The Class of 1995

The number of black students, or percent of accepted students who decided to enroll at the University, also fell, from 65 percent last year to 37 percent.

Please see STATS, page 11

Feds finish U. research check

Completed audit doubles initial reports

By ROXANNE PATEL

The University improperly billed research sponsors, including the government, $402,000 in research-related costs in 1987, federal auditors revealed last month.

University Comptroller Alfred Beers said this week that the findings relatively minor, noting that the $402,000 equals only one-half of one percent of the indirect research allocations the University received in 1987.

The figure, compiled from the completed audit, far exceeds the $231,004 misspending revealed through federal hearings in May. But it is far less than the $1 million some federal sources predicted would be uncovered when the audit of 1987 expenses was completed.

Beers said this week the $402,000 amount refers to costs related not just to federal research, but also to private research which the government has no jurisdiction over. Government funding, he emphasizes, constitute approximately 25 percent of research.

The new list of inappropriate charges revealed at the University includes: $6,000 to meals at the Faculty Club, $14,500 in administrative gifts and grants and $24,354 in salary and office help.

Please see RESEARCH, page 3

Findings returned in Vet School prof tenure case

By MICHAEL SIROLLY

A Veterinary School researcher's year-long grievance proceeding against the University neared its conclusion last week as the Faculty Senate Grievance Committee convened to render its judgement on the case.

The report, which is confidential, reflects a three-person faculty panel's judgement on the tenure grievance of former Vet School oncologist Ann Jeglem, arrived at after extensive court-style hearings conducted over the past year.

The opinion could side with either the University or Jeglem, and could recommend reinstatement in the event the University is found at fault.

Jeglem received word of the recommendation a week ago while on vacation. She declined to comment Tuesday night on the recommendation or her grievance proceedings, citing the confidential nature of the information.

Jeglem was first denied tenure in the summer of 1989, but did not leave the University until February 15 of this year.

Grievance Committee Chairperson Kenneth George said yesterday that he expects a decision from the provost on the

Please see TENURE, page 6

Taxing process keeps U. waiting

State ponders bill that would open U. records

By MICHAEL SIROLLY

While a closed-door joint committee hammer out a new state budget, one state senator has proposed that lawmakers use their extra time to speed consideration on a bill which might affect police on public disclosure of the University's budget.

One state senator, Patrick Chaka Fatlabb Philadelphia State Senator

Please see RECORDS, page 12
U. community celebrates America's revolting past

By STEPHEN GLASS
Summer Pennsylvanian Staff Writer

University administrators, staff and students celebrated the past July 4 and honored America's revolutionary forefathers' struggle for freedom, showing that America's revolting nature has not changed in over 200 years.

Several top administrators demonstrated their preference for the Red, White and Blue over the Red and Blue this week as they were still on vacation for last Thursday's Independence Day. Those, however, that had returned said that they had enjoyed the holiday.

Engineering Dean Gregor Farrington said he attended the "world's greatest" parade in Swarthmore featuring the Silver Dollar Band which "occasionally played on tune."

"The highlight of the day was when the Swarthmore All-Volunteer Fire Department set and put out a fire," Farrington said. "For a while it was a clifhanger, but they put it out and our faith was restored."

U. area bike thieves spark summer stealing spree

By KATE SPENCER
Summer Pennsylvanian Staff Writer

Two Philadelphia thieves have been making only University students' bikes faster than a speeding bullet, unhindered by even Kryptonite brand locks. Since January, 195 bicycles have been reported stolen to the University Police Department, and according to Detective Larry Singer, the numbers are increasing.

Singer said that the recent rise in bike thefts reflects both the warmer weather, but also the increased efforts of two Philadelphia residents, Charles Jones and Charles Taylor, who are suspects in many of the thefts.

Jones and Taylor, who Singh said work together in the thefts, have been apprehended over 20 times by police and bail to the court), and are released. saying that if they do not appear for their hearing (they sign their own bail (a promissory note of $500) and are released.

Farrington added that the parade was spiced with "mercifully short" patriotic speeches and two verses of America the Beautiful. He said his family concluded the day by making homemade vanilla ice cream.

University Police Officer Leonard Har- rison said that he went to a pool party hosted by his mother for the holiday, but that he did not partake in the traditional fireworks celebration.

"I was a marine in Lebanon and people were shooting at me — I don't like fire- works," Harrison said. "I'm just happy that everyone is at peace."

Cat Logan, who graduated from the College last spring, also missed the fire-works during the Independence Day festi- vities, as she chose against attending the popular parades throughout the De- laware Valley.

"I went to see Terminator 2 instead," Logan said, "[My friends and I] didn't want to hear a bunch of patriotism and be annoyed."

Hundreds agreed with Logan and at- tended the "Peace and Independence Day Celebration" hosted on College Green by Penn for Peace and the Peace.

The festival was designed to be an al- ternative celebration focusing on inde- pendence without militarism.

"I agree with the Fourth," Chris Burgin of Mount Laurel, New Jersey, who at- tended the festival said, "but I wanted the celebration independence without military might."

1998 College graduate Jay Vaeger also welcomed the event as a special opportu- nity to celebrate the holiday.

"I am a little put off when popular cul- ture picks up on the war-nationalism- thing," Vaeger said. "[This festival] is a nice alternative to that."

The festival featured an American flag that was repeatedly "washed of its sins" throughout the day. The flag was dipped in soap and water, scrubbed and hung out to dry.

"We love our country, but we also have to realize the problems that we have to try and change," Event Coordinator Beth Williams said. "Washing the flag is sym- bolic of trying to start anew."

High school junior Abi Ariz, who is at- tending the Pre-College program at the University said he was dazzled by the celebration at Penn's Landing. Ariz is from Pakistan and said he had never seen an In- dependence Day celebration before.

"It was very exciting and so engrav- ant," Ariz said Tuesday.

Ariz added that although there are si- milar celebrations in his home country, fireworks have never been part of the fes- tivities in Pakistan.

However, Pre-College student Lisa Por- cella from the Dominican Republic said that she did not think the Penn's Landing fireworks were as exciting as those she has seen in previous years elsewhere throughout the country.

"It wasn't as good as what I've seen in the past," Porcella said. "But, I enjoyed the evening because of the people I was with."

He said he hopes that removing the market for stolen bikes will reduce the robberies.

"[My friends and I] don't feel like people are only on campus for one reason, to steal bikes," said Jeff Ja- cobson, on-chair of the University Coun- cil Safety and Security Committee. "They are young people on students and we need to fight back."

Singer said Taylor is 4'9" and Jones is 3'9" and he has a beard. Jacobson and Sin- ger urge students to call the University Police if they see someone with either of these descriptions lingering near a bicy- cle rack.

Singer said precautions include using simple solutions such as locking bikes, and registering bikes with Univer- sity Police.

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5:00 PM - Installation service of the New Pastor, Rev. Philip W. Keevil

(Woodland Presbyterian Church)

(Church provided for all the above)
Federal government investigation reveals University mischarged $402,000

RESEARCH, from page 1

The government plans to audit California. Federal officials at Yale University, Duke University and the University of South Carolina have uncovered misappropriations used the money to pay for auditors have uncovered misappropriations used the money to pay for search overhead in the past decade. Stanford University sparked the federal probe last spring for alumni relations expenses funded research. This amount does not include the maintenance charges associated with research. The University's misspending makes it one of a growing number of institutions that overcharged the government for research overhead in the past decade.

Stanford University sparked the federal probe last spring when a congressional subcommittee uncovered close to $3.5 million in overcharges to the government. Stanford administrators used the money to pay for the school's shopping center and to refurbish the University's yacht.

Since the investigation began, auditors have uncovered misappropriations in 24 other schools, including Dartmouth College, Yale University, Duke University and the University of Southern California. Federal officials said the government plans to audit 280 schools in the full investigation.

Dennis Fitzgibbon, congressional subcommittee spokesperson for the obvious question was 'were they widespread?' "There have been problems at each of the schools auditors have looked at," Fitzgibbon said. But there were pre-judgments made. When those misappropriations were revealed at Stanford the obvious question was 'were they widespread?'

Dennis Fitzgibbon
Congressional subcommittee spokesperson

"There have been problems at each of the schools auditors have looked at," Fitzgibbon said. But there were pre-judgments made. When those misappropriations were revealed at Stanford the obvious question was 'were they widespread?'"
A little knowledge can be a dangerous thing. A lot could be even worse.

The 'Higher Education Right-to-Know' bill slated for consideration by the state legislature this fall could potentially force the University to reveal all aspects of any decision making process. While we generally favor openness over confidentiality, it is possible to have too much of a good thing.

For example, under the vaguer terminology of the proposed bill, administration and faculty salaries could become matters of public record. This could lead to infighting and jealousy within departments, and would mean the University would have all its cards laid out on the bargaining table during raise and recruitment discussions.

We still think the University should be more forthcoming in divulging budget information and what it does with patrons' money. Possibly, it should be the University that would have all its cards laid out on the bargaining table during negotiations. This could lead to infighting and jealousy within departments, and would mean the University would have all its cards laid out on the bargaining table during raise and recruitment discussions.

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Opinion

July 4, 1991: What's Wrong With This Picture?

By Brian Newberry

I spent the late afternoon of July 4 sitting on a traffic island in the middle of the Ben Franklin Parkway, camera in hand, taking pictures of Philadelphia's combination Independence Day/ "Welcome Home the Troops" parade. I have always believed that Independence Day was a time for celebrating the democratic ideals this country was founded upon; that it was a time for joy in knowing that we live in the most fortunate land on Earth. I have always been very proud to be an American and have never felt shame for our country — until now.

"Were the crowds of people gathered in Center City cheering for the deaths of upwards of 250,000 and counting in Iraq?"

There was something very evil in the juxtaposition of M-1 tanks and "Desert little girl on her shoulders so that she too could see the packed crowd lining Chestnut Street and marvel at the procession of killing machines motoring toward Independence Hall. Only a block away some of the inescapable homogenies of the city were casually ignoring the racket while they slept on the benches in Washington Square in the shadow of the building where this nation was born.

What exactly were we celebrating? Were the crowds of people gathered in Center City cheering for the deaths of upwards of 250,000 and counting in Iraq?

Were we cheering for American technology which seems to be able to kill very efficiently but can't even produce a quality radio? Maybe we were cheering because we could understand the image of an American flag even if half of us couldn't read the various signs carried by protestors.

I supported the war in Iraq and I still believe it was the right thing to do even if things are going wrong now because we failed to finish what we started. I think every honor is due to the men and women returning home who risked their lives. My father served in Vietnam in 1968 and he will always be bitter about the treatment he received upon coming home. We should never let that kind of treatment happen again.

But it seems as though we have lost sight of what just happened.

We should be thanking God that most of our soldiers came home safely. We shouldn't be rejoicing because we are of our soldiers came home safely. We should be thanking God that most of our soldiers came home safely. We shouldn't be rejoicing because we are the most efficient killers on the planet. We were shooting at me — I don't like fireworks. I'm just happy that the nation is at peace.'

"University Police Officer Leonard Harrison, on why fireworks were not part of his July 4 festivities."

Opinion

"The Harvard Crimson" sounds perfect, until you leave Harvard Square. Outside, observers say "The Crimson's not even the best paper in the Ivies. Most say Penn's Daily Pennsylvanian is better."

"GQ," October 1990

Policy on Submissions

The Summer Pennsylvania welcomes comments from the University community in the form of guest columns and letters to the editor. Send submissions to Michael Sirollo, Editorial Page Editor, The Summer Pennsylvania, 4015 Walnut Street, Philadelphia, PA 19104.

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The Summer Pennsylvania
Pennsylvania legislators are holding things up, not agreeing with the budget we had passed and the tax plan we had passed," local Representative Harold James (D-Philadelphia) said. However, according to House Appropriations Committee Chairperson Dwight Evans (D-Philadelphia), a "tax moron" was served to those seated around the bargaining table, based on Governor Robert Casey's original tax proposal. Like his spending plan, Casey's tax proposal is likely to undergo drastic changes. The governor's original spending measures called for a $18.6 billion cut in the University's state appropriation, while a recent House of Representatives proposal stood at a level $5 million below last year's funding amount.

According to Evans, large cuts to non-preferred institutions like the University will "more than likely" not change. Yet until dozens of House and Senate votes in favor of a tax plan materialized, even that much money is in doubt. "I think it is safe to assume you're getting nothing; absent non-preferred tax funding," said House Education Committee Chairperson Ronald Cowell (D-Allegheny), adding that he would vote in favor of a tax increase. "I think that a tax increase is inevitable if we're going to be re- sponsible about our obligation," he said.

Lawmakers said discussion of taxes outside of negotiations—much less a final budget vote—will not occur until at least next week, although a large voting session has been scheduled for tomorrow. Meanwhile, University lobbyists continue to knock on legislators' doors despite the fact the budget is now largely out of their hands.

"There's a great deal of work- ing, of being in the vicinity, of showing a presence, of being available if there are things to respond to," said James Shuda, the University's Assistant Vice President for Commonwealth Relations. "This is a unique time of year."

"No one wants to stop ad- dressing spending and address the major issues," said House Education Committee Chairperson Ronald Cowell (D-Allegheny), a "tax menu" was presented by state Auditor General Barbara Hafer. "We'd prefer not to be in this in the present form," said Assistant Vice President for Com- monwealth Relations James Shuda yesterday. "It's early at this point since the Education Committee has not met on the bill, and we hear second- or third-hand that there will be changes on the bill."

Fattah said he also expects the bill to be amended, excluding state-related schools, or those institutions which receive less than five percent of their total budget funding from the state.

"I think it puts universities at a competitive disadvantage," Fattah said Monday.

"I think it puts uni- versities at a competitive disadvantage?" Chaka Fattah Philadelphia state senator

Fattah said the proposal acts as a "disincentive" in many uni- versity procedures, including fac- ulty hiring and recruitment. Under the proposed law, faculty salaries would become public knowledge, making competitive bargaining with potential contracts difficult. Although he said the same argu- ments can be made for keep- ing budget information private for state related schools, the larger state funding appropriations these schools receive may, in the eyes of lawmakers, justify making the information available to state taxpayers.

In calling for faster considera- tion of the bill, Stapleton cited the recent public disclosure of a multi-million dollar retirement package and $700,000 in interest mortgage loans offered to outgoing University of Pitts- burgh president Wesley Posvar by Pitt trustees. The scandal has touched off a round of state investigations conducted by state Auditor General Barbara Hafer.

Pennsylvania legislators ponder new budget packages for coming year.
Director John Singleton recently completed writing and filming his first major motion picture. Yet at the core of the young director, he is still a boy from the hood.

By MATT SELMAN

Summer Times Staff Writer

Writer-director John Singleton doesn't like his lunch. "Is salmon the only thing you get?" he politely asks the waiter who presented him with the beautifully-prepared dish. Singleton's taste for the Hollywood-financed high life of the press luncheon is still slightly unsophisticated, admits the 23-year-old former USC film student. And Singleton's casual clothes, highlighted by a black baseball cap emblazoned with "South Central LA" across the front and a black baseball cap emblazoned with "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across the front and leather jacket stating "Black Cinema in "South Central LA" across

Furious (Larry Fishburne), a much needed paternal role model. Yet this nophyte is already a veteran in many respects, having written and shot his first feature film, Boys N The Hood, (which refers to Los Angeles' drug-ridden neighborhoods), opening tomorrow in Philadelphia theaters.

Following the path laid down by Spike Lee, who Singleton recognizes for pioneering the current popular emergence of black filmmaking, Boys N The Hood carves its own identity as a stunning first feature, made with emotion and conviction. Boys tells a classic coming-of-age story, Jennings drawn around the turbulent background of urban decay in South Central LA.

In Boys, three black teenagers struggle to lift themselves out of their self-destructing environment, one through sports, one through studying and one through dealing crack. But they are ultimately entangled in and forced to confront the mindless violence which drags them down to the level of blind, murdering marauders. This straightforward and moral story forms a staggering microcosm for the problems of black urban America, as Singleton sees them, and has lived them.

"Everything in the film has happened to me and my friends," he states bluntly. Like Tre, the film's studious protagonist, (acrossman Cuba Gooding, Jr.) Singleton went to live with his father in the Englewood section of South Central LA when he was 12 years old. He calls that decision "a catalyst for change in his life."

Singleton's father inspired the character of Furious Styles, (played forcefully by skilled character actor Larry Fishburne, whose insight and power drives the film). He was a strong-willed man, both hard and compassionate, who takes the responsibility to forge his son into a mature adult, a duty which many black men fail to fulfill, says Singleton.

"The only way to make a change (in society) is for the black man to be responsible for his own youth," says Singleton.

Singleton straightforwardly states that without the guiding role his father played during his adolescence, he would have turned out just like Doughboy, (played by rapper Ice Cube) the character in Boys who does nothing but sell drugs and hang out on his front porch drinking mall liquor. The death of strong, positive black role models for developing children is seen in many levels of urban society, elaborates Singleton. Singleton cites in his film and in person the frighteningly high levels of black-on-black crime and fear by black members of the police to fulfill their vital responsibility to the community, a problem he refers to as "dangerous Uncle Tomism."

One of the most powerful moments in "Boys" comes when Tre and his football-playing friend Ricky (Morris Chestnut) are randomly stopped on the street and viciously manhandled by a violent, gun-wielding black police officer — solely because they themselves are black.

Boys has many densely emotional moments. One of the film's greatest strengths lies in the many powerful ideas and images of Vietnam, the grim reality of inner-city youths, and the decay of human emotion and values. When Tre finds and returns a neglected child to its drug-addicted mother, the pathetic woman offers to have sex with him in exchange for money to buy crack. Or when Tre's girlfriend Brandi (Nia Long) is studying in her room and the winces and breaks down into tears at the sound of automatic machine gun fire and screaming outside.

Solid acting by these film newcomers combined with Singleton's up close and personal style of direction sews the poignant vignettes into a patchwork quilt which brings the "hood" to life. With police helicopters constantly zooming overhead, evoking sounds and images of Vietnam, the grim reality of Singleton's "hood" is juxtaposed with the mundane activities of ordinary people trying to live in a warlike environment. The violence in Boys N The Hood is not to be found in an adventurous extreme like in New Jack City, which also depicted the suffering lives of inner-city youths, and the characters are not exaggerated. When they extract revenge for one murder, they are, tragically, not heroic.

23-year-old writer and director John Singleton created Boys N the Hood, a film depicting life in South Central LA.

"Boys N the Hood" can't come from the "hood" which gave him his subject matter, but from quite a different source — outer space.

George Lucas' Star Wars, "a damn good movie" which he says he saw twelve times in the theater, impressed young Singleton that he devoted his time in high school to writing screenplays. This led him to USC's Filmic Writing Program, in which he won top awards; and while still a student in 1990 he was signed by the prestigious Creative Artists Agency.

Singleton appreciates his opportunity to make films, and is thankful that he has a medium to speak his many opinions, which provide a creative outlet — "if you don't have one, you are at conflict with yourself."

Indeed, if Boys has a major flaw it is that so many ideas and emotions are crammed into one movie that some of them are underdeveloped and flat. From sexual politics to the role of the armed services, this film touches upon an extremely diverse range of themes. Perhaps Singleton's microcosm is too complete.

When dessert finally rolls around at the press luncheon, Singleton receives a fruit custard pastry, surrounded with delicately arranged swirls of cream and raspberry syrup.

But the young man in the wire-rimmed glasses cannot bring himself to eat the exquisite creation. Instead he pushes it aside, claiming it's "too pretty. I don't want to eat it."

Despite his recent Hollywood accomplishments, at heart, John Singleton remains a boy from the hood.
Siouxie’s Banshees improve with age

By JEFF BUCHHOLTZ

Sumner Times Staff Writer

Back in 1978, an English lass named Siouxie Killian became bored — with her life, with the music scene, and with her name. In an effort to recharge her bleak existence, young Ms. Killian became the manic bloated black punk priestess Siouxsie Sioux, and Siouxie and the Banshees were born.

Originally, the Banshees were one of the farthest-out of the far-outs in the emerging punk scene. Siouxie couldn’t sing, and the band couldn’t play their instruments, but they had attitude to spare. Siouxie straddled through a breakneck version of “Helter Skelter,” as the band frantically tried to keep up, and their pure energy won the acceptance of the first wave of punk rockers.

After a brief period of full-bloom punkdom, Siouxie and the Banshees began to turn inward. Their songs slowed down, the vocals became less harsh and more moody, and the band as a whole seemed to get whacked by the melancholy stick. With dark-hued music and evocative, firebreathing lyrics, Siouxie and the Banshees (with the Cure’s Robert Smith on keyboards, including Siouxie’s voice) is testament, including Siouxie’s voice, is clearly and individually audible.

The first single from Superstition, “Kiss Them for Me,” showcases Siouxie’s sweet pipes, ones removed from her crystalline punk shrieking. “Kiss Them for Me” is built around an extremely catchy bass-and-synth line and it is guaranteed to expand Siouxie’s audience without distracting from the band’s cult status.

The songs on Superstition in general are stronger than on past Siouxie recordings. At least partly due to Hague’s sparkling production, the sound is cleaner and clearer, and the music itself is allowed to shine rather than being relegated to a role as Gothic mood prop.

While Siouxie still saves a couple of slots on the album for slow and ethereal atmospheric pieces, “Fear of the Unknown,” “Cry” and “Shadowtime” are all up tempo, thoroughly enjoyable pop songs. It’s not that Siouxie has sold out, or that they will be joining their alternative cohort in R.E.M., Depeche Mode and the Cure in the Upper Reaches of the Hot 100. The band has progressed beyond pure Gothic into a more accessible sound. The Banshees’ music is still largely dark, minor key shimmee, but memorable melodies crop up more often.

The focus throughout Superstition is always on Siouxie Sioux, but the band is not merely a sidekicks. New guitarist Jon Klein provides some intriguingly psychological accompaniment, and longtime bassist Steven Severin anchors the songs with his sinuous, flowing notes, and Martin McCarrick’s keyboards add melody to Superstition, while his cello, dulcimer and synthesized strings are put to masterful use on the haunting, slower tracks such as “Diller,” and “Selly.” Siouxsie’s lineup has undergone numerous changes over the last decade-plus, but hopefully this group will stay together for a while.

Fans of Siouxie and the Banshees will love this album. Siouxie is in fine form, and the band accomplishes more and improves with each successive record. Length-tolove fans shouldn’t be put off by the increased accessability of some of the tracks, because the essential tenor of Siouxie and the Banshees — dark, mystical and emotive — are unchanged. If you have yet to experience Ms. Siouxie, Superstition is the disc that will draw you in.

The Banshee might not walk quite like it did in the past, but it turns out that it doesn’t need to walk, because it can sing. Superstition is the best work yet by that rarest of rare commodities — an alternative band that ages well.

Newcomer Seal’s powerful voice electrifies and moves.

Seal oozes with hot English soul

By MELISSA STEIN

Sumner Times Staff Writer

Out of this summer’s stifling haze of mucky, swirling ‘60s guttural and grating thrashy metalcore rises a clear, sensual voice: Seal. Mixing a precise, punctual beat with an anomalous message of hope, this artist fancies himself a spiritual guru of the dance floor.

Seal’s self-titled English boy’s album debuted at #1 in the U.K. charts, and went gold its first week. His singles “Killer” and “Crazy” drove fans wild. What does the Brits know, you may (quite justifiably) ask? Well, they can sing a decent purveyor of soulful pop when they hear one.

A patchwork of styles and techniques, rhythms and speeds, Seal is cemented by two unifying principles: theme and voice, the respective weaknesses and strength of the album.

The lyrics are entirely unremarkable; don’t strain yourself looking for deep philosophical meaning in lines like: “Life is hard in a circle; especially when you think you’re just imagined and all you get for love is lots of pain.” And then there’s “If loneliness can hurt as much as being colourless here woman and touch me, you look so electric.” Those rather inauspicious words, representing Seal at his worst, far too closely resemble Seal at his best. “I wake out of a whirpool/I walk into another day... and then I feel better... Would I see clearer than my eyes could see??”

But while Seal lacks in vision he makes up for in vocal power, and musical prowess. Seal’s sound is Tracy Chapman on keyboards and multi-instrumentalist. His pet Peter Gabriel singing techno-funk, a harder-edged reggae-soul Sting. A Torrence Trent D’Arby performing fuel.

Seal oozes and moves on two rather unfortunate tracks, two of the three songs that embarrassingly plummet into easy-listening, pseudo-disco horror. But the album is otherwise strong in content, enlivened by orchestral passages featuring silky, breathtaking female vocals that mesh perfectly with Seal’s.
Regard this 'Henry' as confused, dull

By MATT SELMAN

By MATT SELMAN

By MATT SELMAN

By MATT SELMAN

Dining

‘Joyful Inn’: Chinese food with a twist

Photographs by BRIAN MILEN

Joyful Inn offers authentic and creative Chinese food.
By JEFF BUCHOLTZ
Summer Times Staff Writer

Back in 1978, an English lass named Susan Killian became bored — with her life, with the music scene, and with her name. In an effort to recharge her bleak existence, young Ms. Killian became the muse bleached black punk priestess Siouxsie Sioux, and Siouxsie and the Banshees were born.

Originally, the Banshees were one of the farthest-out of the far-outs in the emerging punk scene. Siouxsie couldn't sing, and the band couldn't play their instruments, but they had attitude to spare. Siouxsie shrieked through a breakneck thrashy metalcore rises a clear, sensual voice: Seal. Mixing a precise, punctual beat with an anomalous message of philosophical meaning in lines like: "Life is hard in a circle/especially when you think you're goin' insane/and all you get for love is lots of pain." And then there's "Jade, a shade of pain and then they die" — "And if sadness can hurt as much as being cold/come over here woman and touch me, you look so electric." Those rather inauspicious words, representing Seal at his best: "Jade, a shade of pain and then they die" — "...would I see clearer than my eyes could see?"

But while Seal lacks in vision he makes up for it in vocal power, and musical grace. Seal's sound is Tracy Chapman on testosterone and antidepressants. He is Peter Gabriel singing techno-funk; a harder-edged reggae-soul Sting. A Terence Trent D'Arby performing fueling beat.

On albums such as 1987's "Black and Blue" and 1989's "Superstition," Siouxsie incorporated more electronics and more intricate, orchestral arrangements into its sound. They even came up with some dance hits — dance, its sound. They even came up with some dance hits — a pulsing, hypnotic and somewhat emotional — in unchanged. If you have yet to experience Ms. Siouxsie, Superstition is in the disc that will draw you in further their development, finishing out their sound with drums and added guitar.

Superstition was produced by Steven Hague, who is known for his work with the Pet Shop Boys and Erasure. But Hague hasn't sunk Siouxsie with sterile, leaden synthetics. What Hague has delivered is a modern, full sound with such meticulous production that each instrument, including Siouxsie's voice, is clearly and individually audible.

This is an album from Superstition, "Kiss Them For Me," showcases Siouxsie's sweet pipes, ones removed from her erstwhile punk shrieking. "Kiss Them For Me" is built around an extremely catchy bass-and-synth line and it is guaranteed to expand Siouxsie's audience without detracting from the band's cult status.

The songs on Superstition in general are stronger than on past Siouxsie records. At least partly due to Hague's sparkling production, the sound is cleaner and clearer, and the music itself is allowed to shine rather than being relegated to a role as Gothic mood prop.

While Siouxsie still savors a couple of slots on the album for slow and ethereal atmospheric pieces, "Fear of the Unknown," "Cry" and "Shadowtime" are all up tempo, thoroughly enjoyable pop songs. It's not that Siouxsie has sold out, or that they will be joining their alternative cohorts in R.E.M., Depeche Mode and the Cure in the Upper Reaches of the Hot 100. The band has progressed beyond pure Gothic into a more accessible sound. The Banshees' music is still largely dark, minor key shirme, but memorable melodies crop up more often.

The focus throughout Superstition is always on Siouxsie Sioux, but the band is not merely a sideshow. New guitarist Joe Klein provides some intriguingly psychadelic accompaniment, and longtime bassist Steven Severin anchors the songs with his synths, bowing notes. And Martin McCarrick's keyboards add melody to Superstition, while his cello, dulcimer and synthesized strings are put to masterful use on the bassing, slower tracks, such as "Superstition." Siouxsie's shirme has undergone numerous changes over the last decade-plus, but hopefully this group will stay together for a while.

Flaunt Siouxsie and the Banshees will love this album. Siouxsie is in fine form, and the band accomplishes more and improves with each successive record. Longtime fans shouldn't be put off by the increased accessibility of some of the tracks, because the essential tenor of Siouxsie and the Banshees — dark, mystical and emotional — is unchanged. If you have yet to experience Ms. Siouxsie, Superstition is in the disc that will draw you in.

The Banshees might not well quite like it did in the past, but it turns out that it doesn't need to wall, because it can sing. Superstition is the best work yet by that rarest of rare commodities — an alternative band that averts well.
By MATT SELMAN
Summer Times Staff Writer

Look! Up in the sky! It's Rain Man... It's Awake-nings... It's Brain-Damaged Man!

Drowning in a sea of bland sentimentality, Mike Nichols' latest "dramedy," Regarding Henry, shoots itself in the head — literally.

Nichols tries to bring the quaint, insinuating, nurturing and intimate. It's almost impossible to describe his change without using self-acknowledged cornball terms, like "experiencing the immortal world over again, as if he were experiencing it for the first time.

Henry (Harrison Ford) and Bradley (Bill Nunn), the therapist who helps him recover.

imagination, to return to his old life, as a changed man. Where he used to be unloving, insensate and uptight, he's now caring, nurturing and intimate. It's almost impossible to describe his change without using self-acknowledged cornball terms, like "experiencing the immortal world over again, as if he were experiencing it for the first time.

Henry is a pitiful man for the big-name role. He would barely stick himself with a "displeased" design, let alone a TV level of sophistication, in any other film. He's melodramatically dead on his feet.

Ford and Bening, gifted actors, but they enhance to flourish in so rich an environment. Ford appears with sad, gray eyes and says simple, sensible things. The extraordinary thing about this film is that its subject is a character so tentative, so timidly ambiguous crafted by a master of actors and emotions, all the while making insightful generalizations about human nature and relationships, failing only slightly short of the mark.

The concreteness rapport between Bradley and Henry is the only redeeming aspect of the film. Nunn shows his versatility as an actor, playing the jolly, canny therapist who gives Henry the gift of friendship — the bond between these two characters feels real. The saddest moment in the film comes not at the end, but when Henry must leave Bradley to return to the family he cannot remember.

If only the rest of the film could be forgotten so easily.

JOYFUL INN

CHINESE FOOD

LOCATED AT 6941 39TH STREET BETWEEN SANSOM AND CHERNBURG

runs the restaurant, says that Joyful Inn's chefs, who all run from Hong Kong, provide Chinese food similar to that found in Chinatown, or for that matter, China itself.

Under Chung's management Joyful Inn will feature real Chinese cuisine, he says, in addition to a menu of mostly commonly seen dishes. Chung hopes that Chinese students and Philadelphians will want to sample the tastes from home, and bring their friends.

Next fall, Joyful Inn will feature Dim Sum, a Chinese buffet brunch in which patrons take delicacies from many revered walters, says Chung. "This is food you can't get at other Chinese restaurants," says Chung.

The familiar faces of egg rolls, barbecued spare ribs and fried chicken wings highlight the appetizers. Competently prepared, the appetizers are certainly satisfying, but do not transcend the greasy limitations of their genre. Only the subtle shrimp toast excels with its delicately potent flavor.

The entrees, too, may elicita dea on its functionality is Chinese establishments. Pork, beef, chicken, seafood, vegetables and noodle dishes come in various styles, but certain selections lend themselves to great heights of enjoyment. Joyful Inn has several different styles of noodle, from flat rice to lo mein to pan fried, and seafood dishes with fried crabs and squid give the menu a more exotic appeal.

While most of Joyful Inn's menu is composed of tasty, albeit standard Chinese offerings, the House's Specialties are innovative, sophisticated and skillfully prepared winners.

The crispy jumbo shrimp with special sauce combines

'Joyful Inn': Chinese food with a twist

By MATT SELMAN
Summer Times Staff Writer

With its well-lit stucco walls and spare furnishings, Joyful Inn, which opened last month on 39th Street between Sansom and Chestnut Streets, means the definitive High Chinese restaurant. The menu offers standard Chinese fare, from Moo Shoo pork to Peking duck, but despite these all-too-familiar trappings, Joyful Inn has something more to offer — a slice of authentic and creative Chinese food.

Joyful Inn offers authentic and creative Chinese food.

It offers — a slice of Americanized Chinese restaurant, Joyful Inn has something more to offer — a slice of authentic and creative Chinese food.

Despite its American restaurants, Joyful Inn has something more to offer — a slice of authentic and creative Chinese food. Even a character so tentative, so timidly ambiguous crafted by a master of actors and emotions, all the while making insightful generalizations about human nature and relationships, failing only slightly short of the mark.

The concreteness rapport between Bradley and Henry is the only redeeming aspect of the film. Nunn shows his versatility as an actor, playing the jolly, canny therapist who gives Henry the gift of friendship — the bond between these two characters feels real.

The saddest moment in the film comes not at the end, but when Henry must leave Bradley to return to the family he cannot remember.

If only the rest of the film could be forgotten so easily.

The Inn's new facade.

'The House's Specialties are innovative, sophisticated and skillfully prepared winners.'

are chosen fresh from a tank in the kitchen, and other special make creative combinations like oysters and barbeque sauce and scallops with black pepper sauce.

These House specialties more than live up what might have otherwise been a trite dining experience, and with the authentic Chinese menus and Dim Sum to choose from next fall, Joyful Inn is a worthy extension of Chinatown into University City.
Siouxie's Banshees improve with age

By JEFF BUCHOLTZ
Summer Times Staff Writer

Back in 1978, an English lass named Susan Killian became bored — with her life, with the music scene, and with her name. In an effort to recharge her bleak existence, young Ms. Kilian became the band's sweet pipes, and was removed from her crumbly punk persona. Siouxie Sioux, and the Banshees were born.

Originally, the Banshees were one of the farthest-out of the far-outs in the emerging punk scene. Siouxie couldn't sing, and the band couldn't play their instruments, but they had attitude to spare. Siouxie shrieked through a breakthrough version of "Helter Skelter," as the band frantically tried to keep up, and their pure energy won the acceptance of the first wave of punk rockers.

After a brief period of full-blown punkdom, Siouxie and the Banshees began to turn inward. Their songs slowed down, the vocals became less harsh and more moody, and the band as a whole seemed to get whacked by the melancholy stick. With dark-hued music and evocative, foreboding lyrics, Siouxie and the Banshees became the Cure's Robert Smith on vocals and Siouxsie's Banshees on everything else, young Ms. Killian became the banshee siren of the English punk scene.

More recently, Siouxie has flirted with electronic and more intricate, orchestral arrangements into her sound. They even came up with some dance tracks — dance, not drum dance. On Superstition, Siouxie followed up her Banshees' further development, fleshing out their Gothic edge with an increased use of synthesized strings and added guitar.

Superstition was produced by Stephen Hague, who is known for his work with the Pet Shop Boys and Erasure. But Hague hasn't stuck Siouxie with sterile, leaden synths. What Hague has delivered is a more melodic, full sound with such meticulous production that each instrument, including Siouxie's voice, is clearly and individually audible.

The first single from Superstition, "Kiss Them for Me," showcases Siouxie's sweet pipes, and was removed from her crumbly punk persona. "Kiss Them for Me" is built around a pulsing, hypnotic and somewhat sparkly production, the sound is cleaner and clearer, and the music itself is allowed to shine rather than being relegated to a role as Gothic mood prop.

While Siouxie still saves a couple of slots on the album for slow and ethereal atmospheric pieces, "Fear of the Unknown," "Cry" and "Shadowtime" are all up tempo, thoroughly enjoyable pop songs. It's not that Siouxie has sold out, or that they will be joining their alternative cohorts in R.E.M., Depeche Mode and the Cure in the Upper Reaches of the Hot 100. The band has progressed beyond our past Gothic into a more accessible sound. The Banshees' music is still largely dark, minor key shinme, but measurable melodies crop up more often.

The focus throughout Superstition is always on Siouxie Sioux, but the band is not merely a sideline. New guitarist Jon Klein provides some intriguingly psychoacoustic accompaniment, and longtime bassist Steven Severin anchors the songs with his sinuous, flowing notes. And Martin McCarrick's keyboards add melody to Superstition, while his cellos, electric bass and synthesized strings are put to masterful use on the haunting, slower tracks such as "Future" and "Dusty." And hopefully this group will stay together for a while. Fans of Siouxie and the Banshees will love this album. Siouxie is in fine form, and this group accomplishes more and improves with each successive record. Longtime fans shouldn't be put off by the in- creased accessibility of some of the tracks, because the essential tenor of Siouxsie and the Banshees — dark, mystical and emotional — is unchanged.

If you have yet to experience Ms. Siouxie, the Banshees are the album for you. Fans of Siouxie and the Banshees will love this album. Siouxie is in fine form, and this group accomplishes more and improves with each successive record. Longtime fans shouldn't be put off by the increased accessibility of some of the tracks, because the essential tenor of Siouxsie and the Banshees — dark, mystical and emotional — is unchanged. If you have yet to experience Ms. Siouxie, Superstition is the disc that will draw you in.

The Banshees might not walk quite like it did in the past, but it turns out that it doesn't need to walk, because it can still be the best work yet by that rarest of rare commodities — an alternative band that ages well.
Regard this ‘Henry’ as confused, dull

By MATT SELMAN
Summer Times Staff Writer

Look up in the sky. It’s Rain Man... it’s a Wake-up... it’s Brain-Damaged Man.

Drowning in a sea of bland sentimentality, Mike Nichols’ latest “dramedy.” Regarding Henry shoots itself in the head — literally.

Nichols tries to bring the quartet together into a humorous style that made Working Girl work, to a more serious — but all touch with loving human emotions.

In a random convenience store robbery, Henry is shot in the head and chest, and, as he explained later to his anxious wife, Sarah, suffers some brain damage, possibly erasing his memories.

During Henry’s rehabilitation, he remembers little of his past life, only a smattering of random images. Henry’s physical therapist Bradley (Do the Right Thing’s Bill Nunn) teaches him how to walk and to paint pictures of Ritz crackers, and the two become close friends.

When Henry returns to his old life, he’s a changed man. Where he used to be unlative, insensitive and uptight, he’s now caring, nurturing and intimate. It’s almost impossible to describe his change without using soft, helpless words (psychobabble).

Rejecting the immortal world of lawyers, he reforges the love between himself and Sarah, and he finds a new relationship with his once-estranged daughter.

Regarding Henry is a pitiful film. If not for the big name actors and director, it would barely distinguish itself from a “hit the ground running” made-for- TV movie level of sophistication, with its manipulative melodrama dragging it down.

No doubt, Ford and Bening are talented actors, but they have no chance to flourish in so limited an environment. Ford kind of sits there with sad, puppy-dog eyes and says simple and humorous things. The ex-cop is good — and skewed. Bening has a character so tentatively and ambiguously crafted that she seems vapid and hollow; Bening shows her ability to go between laughter and tears at a moment’s notice, but in this it is merely pointed out by Jeffrey Abrams’ poorly thought-out screenplay.

Abrams is unable to make any kind of coherent statement with this film. Is he saying that head wounds cause drastic character changes? Or is he arguing that environment spurs personality, not genetics? Perhaps facing death makes you reconsider your life? Should the audience think that Henry is learning to love simply because of the bullet in his skull?

The only thing that could have made this plot worse would be to shoot Henry in the head again at the end of the film, returning his memory, a la Gilligan’s Island reruns.

Director Nichols seems to be an innocent bystander to all this confusion. He shoots the film in his own distinctive style, obvious to the script’s flaws. Poignant humor brings out the flavor in his characters, and New York’s postcard scenery provides a soothing backdrop for this tale of reinventing your life under extreme circumstances. Typical Nichols fare.

Working Girl harmlessly unehrone plot twists to make a simple point about trust and human decency. Regarding Henry uses one twist of fate to try to dramatize a jumbled set of characters and emotions. All the while making insightful generalizations about human nature and relationships, falling way short of the mark. The concise rapport between Bradley and Henry is the only redeeming aspect of the film. Nunn shows his versatility as an actor, playing the jolly, canny therapist who grows Henry the gift of friendship — the bond between the two characters feels real.

The saddest moment in the film comes not at the end, but when Henry must leave Bradley to return to the family he cannot remember.

If only the rest of the film could be forgotten so easily.

Dining

‘Joyful Inn’: Chinese food with a twist

By MATT SELMAN
Summer Times Staff Writer

With its well-lit stucco walls and sparse furnishings, Joyful Inn seems like any typical Americanized Chinese restaurant. From Hong Kong, provide Chinese fare, from Moo Shu pork to Peking duck. But despite these all-too-familiar trappings, Joyful Inn has something more to offer — a slice of American restaurants.

Joyful Inn, which opened last month on 39th Street between Sansom and Chestnut Streets, replaces the defunct High Rise, run by Chinese students and Philadelphians.

Located on 9th Street between Sansom and Chestnut Street, the restaurant's new facade.

JOYFUL INN

Chinese food located on 9th Street between Sansom and Chestnut.

runs the restaurant, says that Joyful Inn’s chefs, who are all from Hong Kong, provide Chinese food similar to that found in Chinatown, or for that matter, China itself.

Under Chung’s management Joyful Inn will feature real Chinese cuisine, he says, in addition to a menu of mostly commonly seen dishes. Chung hopes that Chinese students and Philadelphia residents will want to sample the tastes from home, and bring their friends.

Next fall, Joyful Inn also will feature Dim Sum, a Chinese buffet brunch in which patrons take delicacies from many vying waiters, says Chung.

“This is food you can’t get at other Chinese restaurants,” says Chung.

The familiar faces of egg rolls, barbecued spare ribs and fried chicken wings highlight the appetizers. Competently prepared, the appetizers are certainly satisfying, but do not transcend the greasy limitations of their genre. Only the sublime shrimp toast exceeds with its delicately potent flavor.

The entrees, too, may elicit deja vu for many frequenters of Chinese establishments. Pork, beef, chicken, seafood, vegetables and noodle dishes come in traditional varieties, but certain selections hint of greater things.

Joyful Inn has different styles of noodle, from flat rice to lo mein to pan fried, and seafood dishes with fried crabs and squid give the menu a more exotic appeal.

While most of Joyful Inn’s menu is composed of tasty, albeit standard Chinese offerings, the House’s Specialties are innovative, sophisticated and skillfully prepared winners.

The fried crispy jumbo shrimp with special sauce comes three House Specialties are innovative, sophisticated and skillfully prepared winners.

‘The House’s Specialties are innovative, sophisticated and skillfully prepared winners.’

The Inn’s new facade.

are chosen fresh from a tank in the kitchen, and other specials make creative combinations like oysters and barbeque sauce and scallops with black pepper sauce.

These House specialties more than live up what might have otherwise been a trite dining experience, and with the authentical Chinese menu and Dim Sum to choose from next fall, Joyful Inn is a worthy extension of Chinatown into University City.
FRANKLIN INSTITUTE
Benjamin Franklin Parkway at 30th St. 448-1258

PHILADELPHIA ANHEIME 8 THE BLUE PLANET Call for times

ROXY SCREENING ROOM
2212 South St. 744-0115

POISON: Winner of the top prize in the alternative competition at the 1988 Sundance Film Festival, Poison is a conceptually bold, stylistically audacious feature from the visionary British director Neil Jordan. The film The highly-controversial film is deemed "unfit for minors." (Fri. 5:45, Sat. 1:15, 4:45)

THE VANITY: The term “bolder” may have lost its meaning. What a movie! Jordan’s film is a parody, a gag, a raunchy story of an ex-lawyer who takes a tongue-in-cheek stroll through what he hopes to be the California scene. (Thu. 7:30)

THE SUMMER PENNSYLVANIA THURSDAY, JULY 11, 1991

Guide listings are effective Thursday.

CINEMATHEQUE
1619 Walnut St. 781-5329

THREE WOMEN (1977)
Written and directed by Robert Altman. Starring Sue Lanum, Shelly Duvall, Jane Rose. Robert Fric: Arguably Altman’s most mesmerizing film, this is a poetic portrait of two young women who come to California in search of the elusive “California scene.” The woman’s paths are drawn together. Raw facts rules as a young woman after desperately wants to fit into what she believes to be the California scene. (Thu. 7:30)

THE LAST TEMPTATION OF CHRIST (1988)
Adapted and directed by Martin Scorsese. Starring Willem Dafoe, Barbara Hershey, David Bowie. Scorsese’s daring examination of a controversial film of the decade. The film is to be released to the United States. (Thu. 7:30)

MASCULIN, FÉMININ (1994)
Written and directed by Jean-Luc Godard. Starring Jean-Pierre Léaud, Christin Goya. Tagged “The children of Marx and Engels,” this film follows two young people who have outlived their usefulness. What a su- perb sound track is superb. Shown with Duke Ellington’s Rain Tan, (Thu. 7:30)

BIRKENSTOCK
220 S. 40th St., Philadelphia. PA 19104
(215) 382-9999
Mon.-Sat. 10:30-7:30 PM

Discover Birkenstock
Step into Birkenstock footwear, and find a remarkably blank of comfort and style. Contoured footbeds provide cushioning and support, while your feet remain free to move naturally. You’ll find colors that range from basic to brilliant.

Music
Guide listings effective Thursday.

CHICAGO
In a city to- city just ask Fred. Friday. (Volley, Jorge Masi Fair. Devon, PA 460-1923)

THE VIOLENT FEMMES
Yes kids, the Tree has done it again, this time scoring with the classicly off-key sing- ing Femmes, favorites of both Cure and Madonna fans alike. Saturday. (Theatrads Call, 19th & Arch, 295-ROCK)

AN EVENING WITH YES
Anderson, Bebeuf, Walter, Howe, Haas, White, Kaye and Squire (whew!) are playing at the Spectrum. This festival occa- sion is a must for any fan of the “70s super- group, even if Drew says their new album isn’t good. Also look for the two-day “February” convention, held at the Spectrum. Next week. All Friday and Saturday. (The Spectrum, Broad & Patterson, 330-6060)

HOTEL
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HOTEL
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New class maintains diversity

If the yield had held up, we would have been closer to last year's levels. There seems to be a movement of students toward state schools and predominantly black schools," Stetson said. "It was a combination of things that seemed to influence the process.

But Stetson added that difficulties in recruiting qualified black students are not unique to the University, as other Ivy League schools have shown similar decreases.

"Three-quarters of the schools [in the Ivy League] saw some level of decrease, ranging from negligible to as much as 20 to 25 percent," he said.

"Students are looking at a wider variety of schools," she said. "Cost is a major factor. A lot of students said they were directed by their parents to look at schools with smaller price tags."

"I am sobered by the decrease in the number of black students in the class," he said. "It is a competitive world we're in, especially for the best students in the country."

Students from every state except West Virginia, Idaho, South Dakota and Wyoming are represented in the class, Stetson said, and combined with the large number of international students in the class, Stetson called the new freshmen "the most diverse class we have had."

12 percent of all entering freshmen, who this year averaged in the 98th percentile of their high school classes, are legacies or the children of alumni, Stetson said. He added that the University admitted about 90 percent of all legacies who applied.

"I think that though we are in a difficult market, with the demographics against us, we still have one of our strongest classes in every way," Stetson said. The University's admission rate, which hit 47 percent this year, is one of several important statistics calculated by admissions officials, Stetson said, adding that the two point jump in overall yield from 49.3 to 51.6 is an encouraging sign for the process of selecting next year's class.

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Summer at the White Dog

Sidewalk cafe, tropical fruit drinks, frosted mugs of Anchor Steam and Rolling Rock on tap, nachos and burgers from the Bar & Grill, outdoor events with dancing, late night shopping at The Black Cat......

3420 Sansom Street 386-9224
U. Police officers attacked, receive minor injuries

By SHARON MOLINOFF
Summer Pennsylvania Staff Writer

A local resident physically attacked and injured three University Police officers last Wednesday, after an argu-
ment erupted between the man and an Escort Service
driver. University Police said.

According to University Police Lieutenant Susan Hol-
mes, the three officers were summoned to intervene in a
verbal dispute between the driver of an Escort van and a
West Philadelphia man.

After asking the man to leave four times, the officers
charged the man with disorderly conduct. At that point,
a scuffle ensued, leaving the three officers with minor
injuries.

The man was charged with assault, disorderly con-
duct and resisting arrest.

In an unrelated incident, 12 vials of crack cocaine
were confiscated from a local male who was arrested
last Monday evening on South 46th Street, Holmes said.

The man was seen travelling toward Spruce Street
riding a bicycle while holding another one. When he saw
officers Michael Sylvester and Adam Powell, he kicked
the bag was recovered by police and was later tested by
narcotics experts, subsequently revealing its con-

In another incident, Holmes also cited a "heroic" fe-
male Hospital of the University of Pennsylvania em-
ployee who refused to give in to an armed patient de-
manding medical treatment after entering the
eergency room with a gun last Monday night.

When he refused, he threw the 22 caliber weapon in
the street and ran into a nearby trash can.

University Police officers Tammy Watson and Laura
Schmerfeld apprehended the gunman while other offi-
cers recovered the weapon.

The confrontation was controlled, and no injuries re-
sulted, Holmes said.

Kinko's Copy Center was robbed of approximately $30
worth of merchandise last Friday. The thief was noticed
by a University City Associate guard who notified Uni-
versity Police.

University prof chosen president-elect of American Heart Association

COOPER, from page 1

As president of the AHA,
Cooper will be a spokesperson for the volunteer organization and will lobby for legislation supporting tobacco restrictions and increased funding for healthcare and medical research.

The AHA is the nation's largest voluntary health organi-
ization and is dedicated to the re-
duction of disability and death from heart and blood vessel diseases.

Spokespersons for the AHA said that Cooper will stress pre-
ventive medicine among minori-
ties and encourage more minori-
ties to enter the medical profes-
sions.

"He comes to leadership in an interesting period," AHA
Spokesperson Tim Flaser said Tuesday, "A time to get our health messages out to all audi-
cences — in particular African-
Americans and minorities."

The 64-year-old physician is a cardiologist at the Hospital of
the University of Pennsylvania and is one of the nation's leading
authorities on stroke preven-
tion. He has served on the Stroke Council and more recent-
ly chaired the AHA committee that researched and wrote a re-
port titled, Cardiovascular Dis-
ease and Stroke in African-
Americans and Other Racial Mi-
norities in the United States.

Fac. Senate committee finishes investigation into Vet School tenure dispute

TENURE, from page 1

panel's decision within the next
week, but stressed that the panel's report to the provost is only a recommendation.

He declined to comment further on the report but added that the year-long case, which
began in April 1990, was finally
coming to a close.

According to Faculty Policy
and Procedures, the provost has some latitude in how soon he considers the recommendation and to what ex-
tent he acts on it.

"While the panel's report is to be accorded great weight, it is advisory to and not binding upon the provost," the policies state. "The provost's decision shall be made and communicated in
writing within six weeks."

However, Deputy Provost Ri-
chard Clelland said yesterday that the policies grant additional
time during the summer al-
though the recommendation has reached the provost's office
and is being considered.

"In the summer, things stretch out longer than they do during the year," Clelland said.
"But I dare say that it will get a response fairly soon."

Vet School Dean Edwin An-
drews said yesterday that the school is awaiting the provost's decision and will abide by it. Al-
though he had seen the report to
the provost, he would not com-
ment on the recommendation itself.

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SUMMER AD DEADLINES

REGULAR LINE ADS: 3 pm each Tuesday preceding publication. 
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There are 14 categories available, which appear in the order listed below:

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FOR RENT

Furnished and unfurnished rental furnished rental

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Making your summer in Philly a little more enjoyable, exciting and HOT!

**Quaker Oats**

ATLANTIC — City was the destination for the SPORSTM An
ers crew recently. After Brockness lost thirty-five of their players, it was time for you-can-eat action at Bally's Sidekick Cafe. Brock and Rotnei quickly joined the 5,000 calorie club, but Dr. Shallet wasn't his hungriest and stagged still, wanting a whole plate of food, to the horror of Jeffrey the Super-Walter.

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Sports Briefs

Philly to host Roller Skating Championships

Compiled by AP Sports Staff

The U.S. Roller Skating and Rink
Confederation of Roller Skating has
announced the 1991 United States Arti-
door Speed Roller Skating Champions-
hips to be held at the Civic Center Con-
nvention Complex in Philadelphia from
August 3-5.

This will be the first time in more than a
time that the United States Artistic
Championships have been held in Phila-
delphia.

We are extremely excited About our return to Philadelphia, said Charles Wahlig,
USAISRCS President. A return
tour to the Eastern States s Adult
represents a return to our
catch the Eyes of this region. It is here that
competitive skating got its
start, and here that early masters honed the skills of what
would eventually become a
task of the Masters of our
Social, and we are thicker.

The World Artistic Team will be determined in Phila-
delphia with athletics selected
from the roster to represent the
United States at the World
Artistic Championships this
fall.

We are one of the premier
American outstanding events
today. The pulp his is far only to
now competitive
roller skating in all of the dynamic,
elegant and athletic
tree, to the largest audience
ever. We are confident
Philly can meet these needs.

The contest will host ap-
proximately 6000 skaters, pa-
dents, fans, and coaches.

Sonny Hill League

Penn freshman basketball
recruit Rich Aurilia (Pep-
copaul Academy, Pa.) scored 17
points for Mishken in the Will Chamberlain High School
League this week.

Ivy Transactions

Columbia Athletic Direc-
tor, Al Paul, has retired after
31 years at Columbia.

Penn JV crew wins international Cup at Henley Regatta

HENLEY, from page 18

The Quaker varsity crew has
to contend with a very high level of
competition in England.

"The varsity did really well but the
level of competition was very
high and fierce, Bergman said.

The biggest competition
was the University of London.

Bergman still feels the crew
did the best that it could and has
no reservations about the sea-
son's finish.

"We won the National Cham-
nionship, so we're happy," Berg-
man said. "We definitely had a
great year."

The Penn heavyweight crew
is now in Lancaster, going,
competing in more international
crowing events this week.

Bergman remains optimistic
about some of the top Olympic and
collegiate rowers in the world. Many
of the crew members will be

staying in Europe after the com-
 petition to travel, sightsee, and

'Everything went great for the guys. We
definitely had a great year,' said Stan
Bergman, Penn crew coach.

898-1111
Classified Ads 898-1111

The New York Times Crossword

Presented by

Hoagie House

Pocket, Bred Acres,Cigar Smoking, Adult

WANTED

CASH: BOTH MALES and FEMALES 18-25, needed to parti-

pate in a two-part performance. Contact Bob Call at

956-1119.

VOLUNTEERS NEEDED for IVF, 11/1-15/91. Normal,

healthy adult males, women. Contact Jay Howard,

387-1111. Please contact Chris Dwyer at 923-

7945 or call evenings

away.

roommates

Rm wanted, near University, 222-4535. Contact at 386-1895 for

release.

MARRIAGE-MINDED LADY?

5'8, under 35, need married? Call the Rev. Mary C. Norris to

recruit Jerome Allen (Epis-

dopal) for the 1991 season of Ivy

Transactions.

Atlantic City, New York, April 26 (AP) The University of

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tor, Al Paul, has retired after
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J.V. Crew wins at Henley

Undefeated crew beats U. London to capture Thames Challenge Cup

By DAVID BOWDEN
Summer Pennsylvanian Sports Writer

Penn JV crew members carry coxswain Mike Lehman for a dunk in the Thames River after victory at Henley.

By NOAM HAREL
Summer Pennsylvanian Sports Writer

Penn's Mike Lehman and Hal Clark with the trophy after beating U. London in the Thames Challenge Cup at Henley.

Although the j.v. crew was able to capture an international Cup, the national champion varsity eight boat was unstoppable.

Joe Valerio hopes to make the transition for a dunk in the Thames River after victory at Henley.

J.V. Crew wins at Henley

Valerio still has long road ahead to K.C.

According to the Chiefs, 'I'm sort of a project. I'm just going to learn all I can from these guys. Hopefully, I can start within two years.'

Joe Valerio
Former Penn offensive lineman

Penn's Mike Lehman and Hal Clark with the trophy after beating U. London in the Thames Challenge Cup at Henley.

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