National frat organizations frustrated with BYOB enforcement

By ROBERT BOTEL

The Independent Student Newspaper of the University of Pennsylvania

Philadelphia Thursday, October 31, 1991

Museum staffer claims security still penetrable

By DAMON CHETSON

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$43.4 million city deal loan is agreed to

By EMILY CUI.BERTSON

The Independent Student Newspaper of the University of Pennsylvania

Philadelphia Thursday, October 31, 1991

Students air Escort grievances at forum

By STEPHANIE DESMON

The Independent Student Newspaper of the University of Pennsylvania

Philadelphia Thursday, October 31, 1991
SCU’s Take a Professor to Lunch Week begins Monday

By Roxanne Patel

If you want to get to know a professor, don’t point out the obvious and invite him or her to lunch. That’s what they do during next week’s Take a Professor to Lunch Week, don’t you wish.

For the ninth year in a row, the Student Committee on Undergraduate Education is sponsoring Take a Professor to Lunch Week, giving students and faculty members an opportunity to get to know each other.

“This is really a way to see professors in a different light,” said student council member Jackie Einstein, who is co-chairing the event. “It’s a great way to learn more about them as individuals,” she said.

The event provides an incentive for students to meet with their professors outside of class, Einstein explained that next week would be the beginning.

“I wish students would take advantage of the opportunity to get to know their professors more during the semester,” she said. “It’s not only supposed to be a model, not something that needs to be worked at outside the classroom.”

The event will be held on Tuesday, November 19, from 11 a.m. to 1 p.m. in the International House. The event is free and open to all students.

Clarifications

Due to a reporting error, a story incorrectly identified Robert Webber as a full professor of Computer and Information Science. Webber is a part-time instructor at the University.

The Daily Pennsylvanian may be ordered for the intra-year academic year. Subscriptions to The Daily Pennsylvanian may be ordered for $200 per year.

CSSP’s program provides an incentive for students to meet with their professors outside of class. The program includes a daily lunch and a dinner at the Center for Undergraduate Education.

In Brief

E SL to hold rally on College Green

The Black Student League will hold a rally today in support of a petition that was passed by the Student Senate last fall. The rally, which will be held at 11 a.m., is intended to inform the University community about the issue. The rally is sponsored by the Black Student League and the African Student Association.

The University has said the issue is a matter of concern, and they have expressed their support for the rally.

“The University has said the issue is a matter of concern, and they have expressed their support for the rally. The rally is intended to bring attention to the issue and encourage students to participate.”

— Forces

SCU's Take a Professor to Lunch Week begins Monday

Don't Screw Around.

Get the latest campus events on the Daily Pennsylvanian.

LIVE JAZZ

Wednesday - Saturdays 9:30 - 12:00am

- 25 imported & domestic beers
- 32 oz. draft beers
- nightly drink specials
- great bar snacks
- $5 imported & domestic beers
- $5 imported & domestic beers
- Happy hour Wednesday - Sat 4:30 - 6:30pm

eden bar
(717) Chestnut Street
International House
(215) 387-2471

Do You Dine Out More Than Twice Weekly?

- Are you a yo-yo dieter?
- Do you starve yourself before your meal?
- Do you want to lose 10 lbs over weight?
- Do you find it difficult to plan nutritious meals around a demanding social life?
- Do the pressures of school make you eat?

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A Thousand Words

A photo essay

Kids from Forest City Regional School, Pierce Middle School, Barrett Middle School and others crowd the institute’s entrance before exploring the museum last Friday.

Susie Feiglstok, Sarah Teillon and Cassie Scherer huddle over clipboards in the Mandell Futures Center to answer questions for their science class.

Lindsey Jo, Danny, and their mom Linda Hosier climb from the heart to the lungs. This heart is 36 times the size of a human heart, and people can walk up and down to explore the flow of blood. It is one of the longtime favorite exhibits at the Franklin Institute.

Hey Mom! Look at this! How did they fit that train in here? Have you ever seen of Fire? These are a few of the cries heard by countless school children in the Franklin Institute. Fun is a key element at the museum. One can learn about physics, mechanics, biology and many more disciplines through computers, experimenting with physical concepts and watching intriguing machines. Whether the kids know it or not, by playing with all of these "toys," they will remember many of the concepts of science.

On any given morning, schoolchildren ranging from fifth graders to college students are found running, playing, exploring and learning in the world’s first hands-on science museum. Some junior high students have clipboards to write down answers for their teachers as they run in packs from one exhibit to another. The Franklin Institute is not just for students. Friday is a big family day at the museum. Parents and grandparents alike bring their young loved ones to explore science. Older people may visit the museum to take a trip down memory lane or to do as the students do - learn.

The museum now boasts the new Mandell Futures Center. The center shows how people are able to shape the earth's future through their actions today. One of the most scintillating parts of the new Futures Center is the three-dimensional Tuttleman Universc Theater. Currently the theater is showing Ring of Fire, which explores the fiery world of volcanoes. It is quite a sight to see.

Visitors of the Franklin Institute can now see more of the world due to the addition of the Mandell Futures Center.

A group from Forest City Regional school in Pennsylvania looks at the Penphulum Railway showing the earth's rotation.
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Escort Service

...in the overall system. But we can't be every-...
An International Commitment

In the growing international marketplace, college graduates with foreign language skills and sensitive travel experience will be a real edge in the competition.

Not only the Wharton School and the College of Arts and Sciences but also the School of Engineering and Applied Science are learning that you cannot make a commitment to study abroad and foreign exchange programs. Two schools, which in the past have not provided much opportunity to study abroad, now are actively seeking to do so. This summer the Knight Foundation will sponsor four internships at the University of Tokyo, the University of Cambridge in England, the Sorbonne in France and universities in Italy. This year, the University of Pennsylvania has spent several abroad study programs. With the expansion of these efforts, we are able to see the University taking the lead in such an important new realm for education.

Policy on Submissions

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Letters to the Editor

Good News

To the Editor: The beginning of Parents Weekend is response to the recent Rick Kite key article (DP 10/25/91). All too often it seems that the front page of our school paper is centered around horror stories of violence and destruction. It is good to see that the number of positive aspects of being a student at the University of Pennsylvania is usually overlooked as the many positive experiences that students have in West Philadelphia every day. The article that ran highlighted some of these positive aspects of living among and working with coordinating community members. We appreciate your attention to such issues.

To the Editor: What a lovely day. I really enjoyed a great dinner with a new friend who is an interesting news. More articles of this nature would be an awesome idea. People would be more interested in news. More articles of this nature would be an awesome idea.

BAREI LEWIS President
JON RING Vice President
Kate R. Key & Remy
K E N T
To The Editor:

The unification of Parent Weekend was anticipated to be exciting for me. After all, I was glad the chance to see and speak with my oldest child, the one I used to have as the Boulder apple. She entered the University. This was a time when the wheat seems less distant and near to call up to sit in the seats of the flood of people. You, couldn't talk to my professor and meet almost every night for eighteen consecutive nights.

Parents Weekend was a wonderful experience. The bringing together of the parents and the students was a wonderful experience. The more you would do your very best to attend. On arriving on campus I picked up a "buy" from the (DP 10/25/91) and immediately read it when I could also do my very best. The headline is their way. Also, waiting for me was the "Pennsylvania Parent Key and Discovery" article. I read the article from the beginning of the day until my daughter came from the University.

The Gadfly

Shelia Witherington

Meet Your Prof

To the Editor: By now you have completed your first several months of school. You have taken your first exams. You'll probably be able to grade your own exam next year. I hope you have been able to work out the problems of your own. If you have not, you can return to the professor's office and talk about it. This is the way to understand what the professor means. In a practical way. What does the professor mean? Will you be able to understand the professor? I have learned that a professor's or teaching assistant's words were not clear. It says, "Something must be wrong with him." The Gadfly appears alternately.

Voting: A Popular Pacifier

Our nation is about to enter another political campaign, another presidential election campaign. It is time to vote. It is time to focus on our attention on the questions we shall ask ourselves when we vote. Our elected officials have no the national question. Who is the best? Who is the most competent? Who is the most educated? Is

The Daily Pennsylvania
The Independent Newspaper of the University of Pennsylvania

107th Year of Publication

October 25, 1991

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A Parallax View: Conspiracy, Cover-up, Murder

Over the last few years, more than an inordinately certain number of people have died, one by one, under very mysterious circumstances. Among these seemingly unrelated deaths was that of Oliver North. Israeli intelligence chief Amiran Nir (who allegedly dates back to the 1980 Reagan campaign) bought the Parallax "October Surprise" scam, thus delaying the Reagan campaign broker a deal with the opposition. The October Surprise was never solved, and perhaps even the evolving theory in the election. As it happened, the case was closed before the release of the hostages until Reagan was in office, a move that could have secured Reagan's victory in the election. As it happened, the case was closed before the release of the hostages.

But a woman in Eisman's former law office, who identified herself as a secretary who had worked with him for 10 years, said Monday, "No one even came from former Attorney General Edwin Meese to run in Pennsylvania for the attorney general post because he would keep a lid on any investigation."

The "Octopus" scandal that Casolaro reported in September. "He had known for some time that he was under investigation for murder," Baker continued. "He had found out before that he was going to be indicted." The Philadelphia Medical Examiner's Office ruled Eisman's death a suicide.

One thing was conspicuously missing from Casolaro's hotel room — his notes. Casolaro's family doesn't believe that he died by suicide. They think he was murdered. In several conversations with friends and family, Casolaro's family said that he was at risk — and that they knew it. But no one ever came from former Attorney General Edwin Meese to run in Pennsylvania for the attorney general post because he would keep a lid on any investigation."

The "Octopus" story is a name coined by investigative journalist Joseph Casolaro for a supposed "mystery" involving the alleged Oliver Surprise. The idea that the case was closed before the release of the hostages is supported by the existence of a "hit list," which included Swedlund. The whole "Octopus" story sounds like a Lyndon LaRouche theory. But the charges are worthy of investigation. Perhaps the Reagan administration is trying to cover up the case because he somehow complicit in the "Octopus" scandal? Perhaps the Reagan administration is trying to cover up the case because he somehow complicit in the "Octopus" scandal?

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President revives his land-for-peace formula

WASHINGTON - The Senate overwhelmingly approved a major civil rights bill yesterday that President Bush has agreed to sign. The measure expands the rights of sexual discrimination victims to sue and settles a series of Supreme Court rulings on job bias.

The bill now goes back to the House, which has already approved it, and the President is expected to sign it. The President and Soviet President Mikhail S. Gorbachev said the land-for-peace talks are a major step toward a peace formula to end the Arab-Israeli war.

The Senate, 93-5, came after three days of haggling over a series of amendments.

Sen. Edward M. Kennedy, D-Mass., the sponsor of the measure, said Gorbachev and Bush steadfastly rejected the idea of an ultimatum. The President supported the formula, which he said was marked by a "land-for-peace" exchange among old enemies as the delegates left for their home states.

The legislation has been in the works for four years, and Bush has urged Israeli and Palestinians to experiment with the formula to end the peace process.

Mr. Kennedy said Tuesday that the new formula was an "important step" toward ending the Israeli-Palestinian conflict.

The legislation was marked by a "painful" exchange among old enemies as the delegates left for their home states.

To prescribe land-for-peace is to prescribe land-for-peace talks. The formula was marked by a "painful" exchange among old enemies as the delegates left for their home states.

Bush said the formula was outlined by the Senate in January, when it passed an amendment that would have given the President authority to sign a land-for-peace formula.

President Bush has agreed to sign. It expires in 1994.

The legislation is expected to be approved by the Senate. The White House has been given a series of amendments to the Senate's measure, which is expected to pass.

Senate approves civil rights bill

WASHINGTON - The Senate overwhelmingly approved a major civil rights bill yesterday that President Bush has agreed to sign. The measure expands the rights of sexual discrimination victims to sue and settles a series of Supreme Court rulings on job bias.

The bill now goes back to the House, which has already approved it, and the President is expected to sign it. The President and Soviet President Mikhail S. Gorbachev said the land-for-peace talks are a major step toward a peace formula to end the Arab-Israeli war.

The Senate, 93-5, came after three days of haggling over a series of amendments.

Sen. Edward M. Kennedy, D-Mass., the sponsor of the measure, said Gorbachev and Bush steadfastly rejected the idea of an ultimatum. The President supported the formula, which he said was marked by a "land-for-peace" exchange among old enemies as the delegates left for their home states.

The legislation has been in the works for four years, and Bush has urged Israeli and Palestinians to experiment with the formula to end the peace process.

Mr. Kennedy said Tuesday that the new formula was an "important step" toward ending the Israeli-Palestinian conflict.

The legislation was marked by a "painful" exchange among old enemies as the delegates left for their home states.

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The legislation is expected to be approved by the Senate. The White House has been given a series of amendments to the Senate's measure, which is expected to pass.
bring it together first "a Republican reception last night. 

By PHILLIP SCHWENK Daily Pennsylvania Senator Writer

taxes to solve the city's budget defi-

Katz and David Thornburgh. The former mayoral candidate Sam 

the early morning DP'

By DAVID BLACK

Katherine Laufer said that he "greatly enjoyed" the cere-

also featured at the two-hour re-

Egan also told the group of 30 

fcommunications and cap and gown. 

like a college graduation, "complete with a pro-

commitment status. 

national society has received this special mem-

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The question generated a discus-

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"I'm not that excited. On the 

"It's not that exciting. On the 

"He's not part of the old ma-

Diagnosticians diagnose ulcers and bowel cancers. 

she was not very impressed with the 

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"The secret is jobs, jobs, jobs, 

"He seems to be dependable, not 

but beyond his tax pledge, Egan 

But beyond his tax pledge, Egan 

Pennsylvania, left Harrisburg with a 

Pennsylvania must be examined 

Philadelphia must be examined 

for the next mayor. 

for his campaign as well as the rest 

Egan told his father, Thornburgh. 

Thornburgh then told the group about 

Egan also told the group of 30 that 

his father's past record in federal 

federal record, is "very confident" about his 

of the Republican ticket. 

Sam Katz, Egan's campaign 

David Thornburgh also reciprocated 

Toddy said that his "father is "very confident" about 

Halloween Variety Show 

Show starts at 10pm, followed by dancing.

Philadelphia, PA

Philadelphia, PA

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"I am glad to say that I just celebrated my 11th 

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But Keenan has been pleased 

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From the U. Museum to Trenton and back, crystal's trek has been strange

The odysseys of the crystal ball and the statue

1988

University Museum


Trenton, New Jersey

The Empress Dowager Cixi, a 140-pound statue
over $200,000, is stolen from the University Museum's Chinese
Hall of the Smithsonian Center. After the theft, there was no trace of
the ball or statue.

Sumerfield said he had found both the ball and statue intact,
but while he was living on South Street, briefly
Gray Ferris Avenue in Magazine Square. Getty

Lawrence Smerfumo, University Museum director,

All two people were stopped

Trenton Merion, New Jersey

Sumerfield gave his" research.

Kim Beckles

Trenton, New Jersey

The ball was recovered in

Trenton, New Jersey

famous message

With Our Winter

February 16, 1989

January 11, 1989

The crystal's supposed message
was never identified. The University
Museum's Chinese Hall of the
Smithsonian Center was locked.

Trenton and back, crystal ball's trek has been strange

answering machine pick up her

to confirm her finding.

She was afraid to be

"I am not sure if it tries to hold on

to ones who come to Penn. We have

"I don't think Penn is trying hard

I didn't think I had

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Rugby breaks Princeton’s heart, ranked first in Mid-Atlantic

BROOKE WURST

The Perm men’s rugby club

The Penn rugby club tackled two tough opponents this weekend to advance into the Mid-Atlantic rugby championship. The Quakers are currently ranked first in the region and will face Princeton in the championship game on November 16 to compete for the New York State Region. Fordham is expected to be the victor in that contest and Penn will look forward to rolling past the Rams to claim the New England championship.

Michael Innes

Penn men’s rugby player

Pennsylvania, Delaware, and Maryland, is heading up to Boston on November 15 to compete in the East Coast Championship and will face the winner of the New York Metro Region and the Upper New York State Region. Penn is expected to be the victor in that contest and Penn looks forward to rolling past the Rams to claim the New England championship.

THE RECORD (with numbers) edged Princeton, 19-18, on the way to becoming the region’s number-one ranked team this weekend. The team continues its East Coast playoffs this weekend. The record on Saturday pitted the number-one ranked team this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. The team continues its East Coast playoffs this weekend. 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Kouri is first name on the ballot in Yale's backfield

BY STEVEN HOBOWITZ

-- Special to the Daily Pennsylvanian

Kouri is first name on the ballot in Yale's backfield, and that's not all. He is also one of the leading candidates for the Eli's starting running back. Kouri, a native of Charlotte, North Carolina, grew up in a middle-class family and attended Yale University. He has been a prominent player for the Elis, and his performance has been exceptional.

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SCREW THE FAMILY
Horns sign June to seven-year pact
Garner new Brewers’ manager; Winfield, Guerrero free agents

**SPORTS WIRE**

Forum on Wednesday, June 29, reviewed a chapter from "Who Moved My Cheese," and then moved on to discuss the management style of the Milwaukee Brewers.

Garner was the fourth among a list of five candidates to be hired as manager without any previous major league experience in the job. The others are Boston’s Dutch Jaso, New York’s Tom Seaver and New York’s Tom Hume.

"It was a very tough decision," said Hoyt, "but we felt Mead had the combination of coaching experience and then in Las Vegas recently.

"We had been looking for a manager who is not only willing to compete, but also has the ability to do so," Hoyt said. "Mead has been in the coaching ranks and has the ability to motivate his players."
Fire starter

Rizen blazes trial for W. Soccer

By JOSEPH FREIDMAN
Daily Pennsylvanian Sports Writer

For thousands of years, when humans needed to start a fire, they had to rub two sticks together. Today, it is much easier.

For the Penn women's soccer team, head coach Bari Germain has spent the last two years pushing her squad to the top of the Ivy League in terms of talent and competitiveness.

"It was quite simple," Germain said. "They [the team] went through a stretch of games where they didn't have a problem solving any of the problems that came up. But they do have a problem solving some of the more difficult things.

"So we've been working on it, and I think we're getting better at it." Germain said.

But interests in tennis and soccer were not enough for Rizen. At Lower Merion High School in Pennsylvania, he was a Junior Varsity forward. In his senior year, he scored 10 goals.

"I liked soccer more," Rizen said. "I like the speed of the game and the intensity.

Rizen has been key to the Quakers' offense. The team has scored a total of 10 goals in its 12 games. Rizen has had a hand in a whopping five of those goals and one assist.

"I'm a day's player," Wolf said. "I'm a goal-scorer. I'm a goal-scorer.

"It's more than just a goal-scoring position," Germain said. "It's a real trend that's been going on with soccer in general. So we've been trying to get Rizen involved in the game.

"It's not just about scoring goals, it's about creating opportunities and getting other people involved." Germain said.

Junior forward Liz Rizen (with ball) has led the offense over the past two weeks, scoring a total of 10 goals in its 12 games. Rizen has had a hand in a whopping five of those goals and one assist.

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Let's Fall In Love

BY DAN SACHER

It's 5 a.m. and my thoughts travel to you. Why I'm on 79th and Broadway, I'm not quite sure. I'm in transit, always seem to be in transit, hurrying from there to here, somehow, some-where-to...

I keep thinking of Isadora Duncan, prima ballerina assoluta. She's machines in my brain, like the vague temptation of tragedy, like the eternal urge to jump from a modest height. I think of that sweeping, trademark cape Isadora Duncan's described to have worn. Ella Fitzgerald is a couple steps behind me, singing.

Birds do it. Bees do it.

We talked yesterday. You were in a rush from your father's law office to aerobics. I was late running copy from the 9th floor to the 3rd floor for proofreading, back up to the 10th floor for final approval, then down to the 2nd floor for shipping. I hung up the phone and just laughed. Lauren looks the way I imagine Lady Brett does in The Sun Also Rises. Her hair is cropped short and she wears a stunning little burgundy and brown number on her cross.

I was on the verge. I imagined I'd roll our entire world up in a ball so to speak, push this thing to its limit. But I didn't.

Even early teens do it.

Lauren tells me the way I imagine Lady Brett does in The Sun Also Rises. Her hair is cropped short and she wears a stunning little burgundy and brown number on her cross-legged body sitting in the corner of the cube we share. She revises old budgets.

There's subtle music at five in the morning, entirely devoid of the noise the day supports. The cars, the masses, the radios, the people that call out on corners all day as they hard out hasbeens; they're all gone. And what remains is this, this mystery of it all, the immense coincidence of proximity. The Bear Bar on the way up to their West side cc-op. The cars, the masses, their massive machines in my brain, like the vague temptation of tragedy, like the eternal urge to jump from a modest height. I think of that sweeping, trademark cape Isadora Duncan's described to have worn. Ella Fitzgerald is a couple steps behind me, singing.

It was a sweltering day in the Park when you came up to visit. New York was wilting, as were we, among the hund- reds or so people in line to see free Shakespeare.

I was on the verge. I imagined I'd roll our entire world up in a ball so to speak, push this thing to its limit. But I didn't.

of course, I just admired your hair.

Oyster down in Oyster Bay, do it.

There's this famous picture of Central Park in the winter that occurs to me more and more lately. It's a late 19th century photograph taken in the dead of winter. The picture stars out at a frozen-over lake as groups of two and three and four from the surface. In the vista, there is only the Dakota, the Vanderbilt family's gray mansion overlooking the park.

The picture is somewhat overexposed and starkly contrasts black and white. The dark, indistinguishable figures float on a shapeless background, anonymously.

Goldfish in the privacy of bowls, do it.

Then there's the five a.m. New York where things seem smaller. Where people pass you in a drunken stumble and smile. Where bars slowly close down and begel deliveries are quietly made to corner delicatessens. Where I can stop, rest on this street bench and indulge in thoughts of you.

I keep thinking of Isadora Duncan, prima ballerina assoluta. She's machines in my brain, like the vague temptation of tragedy, like the eternal urge to jump from a modest height. I think of that sweeping, trademark cape Isadora Duncan's described to have worn. Ella Fitzgerald is a couple steps behind me, singing.

Electric eels I might add, do it; though it shocks them I know.

Do you see how rushing to work in a 6x8 brown cube stains my day? Do you understand how your laughter sustains me? Do you comprehend the value of our conversations? Do you hear the distance that I feel? Do you realize? Do you realize... Even lazy jellyfish do it. Let's do it.

I'm tired. I'm going to sleep. I have to be up at eight tomorrow.

Thank God for Ella Fitzgerald.
sophomores scam spiffy dinners from their roommates' parents, upperclassmen love with clever lines like "Wanna cookie, little girl?" Alas, the only tasty cake is the one for Brandt McKee, who, clutching a bag of cookies, attempted to tempt local socially repressed Sphinx-ten was former unknown turned senior class president. The who's who and what's what of Penn politics gathered nodded off at the Penn Tower, while the mice went out to play. The only closed door... Weiderhom was overheard commenting on the phone, "He's in deep trouble over here. We're gonna have a little luncheon now." MALE BONDAGE: After struggling mightily for oh-so-many years to find the guy girl and all-around babe-magnet Steven Ocks displayed his 70s sitcom knowledge, the boys latched onto a bachelorette party later in the evening. PHI DELT brothers and rushes. Abandoning Reses in favor of more adult entertainment, the boys latched onto a bachelorette party later in the evening. DINE-N-DASH: Proud DP parents, siblings, grandparents and the like converged upon 4015 Walnut for a pre-game brunch Saturday morning. But the boozin' and drinkin' continued all day. Women's keys were not on the agenda. "We don't mind her coming to church," said Wanger. "We just want her to sing the same thing everyone else is." BIG, HOT, AND DUMB: Overheard at Theta Xi's post-Head of the Schuylkill, screwdriver in hand. Do I smell a scoop? Mesquite, TX (AP): Police quoted Professor Bill Robert Wheat said that Linda Riddell fatally shot her husband. So this street vendor was havin'a sale on sweaters and as luck should have it, I grabbed the last one in the bin." My only question is why. Why, why, why, why? This nappy li'l pull-over is not one of those items that looks better on. It looks better on the bottom of a trash can — crumpled up and on fire. Whoever designed this unsightly critter? FIRE HER. Better yet, make her wear it in public. And furthermore, luggage should be above your head on a Greyhound, not around your shoulder on Locust Walk. A word to the wise. Jaclyn Smith gets paid to wear that K-Mart garbage. You don't.
Rebels Without A Job
Slacker brings a subculture to the screen

BY BOYER & SELMAN

Zany and grainy, director Richard Linklater’s stream-of-consciousness masterpiece Slacker presents America’s newest generation of dissatisfied youth. These rebels for the ’90s protest through procrastination, not productivity. As the Butthole Surfers blast in the background, Slacker’s cinema verite style paints a hip, funny, and ultimately satirical portrait of the ideology and lifestyle of the slacker subculture: students trapped in the college lifestyle, never quite managing to break free into the (gap) real world.

SLACKER
DIRECTED BY RICHARD LINKLATER
AT THE BITZ AT THE SOURZE
WRITTEN BY RICHARD LINKLATER
STARRING RICHARD LINKLATER AND ASSORTED REAL LIFE LOSERS.

Hyper-culturally literate and articulate, these slackers are victims of over-education. They’re unable to deal with their overabundance of impractical knowledge or truly communicate with each other. So, Linklater explains, “they reject the values of the generation before them,” and spend their time waggling their philosophical tongues in the local coffeehouses.

Linklater’s creation, set at the University of Texas, is a nightmare-come-true for any college student. It brings to mind all those late night drunken conversations about religion, conspiracies, politics, and the meaning of life planned “‘in a philosophical tongue in the air’” and then spitting out words like “‘magnificent suburbia where they went to Judgement City, another lifetime on Earth.’” During his stay in Judgement City, Daniel Brooks plays Daniel Miller, an advertising agent who is satiﬁed youth. These rebels (or the ’90s version of the hippies) are really deep at the time, but seem insipid upon objective analysis. Yet these overabundant monologues are the heart of the film, from the leftist interpretation of the Smurfs to the theory of the infinite alternate realities. Dressed mostly in jeans, T-shirts and neo-ﬂower-child garb, the slackers represent a liberal arts education run amok.

The lifelike nature of this flick didn’t happen by chance. By bringing together a cast composed of mostly real slackers, Linklater can’t help wonder if this is, in fact, art mimicking life or vice versa. There was no 72 budgie ﬂoating around the set of Slacker to motivate and feed the actors. One-third of the cast was composed of Linklater’s slacking buddies, the rest he picked up off the Austin streets. And many of the pithy slackers’ dialogues were inspired or created by their off-beat personalities.

Take the video guy, a man who continuously sits in his room with televisions from ﬂoor to ceiling (not to mention the one strapped to his back), who offers a perfect example of this slacker-speak. “A video image is much more powerful and useful than an actual event,” Linklater declares.

He goes on to explain the inspiration for the video guy. “I was looking down a street, and this guy came barreling out of a bar, fell right in front of me and he had a knife right in his back . . . well I have no reference to it now, I can’t refer back to it, I can’t press rewind, I can’t put it on pause, I can’t put it on slow-no and see all the little details. And the blood, it was all wrong. It didn’t look like blood. The hue was off and I couldn’t even adjust the hue. There I was seeing it for real, but it just wasn’t right.”

The fact that a film like Slacker actually made it into theaters is miraculous given Linklater’s stacking past. “I didn’t know what I was going to do with film, but for [two years] I just watched three movies a day and read about movies. Then ﬁnally I picked up a book about the technical aspects of ﬁlm, and I bought a camera,” says the long-haired, earth-toned ﬁlmmaker. He openly admits to having bouts of slackin’: “I know what it is like to go through a long period of time and have nothing to show for my efforts and be labeled unproductive.” Don’t we all.

The film’s style ﬁts its unorthodox manner and attitude. During our interview, Linklater sat sociales and smoky, in total contrast to his sister’s formal pastels. This inability to sit still wiggles its way into his work. Linklater simultaneou
DeVito digs deep for dough

BY NANCY WHEELER

T he passions of Wall Street tycoon Lawrence Garfield, played by the devilishly funny Danny DeVito, include Dunkin Donuts, a computer named Carmie, and money ... especially other people's money. Based on Jerry Stiller's off-Broadway Wall Street cult favorite, Monestruck director Norman Jewison's Other People's Money didactically exposes the economic and social evils of the profit-based corporate takeover.

A true son of the mercurial '80s, the unpacculently yet admirably self-made "Larry the Liquidator" has perfected the insidious art of the deal. His latest target is the debt-free, 81-year-old New England Wire and Cable Company, owned by the upright and kindly Andrew Jorgenson (appropriately portrayed by Gregory Peck). Lawrence's expectations of easy victory are soon thwarted by Kate Sullivan (Penelope Ann Miller), the beautiful and sophisticated corporate lawyer, who happens to be the daughter of one of the company's high-level executives (Piper Laurie). Miller and DeVito struggle for ownership in a game of feigned promises and suspicious negotiations, complete with expert flirtations and seductions.

The plot at first appears to emulate Frank Capra, with its obvious theme of the modest American family man about to get squashed by the vicious "system." But refreshingly, Other People's Money is not irreci-oncably black-and-white. DeVito, though tough and money-grabbing, is still likeable. Surprising aspects of his character — his affection for playing the violin, for instance — and his undeniably humorous banter render him one of the most attractive characters in the movie. And we soon learn that some of the executives of New England Wire and Cable, though modestly L. L. Bean-clad, are multi-millionaires; they're not necessarily as helpless as the typical "little man" should be.

The confrontations between the seedy Miller and the hungry DeVito dominate the film. At times, Miller's prowess as a Wall Street lawyer would have been better demonstrated by Jewison's concentration on her verbal arguments, and not full-length shots of her sleek body in a tight dress. Sexism notwithstanding, Miller and DeVito are very cute together; he tempts her with a bouquet of flowers, complete with a box of Dunkin Donuts' finest assortment, and she feeds him sushi in a Japanese restaurant while discussing various "propositions."

The Butcher's Wife

Double-tailed comets streak through the sky. A woman pulls wedding rings out of fish guts and dreams of smiling men. Sound romantic? Demi Moore clears it up for us: "Folks call me Marina, and I'm a clairvoyant."

Romance and old-fashioned magic are stirred together into a noxious brew entitled The Butcher's Wife — ah, toil and trouble. Marina, a bleached blond Demi, a dreamy pseudo-mermaid, mopes around her North Carolina lighthouse and interprets every meteorological event as an omen that her man is on his way.

Thirty seconds later, George Dzundza, shows up in a rowsboat, and they're off to his Manhattan butcher shop. Freshly married, Marina and her chubby hubby settle down to a life of tendrils and prognostication. Unfortunately, as in every life that's too mime to be true, something goes awry.

Marina, now the village soothsayer, offers celestial advice to her confused and therapy-addicted customers, who take her words to heart. Her not-so-serious suggestions are causing the neighborhood psychiatrist (Jeff Daniels) to have a fit. As his patients get better, Daniels becomes incensed (read: enamored) with the presided over psychic, until the mix-up involves the whole neighborhood of "crazy New Yorkers." It seems that the entire world is waiting for the Doc to cut his losses and fall for the blond.

The Butcher's Wife is a classic example of a weak script watering down a fine performance. Daniels (Arachnophobia) is perfect as the control-happy psychiatrist who's reeling from his displacement by Moore. He gapes and cringes for the cinematic audience, but the words struggling off his tongue are pure formula.

Whether the stars hold love for you is an entirely private matter. That mushy-belly feeling is hard to come by, especially in a meat locker. The most you can get from taking a bite of this undercooked romantic comedy is a mild case of heartburns.


The Butcher's Wife

The most you can get from taking a bite of this undercooked romantic comedy is a mild case of heartburns.

STREET
It's easy for a pianist in this rock-'n'-roll world to get arrogant. Join a band, stand in the spotlight, take a few flashy solos and people will start to notice. Pretty soon, you start thinking you're pretty good.

But once in a while, you spend an evening watching an obscure piano trio in a jazz club. These aren't famous people, just three housecutters playing in a street-corner pub. But man, that pianist is just ragin'. Forget how fast he's playing, how can he think so fast? The man improvises extraordinary solos and makes it look so easy. Seeing that brings your delusions into perspective; it keeps you humble.

Now Ellis Marsalis and Marcus Roberts, they're slick enough to humble just about anybody. Still, the campus in general remains largely ignorant of the caliber of talent that will be performing at Irvine Auditorium this weekend.

Mention Ellis Marsalis to a friend and he'd probably say, "Oh, yeah, isn't he that trumpeter guy?" Although his sons (trumpeter Wynton and saxophonist Branford) may be better known, the elder Marsalis has long been a giant of the New Orleans jazz scene.

Despite cheese-king Harry Connick, Jr. who has gained immense commercial acclaim, Marcus Roberts is clearly the premier talent of the new generation of jazz pianists.

Where Marsalis is the consummate jazz educator, Roberts is the consummate jazz student. But both men hold a deep fascination for the instrument. And though they've mastered it by most people's standards, both see an infinite range of possibilities still ripe for exploration.

Both Marsalis' and Roberts' styles are heavily rooted in the blues chord voicings that define the New Orleans jazz tradition. Both play with a distinct, evocative feeling; their music recalls the techniques of the masters they cherish, yet each instills the standards — even the most characteristic Ellington tune, for example — with his own style.

The similarity of their approaches may not make for the most unpredictable concert, but at least you know what you'll be getting — inspired, swinging, spontaneous music in the style of the music's originators — none of that new-fangled, pop fusion stuff. This musical and philosophical harmony is even more surprising considering even their age difference — nearly three decades separate Marsalis and Roberts.

Marsalis was a pioneering jazz educator before Roberts was even born. He was shut out of a serious performing career for purely logistical reasons.

"I couldn't figure out how to get to New York, which is what you had to do to get a career going," he says. "By 1974, a position had opened up at the New Orleans Center for Creative Arts, where I had the opportunity to both perform and teach. I stayed with it because I came to recognize the validity of it."

In fact, Marsalis notes with some dismay, the state of jazz education is still rather poor.

"Jazz has such a non-academic reputation, but jazz skills are necessary for music students to study if they're going to perform. If you don't, you have a limited chance of dealing with American music, because most of the institutions for music focus on European music all of the time. We may be at the vanguard of American music."

By the early '80s, Marsalis' work in both education and performance had won him awards and praise from every source imaginable: the National Endowment for the Arts, the city of New Orleans, cable television, distinguished chairs at numerous other universities — even the Transcendental Meditation Society gave him an award.

In 1989, he became the Director of Jazz Studies at the University of New Orleans, teaching during the week and playing gigs on the weekends around the country. But even with his awards and distinctions, he still doesn't feel that jazz has earned "across the board" respect as an art form and a discipline. — "Vanilla Ice gets more respect than Miles Davis," he complains.

Particularly, Marsalis doesn't feel that the improvisational techniques that jazz musicians have been developing and refining for decades have been seriously studied.

"There's very few schools that even have jazz programs that respect them. And it's gonna take a while before the concept of jazz improvisation as performed by the early masters, like Armstrong and Ellington, is really recognized. Analytic systems have to come out of an understanding of the music itself."

Analytic systems? That sure doesn't sound as if that could apply to spontaneous, improvised music. The best jazz just seems so purely... emotional.

"It's not a matter of defining it — the music defines itself," Marsalis explains. "Every solo that is played is like written words, in a way. There's logic in that solo, but you have to discover the logic in those notes. It was years before I discovered the logic in Thelonious Monk. I just thought he was a weird sounding dude. But you have to listen to it and listen to it, and eventually you start to see the logic in it."

It still sounds sort of rigid. Could this great jazz improvisationalist really be saying that there are rules to be followed? Thankfully, he balked at the implications.

"I don't teach rules, though students have to have some parameters to deal with. They like everything to be right or wrong, because then they don't have to be responsible. I don't think any kind of music can be taught like that. They have to be free to experiment within the concepts that are being dealt with."

In the last decade, Marsalis has become, both figuratively and literally, the father of a new direction in jazz.
Rejecting the dubious developments of twenty years of "fusion," Marsalis' eldest son Wynton led what Time Magazine called a "jazz renaissance," with brother Branford at his side. Suddenly, the innovators of the thirties and forties became much more important than those who followed them in the sixties and seventies.

When Branford and pianist Kenny Kirkland left Wynton's ensemble to join Sting's first band in 1985, Wynton invited the young Marcus Roberts - not yet twenty — to replace Kirkland in the group. Roberts quickly mastered the band's repertoire and established himself as a major league talent, sparkling on such Marsalis classics as Standard Time Volume I and The Majesty of the Blues.

Before long, Roberts struck out on his own to become a first-rate frontman. Putting together his own ensemble of young talents, he released the blues-rich Deep In The Shed and The Truth Is Spoken Here, both of which were critically acclaimed and sold well.

Roberts caused even more of a stir, however, with his most recent release, Alone With Three Giants, a solo piano recording featuring Roberts' own stylings of three jazz piano pioneers - Jelly Roll Morton, Duke Ellington and Thelonius Monk. A brilliant, sublime study of the masters, the album shot to #1 on the jazz charts. As Roberts has often stated, studying the works of the masters is of great importance in his quest to become "a complete pianist."

Even though he's known as a New Orleans modernist, the elder Marsalis takes a dim view of pop-infected fusion music, seeing it as an entirely different type of music from his own. Asked about his place in the jazz world, Marsalis laughed and asked sarcastically, "What is the 'jazz world'? You mean Kenny G? Spyro Gyra?

"It's not so much what I think about jazz fusion, as it is what people are willing to do to establish some kind of sales. There was a time when 'jazz' was the kiss of death, unless you were Louis Armstrong who was above the sort of thing. Now, things can be sold by calling it 'jazz,' but it's still just whatever will generate sales. Because that's the bottom line mentality — they just say, 'If there are no words, it must be jazz.'"

Now a full-fledged leader of the "renaissance," Roberts also derides the fusion glut, comparing it to fast food. "If you're hungry and you got five minutes between classes, then you go to McDonald's," he says. "But when you're older and aware of your choices, you don't want to eat there everyday."

Marsalis tends to blame the fusion movement's abandonment of masters like Ellington and Monk on economic concerns, and the fact that jazz, whether or not it's considered "art," still lacks basic mainstream acceptance.

"People think that once you call it art, it doesn't have anything to do with money, and that's not true. Even Michaelangelo's art — he was hired by the church to do these paintings, but there were lots of guys who could paint like that. Maybe Michaelangelo was better than the other guys — or maybe he was just cheaper."

And as you might expect, he takes a similarly cynical view of son Branford's work with Sting: "I think it's okay as long as they're getting paid. I don't think it has anything to do with music. Obviously, Sting isn't interested in music, he's interested in selling records. He said that."

Marsalis and Roberts will each perform a set of solo piano, followed by duo set featuring both musicians. Although he's already firmly established himself as a top-flight bandleader and composer, Roberts said he intends to stay with solo work for a while before returning to ensemble performance.

"What you can get as a result of playing the piano is a view of architecture, that's certainly broader with the piano. The main thing I like about solo piano playing is that the instrument permits you to be self-contained, with all the range and registers. There's the possibility that you can accompany yourself all at the same time, and you are in control of all the variables."

Marsalis' fascination with the instrument is equally clear: "I am beginning to develop much more of a passion for the instrument than I had earlier in my life. I think the piano is a special instrument in the scheme of things."

"For example, I've come to realize that clubs that do not have pianos cannot have jazz. They may have hyphenated jazz, fusion or jazz-rock or whatever. But if you have to rely on electronic instruments, you lose a lot of the history of the music."

But if solo piano is unusual, duo jazz piano is nearly unheard of, and both men expressed excitement at the chance to explore this largely uncharted territory.

"We're really at the very beginning at exploring the full range of possibilities," Roberts says. "We worked on some arrangements, but we haven't done that many. You don't want to over-arrange, because then you lose some of the spontaneity. But of course you have to do some of that, because otherwise you get total chaos."

Roberts promised a "very spontaneous show" of jazz standards, "blues tunes" and some original compositions. Marsalis preferred the classic understatement of a true jazz virtuoso.

"Just me and Marcus playing." That's all he promised.

And that's more than enough.

Jay Levin is a 34th Street regular and thinks that everyone at the DP should 'smoke more pot.'
Interview: Insane Jane

Jane's Addictive

Atlanta quartet another Georgia peach

By Aimee Miller

For over a decade now, the sleepy little town of Athens, Georgia has stood as a mecca for both modern rock enthusiasts and aspiring musicians alike. But lately, the hustle and bustle of the new music scene has begun to shift more towards Atlanta, a city with as much to offer as nearby Athens. And indeed, this move seems to be embodied in Insane Jane, a band whose recent ascent has injected some new life into a fading legacy and countless R. E. M. impersonators in their wake.

INSANE JANE
Live at J. C. Dobbs
November 3, 11 p.m.

For the past three years, Insane Jane have been tearing up Atlanta clubs with their riveting live performances and fresh musical interpretations. "When [lead singer] Yellow and I started the band," explains guitarist Tom Branch, "we pretty much did our own thing."

The band's quest for independence emerges with its original sound: a distinctive presentation of soothing, melodic baselines followed immediately by loud, in-your-face guitar assaults. Frontwoman Yellow carries the themes of the songs with her versatile voice, raising it lofty for a dreamlike verse and then sneaking straight down into reality with a harsh refrain. The end result is a barrage of raw energy and emotion, simply waiting to release its full power on unsuspecting listeners.

The band's national debut, A Green Little Pill, is proof positive that their system works. The album compiles seven previously-released songs and six new tunes, ranging in scope musically from the nasty, gut-busting riffs of "Your Mouth" to the haunting melancholy of "Crown Song." The lyrics reaffirm this diversity, covering love and hate and everything in between with just a touch of bittersweet.

Several cuts on the album concern Insane Jane's perception of their peers in the music biz. Tom describes "I Choose" as "an homage of sorts" to ex-Who guitarist Pete Townshend, a decided inspiration to Branch as well as an innovator in rock.

The song contains lyrics from both Townshend and Insane Jane, emphasizing the strength and importance his words have held for the band. But Townshend is not completely exempt from criticism; Branch's guitar strums along as Yellow chides the aging idol for learning too little, too late about the price of fame. "I wish you would have known then what you know now," she laments.

The band saves its most cutting words, however, for "Empress of Pop." This track makes a not-too-subtle reference to Sinade O'Connor, whose escapades have won her a huge mainstream following while slowly alienating the alternative world which first embraced her. The opening of the song comes to a dead halt while the band members scream. "Get a life, bitch!" Then it launches into a full-blown condemnation of the star and her problems with fame.

Despite the seemingly hateful lyrics, though, the band claims it's not trying to completely trash O'Connor. "We definitely didn't want to become known as the band who got known for slagging Sinade," Branch explains. "It doesn't mean to be too harsh or anything, but it's got a definite point to it."

Hey Hey, My My
Young welds together a decade of rust

By Heath Slawner

"Like a Hurricane" is just that, and at over 14 minutes, allows Young to explore all of its possibilities. On Dylan's "Blowin' in the Wind," Young alludes to Operation Desert Storm with haunting samples of air-raid sirens, gunfire, and bombs, while asking, "How many deaths will it take till he knows/That too many people have died."

Neil Young 1979 album Live Rust, he declares, "When I get big I'm gonna get an electric guitar... When I get real big." Over a decade later, Young has definitely earned rights to a re-evaluting, which he shows all on his newly-released double live album, Weld. While Young mixed acoustic and electric material on Live Rust, he and Crazy Horse make Weld a two-hour electric extravaganza.

Refusing to fade away, Young has showered us with a variety of projects in the last four years ranging from the bluesy This Note's For You to the acoustic Freedom to his romping reunion with Crazy Horse on Ragged Glory. Another live album would be a suitable place to showcase these latest ventures.

But a glance at Weld reveals that almost half of the album is devoted to concert classics like "Hey Hey, My My" and "Cinnamon Girl," previously captured in legendary form on Live Rust. Some will accuse Young of redundancy, but as the keen producer, he has purposefully crafted a combination of old concert staples and newer numbers in order to reinvigorate all of the material.

In 1979, nothing was more fitting than Young ending another album, Rust Never Sleeps, with "Hey Hey, My My" (electric version). On Weld, though, this passionate dirge to Johnnny Rotten and Elvis Presley opens the album, preparing us for an all-out assault. With Crazy Horse, Young sheds his campfire acoustic sounds to journey far into the vast territory of dramatic musical intensity.

Young also revitalizes old tunes by pumping them with energies previously unseen. "Crime in the City," a subtle tune from Freedom, gains the ferocity it lacked in trying to relate Young's disillusionment with the urban struggle. Young also transforms "Farmer John" into a certain crowd pleaser, pushing the simple rhythms to a ripplingly emotional pace.

Neil Young & Crazy Horse
Weld

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The penultimate tune on Weld, "Tonight's the Night," recalls much of the tragedy that Young brought upon himself during the 70s. But those expecting the album to end with this song, as on Live Rust, will witness Young's ironic production. Instead, Young finishes Weld with "Roll Another Number," which hints at his desire to continue challenging both himself and his audiences.

From the sound of Young's fans on Weld, there's no energy lost since his early days. With Weld, Young proves that he still retains all the talents that made him a superstar in the 70s, having the old with the new to create "more truth." And by marking off his recent years with a live statement, Young prepares again to shift territories and continue smiling at his new and unpredictable creations.
INTERVIEW: THE FATIMA MANSIONS

Viva Hate

Fatima Mansions break into Philly

BY MIMI RAYMOND

A small ad in Billboard magazine this summer forewarned the arrival of Irish band Fatima Mansions in the United States. It proclaimed simply, "Keep music evil!"

Lead singer Caghal Coughlin has fielded many questions concerning the ad, usually answering that the slogan embodies the Mansions' desire to return rock to its outlaw image. However, recently Coughlin confided that it began as a simple turnaround of the Guitar Union's motto, "Keep music live." According to its frontman, Fatima Mansions' ominous twist of this phrase has since become its "statement about not fitting in to the music environment."

THE FATIMA MANSIONS
Live at J. C. Dobbs
November 3, 7 p.m.

While they may not fit in, Fatima Mansions certainly are turning a few heads in the music business. Every- one, including magazines from New Musical Express to New Yorker, has an eye on this band, who is steadily gaining recognition and praise with their debut album Viva Dead Ponies.

The band is based in London, but Coughlin and guitarist Aindrias O'Gruama hail from Ireland. However, Coughlin is quick to point out that Fatima Mansions are not like most other Irish bands, who ignore the Irish sense of humor in favor of preaching. He cites U2 as an example, saying. They've come out with enough derivative rap/funk/metal. (Ann Chrus). Though trying to convince the listener that they are 24-7 Spyz, though in their 17-song disc they brought you "A Deeper Shade of Popcorn Love," in which "Mr. Telephone Man" solved all the problems between a boy and his "Candy Girl." Up for idyllic nostalgia, kids? It's all here — and more. (Ann Luersen)

On Viva Dead Ponies, the Mansions further pervert rock's establishment with angry and outrageous lyrics. The song "Blues for Ceausescu" ruthlessly compares the Reagan and Thatcher years with the harsh Romanian dictator's regime. The rest of the album continues to confront the listener with sarcastic criticisms. This is not your typical escapist Marcoulian dance music. The Fatima Mansions cleverly assault their listeners with the horrors of social injustice and hypocrisy in songs like "More Smack, Vicar," and the startling title track.

This song, "Viva Dead Ponies," peels off that Jesus has come again in the form of a Londoner. Coughlin comments, "It's about inter-racial incomprehension — when your local Asian shopkeeper could be Jesus and you wouldn't even notice. And when I say you, I mean me."

The Mansions are excited about their current tour of America because they find much more recognition and exchange between different racial groups here than in England. Musically, they see this manifesting itself in a kind of "cross-pollination," evidenced by Public Enemy's tour with Anthrax. As Coughlin notes, "You wouldn't get that in Britain."

So count your blessings — you're in Philly, and they will be too. Pack the house and catch the Fatima Mansions' show November 3 at J. C. Dobbs downtown.

For this year's breaks call:

University City Travel
3730 Walnut St.
898-6901 / 382-2928
Monday - Friday 9-5:30
Specializing in Student Discounts!

STREET
Behind the Scenes at American Gladiators

By Andy Espenshade

Throughout the course of history, civilizations have developed athletic competitions to entertain and stimulate themselves. The truly great athletes of these cultures, those chosen few with extraordinary talent and natural ability, have been set apart from the rest of society, placed on pedestals, praised as heroes.

The ancient Greeks engaged in simple competitions of speed and strength. Later, Romans favored the infamous gladiator fights, brutal battles to the death between armed warriors. And over the centuries, more complex games like soccer, rugby, and tennis were developed.

But without a doubt, the greatest contributions to the world of sports have been introduced by Americans. First, there was baseball, basketball and football soon followed. Recently, by some bizarre twist of circumstance, a group of television programmers/athletic masterminds formulated the perfect competition of human skill, endurance, and power known as American Gladiators.

Flipping through the Philadelphia Inquirer one fateful morning, I spotted the ad that could change my life: Tryouts for American Gladiators. Here it was, the chance to fulfill my lifelong dream to become a real American Gladiator to take on Gemini head-to-head for George Michael tickets restored when I learned that most of these buff studs were in line person line gathered in front of the gate. But my confidence was paid my $1.50 and hopped on the subway. As I approached the long, dark corridor towards the illuminating sunlight and adoration, I tossed and turned the night before — planning out my best strategies to outmaneuver my unfortunate gladiator garb, visualizing images of dodging Nitro's tennis'balk, beam. To wear one of those nice, shiny red uniforms, become a real American Gladiator to take on Gemini head-to-head for George Michael tickets restored when I learned that most of these buff studs were in line.

Finally, the day of glory arrived. I grabbed my Cross-trainers, ponytailed Steven Segal wannabe in a black kimono rudely brushed me aside and headed towards the section reserved for the "potentials." There were about 400 of us, mostly middle-aged, used-to-be-a-weightlifter guys trying their best to suck in their bellies, trying-to-be-a-weightlifter guys trying to impress anything female within sight.

While everyone else was stretching, flopping, or oiling their muscles, I anxiously awaited the arrival of a "true" American Gladiator. The advertisement had promised at least one Gladiator would be present to help explain the rules and demonstrate the various techniques of the American Gladiators. Would it be Lazer, or Blaze, or possibly Zap? (Oh God, please let it be Zap.)

But after about 20 minutes, a short guy doing his best American Football informed us a Gladiator would not be able to join us that day. It goes without saying that this news was a devastating disappointment. He then told us how "happy" they were with the turnout and how we could buy official American Gladiators t-shirts, baseball caps, buttons, and American flags in the lobby after the competition. American Gladiators. Yes, true Americans.

Then they told us the requirements: four physical fitness tests, each of which needed to be passed in order to advance to the following level. I'm not really quite sure what happened next — it was all over so suddenly... something about push-ups. Lots 'o them. Fifty-five fingertip push-ups in 60 seconds, to be exact. My throat swelled, my palms sweated, my... well, it wasn't that bad. But my aspirations of becoming an American Gladiator were dashed. I witnessed a handful of the potentials pass this test and proceed to two sets of strength tests, while some others were put through various techniques of the American Gladiators. Would it be Lazer, or Blaze, or possibly Zap? (Oh God, please let it be Zap.)

As the crowd became consumed in a grueling "Tastes Great!" "Less Filling!" battle of wits, I watched one of those nice, shiny red uniforms. I'm not really quite sure what happened next — it was all over so suddenly... something about push-ups. Lots 'o 'em. Fifty-five fingertip push-ups in 60 seconds, to be exact. My throat swelled, my palms sweated, my... well, it wasn't that bad. But my aspirations of becoming an American Gladiator were dashed. I witnessed a handful of the potentials pass this test and proceed to two sets of strength tests, while some others were put through various techniques of the American Gladiators. Would it be Lazer, or Blaze, or possibly Zap? (Oh God, please let it be Zap.)

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But before I could even attempt toldb the system, the show actually became more exciting during a break between events. The crowd became consumed in a grueling "Tastes Great!" "Less Filling!" battle of wits. I don't know if I'll be capable of watching American Gladiators any longer. The wounds of bitterness and disenchantment will heal in time, but I will leave terrible scars. But there's hope for my miserable late-night TV addict psyche; at least I can still try out for Studs.
**THURSDAY**

**CURTIS ORGAN RESTORATION SOCIETY**
Just in time for Halloween . . . the Society of the Opera returns to haunt your dreams in this day-long presentation of the famous play.
(Devine Auditorium, 36th & Spruce, 896-2840)

**PHILADELPHIA CHAMBER MUSIC SOCIETY**
Put down that bag of candy and join this performance by highly-acclaimed pianist Maciejowska, in a recital that definitely promises to be non-fattening.
(Port of History Museum, Peren's Landing, 569-4597)

**DASH 95 ROCK w/NAPALM SUNDAY**
Head down to Dobbs to catch New Orleans' finest for an evening of treats, not tricks. Then walk up South St. and see how many palms you can count from "Night of the Living Dead.
(J.C. Dobbs, 504 South St., 928-1943)

**FRIDAY**

**THE NERDS & NRQ**
Wear your pocket protectors in support of those genes, at the Chestnut tonight with cult legends NRQ, and help them prepare for the next Star Trek convention.
(Chestnut Cabaret, 36th & Chestnut, 382-1203)

**KING CARCASS w/FUCKMONSTER & DASY CHAINSAW**
Carcass, Philly's local psychogunge kids, have grown up into trans-Atlantic stars. They're back in town for a barbecue at Pi Lam. Be there.
(Pi Lam, 3914 Spruce St, 222-4850)

**SUNDAY**

**DREAD ZEPPELIN**
Don't step on any blue suede shoes when the King and his men put on a performance of concerto soloists in five different works.
(23 East Cabaret, 23 E Lancaster Ave., 896-6426)

**SUNDAY**

**FATIMA MANSIONS w/BLUE**
Doors open at 7 p.m. All ages 'til 11 p.m. See interview on pg. 9
(J. C. Dobbs, 504 South St., 925-4053)

**SATURDAY**

**BACH FESTIVAL OF PHILADELPHIA**
Three, count em', three different events make up today's schedule of concerts from old Johann's works. Don't back away from this chance of a cultural lifetime.
(Bach Festival, 8419 Germantown Ave., 247-BACH)

**DREAD ZEPPELIN**
Don't step on any blue suede shoes when the King and his men put on a show guaranteed to send you on a rasta stairway to heaven.
(23 East Cabaret, 23 E Lancaster Ave., 896-6426)

**SATURDAY**

**BEVI AND CECE WINANS**
Gospel's most celebrated duo brings its uplifting songs to town for an inspirational evening that transcends all boundaries of religion and music.
(Academy of Music, Broad & Locust Sts., 222-8301)

**SATURDAY**

**MORRISSEY**
Special Guest
**PLANET ROCKERS**
Spectaculum Theatre
SATURDAY, NOV. 16 - 8PM

**FISHBONE**
Special Guest
**THE NEIGHBORHOODS**
THURSDAY, NOV. 14 - 8PM

**BO DEANS**
Special Guest
**WILL T. MASSEY**
Spectrum Theatre
SATURDAY, NOV. 9 - 7:30PM

**PRIMUS**
Special Guest
**TROCADERO**
Tix: auth, agencies & Ticketmaster
(215) 336-2000
Presented By
Electric Factory Concerts
Tower Theater
CLOSING NOVEMBER 3. Writer-director Shelley Garrett's LIVING ROOM's adaptation of Dickens' A TALE OF TWO CITIES runs for two hours in Everett's Granada Theatre. 2030 S. Broad St. (732-7704)

A TALE OF TWO CITIES (Shubert Theater, 330 S Broad St.)

THE BUMPER'S WIFE (Stuart's Playhouse, 1960 Chestnut, 974-5744)

CITY OF HOPE (Granada Theatre, 46th St. north of Chestnut, 925-7900. Thurs-Sun. 1:30, 4:25, 7:30. Call for showtimes after Sunday)

CURLY SUE

(AMC Palace, 3123 Chestnut, 496-2322. Fri. 2:30, 7:30; Sat. 1:30, 7:30, 10:30; Sun. 1:30, 5:30, 8. Mon-Thur. 2:30, 5:30, 8)

DECEIVED

(AMC Civic Center, 2nd and Front, 427-9966. Fri. 1:45, 5:45, 7:45, 10:45. Sat. 12:45, 2:45, 4:45, 6:45. Mon-Thur. 1:45, 3:45, 5:45, 7:45, 10:45)

ERNEST SCARED STUPID

(AMC Midtown, 1412 Chestnut, 567-0701. Fri. 12:00 Sun. 1:00. Mon-Thur. 1:00 only)

EUROPE A UTOVA

(Bite, 211 Walnut, 925-9900. Fri-Sun. 12:45, 3:45, 5:45, 7:45. 10:45. Call for showtimes after Sunday)

THE FISHER KING

(Bite, 211 Campus, 49th and Walnut. 382-0508. Fri. 2:30, 7:30; Sat. 1:30, 7:30. 10:30. Mon-Thur. 7, 9:40. Paid 1.00 member; Eric's Rittenhouse, 1907 Chestnut, 807-0201. Wed-Thur. 1:45, 7, 9:40, 10:45)

FRANKIE AND JOHNNY


HIGHLANDER II: THE QUICKENING

(Sam's Place. 19th and Chestnut. 972-9930. Fri-Sun. 1:30, 5:30, 7:30, 10:30. Call for showtimes after Sunday)

THE HITMAN

(Ernie's Place. 3119 Chestnut, 563-1555. Fri-Sun. 12:45, 3:45, 5:45, 7:45, 9:45)

HOMICIDE

(Bite at the Beaver, 4th St. north of Chestnut, 925-7900. Fri-Sun. 1:30, 4:30, 7:30, 10:30. Call for showtimes after Sunday)

HOUSE PARTY 2

(Bite on Campus, 49th and Walnut. 382-0508. Fri 5:30, 7:30, 10. Sat. 1:30, 5:30, 7:30, 10:30. Mon-Thur. 7:30, 9:30. Sam's Place. 1:30, 5:30. 7:30, 9:30. 10:30)

LATALANTE

(Bite in the Beaver. 4th St. north of Chestnut. 925-7900. Fri-Sun. 1:30, 4:30, 7:30, 10:30. Call for showtimes after Sunday)

LITTLE MAN TATE

(Ernie's Rittenhouse, 1907 Walnut, 567-0201. Fri-Sun. 1:30, 4:30, 7:30, 10:30. Call for showtimes after Sunday)

OTHER PEOPLE'S MONEY

(AMC Civic Center, 2nd and Front, 427-9966. Fri. 6, 6:15, 10:15. Sat. 2, 6, 6:15, 10:15, 12:15, 3, 6, 6:15, 10:15. Sun. 1, 3, 6, 6:15, 10:15. Mon-Thur. 6, 6:15, 10:15. Sam's Place. 1, 3, 6, 6:15. Mon-Thur. 6, 6:15, 10:15)

PARIS IS BURNING

(Ernie's Place. 3139 Chestnut. 925-7900. Fri-Sun. 1, 3:15, 5:15. 7:15. 9:15. Mon-Thur. 1:15, 3:15, 5:15, 7:15, 9:15)

THE PEOPLE UNDER THE STARS


RAMBLING ROSE

(Bite, 211 Walnut, 925-9900. Fri-Sun. 12:15, 2:15, 4:15, 6:15 Call for showtimes after Sunday)

BICOCCHI


STRICTLY BUSINESS

(AVC Civic Center, 2nd and Front, 427-9966. Fri. 3:30, 7:30, 10:30. Sat. 3:30, 7:30, 10:30. Sun. 3:30, 5:45, 8:30. Mon-Tue. 5:45, 8:30 Wed. 8:30. Thur. 5:45, 8:30)

Splatz (Radius. 15 S. Broad. 925-7900. Fri-Sun. 12:15, 2:15, 4:15, 6:15. Call for showtimes after Sunday)

THUNDER IN THE SKY


THE ROCKY HORROR SHOW


SOLOMON'S PORCH POETRY SERIES presents a poetry performance with Stacy Mitchell, Thursday, October 31 at 9 PM