are maintained. Through July 16.

PENNSYLVANIA ACADEMY OF THE FINE ARTS
(Broad & Cherry Streets, 972-7600. Open Tuesday-Saturday, 10-5 and Sunday, 1-5)

DRAWINGS FROM LEIPZIG." Drawing on one of the most important collections in Europe, the exhibition will include 125 drawings from between 1850 and 1900 including works by Rembrandt, Pusenius, Klimt, and Kolbwe. Through June 23.

THE PRINT CLUB
(164 Latham St.)
Works representing the 1991 graduating photography majors from the University of the Arts. Through April 27.

THE ROSENBAECH MUSEUM AND LIBRARY
(2010 DeKalb Avenue, 732-5600)

MUSIC:

ROSENVALL-WOLF GALLERY
(33 South Broad St, 875-1116)
In conjunction with the Stephensian Gallery, the works of sculptor Albert Paley are on display. Through April 28.

THE SCHOOL GALLERY
(360 Cherry St., 972-7600. Tuesday-Saturday, 10-4, Admission is free.)
CLOSING APRIL 21. "Wharton Esherick: Master of Woodcuts." The noted maker of woodcuts and "the dean of American craftsmen," 63 of Esherick's works are on display.

SNOYDEMAN GALLERY
(137 South St., 236-5756)
The works of renowned metal sculptor Albert Paley are on display here and at the Rosenwald-Wolf Gallery. Functional pieces include a lectern, plant stand and standing candelabra. Through April 28.

An exhibition of Turned and Constructed Objects by partners Andy Draper and Bud Lathen. Influenced by Southwest Indian pottery designs, their work consists of segmented and turned wood objects - created by gluing various shapes and colors of wood together in order to create a sculpture. Through April 28.

MUSIC:

DEEP PURPLE AT THE TOWER THEATER THIS FRIDAY AND SATURDAY.

DOUGLAS VIRKLER, "Waltz of the Flowers." A World premiere for the Philadelphia Orchestra in honor of the 100th anniversary of the Chicago Symphony Orchestra. (Brian Schull)

ART:

Helen Chadwick exhibit at the I.C.A. through April 28.

THE UNIVERSITY OF THE ARTS
(Broad and Pine Sts., 875-1116)

READINGS

SOLOMON'S PORCH POETRY SERIES presents a "Body-Mind and Spirit" poetry performance with Kenton Izen Caster, followed by an open reading on Thursday, April 18 at 9 PM. (Cafe Kains, 411 6th St.)

POETS AND PROPHETS presents Nazidi Keita, Marilyn Luen Polak, and Donna Sharer on Monday, April 22 at 7:30 PM. (Brooklin Book Shop, 1727 Walnut St.)

COMING NEXT ISSUE: Interviews with Stephen King and Clive Barker. Also... Street's Guide to Philly's Occult. See ya next Thursday... whether you like or not.
**FILM**

Guide listings are effective Friday. Mean Street says go.

**REPERTORY**

**PENN FIlM SOCIETY**

Taking the week off.

**FILM FORUM**

500 S. Broad, 732-7974.

**VARIETY LIGHTS**

(Variety Light's story of an actress and a third-rate vaudeville trooper. His directing debut. (Thurs. 7:30pm)

**THE HAPPIEST DAYS OF YOUR LIFE**

One of Bergman's nightmarish fantasies about a magis- 

tre's relentless interrogatio

(Eric's on Campus, 45th and Walnut, 382-0496. Fri. 5:15, 7:30, 9:45 Sun-Thu. 12:30, 2:30, 4:30; Sat. 10:30, 12:30, 2:30, 4:30, 7:30, 9:30)

**LYNCH, I MAJOR**

(Academy of Music, 1420 Locust St., 893-1999)

**MACHINE: A PINK FLOYD TRIBUTE**

Perfect for all Pink Floyd fans! No pigs allowed.

Amlab Cabaret, 45 E. Butler Pike, Ambler, 666-6171.

**WALSH'S JAZZ NIGHT**

Jazz up your Thursday nights and drown your existential sorrows with the neighborhood regulars. Walsh's Tavern, 40th St between Locust & Walnut, 222-9640.

**FRIDAY**

INDIGO GIRLS

w/GERARD MCGUINN, SONS OF ACES

3 acts, 6 bands! Deal of the Century! Everyone's who's gonna be there, so don't miss out.

THE BLUE PLANET & PHILADELPHIA ANTHEM - See p. 12.

**FREE POSTER**

FILM: Free poster with screening of The Blue Planet. (This weekend at the Franklin Institute.)

**MUSIC**

JAMES GALWAY

With the world-renowned orchestral ensemble, I Solani Veneti. The program includes three Vivaldi concertos and selected pieces by Rossini. Rolls with the world-renowned orchestral troupe. James Galway will appear in concert, with the Philadelphia Orchestra, under the baton of James Galway

**ROXY SCREENING ROOM**

200 S. Broad, 563-0114

**REUNION**

(Daily 7:00, 9:40; Matinees Sat. Sun. Wed. 10:00)

**THE KILLER**

(Daily 7:15, 11:45; Sat., Sun. 5:30, 9:30; midnight Wed. 2:30, 7:00)

**ROCKY HORROR PICTURE SHOW**

(Fri. Sat. midnight)

**COMMERICAL**

**1900**

(Ritz V, 214 Walnut, 925-7900. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**DANCES WITH WOLVES**

(Ritz V, 214 Walnut, 925-7900. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**DEFENDING YOUR LIFE**

(Santa Fe Place, 9th and Walnut, 382-0602. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**THE GRIFTERS**

(Ritz V, 214 Walnut, 925-7900. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**THE MARRIING MAN**

(Santa Fe Place, 9th and Walnut, 382-0602. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**MORTAL THOUGHTS**

(Santa Fe Place, 9th and Walnut, 382-0602. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**NEW JACK CITY**

(Santa Fe Place, 9th and Walnut, 382-0602. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**UP AGAINST THE WALL**

(Santa Fe Place, 9th and Walnut, 382-0602. Daily 10:00, 12:30, 2:30, 4:30, 6:30, 8:30, 10:00)

**STREET GUIDE**
The Campus Spot For All Your Needs.