Poll ends speculation — Clinton trounces Bush in Ivy League

By KENNETH BAKER
and ZASPER REYNOLDS
CORNELL LEADER Staff writers

As Election Day approaches, advo-
cates in Little Rock try to specula-
te what states will go Bill Clinton’s way.

But there is no guesswork needed at the University — this is Clinton Country.

According to the Daily Pennsylvanian, by poll re-

dicted last week, the University’s undergraduate electorate is solidly behind the Arkansas governor.

If registered voters, 15 percent said they would vote for Clinton and 45 percent for Bush. But among the 16.3 percent of registered Republicans who have left the party fold, 31 percent said they would back Texas Million-

aire Ross Perot and James

Buchanan.

College Democrats Co-President

George Simeone said that the wide

margin of Clinton’s support reflects the philosophical generation’s desire for change.

“Young people are ready for a new generation [of leadership],” the Wharton sophomore said. “We are the new generation [of leadership],” the election lecturer and GOP pollster.

Researchers of George Bush and

the Clinton Administration.

One of the most telling traits the poll revealed about undergraduate registered voters at the University is the dis-

parities in political persuasion and ideology between the sexes.

More women — 33 percent to 23 percent male — are registered Democrat, and almost twice as many women (7 percent) as men (3 percent) are registered Republican.

Falling along these lines, 24 per-

cent of men at the University sup-

port Bush, compared to 14 percent of the women.

For the other two candidates, the gap is even wider.

See POLL, page 3

Dorms restrict access to non-residents

By SCOTT CALVERT

Chief University Affairs Staff Writer

It used to be that a PENNcard was a student’s passport to any any campus dormitory any time of day or night.

Not anymore.

Under a new policy designed “to restrict access and added that people got into the residences after a certain time each night. But Simeone said that once non-

residents got inside — often by wak-

ing for a resident to unlock it — they had “open access” to the building.

Simeone said a number of stu-

dents had said Residential Living that they did not feel comfortable with non-residents in their dorms “at all hours of the night,” and others complained about early morning hours.

The acknowledged that the new policy may be inconvenient for resi-

dents, who now must sign in after-

door of each High Rise was locked until 9:45 a.m., will discuss changes that University, the plaintiffs attorney

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The University Board of Trustees

meets on campus today for its an-

nual two-day October meetings.

Agenda items for committee

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The Ivy Vote

A poll of seven Ivy League universities, students overwhelmingly supported Gov. Bill Clinton for President. The following is a summary of the student vote at the University of Pennsylvania where results varied significantly from college to college.

<table>
<thead>
<tr>
<th>University</th>
<th>Clinton</th>
<th>Bush</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harvard</td>
<td>79%</td>
<td>16%</td>
<td>5%</td>
</tr>
<tr>
<td>Penn</td>
<td>74%</td>
<td>16%</td>
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<tr>
<td>Princeton</td>
<td>70%</td>
<td>20%</td>
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<td>Columbia</td>
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<td>Yale</td>
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<tr>
<td>Cornell</td>
<td>62%</td>
<td>29%</td>
<td>9%</td>
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Local politicians say the only really important polls are on election day

By STEPHANIE DESMOND

Political campaign managers have found that the only really important poll is one in which you're measured against the person you are running against. Local candidates such as city council, school board, and town council candidates say they only really care about poll numbers from voters who are actually going to vote.

"I think what you see here is a trend that will continue," said Marc Laydin, head of the University of Pennsylvania's campus. "I think they are more committed to their candidates than ever before." The poll also indicates that the University is the most politically conservative school in the Ivy League.

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Clinton trounces Bush in Ivy League

CLINTON, from page 3

The differences between the sexes on the candidate and on the important issues of the campaign point to a growing gap between men and women. The differences are most glaring on the issue of abortion. Almost 20 percent of men feel that abortion is not an important issue in selecting the next president, while a statistically insignificant number of women, 4.5 percent, felt similarly. On the flip side, 4.5 percent of women, as opposed to a very insignificant number of men, 0 percent, per

On the other side of the fence, Ke

Clinton from page 3

Bograd — a founder of the Penn Coalition for Life — said that he too

views abortion as a very important issue, "a right for both sexes."

Lutz, who last month conducted the largest survey of American col-

lege students since the political con-

victions, said that "abortion is not an issue that we're going to have a

Dorn changes BORROWING, from page 1

which are not normally used for
ingredients would only be used if

Frank Lutz

American Civil libertarian and GOP pollster

This is not a realignment. This is a rejection of George Bush,

not an acclamation of the Democrats. ' 

' 

The American Civil libertarian 

American Civilization lecturer and GOP pollster

and the overall trend. ' 

"The Ivy League reflects the
greatest number of future leaders," Lutz said. "Imagine the clash of

bar society," how this affects society in the next 10 years. 

The Break-Up of Czechoslovakia"

Mon., Nov. 2

Time:       3:00 p.m.

Date:       October 30, 1992

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5-7 pm

Steinberg/Dietrich Hall

Room 1206

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Nov. 19 7:00 PM Houston Hall - Bodek Lounge
Dec. 3 7:00 PM Quad - Ashhurst Lounge

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AGREEMENT, from page 1

hancements in the current Mayor's progressive new recruitment effort and additional financial assistance to Philadelphia students who are not Mayor's Scholars — plaintiffs in the suit were not involved in the announced agreement. "Parents and school teachers didn't have anything to do with the agreement," Guardian Civic League member Leslie Seymour said after the press conference.

"This is an agreement between the mayor and the community and it's certainly not an agreement with any of the plaintiffs in the suit, none of whom were consulted," Gilhool said.

Gilhool said that while all of City Council was invited to attend with the invited exception of City Council President John Street, who "stood aside" behind the Mayor. Gilhool also said that many people who have told him that they think the University and city made the agreement to help the case from going to trial. "There's no reasonable ground for any such intention, expectation or prediction," Gilhool said. "The only way that it can't go to trial is if the terms of the ordinance are not met," Dan McGinley of the Philadelphia

McGinley also said that the agreement "freely" refers to the ongoing litigation.

Gilhool and several plaintiffs also said that there is nothing in the agreement which makes it binding. "I don't think it's binding because the Mayor cannot bind the city to anything that is more than one year of duration," McGinley said. "And the absence of any action from City Council, I believe, certainly makes this stated agreement less than binding.

University General Counsel Sherri Green, however, said that the wording of the agreement reflects the good intentions of the University. "The parts that say hope and expect mean that these are goals," McGinley said, adding that you don't know whether you'll achieve them.

Dorms restrict access to non-residents

DOORMS, from page 1 and caused some problems, said Gilbert. "We wouldn't have these problems if non-residents weren't allowed in.

"Some students said the restricted access was not worth the annoyance to them, especially for residents of the Quad or the High Rise East, said he favors the dorm's residents feel safer and either for or against the restricted access.

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Trustees meet today, tomorrow on campus

TRUSTEES, from page 1

Later this afternoon, from 3:15 p.m. to 4:45 p.m., the External Affairs Committee will meet in the Faculty Club to discuss the status of the University's development procedures. The meeting will be held in the Hoover Lounge of the Science Center.

THAT meeting will be held in the Club Room.

The Internationalization Committee, which was formed to focus on and discuss recent changes in the University's diplomacy with the European Union, will meet in the International Education Center.

All meetings tomorrow and Friday are open to anyone from the University.

The drawing will be held at 3:00 p.m.

And you do not have to be present to win.

See in store display for details.

THE BOOKSTORE

Shop at the Bookstore, October 29, 1992, and save on the following items...
Learning About Teaching

Wharton's report card included a "D" this year.

In October 26 issue, Business Week magazine published a report ranking business graduate schools in which Wharton was ranked the lowest in the nation. More shocking, it gave the school a "C" in administration!

As expected, administrators have roundly criticized the survey, saying they do every time a publication - such as Fortune and Business Week - prints a comparison study of schools. But unlike other studies, this one did not "judge" a school's teaching. It asked what students think. This one asked actual Wharton students — students

who have such much background has students elsewhere. This casts some doubts on claims that students here are particularly critical of school.

Nevertheless, Wharton officials say the report card is not the end of the story.

More or less, the same could be said "students here have seen no real change in the way we do business. But we're not that bad, you know.

Perhaps Wharton should collect and analyze some of its own data before critic-

izing the magazine's findings. In the meantime, we appreciate all of Wharton's efforts to improve its image. As students, we appreciate them:

We do appreciate efforts to improve the student's financial aid.

So far, we are especially pleased with the $2 rule policy that SAC has implemented.
1,000 freshmen are to be barred by PARIS from registration if they have not met all of the requirements.

PARIS, from page 1

Returning students will not be in
cluded in the block, since they have met requirements in previous semesters, according to Black.

Student Health requires that all students undergo a physical examination before registration if they have not met all of the requirements.

"We expect a big crowd," Vernell Edwards, University immunization coordinator. Edwards said that the University has used records from previous semesters to determine which students are to be barred by PARIS from registration if they have not met all of the requirements.

"For some students the process takes more than a day," Edwards said. "But we do remove the block if students come to the office and make an appointment to return." "It's a no-fault leave system, students must complete the requirements, cannot be immunized in just one day.

"For students who need a lot of time, proof of immunity for skin test and a physical.

NEC to decide violations

NEC, from page 1

in the College. "I couldn't rip them up. That if they did not remove their illegal posters, and I hadn't turned them in.

Gano said that he and Berlin will leave it to the NEC to determine the violations.

also warned that some students, who do not meet the requirements.

Students who are not in compliance with Student Health requirements may contact Student Health by phone between 8 a.m. and 11 a.m., or by stop between 1 p.m. and 4 p.m. today. Edwards said, Student Health is located in Penn Tower on 34th street.

"We expect a big crowd," Edwards said. "Many students probably already have their vaccination, but if they haven't, they should.

But O said last night that he thinks he was charged with a violation because he added a political-class poster below the political poster.

Gano said that both the Psychology Department and the NEC chairperson for elections, said that the NEC will decide which of the 16 violations violated the regulation.

Students are involved," Edwards said. "We were surprised" by the results.

The NEC will decide which of the 16 violations.

"It was 'slightly surprised' by the results, said "That's a minor nuisance. "I hate shots. They're a pain in the butt, but it's just a minor nuisance. "It's big deal," and people should be immunized," Horowitz said.

Gano said that he and Berlin will wait for the NEC to determine the proper punishment for poster violations.

But, said Gano, "I don't think we should be able to be who we want to be like that on the UA.

But O said that students who want to be who we want to be like that on the UA.

"I'm not the kind of person to break the rules," Gano said.

Monson, a College junior, said he was "slightly surprised" by the results. "I don't think I know what I did," he said.

He said he was most disturbed by the charge of a University administrator against a candidate for violation of the University Poster Code.

He said that Cheryl Groves-Weight, assistant dean of Community House charged Wharton student Queens Q with the violation because she did not comply with the regulation.

But O said last night that he thinks he was charged with a violation because he put the posters in the bathrooms in the Quadrangle.

"There was no rule that said a girl in a bikini is illegal," O said. "I had to do something. But I really didn't have any other choice.

But O charged two other candidates.

O charged two other candidates.

"Some people follow the rules and others don't," Arakaki said.

Monson said the members of the NEC will decide which of the 16 violations.

"If any, make the election unfair to candidates," Arakaki said.

The winners of the election will be announced today.

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Mission supporters await doomsday

CAMDEN, N.J. — Benito Travers has a personal stake in the city-wide drive to prevent another pre-Jehovah's Witnesses area slum.

After helplessly watching one last year of 25 fires spread to her home, she repaired it and moved back in. Travers is one of many who watched or grew nervous as邺s watched over to a voluntary neighborhood patrol. "I hope I don't have to go through it again," Travers said as she stood outside her home of nearly 30 years.

Using volunteers, along with extra police and firefighters, the city hope to thwart vandals from torching buildings on the night before Friday. The annual tradition is known as "Doomsday Night." Once an occasion for teasing eggs and tossing window panes, Oct. 10 has in recent years become a time to set fire to the city's worst slums and to deface the buildings on what is known from "Doomsday's Night," and the number of arson fires fell percent. After helplessly watching one last year of 25 fires spread to her home, she repaired it and moved back in. Travers is one of many who watched or grew nervous as邺s watched over to a voluntary neighborhood patrol. "I hope I don't have to go through it again," Travers said as she stood outside her home of nearly 30 years.

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By CHARLES ORNSTEIN

Pennsylvania Daily Writer

The ensemble of songs mocked American Red Cross, politicians and the branches of government. The play provided a two-hour break from the average daily routine for many, including College junior Marti Semper. "I had the worst week and they made me laugh for two hours," she said.

Few aspects of life were left untouched in Mask and Wig's fall show, "Debauchery, Debacle," for the premiere of what Mask and Wig producer David Franklin—and many audience members—called a "phenomenal" performance. "Everybody did really well," Franklin, a Wharton and Engineering student, said after the show. "The band sounded great and the lyrics were fantastic."

The highlight of the conical musical event came after the intermission, when the cast performed their rendition of the Broadway play, Les Misérables, to the theme of the upcoming presidential election. As the lights dimmed, a cast member waved the Canadian flag upside-down. The audience appeared the spectrum. They had the "Gamma-Lambdas Read A-Thon" and Lewis and Clark's "I'm number one." Many audience members said after the show that the performers "spared no one in fall show" and "They made me laugh for two hours," the said.

The skit concluded with the song "One of Us," which the cast performed with the song "Six days more," referring to the number of days until next Tuesday's election. As the lights dimmed, a cast member waved the Canadian flag upside-down. The audience applauded the performance.

In one skit, "Penn Mute," the cast played a silent four-part a cappella ensemble. "We're not just a sound, we're an attitude," the lead singer said. "It's not who we are; it's who we are as a group."

Other skits included a parody of "Les Miserables," where the cast members played a silent four-part a cappella ensemble. "We're not just a sound, we're an attitude," the lead singer said. "It's not who we are; it's who we are as a group."
"Managing Tropical Biodiversity for Human Use: Costa Rica" by Joshua Goldwert

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ATTORNEY GENERAL CANDIDATE VOTES FOR VOTES

By Joshua Goldwert

Shaping a Democratic Attorney General candidate, Joe Kahn spoke at the Law School yesterday.

In combination of a speech and question and answer session, Kahn, a 1979 graduate of the College, told a group of about eighteen he was running for attorney general because he felt Brian Preate is the current attorney general's was "simply missing in action," especially in the field of consumer protection.

As in his televised commercials, Kahn derided Preate as a politician who plans to run on the attorney general's office as "stepping-stone" to the governor's mansion, and as a "career dead-end.* Kahn said he believes an attorney general who does not join the job should not seriously anticipate so many crises that the position should be a career dead-end.

Kahn portrayed Preate as more concerned with high publicity actions such as raiding book stores, than on substantives legal issues. He referred to Preate's penchant for getting on the nightly news in "protection-bond release." Kahn said, "I don't feel much safer on the street, now that a couple of book stores are out of business." Kahn said.

Kahn said he added sharply differented Preate and Pennsylvania Governor Robert Casey on the issue of abortion. Kahn said he would not support the Pennsylvanian Governor because "I am not Bob Casey's candidate." Kahn also attempted to refute Preate's charge that he is a "soft on crime.

When asked if as attorney general, he would be required to be the advocate for laws passed by the state— including the abortion Control Act— Kahn replied that under the law he is not required to support "laws that rest on an existing authority."

"I would have the authority, even the obligation, to make an independent evaluation of the legislation's constitutionality," he said.

He maintained that he would be independent as attorney general.

"I am not Bob Casey's boy," he said. "I am not Bob Casey's candidate."

"I am not Eddie Rendell's candidate," he added. "I'm going to have the independence to go to Harrisburg and forget out crimes (and corruption)."

Kahn portrayed Preate as more independent as attorney general. "I am not Eddie Rendell's candidate," he added. "I'm going to have the independence to go to Harrisburg and forget out crimes (and corruption)."

Kahn also attempted to refute Preate's charge that he is a "soft on crime."

Kahn said he would favor altering the language of the state anti-smuggling laws to match that of the federal government, to allow the state greater ability in seizing drug dealers' assets. He said he wanted those assets used for drug treatment, and reconditioned "boot camps," instead of more traditional prisons facilities.

Afterward, students said they were impressed by the speech. "I'm excited by the fact that he'll be willing to stand up to the governor if necessary," third year Law student Woody Kohnstein said. "I was impressed," first year Law student Alan Selchinger said, "that he heard he was soft on crime."

"When pressed on the issue, he didn't cave in to the tried and true methods that have been working," he added.
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**M. Rugby runs all over another Philly opponent**

By ADAM KAYE

Daily Pennsylvania Sports Writer

The Penn men’s rugby team continued brilliant offense with stifling defense once again as it trounced yet another Philadelphia opponent last weekend. The Quakers, who previously defeated Temple and St. Joseph’s, upended the visiting Susquehanna Red Devils, 53-0 at Murphy Field Saturday.

**Club Roundup**

Bob Johnson and R.J. Cohen, each scored try for Penn. Justin Guinet and Christian Hermida, who performed the Quakers’ kickoff duties, were also factors.

"We played our best game of the season against Villanova," junior Tim Remberger said. "Everyone put in a solid performance."

Rugby action returns to Murphy Field Sat. at 1 p.m. when Penn takes on Millerville in the semifinals of the division tournament. The Red Devils claimed the conference title with a 31-26 victory over the Quakers.

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Price helping Yale forget about Crawford and Kouri

In the second week of the season, Price single-handedly carried Yale to victory in a non-conference affair against Dartmouth — a losing effort against Dartmouth two weeks ago.

"He’s an all-around player," Costanza said. "We can do a lot of things with him, that’s the nice part of his versatility. He can run outside, he can run up the middle, he can run counter plays. He’s truly a bona fide all-rounder. You’ll see a lot of it. It’s like success is used a lot, but I think it’s really true." This versatility comes from Price’s desire to be in the middle of everything going on. In the field, he started out as a play-designer, but wasn’t involved in all of the action.

"I like running inside on the trenches," Price said. "I like it there. I like the physical play. I like to be in the middle of the plays, as tailback’s parity needs.

"He likes to carry the ball, he likes to be a part of every play," Costanza said. "You see him blocking even on the goal line. He’s good at all around things. He’s just a good all-rounder team guy, a true team player." But coming in at 6-3 and 210 pounds really makes Price handle in high school, his size, strength and speed were sometimes too much for the opposing teams to manage.

"He’s a high school I just a few people," Price recalled. "Once, I was fooled inside from the strong safety coming in. He’s not pretty good but just fell down. I hurt his back. I just don’t care what happened to him.

But during his senior year at Grossmont High, the unfortunately happened — Price got hurt himself.

Price returned to Penn in the fall in great shape. As versatile and fit as Kim are natural athletes, both have a tolerance for pain, and both train like their lives depend on it. Kim has already earning comparisons to graduate Lundy Chris Lundy — last year’s senior All-Ivy tailback’s pretty nice."

"I like the physical play. I like to be in the middle of the plays, as tailback’s parity needs."

But last year, but not as much because Grossmont High, the unthinkable happened — Price got hurt himself. Grossmont High, the unthinkable happened — Price got hurt himself. Gurtin already earning comparisons to graduate Lundy Chris Lundy — last year’s senior All-Ivy tailback’s pretty nice."

"I like the physical play. I like to be in the middle of the plays, as tailback’s parity needs."
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Sports Wire

Compiled from Associated Press dispatches

Montreal extends unbeaten streak to six with 4-3 win

Devils win on overtime goal; Sharks lose another close one; Flames defeat Winnipeg

With just under two minutes left in the second period, Seconda broke the tie on an assist by Haywood, but the puck over the net.

Flames at Jets. Winnipeg, Manitoba — The Jets and Flames played a scoreless period in the first period. At the start of the second period, Seconda broke the tie on an assist by Haywood, but the puck over the net.

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Cloud defines true heroism

When people turn to the sports pages, they often expect coverage of events or achievements that come with the trappings of glory. This can lead to a false impression of the sport as a cerebral activity. But the stories we publish in the Daily Pennsylvanian are just as important as any other. We hope to be more than just a source of information; we want to be a source of inspiration.

I was like, "It's just something else to deal with, you know?"

"I was just like, 'It's just something else to deal with, you know?'"

"It's just something else to deal with, you know?"

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"It's just something else to deal with, you know?"

"It's just something else to deal with, you know?"

Please see page 13

Please see Mayo, page 13

M. X-C set for climactic Heps

By Brian LEAF

Daily Pennsylvania Sports Writer

This is the moment they've all been waiting for. For collegiate cross-country runners, the moment has arrived. It's time for the Ivy League Championships at the Harvard Cross-Country Invitational.

When the gun sounds at noon tomorrow in the Eliot Park, the stage will be set for the final showdown of the season. All eyes will be on the runners as they take on the challenges of the 6,000-meter course.

Despite the distractions of the last few months, the runners will be focused on their goal. They've trained hard and sacrificed much to reach this point. Tomorrow, they will prove their worth.

Please see page 13

Price is right for Eli ground game

By Joshua FRIEDMAN

Daily Pennsylvania Sports Writer

Coming into this season, the offensive line of the Yale football team was intransition. The Elis had the unenviable task of trying to replace three starters, including two All-American guards.

But with the return of Mike Loomis and the addition of new talent, the Elis have a much stronger offensive line.

Opponent Spotlight

Wilkie Lyons
Senior co-captain

"The pressure is on Navy."

"The pressure is on Navy."

"The pressure is on Navy."

"The pressure is on Navy."

"The pressure is on Navy."

"The pressure is on Navy."

Please see page 13

Jane Kim: Easy adjustment to X-country

By Dan GALANTER

Daily Pennsylvania Sports Writer

Sophomore Jane Kim is the kind of runner that college cross-country coaches dream about. Only Penn's women's cross-country coach Betty Costanza doesn't have to dream. She has the runner and the rest of the team to live up to.

But Kim's performance on the course has been nothing short of impressive. She has consistently shown her talent and has been a key factor in the team's success.

"She says 'I'm going to win,' which is halfway the battle."

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Please see page 13

Please see Mayo, page 13

Please see page 13

Jane Kim running at Short Street Invite.

Please see page 13

Please see page 13

Please see Mayo, page 13

Penn midfielder Brian Halak (left) tries to stifle St. Joseph's Roy Duraman during the Quakers' 4-0 victory over the Hawks yesterday. Halak had a hat trick.

Please see Mayo, page 13

"We, the media, are just as often blinded by statistics and percentages than other days."

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"Jane Kim running at Short Street Invite."

Please see Mayo, page 13
34th STREET
arts & entertainment
weekend magazine
october 29, 1992

MEANER STREETS
Quentin Tarantino films an L.A. story
Dream Weaver

BY HEATH JAY SLEWNER

We accept reality easily, perhaps we intuit that nothing is real.

-Jorge Luis Borges, "The Immortal"

And so I woke up one morning, fresh from a dream in which George Bush was re-elected President of the United States (or, rather, avatar of the "downfall"). In my dream there were two of me, two of George, and a chain-link of hands that were stretching to save a sinking red buoy. There was a collective fear that the red buoy might not stay afloat, but I alone was confident that the water would no doubt cringe at the prospect of engulfing it. I pictured it cringe at the prospect of engulfing it. I pictured it... stretching to save a sinking red buoy. There was a drift with the current, a drift with the current, a drifting with the current, escaping both the grasp of the chain and the pull of the undertow.

But at a time when the news is old in a matter of days, and the individual is quickly losing all power to effect the societal conscience, I could find no solace in my "George Bush re-election" dream. Especially since I'm Canadian and I can't even vote.

My dream gradually segued to Camp Hiawatha, my childhood hideaway from the tensions of pre-puberty. The scene was simultaneously filled with caution and relaxation, somewhat akin to a post-post-post-coital cigarette. Amazingly, none of my friends could speak. I imagined that D.W. Griffith was orchestrating the silence so that it could still entertain. Our quiet, naked group then suddenly took up a game of baseball.

That Sinbad O'Connor was the umpire failed to strike me until she signaled to Marty, the pitcher, to put his clothes back on. We rallied to his cause, but it was clear that we were a silent majority — a presence to be felt, not heard.

It turned out that after a while, when the score was four games to two, we began complaining of boredom (you know what Freud says about boring dreams).

"Why had I dreamt of the playfulness of my youth? To shield myself from alienation? To protest the political process? To reaffirm my belief in the power of fair competition?"

The labyrinthine nature of my thoughts propelled me to descend into the realm of my subconscious the next day. I was walking with a group of photographers who insisted on blasting my image. I could not resist asking them what they found mesmerizing in a face that to me always seemed so bland. They hounded me until I willed them away. I thought this was a sign of my special powers until I turned around and saw them clicking away in front of another John Doe. Immediately there were thousands of photographers crowding the streets, intent on capturing EVERYONE. They were like little ants plugging a picnic on a picturesque summer afternoon. We were no elite, how could they focus on us?

Gradually I lost sight of the paparazzi because the issue wasn't money. It couldn't stop laughing — they had a ripped-up picture of the umpire from the baseball game lying on the bench and George Bush was in the next stall repenting his rim.

The issue wasn't money. It was power. My dream brought me to the edge of autonomy. Perhaps the point was to remain there forever, but how could I turn my back on the planet that conceived me? Reality is my responsibility, dreams are my temptation.

Heath "Cole" Slewnr is a Wharton Senior who just wants to be loved. Is that so wrong?
as we enter the election homestretch, we at 34th Street Magazine thought we’d give a little of the Dan Quayle treatment to the Penn campus. With today’s DP poll attributing a commanding lead to Governor Bill “Huck” Clinton and Senator Albert “Tom” Gore at our lil’ haven as well as six other try-enclosed petri dishes, we figured a little investigation was in order. In Jerry Seinfeld’s words, “Who are these people?” Or more to the point, in George Bush’s words, “What a lovely little recession I’ve spoiled here— I mean reception.” So, just like that venerable pop sociology news magazine Newsweek dished four weeks ago, “At Dick Daily’s Street Society present: Dick Daily, L.C.B.P.D.

Street
Cultural Elite Society

squid currently reigns as president/truck star is one crowned as the Hercules Taberhators. She’ll never, ever top last year’s Halloween dress-up where she won decked out as a bitch-domina. Kimonida Lynn: Magistrate of Inspiration, impressively cleared house this year, kicking out full body statue made of lead. Ryan Maedina: Freshman-scarfing, Pong-performing Amorphous Juggler presided president, they say he’s the one who bounces the waiter. Naka Movakaev: Captain of the Helix express, nice, Jewish boy takes care of those not going to, looks around in awe on the Levitan House (hence the holidays). Ed Matz: 6’7” 275 lean Six-fiver and Inspiration-er, proves that big guys finish second in race for senior class president. Rachel Miller: Engineer of Dignity and Kipling co-founder, renowned to have several lame-ade mixers at her phone. Khalil Muhammad: Socially, highly protected former lightweight football mascot. Supersonic, and dances like Twists in on the left.

Lisa Nova: Former SPEC head honcho; now runs the Order of Omega, the treasury director Greek House. Stephanie Newman: Surprisingly unenlightened Leka and Kitty Quad resident, reputedly gives envelopes as promo for carping.

Meg O’Leary: Given reign over Campus Life’s annual budget, dished out the big dollars for the overstuffed Penn Hills and distant Curt Gavagiac (it’s a speaker-circuit world.)

Jen Orange: The multi-lingual softball player, turned director, turned director with a righteous with her righty, Snow White smile and permanently flushed cheeks. Earl Paulino: Former President of Lambda Upsilon Lambda Fraternity, well known for his socially-dressed exploits during a session in Coors, Mexico.

Jay Patnay: Rich kid turned bald in his slender extraterrestrial, always knows when he’s not wanted — and goes then.

Jake Freiman: Father owns most of the Civil Rights Civilization. Son kicks SPEC butt.


Mia Piggee: Chair of BIC. Level mind, a. Big Dolly.

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Suedehead
Pitt stars as a pompadour-ed teen idol

BY MORGAN BEATTY

quirkiness has become cliche. A new surge of slightly strange, symbolic, most-cult films has been regularly trickling into theaters, apparently spurred on by David Lynch and those who watch him. Lynch is an obvious influence on Tom DeCillo's Johnny Suede, a small cult wanna-be starring Brad Pitt as Johnny, a struggling musician. The film mixes the '50s corniness of love ballads and skyscraper hairstyles with rap and modern romance to create an intriguing hybrid that might work. if only it weren't so concerned with being weird.

An intrusive and utterly annoying narrator announces that Johnny Suede will be about a man and his quest for a pair of shoes. It seems that Johnny's hair reaches for the sky, but his dreams are held to the earth by a badly-worn pair of shoes. When a new pair of black suede slip-ons falls from the heavens it seems that Johnny's career will take off. Sadly, the shoes only seem to open new avenues of rejection and despair for Johnny, who sees the world sometimes through childish eyes, and at others with a locker-room sensibility.

Johnny's painter friend and keyboardist provides some early comic relief for what could be a depressing and confusing film. The humor is concentrated mainly on the hardships of Johnny's coming of age and moving in with a conventional woman. There are few truly funny moments, generally under the premise of the naive Johnny trying to tell his more experienced friend the secrets of relationships, and indeed, most of the humor is at the expense of the charmingly soft-spoken, innocent Pitt. Director DeCillo unfortunately mixes in some vulgar humor and profanity which are glaringly incongruous with this stylized world.

Johnny Suede wanders aimlessly from one symbol-filled episode to another, never committing itself to being a film about an aspiring musician, an odd romance, or even the strictly bizarre. De Cillo's hallucinatory scenes are all too familiar: Johnny saves a woman from the embarrassment of a cowboy midget lifting her skirt with an antenna and the midget swears vengeance. Later, Johnny is haunted by the all-midget Tiny Tony western films. DeCillo's degenerate and eerie characters echo throughout the story (as all good nightmare figures should in a Lynchian film) but never pay off in any sort of actual meaning. Johnny Suede's real strength finally arrives when Johnny leaves his girlfriend, the conniving daughter of a record producer, to date a special education teacher and the film's closest relation to the real world. Johnny's innocence again makes him the butt of several "sexual discovery" jokes, and it seems that the film has found its voice at last. Their fights and Johnny's subsequent forays into the surreal world of carnal desires are more believable than the preceding hour's "weird for wearable" style. Still, DeCillo seems comfortable only when doing straight reality or purely surreal scenes, and the transitions between the two worlds are contrived and unwanted.

Fire Away
Documentary takes aim at stars

BY ERICA ROTHSCCHILD

An intrusive and utterly annoying narrator announces that Johnny Suede will be about a man and his quest for a pair of shoes. It seems that Johnny's hair reaches for the sky, but his dreams are held to the earth by a badly-worn pair of shoes. When a new pair of black suede slip-ons falls from the heavens it seems that Johnny's career will take off. Sadly, the shoes only seem to open new avenues of rejection and despair for Johnny, who sees the world sometimes through childish eyes, and at others with a locker-room sensibility.

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Athena, Jesus Christ, The Buddha—who are today's liposuctioned luminaries are wor-
and the remainder of the film seems to exist to illustrate the knife twisting in his back. The lack of good storytelling creates a plot that drags, and with all of the film’s brilliant talent assembled, that is a sore loss.

-Philip Rakin

### PURE COUNTRY

**At the Riverview**

Director Christopher Cain takes advantage of the current country music rage in his film *Pure Country*, which features the smooth-voiced George Strait singing his heart out. Unfortunately, the movie’s soundtrack is its strongest suit.

Strait plays Dusty, a pseudo-Garth Brooks superstar singer from the heartland who’s made it to the big time of light shows, firework, and sell out crowds. Dusty, however, has a hankering for the old days, when simpler country music brought more joy to his life. After whining to his unsympathetic manager Lula (Lesley Ann Warren) to tone down the productions, Dusty logically concludes “to take a walk,” meaning to leave all his worldly possessions behind, hitch a ride on an eighteen-wheeler, and wander aimlessly around Texas. Along the way, he manages to make new friends, get drunk, throw a few punches, fall in love with a tough cookie named Harley (Isabel Glasser) and visit his grandma.

Strait’s acting is not of award-winning caliber. His voice never reaches the feeling that his singing does, and his unchanging expressions leave him resembling a Ken doll. Strait’s country accent is more consistent than that of his co-stars, Warren and Glasser. Warren is convincing as a bitch, but seems unable to switch out of that mode.

Most of the blame, however, lies with the scriptwriters, who created the two-dimensional characters. The focus here is on plot and nothing else; we watch Dusty meander from place to place, and usually don’t understand why or how he goes from one place to another. Instead of glorifying the “heartland,” *Pure Country*’s dialogue only makes a mockery of it. One character..this is gold here, breathe in the smell of horse manure, drink my six-pack and find me a fine-lookin’ woman.” The overall effect of this movie creates of the country-western community is more of a cartoon than a portrait; you are far more inclined to laugh at it than to appreciate it.

-Ellena Wilner

**Dr. Giggles**

*Dr at the Sumner; AMC Walnut Mall*

Wanting to grow up to be like your father is usually a good thing, unless your father is a murderous psychopath. *Dr. Giggles* is the touching story of a child prodigy whose only goal in life is to become a doctor, just like his dear ol’ dad.

Larry Drake (Benny from L.A. Law) plays a deranged man whom police at a California mental institution have nicknamed Dr. Giggles. Before receiving his degree in scariness, Dr. Giggles started out operating on his stuffied animals, then slowly progressed to assisting his father in his groundbreaking heart transplant techniques. Pop was doing this research in an effort to save his wife who had a bum ticker. The local clientele really hadn’t expected that they were going to extend the limits of science and become “donors” when they showed up for their yearly physical. Now Dr. Giggles is grown up and out of the mental ward, intent on continuing Dad’s research, to the misfortune of every horny teenager in town.

With few lines in the film, Drake’s Dr. Giggles has the depth of an empty kiddie pool. As a formula slasher film, *Dr. Giggles* falls short of mediocrity. The extreme gore that normally draws the slasher-film crowds is strangely scarce, and with the exception of a few choice scenes, the violence is unnaturally tame.
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CRIME STORY

the stunning debut of a talented new filmmaker

BY JOSH TYRANGIEL
doesn't look like we're trying to make the same movie here, but thanks for your support. Because we didn't go backwards we went forwards, and I got to make the film on my own terms."

The result of this halcyon approach was a relatively juicy two million dollar budget from LIVE Entertainment.

With the actors cast and the shooting schedule set, there was still one question growersing at Tarantino: could he direct? "You can make all the great movies in your head that you want. That doesn't necessarily mean you can do the job. Directing is hard work and not everybody is right for it. I didn't know, I thought I would be O.K. at it; I knew I had these great movies in my head and I knew I had the strength to capture them. But directing is the only art form where you just don't know until you try it. If you go to art school, they'll tell you to do five hundred drawings, and most of them will be awful, but by the time you're done, you're a better artist. Directors don't get that luxury."

While Tarantino may have lacked confidence in his skills as a director, his all-male ensemble cast had no such doubts. Actor Tim Roth, who has previously worked with Robert Altman on Vincent & Theo and Peter Greenaway on The Cook, The Thief, His Wife, and Her

I'm an artist for whom violence is part of my palette. The violence in this movie is the reality of these characters... if you don't like it, go see Howard's End or Enchanted April.

what he wants and can impart it without seeming didactic." While many critics are quick to hail every new rising director as the next Scorcese, rarely does such a compliment come from one of Scorcese's own actors. Harvey Keitel places Tarantino in that elite company after having worked with the famed director on numerous occasions, including the infamous Taxi Driver. "There's certainly an analogy between Tarantino and Scorcese," Keitel notes casually, "especially in so far as they address the basic human themes of betrayal and redemption."

T

o most viewers the overwhelming similarity with Scorcese will be the explicit, and at times unpleasant violence that sprays the screen in Reservoir Dogs. While never gratuitous or unnecessary, the savagery that Tarantino's characters exhibit towards each other is often stupefying. "I'm an artist for whom violence is part of my palette," Tarantino insists. "The violence in this movie is the reality of these characters. If I were to pull back I'd be lying to my characters. Violence is like slapstick comedy or musicals; it's one of many things you can do in film. If you don't like it, don't go see it. Go see Howard's End or Enchanted April."

The film's violent peak comes when the criminals are forced to choose between their personal welfare and the allegiances they've created with each other. All the chaos and barbarity culminate as three characters threaten to kill each other, in what is truly a brilliant visual triangle. Tarantino explains: "The whole idea of that shot is that its supposed to be so fast, that before you realize anybody's shot anybody, they're already on the ground. It's like it is in real life; if you ever look in one of those 7-11 cameras when a store clerk shoots a robber, that's what I wanted it to be like."

With his affinity for the realistic and unromantic, it is hard to place Tarantino in today's escapist-oriented film world. But Tarantino seems self-assured about where he wants to be in the future. "I'm very happy where I am right now. I've seen a lot of directors fly, and really do great work years into their lives. I've also seen other directors burn out and become hacks."

This past year in Hollywood has been a banner year for turncoats; the likes of Barbet Schroeder and Stephen Frears have followed films like Barfly and Dangerous Liaisons with commercial efforts. Tarantino expounds, "You don't want to go to Hollywood and become a hack, [and] do star-vehicles that just don't mean anything to you. At the same time, you don't want to go down the complete art film road where you just make two million dollar movies for the rest of your life because then you have the danger of climbing up your own ass, and that's no better than the other."

Tarantino is not alone in his quest to find a middle ground between commerce and art. While many directors are busy pandering to the mainstream with predictable, formulaic efforts, there has been something of an insurgency of young film making talent. Promising directors like Nick Gomez, Carl Franklin, Allison Anders and Tom Kalin have shown that there is a market for traditionally non-Hollywood films. Reservoir Dogs stands as one of the best films of 1992, but its legacy may be more associated with a burgeoning rebellion in cinema and society than with its actual merits as a film. Harvey Keitel says, "The climate is perfect right now for a dramatic change in society, and I honestly believe that films like this Reservoir Dogs will play a role in that change. This film says so much about such basic human issues, that I don't see how someone can see it and not be shaken by it."

Quentin Tarantino agrees that the time is right for a film insurgency: "There's an exciting brand of filmmaker emerging right now, and part of that comes from the fact that the '80s were a period of great repression. Anytime you go through a period of great repression, there's finally an explosion, and I think this explosion is happening now. I feel insanely excited about the '90s as far as film is concerned; I'm really looking forward to the next couple of years."

Unquestionably, Quentin Tarantino will be at the middle of the explosion.

Josh Tyrangiel is a 34th Street Film Editor, who falls victim to the hundred-hand slap when he is alone, but hopefully will be neckbing someone else soon. Safety.
The next level, indeed. A hundred sleepy-eyed yuppie types sat hypnotized by the screen at the front of the room. The Sega press conference was in full swing beneath a canopy of plastic CDs dangling from the ceiling like some tacky '90s version of a Happy Days high school dance. A bloated pre-teen face blared from the quick-flash camera cuts, dizzying angles and graphically violent action, the new Sega hard-sell off the rack is aimed at the MTV-proudly calls "interactive home theater." Say sayonara to flat Mario graphics, and goodbye to the stale beeps and clangs of yesteryear's primitive sound effects. In true Darwinian form, the Sega CD-ROM system connects to the 16-bit Genesis system that you've grown to know and love, or it can also be attached to a stereo for conventional CD play with audiophile quality, all for a paltry $299. Sound a little steep for some cheap thrills? Sega doesn't think so; to produce a single game on CD costs them over a million dollars. As if that wasn't enough, they've embarked upon an $11 million marketing program to sell the stuff to gullible victims like us. 11 million bucks is a lot of dough. 11 million bucks could buy 90 Honda Preludes, or 11 million boxes of Macaroni and Cheese, or 38 million U.S. Commemorative Elvis Stamps, or an infinite number of pet kittens ('cause they're free). And after this Christmas season sales blitz, that same $11 million will buy Sega President Thomas Kalinske a new Lear Jet.

The CD-ROM package will include $300 worth of software, plus the CD-ROM, will hit the shelves the second week of November, just in time for the holiday mosh-pit shopping frenzy. By Christmas, there should be fifteen software titles to choose from, and by next year, over seventy-five. Their plans include releasing games based on box-office smashes Hook and Dracula, incorporating actual film footage into the play. But nothing comes cheap in the wonderful world of multimedia entertainment, and at fifty bucks a pop, you'd better pick and choose your games carefully. Hell, even a second joystick will cost you an extra $20. (Doesn't Nintendo supply two?) Sega projects that they will lure 350,000 kids to con their parents into buying the new system by Christmas; they plan to sell over a million by next year. Sega expects to be four generations ahead of the competition in software development. By the time Nintendo catches up technologically, Sega will have already left them far behind.

Sega creates these masterpieces of video technology in their new Multimedia Studio. Rivaling the studios of many television production companies, the Multimedia Studio allows Sega to merge superior cinema and musical talent with a production flair previously found only in Hollywood. They were very proud indeed, and anxious to show off their new handiwork.

After an hour of unrelenting hype about Sega's pride and joy, "Night Trap," we were set loose to finally witness the Dtagk for ourselves. "Night Trap" is an action game loosely based on a soap opera story line, a tired rehashing of the tried and tested 90210 formula. The rules sound simple: you are a member of a security team protecting a group of helpless, shapely "beautiful female coed houseguests." You just wander from room to room, seeking out and trapping nasty burglars who are presumably after Mommy's jewelry. However, after playing, we discovered a small catch: as we moved from room to empty room, nothing appeared. No bad guys, no blood 'n' guts — in fact, there was no motion.
whatsoever. Just as we were about to call it quits, something of potential interest appeared: a living room full of scantily-clad video bimbos. But do girls really dance around in their underwear playing air guitar at slumber parties? In the row of video games on display, this was the only one without a line to play. Admittedly, the graphics were amazing. The production was like that of a TV show, including a real set, a real cast, and a real sound stage. But enough of its redeeming qualities. It bored the crap out of us.

Marginally more exciting than "Night Trap" was "Make Your Own Video." The concept was introduced by Sony's president of scene M the player navigator the craft through the bowels of the seeking to destroy mutant rodent-alligators. All the action is pushed to dizzying, lightning tpee I ting up and down, aiming, turning, crashing. Game over. The frame-per-second graphics make the action phenomenally paced and utterly seamless. However, the colors tended to blur and confuse the overall scheme so that we never really knew exactly what was going on. And the ultimate goal of our stressful sewer-cleansing mission? Naturally, to emerge on a beach covered with the omnipresent Sega bikini-clad babes.

Yes, even Sega knows what hormone-laden pre-pubescents really want. Narly a game is without at least one buxom lass practically bursting out of her sprayed-on outfit. Take "The Adventures of Willy Beamish," for instance. As a fourth grader, our hero Willy should be more concerned with cooties than booty. But no: the game includes a gratuitous display of a woman with anatomically impossible proportions heaving her breasts for no apparent reason...and let's not forget about Willy's leopard skinned, spandexed mom. Yes, sex and sexism sell. But we digress.

Our favorite game, by light years, was "Black Hole Assault;" finally a game that didn't require a masters in engineering to understand. It is just a simple head-to-head combat game, not unlike Super Nintendo's "Streetfighter." with graphics as good as you'd find at the local arcade. Players are afforded not only their choice of planet to host the battle, and which gravity field, but also the type of specialized robotic armor to wear. Because Sega believes in adding depth to their games, "Black Hole Assault" moves along a comic book story line in the intermissions between battles. Our favorite hero was a droid whose secret weapon was an incredibly phallic whip-like tail that lashed out between his legs at his opponent. With Freudian delight, we bashed and smashed the away until the literally pulled the plug on us. Among the sport-jacketed, powered crowd, the sight of two college kids letting loose, screaming at the game console must have been frightening. But all considered, we had a fine video time.

Chris Leitner and Sabrina Rubin are 34th Street features and music editors, respectively.
Borderline
Madonna's new efforts succeed marginally

BY LAURIE STALBERG

Madonna the Album. Madonna the Book. Madonna the Movie. Madonna the Global Empire. Erotica, the first non-compilation, non-soundtrack album Madonna has released since Like a Prayer, is just phase one of this year's multi-media Madonna extravaganza. It's also the first album recorded under her fledgling record company, Maverick. Phase two, Sex, her foray into the publishing world, is a picture book of Steven Meisel photographs that could have been called Fan With Madonna's Anatomy. Phase three is her movie, Body of Evidence, co-starring Willem Dafoe, that will invade a multiplex near you in January. It is Madonna's first foray into the publishing world.

Erotica is an introspective morning-after song that is ironic in its autobiographical overtones. "Bad Girl/ Drunk by six/Kissing some kind stranger's lips/ Smoked too many cigarettes today/I'm not happy when I act this way." If you can stand the title lyrics, this one will grow on you. Like fungus.

The second-to-last of the fourteen tracks comes as a welcome respite from the rest of the album's husky post-coital murmur. The reason for the shift in tone? Maybe because she doesn't sing this one. It's a very funny, dirty hip-hop ditty called "Did You Do It?" sung by Marc Goodman and Dave Murphy. Madonna gets brownie points for allowing herself to intrude only as back-up, in a sample from another Erotica track, "Waiting."

In light of the fact that nobody expected a fabulous album from Madonna, however hard she tried, Erotica is more than acceptable. Fans will love it, critics will dis it, and MTV will canonize it. She goes to a teensy bit overboard with her spread-eagled, kind of gross, but not that Catholicism creates media-sucking nymphos, but that Madonna has finally run out of ideas.

Erotica is the inevitable product of a woman who has run the gamut of sexual personae, and have gone for broke with the Final Frontier -- in yer face Sex with a big capital S. Surprisingly, the album is pretty good, considering the fact that she's more a freak of the '80s than a really good musician. Erotica doesn't have the hook-laden pop anthems of "Like a Prayer" or "Vogue." Instead, most of the songs are weak attempts at the torch-song sultriness that worked in the Lenny Kravitz production, "Justify My Love." However, since he has recently fled to the side of proto-Madonna nymphette Vanessa Paradis, the quality is not quite up to par, but, hey . . . it's still Madonna.

The album's title track is included as a single in the hermetically-sealed Sex book package, and is as hardcore as Madonna gets. You're supposed to listen to "Erotica" while looking at Madonna getting nibbled by twin bald, pierced and tattooed lesbians, among other fun with Genitalia activities, but that's another review altogether. The song opens with her introduction of her S&M persona: "My name is Dita/I'll be your mistress tonight/I'd like to put you in a trance/If I take you from behind/Push myself into your mind..." and so on.

Intentional surface noise and bad rhymes ("Erotic, erotic/ Put your hands all over my body") detract from the song's catchy appeal, but it is nonetheless one of the best hot and sweaty serenades on a disk consisting largely of hot and sweaty serenades.

"Fever" is a remake of the old '40s song of the same name, set to a hopping house beat. Fun-loving and tame, it is a far, far cry from "Where Life Begins," possibly the stupidest and downright sleaziest song (even for Madonna) that she has ever recorded. It is her own perverse ode to feminism, her musical tribute to the joys of getting, in her words, "eaten out." Listen to this: "Now what could be better than a home cooked meal/ You can eat all you want/ And you don't get fat.../ . . . Colonel Sanders says it best/ 'Finger Lickin' Good'/ Can you make a fire without using wood?" Niiiiice. Although you can barely hear her feral whisper over the undulating saxophone, do you really want to? Does America really need another song about cunnilingus? And do you think Madonna gives an eighth of a shit?

She redeems herself completely with "Deeper and Deeper," a song in the "Vogue" tradition. Very "70s-influenced and honeyed, it sounds a little like the Jackson Five classic "Can You Feel It?" She even samples herself, mixing lyrics from "Vogue" with Spanish flamenco music. She doesn't dazzle lyrically, but more importantly, the song works, and works well.

"Bad Girl" and "Rain" are two more gentle, melancholy songs that contradict the tie-me-up-tie-me-down Dita of Erotica and Sex. "Rain" is a love song of the highest, "Crazy for You," order, and is the prettiest song she's recorded in a while. Of course, it's laden with the ejaculatory imagery that Madonna loves so much: "I feel it/ It's raining/ Feel it on my fingertips/ Hear it on my windowpane/ Your love's coming down like/Rain." "Bad Girl" is an introspective morning-after song that is ironic in its autobiographical overtones. "Bad girl/ Drunk by six/Kissing some kind stranger's lips/ Smoked too many cigarettes today/I'm not happy when I act this way." If you can stand the title lyrics, this one will grow on you. Like fungus.

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LET'S TALK ABOUT SEX: Madonna goes nuts

Andy Garcia, Uma Thurman, his butt and her breasts are back in the new psychological drama, Jennifer 8. Killing Fields' writer Bruce Robinson modernizes the classic thriller with his sexy screenplay. To win the contest, name two movies in which Andy Garcia has played an overly intense detective.

CALL 898-6531 AT 7PM (NOT BEFORE) WITH THE ANSWER FOR FREE PASSES AND POSTERS.
EVERYDAY IS SUNDAY: Wheeler and Gavurin steer the band to success

Happy Days
Brits' sophomore effort measures up

BY ANTHONY PRYOR

Ned's Atomic Dustbin, Catherine Wheel, get out your pencils and take note. School is in session and The Sundays are teaching The Art of Beating The Sophomore Jinx.

The Britain-based band's latest release, Blind, deftly avoids the frequent pitfall of the sub-par second album, a problem all too common in the music industry. It does so by reinforcing the unique style that The Sundays avoids the frequent pitfall of in sub-par second album, a Brits' sophomore effort measures up and Arithmetic.

The ethereal, high-alto voice of lead singer Radms; Writing problem all too common in the music industry. It does so in guitar, unostentatious bass and percussion, and a sampling of lead guitar counter-melodies. It's no MCMl instrumentation, characterized by a definitive rhythm lush Harriet Wheeler soars over equally heavenly and distinctive voice.

mostly as an accompaniment to Wheeler's assertive and this message comes on the album's seventh example of the individual in the grand scheme of things. The best The album has a definite theme, namely the insignificance of the individual in the grand scheme of things. The best example of this message comes on the album's seventh track, "Love." Not your typical sappy ballad about sweethearts on a moonlit night, the song instead has an air of cynical loneliness, encouraging the listener to "Love yourself like no one else/ 'cos they can take what they like/ but they still can't take your love." "Medicines" has an even darker outlook. "Now I know it's hopeless/ and I realize it's nowhere/ Hell here on my own." The album's title is, presumably, taken from the lines "Too few cares have I/ while the world turns sour/ I was blind but now I'm still blind."

But where the lyrics and Wheeler's vocals end, so begin The Sundays' problems. The album is nagged by frequent instrumental breaks that, with a few noticeable exceptions, are uninteresting at best. The groups' reverberation-saturated instrumentation is overdone, making the band's first attempt at production a questionable success. This initially pleasing sound begins to wear thin by the album's end, and the songs' abrupt closes (only one of the twelve songs ends in a fade-out) finally become overbearing.

The album's lowest point is its final cut, a cover of the Rolling Stones' "Wild Horses." Gone are the thematic lyrics and melodies custom-made to Wheeler's voice.

What's left is The Sundays' by-now redundant style and boring instrumental breaks over which Harriet sings in a melody meant for Mick Jagger alone. The unnecessarily-rehashed classic sounds exactly how one would expect such a remake to sound, with no surprises, no innovations.

Overall, though, The Sundays have crafted a strong second effort. Don't look for Blind to go platinum. But the album should leave its mark on the college charts and air a Buzz Clip or two on MTV. Yet meaningful lyrics and, at times, inspired melodies place Blind far above such mundane trivialities. In an industry in which the art of music is increasingly sacrificed for economic success, it's nice to hear a quality album that you can't dance to.
WEEKEND

STREET

choice

halloween
Celebrate Hallowe'en in style with an evening tour of the abandoned Eastern State Penitentiary, Fairmount Ave. at 21st St., on October 30th and 31st. Winner of the 1991 Philadelphia Magazine's Best of Philly Award, this year's tour will be ghoulishly illuminated and haunted by the spirits of its long and storied past (speaking through actors met along the way.) The evening tour requires a $25 contribution, as well as dinner reservations at one of three neighborhood restaurants, but the Penitentiary is also open during the day for less expensive exploration. Call 546-9227 for further information.

museum
The first major retrospective devoted to sculptor Martin Puryear (born 1941), is comprised of 40 large-scale works that trace the artist’s development from the early ’70s to the present. His work evokes a myriad of associations that range from the organic world of plants and animals to dwellings, boats and tools; his methods recall craft and building traditions of Africa, Asia and the Arctic. At the Philadelphia Museum of Art through January 3, 1993.

photography
Easily the most shocking photo exhibit since The Mapplethorpe, Sally Mann’s Immediate Family may indeed merit a few criminal indictments for pornography. Using her three pre-pubescent children as models, Mann delicately conveys purely adult emotions. If this isn’t the best reason to finally visit the ICA, we can’t imagine what you are waiting for. At the Institute for Contemporary Art through the end of 1992. And it’s free for Penn students!

film
EF means Street says go.

COMMERCIAL

1492: CONQUEST OF PARADISE
"Because every moment is made huge, the moments that really deserve our attention never emerge." (USA, UA)

BEAUTIFUL DREAMERS
Picture yourself in a boat on a river with tulip-like trees and multicolored skies. (USA, at the corner.)

BLADE RUNNER
The Ridley Scott classic returns with an extra five minutes of action and a different ending. (USA, V)

BLAST ‘EM
SEE REVIEW PAGE 4. (The Rug)

BOB ROBERTS
"A ridiculously satirical portrayal of ultra-conservative propaganda... or the necessary economic gospel." You decide. (USA, UA)

CANDYMAN
"Critique-contemporary urban life while at the same time playing inside the horror genre." (USA, Compas, Sovereign)

CONSEIVING ADULTS
"Encompasses drama, adventure, comedy, and murder mystery all while exploring the seemingly predictable struggles of marital infidelity." Don’t Pass, UA

CONSENTING ADULTS
"A quiet lament of human hearts taken more with retreat than with passion." (USA, UA)

HERO
"Spells the prediction of our society to devour what the TV networks knock themselves out to conjure up." (Sovereign, UA)

HUSBANDS AND WIVES
"A quiet lament of human hearts taken more with refuge than with passion." (USA, UA)

JOHNNY SUDE
SEE REVIEW PAGE 4. (U)

LAST OF THE MOHICANS
"Sweeping through two hours of such cinematic adventure, the story being scaled, but just barely." (Star, UA)

MINDWALK
Not yet previewed. (The Rug)

NEAR DARK
The lights go out in Cherry Hill, New Jersey and people have to shop by candlelight. Oh what a pity! (The Rug)

NIGHT AND THE CITY
SEE REVIEW PAGE 3. (USA, Egyptian, UA

DR. GIGGLES
SEE REVIEW PAGE 3. (Sovereign, AMC Rittenhouse)

ENCHANTED APRIL
For English women rediscover themselves on a lost weekend in the Italian countryside. (USA, UA)

GAS FOOD LODGING
"Director Allison Anders masterfully proves that it does not take a better half to make a vehicle." (UA)

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**THE PHANTOM OF THE OPERA**

The 1925 silent horror film classic will be shown beneath the darkened vaults of Irvine Auditorium with live accompaniment on the mighty Curtis Sesquicentennial Exhibition Organ. Shows at 8 and 10 pm. (Tickets on sale at 730 PM Fri Sat at Irvine Auditorium Box Office $5)

**HALLOWEEN AT THE UNIVERSITY MUSEUM**

"Of Coffins, Graves, and Mummies": Watch excerpts from classic horror films; follow a museum guide for a multi-gallery tour of ancient burial customs; and visit an Egyptian mummy exhibit.

(Events scheduled all day Sat. Call 609-400-4000 for more info)

**HISTORIC CEMETARY TOUR**

Explore some of Old City’s historic cemeteries with Philadelphia Daily News columnist Ron Avery. This eerie walking tour will leave from the Balch Institute for Ethnic Studies. (18 South 70th St. 925-9001 Sat 12-30 pm)

**MOUNT HOPE MANSION HOSTS A POE “EVERMORE” CELEBRATION**

Engage in true-to-life performances of the Master of Macabre’s The Pit and the Pendulum, The Raven, and The Tell-Tale Heart within the cold stone walls of this forbidding historic home.

(10 Cornell Rd. PA. m on 87. 1/2 mile south of Terminal Exit 21B, call 717-668-7201 for times and reservations)

---

**AMERICAN DINER**

**Cafe Nola**

10 South St. 627-2698

A Cajun-creole style Southern chef in a cool, hip dining environment.

**Magnolia Cafe**

322 South St. 627-2698

A new Southern cafe serves delicious dishes in a lively, hip setting.

**Boathouse Row Bar**

100 South St. 627-4800

A casual hangout with munchies in the multi-functional Boathouse Row Hotel.

**Borgia Cafe**

16 South St. 627-4800

A new Southern cafe serves delicious dishes in a lively, hip setting.

**Carolina's & Restaurant**

245 South St. 627-4800

Serves both international and American regional specialties in a friendly, comfortable setting.

**Cutter's Grand Cafe**

289 Market St. 627-4800

A casual hangout with munchies in the multi-functional Boathouse Row Hotel.

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**CAJUN-STYLE**

**Ziggys**

152 South St. 627-3698

Some of the best sushi with a truly unique atmosphere, with an awesome all you can eat special.

**Shiro Hana**

10 South St. 627-3698

Located down by Rittenhouse Square, Shiro Hana’s extra cost is worthwhile for true connoisseurs of raw fish dishes.

---

**ITALIAN**

**La Toscana**

177 S. 22nd St. 627-2698

A contemporary Italian dining spot in the heart of the theater district. Great appetizers.

**Upstairs at Varalli**

143 South St. 627-3698

Splendid Northern Italian cuisine with an atmosphere all its own. Be sure to check the good homemade pastas.

**LaTomate**

111 S. 19th St. 627-3698

Splendid Northern Italian cuisine with an atmosphere all its own. Be sure to check the good homemade pastas.

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**GREEK**

**Dionysus**

1000 S. 19th St. 627-3698

Greek cuisine in a charming atmosphere.

**Hellas**

1000 S. 19th St. 627-3698

Greek cuisine in a charming atmosphere.

---

**JAPANESE**

**Yume**

1200 South St. 627-3698

Excellent nouvelle cuisine in an eclectic setting. Try the duck with exotic salad.

**La Tomate**

111 S. 19th St. 627-3698

Excellent nouvelle cuisine in an eclectic setting. Try the duck with exotic salad.

---

**INDIAN**

**Maharaja Indian Restaurant**

135 N. 8th St. 227-7722

A deli dining on the campus, with an authentic menu, fine cuisine, and plenty of food.

**Tandoor Indian Restaurant**

325 S. 22nd St. 227-7722

A tantalizing buffet offers more food than you could ever eat. The special clay oven offers both Northern and Southern Indian cuisine.

**BOCCIE**

601 South St. 627-3698

Hosts a candlelight buffet on Saturdays.

**La Grolla**

722 South St. 627-3698

Northern Italian cuisine in an intimate atmosphere, this hidden secret shows out as one of the cooler places on South Street. A variety of meats and fishes to thicken sauces.

***End***
MUSEUMS

AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM

"Ancient Nubia: Egypt's Rival in Africa." Traces thirty-five-hundred years of Nubian history—the richness of its indigenous cultures, the rise and fall of its kingdoms, and its volatile relationship with Egypt.

CULTURAL MUSEUM

"Life in a Freedom during the Civil Rights Movement." An exhibition which captures images of African Americans using the First Amendment to support their causes.

GALLERIES

ART ALLIANCE

(251 S. 10th St, Mon-Thu 11:30-5, Fri 11:30-9, Saturday 11:30-5)

"Artwork that celebrates the diversity of the community."

THE ART OF TURKISH ERBUK

"Photographs of Turkish culture by the famous photographer." An exhibition that focuses on the photographer's role in crafting images of the world.

THE FRANKLIN INSTITUTE

"Future Center" Monday-Saturday, 10-6. "Antarctica" A new exhibition that takes you to the last place on earth. Through November 22.

THE UNIVERSITY MUSEUM

"Art across Cultures." The museum offers a variety of exhibitions that explore the diversity of human cultures.

THEATRE


HAPPY DAYS

The Philadelphia Arena Repertory Theatre presents a new translation of "Happy Days" by David Mamet. "With a plot that will delight even the most seasoned theatergoer." Through November 1.

LEND ME A TENABLE

"With a plot that will delight even the most serious theatergoer." Through November 8.

MUSICALS

THE WIZ

"The Wizard of Oz." A new musical about the adventures of the Scarecrow, the Tin Man, and the Cowardly Lion. "With a plot that will delight even the most seasoned theatergoer." Through November 15.

KOSHER

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CHIPOTLE

Chinese Vegetarian Restaurant

AND NOW FOR SOMETHING...
FRIDAY

APREGGIO JAZZ ENSEMBLE
All you head-in-the-sand whiners who always complain that there’s no good music in Philadelphia, take heed and check these guys out.

(Garber’s, 355 No. 11th St., 424-0400)

GLASS EYES W/ SPY VIOLENCE
Never heard of ’em, never heard of anybody who’s ever heard of ’em. But do ’em a favor and stop by anyway.

(J.C. &**, 44 South St. W, 424-0420)

SYD STRAW
You didn’t think R.E.M. loss might be able to get close enough to touch no Golden Palomin Syl, did you? Touch Michael Stipe (and crooned a few tunes with him, to boot) who’s ever heard of em. But do ’em a fav of all and stop by anyway.

(J.C. &**, 44 South St. W, 424-0420)

SATURDAY

THE SAMPLES
This Colorado mellow pop-alternative band has finally made it out east, so if you’re not going Trick-or-Treating catch this band for a pre-Halloween bash.

(Chestnut Cabaret, 36th & Chestnut, 322-0301)

PHILLY GUMBO
Philp’s top dance band, at least according to them, that is. Pounds out some cool rhythms from the islands, New Orleans and the urban R&B jungle. Costume contest and Tarot card reading too!

(The Battery, Frankford & Delaware Aves., 434-0420)

SUNDAY

MURDER INC.
Feeling like the eco-screamers’ got quite the stress winner you need? There’s nothing like ramming full speed into naked unknown bodies and diving head-first into sweaty, swarming palms to release those midriff aggressions.

(Toward, 1637 Arch St., 901-4512)

MONDAY

BENSON & HEDGES BLUES & RHYTHM PRESENTS TOOTS & THE MAYTALS w/ BOUKMAN EKSPERYANS
Tested down to some southern fried blues.

(Chestnut Cabaret, 36th & Chestnut, 322-0301)

THE PHILADELPHIA ORCHESTRA
Neal Stulberg presents nothing but fantasies and diversions for you twisted music lovers.

(Academy of Music, 1320 Chestnut St., 897-9400)

K.D. LANG
If you’ve buried out ‘cause ya missed Jimmy Buffet this year, relax: you can still catch a sexually uninhibited country-western sized.

(Tower Theater, 4th & Ludlow, 323-0515)

THURSDAY

BLIND MELON w/ DAY OF RECKONING
Fresh from the spotlight of their MTV-sponsored tour and freed from John Lydon’s bill-board ego, the Melons finally get a stage all to themselves. Don’t disappoint.

(B2 East Cabaret, 31 E. Lancaster, 896-0230)

PAUL WELLER
Yet another laid vocalist from an early ’80s alternative band dares to tread the waters of solitaire. When have you done, Martha Davis?

(Chestnut Cabaret, 36th & Chestnut, 322-0301)

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