Coalition calls for greater student input

By HELEN HYUN
Daily Pennsylvania Staff Writer

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Daily Pennsylvania Staff Writer

Responsive Government Tuesday

their student government.

cuss "better interaction" between
provide a forum for students to dis-

Class boards in need of money

By DENNIS BERNMAN
Daily Pennsylvania Staff Writer

UA will attempt to foot some of the
bill

UA and "more (student) input on
issues."

In the discussion among the
approximately 10 participants, many
students commented on the lack of
information on UA activities avail-
able to the student body.

"I think the average student more
than likely perceives us and
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College senior Jeff

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services. "... We have seen sev-
eventimes in the past, that the vans
were involved in six-

Inside

Lifestyle

Students find the dating game at the
University a tough challenge. Page 3

index


Water rate hike may
sprinkled down to U."

By GREGORY MONTANARIO
Daily Pennsylvania Staff Writer

SAU and "more (student) input on
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Ice causes six

by PETE MONGRISON
Daily Pennsylvania Staff Writer

by ELLEN INUYN
Daily Pennsylvania Staff Writer

just as many Americans voted
for President Clinton for a change, stu-
dents who attended the first town
meeting said to the Coalition for
Responsive Government Tuesday
night said they hoped for change in
their student government.

"College and Wharton junior Scott
McKee said he and other students
saw the purpose of the meeting was to
provide a forum for students to dis-
cuss "better interaction" between students and the Undergraduate
Assembly, "more visibility" for the
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UA and "more (student) input on
issues.""
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The University’s winners & losers in love.

The University is one of the few places in the world of war and careers where it is easier to find a mate than a job. But in the fast-paced, mental-anxiety atmosphere of the University, it is far easier to find a mate than a job.

University students admitted because of their brilliance go to the college of medicine or the law school. Some do not date at all, preferring to fill their social calendars by opening time with friends and “naturally happening on.”

University students must take advantage of them in order to make the effort to date. Are they interested in jumping into something new or are they interested in jumping into something old? Their decision will determine what they are to do. Penn students are interested in jumping into something new, while University students are interested in jumping into something old.

Penn students, for instance, are interested in jumping into something new, while University students are interested in jumping into something old.

The problem of reality, students suggest, is to find the University’s atmosphere, with those of the other universities, is very supportive of the students.

Friends who go to the University of Texas, Michigan State, and Penn can just meet people at will. Penn students are interested in jumping into something new, while University students are interested in jumping into something old.

Drucker agreed that on weekends when students are away from campus, they are either hooking up or they’re not having a social life. She explained, if you have a social life, a relationship is more important as a “stabilizing” force in your life.

Penn students claim is better described as a “serious” relationship, but their relationships are actually more “lax” than “serious.”

For those interested in dating in a sophisticated environment, Eichner, a Penn club downtown, stands out as a favorite among University students. Penners said the club, which dresses for her freshman year. Those people who actually go out on old-fashioned dates, the type being replaced by UCB’s and modern-day students, have certain favorites in their preferences. For those interested in dating in a sophisticated environment, Eichner, a Penn club downtown, stands out as a favorite among University students. Penners said the club, which...

I’ve dated a lot of assholes.

Sara Drucker
College freshman

College junior Salas says that she has “met more people downtown than on campus.”

College junior Eliot said “the worst way to meet people is at a bar or a fraternity party, but I’d say that’s true.”

“I met 99 percent of the people I meet,” said Eliot.

“Being in a full time relationship, I’ve found that for me, relationships are basically one of the reasons why I came to the University,” said Eliot. “I’ve found that for me, relationships are basically one of the reasons why I came to the University.”

When asked about “serious” relationships, says that the people who are actually dating “serious” relationships, some say that they are in relationships that are not serious, some say that they are in relationships that are serious.

“I’ve dated a lot of assholes,” said Eliot.

“Others quickly involve themselves in relationships, but in the fast-paced, mental-anxiety atmosphere, some say that they are in relationships that are not serious, some say that they are in relationships that are serious.

Drucker agreed that on weekends when students are away from campus, they are either hooking up or they’re not having a social life. She explained, if you have a social life, a relationship is more important as a “stabilizing” force in your life.

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LIFESTYLE from page 3

By GABRIELE MARCOTTI

At the time she was also involved in the AA system that Jen joined after she first heard of sexual addiction. At the height of her addiction she confessed to sex addiction and entered into Sex and Love Addicts Anonymous, the only things she knew were history, psychology and biology. Jen said that she first heard of sexual addiction by a friend who brought her to a support group meeting and one thing led to another. Jen said she was not addicted to sex, but was addicted to sex and violence.

The only things I knew were the formal student-faculty forum with dessert

Cafe Einstein (the informal student-faculty forum with dessert) presents

Professor Michael Katz

of the History and Urban studies Department, speaking about

Urban Poverty

Thursday, February 11, 1993 7:00 P.M. at HILLIE

JOHN PAUL JONES, of Sex and Love Addicts Anonymous, speaks of ways to help sex addicts.

She said that she believed not only that she was helping sex addicts, but also helping others. She was passionate about sex addiction and felt that many people needed help. She had a wife and kids, a big suburban house with a white picket fence and a swimming pool and a comfortable corporate job. She was in the health and financial professional clients. Things degenerated until she felt that she was losing her job and her family. She realized she had no idea about self-control and compensation. "The only things I knew were sex and violence," she said.

She had been with a sex addict for 20 years before she first heard of his sexual addiction at the AA group meeting. She helped him stop seeing her, she actually saw a sex addict every day.

One day, she said, "I would basically do anything to get my sexual fix. When she was asked if she cared about a sexual addiction and had ever been involved in therapy, she said "I don't really care if they want to do it or not."

"I don't really care if they want to do it or not."

For many addicts, alcoholism and sexual abuse played a large part in their lives. "What was it that people came from this environment to college students," she said. 

"What was it that people came from this environment to college students," she said.

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"The Continuation of the African Family: From Africa to America."

Sponsored by Alpha Phi Alpha and Alpha Kappa Alpha.

Dr. Antonio McDaniel, Professor of Sociology, discussing "The Continuation of the African Family: From Africa to America." along with Penn students from South Africa.

Walthall said that "there are as many different kinds of gay bars as there are straight bars," and added that "the Penn student gay" could be found in Woody's on 34th Street.

She said she believed that sex with a married co-worker was "incredible," is a definite step up from anything that can be found between 34th and 35th streets. She claimed that on campuses locations like this are the most popular. When asked if he was still involved in any gay bars, he said "I've been going to the same bar for 12 years now."

I would dance in seedy bars."

Eliot said that sex addiction was like "a drug addict that doesn't want to take his drug and is in a last ditch effort to get something out of the situation." One drink was too many, 1,000 drinks weren't enough, "she said. "It was like that with sex for me."

Myra Porreca, coordinator of the Sex and Love Addicts Anonymous, "for many people today the only thing they knew were history, psychology and biology."

She said she believed that not only that she was helping sex addicts, but also helping others. She was passionate about sex addiction and felt that many people needed help.

For many addicts, alcoholism and sexual abuse played a large part in their lives. "What was it that people came from this environment to college students," she said. 

"What was it that people came from this environment to college students," she said.
Alleged rape concerns Drexel

By JENNIFER KUSHNER

In the wake of an alleged rape January 31 at Drexel University, more than 300 Drexel students took part in a candlelight vigil last Wednesday, chanting "No more rape!" in a candlelight vigil last Wednesday, January 31, at Drexel University,更多的 than 300 Drexel students took part in a candlelight vigil last Wednesday, January 31.

"It's the first time that students have come together and shut them down," said Michael Lebedew, editor-in-chief of the Triangle, Drexel's student newspaper.

Jon Powell, director of Drexel Security, said a female Drexel student said she was raped in a fraternity house on the morning of January 31.

"The woman, accompanied by a companion, reportedly went from one fraternity house to another one. While walking through one of the houses, the woman said she did not know her name that morning, and theoti..." The Triangle reported that several men may have taken part in the attack. The woman called police after the attack. The woman called police after the attack. The university's policy for consensual activities of a sexual nature, the president has also organized a disciplinary action. The university's policy for consensual activities of a sexual nature, the president has also organized a disciplinary action. The university's policy for consensual activities of a sexual nature, the president has also organized a disciplinary action.

According to Ron Jasner, the student security supervisor for claims and risk management, "Escort has helped re-..."

"It's the first time that students have come together and shut them down," said Michael Lebedew, editor-in-chief of the Triangle, Drexel's student newspaper.

"It's difficult for someone riding in an Escort van to be a victim of emergency contingency plan is being worked on," said College sophomore Stephanie White.

"I agree with Kane one hundred percent," said College sophomore Stephanie White. "I interned at the university, and, with the Escort system, I was able to meet with Cardinal Ritter. Cardi-..."

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"I agree with Kane one hundred percent," said College sophomore Stephanie White. "I inter..."
Once again, the Governor has refused to give funding to the University. The Keystone State should share the worry. He may have just closed the state's only Vet School.

Since most of us didn't grow up on farms, we cannot fathom the importance of a good veterinarian. Even though we care immensely about our pets' health, a sick animal does not threaten our family's well-being.

Imagine if you will, on a family farm. Your family's livelihood is tied to the health of the livestock. The loss of one animal can be devastating.

The University Vet School is one of the nation's largest agricultural states, and is now on the brink of being put to sleep.

Last year, the Vet School ran a $14.5 million deficit, and President Hatchet said that plans are to place in the University's budget this year's deficit does not result in funding to the University.

Locally, diplomats on both sides of the aisle and from across the state are concerned about the state's appropriations to the university, thus saving the Vet School from being cut.

The Vet School provides a vital service to the state's agricultural community and to the body of veterinary science research at large.

We support those state legislators who wish to restore funding to the University, and the Vet School.

As Casey, stay in the dog house does not mean for us to leave our pets, and his sad outcome is the same.

This international enforcing mechanism was established for the purpose of promoting disarmament and sub- stance pending. After he told me, my first reaction was to ask why we were going to be stormed the Penn campus in a flurry of de-

Pavlik stopped me short. It was the look of fear.

Hipp and associates came to me, and a large group of black students were forced to leave the lab that day. Subsequently, the administrative office wrote a letter to black students to which black students feel they have been mischaracterized.

And then there was the case in High Rock South. Two students, who were described as "blacks", were given the same treatment, and the same thing happened.

Of course, UPSF officers will tell you that this was not a racist attack. However, a report by the Commissioner John Kayser said that the group was established for "the purpose of promoting disarmament and substance pending.

The list of delegates from America who were asked, for instance, what they were planning to do in Iran, New Jersey.

Perhaps it is time to re-examine our role in the world. It is not enough to just be a part of the world; we must take an active role in shaping it.

The United Nations is a tool for world government, and it is the United Nations and its resolutions that have the power to make or break a conflict.

As troops engage in gunfire with armed children, our people are beginning to die in their own communities. Two years ago, Henry Hipps and associates came to me, and a large group of black students were forced to leave the lab that day. Subsequently, the administrative office wrote a letter to black students to which black students feel they have been mischaracterized.

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The United Nations is a tool for world government, and it is the United Nations and its resolutions that have the power to make or break a conflict.
The task was to find a place that their structure fits into the landscape that is a nice place for one or two people to have tea.

Anne Spirn, Chairperson of the Landscape Architecture Department

City's water rate hike would affect U.

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12 - Basketball Game (Columbia)
16 - Cavanaugh's
18 - Chasers
20 - Boccié
23 - Murphy
28 - Smoker's

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Kuwaiti oil production recovering

BOSTON — A mysterious outbreak of AIDS-like illness that created an uproar last summer probably has many different causes and almost certainly doesn't result from a single new virus, several doctors said yesterday.

The doctors suggest that the disease is actually a mixture of similar looking ailments that have been around for a long time and are not contagious.

"When you look at the clinical, epidemiological, and laboratory results, our answer doesn't seem to be consistent pattern," that suggests this whole syndrome is rare," said Dr. David Ho, head of the AIDS Research Ellison Center Studies.

The cases raised the possibility that some unidentified virus was at the base, causing a new form of AIDS. Some researchers at the meeting said new research suggested that some new virus might be causing it.

Since then, the condition has been named "IDAP-CD4 T lymphopenia." More than 100 researches published a series of reports on it.

"It presents a hodgepodge of different clinical and immunological enti- ties," said Robert Redfield, of the center, and said Redfield, of the center.

AIDS-like illness has different causes

Kuwaiti oil production recovering

The Organization of Petroleum Exporting Coun-
tries meets in Vienna, Austria, on Saturday to discuss

President Carlos Menem of Argentina denied Chris-

tians were oppressed. But a human rights group in-

President Clinton laid the groundwork

The state assembly to void a suit

The state assembly to void a suit

The state assembly to void a suit

The state assembly to void a suit

...
Campus to host Asian conference this month

By CARA TANAMACHI

50 speakers, three comedy performances, several theatrical productions, and a dance party are helping support the conference, which is primarily funded by registration fees. "The ECASU conference is primarily based on those fees. We need at least 750 people to register to break even," she said. "Eighty percent of our budget is based on those fees. We need at least 750 people to register to break even.

"We have people in non-stereotypical Asian fields speaking. We have fashion designers, film [executives] and the editor of A. Magazine."

George Huang
ECASU Conference co-coordinator

"We have people in non-stereotypical Asian fields speaking. We want to make sure that the conference is open to everyone, it will focus mainly on Asian issues. "The speakers at the conference are from different anti-Asian violence and Asian issues," he said. "We wanted to reach out to other Asian-American students, and it was in the work of Lupus to see them involved. There will be six workshops on how students can become involved with these issues."

Huang said that while the conference is open to everyone, it will focus mainly on Asian issues. "We made the effort to contact other schools in the West and South," he said. "We wanted to extend the scope of the conference."

He said that students interested in attending the conference should pre-register on Locust Walk this week. "The [pre-registration] price is really cheap," he said. "$12 for the entire package, all the performances, speeches and the dance."

Huang added that after the pre-registration period, which ends Friday, the price of attending ECASU conference goes up to $25. He said that in addition to registering on Locust Walk, there are also rooms in most of the dorms on campus where students can register.

"The ECASU conference is primarily based on registration," he said. "Eighty percent of our budget is based on those fees. We need at least 750 people to register to break even.

Information Meetings
- PENN-IN-ALICANTE, SPAIN
  June 26 - August 13
  Language, literature, civilization
  Thursday, Feb. 11, 12:30 PM

- PENN-IN-SEOUL, KOREA
  June 25 - August 14
  Economic, political science, internships
  Friday, Feb. 12, 11:00 AM

- PENN-IN-LONDON, ENGLAND
  June 5 - July 10 or July 10 - August 13
  Theater and literature
  Monday, Feb. 15, 1:30 PM

- PENN-IN-BORDEAUX, FRANCE
  June 21 - July 8
  Anthropology
  Monday, Feb. 15, 4:00 PM

- PENN-IN-PRAK, CHINESE
  July 10 - August 20
  Nationalism, civilization, political science
  Wednesday, Feb. 17, 2:00 PM

- PENN-IN-FLORENCE, ITALY
  July 15 - August 20
  Language, literature, art
  Wednesday, Feb. 17, 3:00 PM

- PENN-IN-IBADAN, NIGERIA
  July 29 - August 31
  History, political science, art theater
  Monday, Feb. 22, 1:30 PM

Locations:
- Algarve: Room 543, Williams Hall
- Seoul, London, Bordeaux: Penman Lounge, 2nd Floor, Bennett Hall
- Prague, Florence, Ibiza: West Lounge, 4th Floor, Williams Hall
By JED WALENTAS

Daily Pennsylvanian Sports Writer

The Quakers’ chances to win their third consecutive Ivy League competition were high. Not only did Penn miss Waldman through tonight’s competition, but her injury also affected the other Quakers. "We lost a key part of the team," senior co-captain Mary Pedersen said. "There was a blackout in the whole team. It was really hard for the whole team to stay focused."

"It makes you really tired when a teammate and myself that it took its toll," Maloney said. "It drags on. It's hard for the other Quakers."

Sophomore gymnast Heather Kahn competes in the beam last night. The Quakers defeated Brown and Cornell but lost freshman Shelly Waldman to an injury. "When anyone gets hurt, the whole team feels it," said Pedersen. "When you lose Waldman, all of the distractions and adversity, Penn showed it's a very difficult thing."

"It’s a very difficult thing. When anyone gets hurt, the whole team feels it."

Mary Pedersen

The Quakers have realized that they can’t win unless you score your intensity and your adrenaline. There’s more time for playing, and you get into the flow of the game quicker."

"There were only a few minutes left, and the band started to play," Maloney said. "People started chanting "Thanks, Skip.""

"Ah, I forgot."

"When the meet runs over three hours, it gets long," Maloney said. "It drags on. It’s hard for the other teams from scoring, they still didn’t produce an abundance of points."

"They've been working on them taking shots being double-teamed or with people running at them."

"The Quakers have realized that the only way you can’t win unless you score your intensity and your adrenaline."

"Sorry for the disrupt."

"The meet lasts so long," Pedersen added. "Especially towards the end of the competition. Often you lose your intensity and your adrenaline. There can be a real letdown."

"For most freshmen who are not regulars, getting into the game can be an intense situation. You want to impress, and at the same time save the moment."

For freshmen center Skip Metz, getting into the game for two minutes in Friday night’s burger against Penn was more than just exposure. It was overwhelming. Metz, whose closest acquaintance is the band, had 25 minutes and 45 seconds on the beam last night, although the judge’s scores did not always reflect it. Sophomore Staci Standen scored a 9.25 in her floor routines as the only exception.

"When you look at the scores, there were only a few minutes left, and the band started to play," Maloney said. "People started chanting "Thanks, Skip.""
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Thursday, February 11, 1993
The Daily Pennsylvanian
Page 11

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FOR RENT
SUBLER
ROOMATES
HELP WANTED FOR SALE
SEVICES
TYPING
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RIDES
TRAVEL
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Columbia's Jenkins leads Lions in quest for Ivy title

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M. Squash loses to Tigers

Wrestlers win on final forfeit

Presidents, from BACK PAGE. need him to step up, as his development has been so crucial to the team's success. "I played a little better this time, but I still have room for improvement," Jenkins said. "I'm one of the better players, but I don't take anything for granted."
Hakeem dominates as Rockets beat Sixers, 98-90

**Arkansas upsets Kentucky; Cincinatti edg5 Bears; Falls to Miami; Penguins win**

### NBA Eastern Conference

**Philadelphia**
- Won 26 games, lost 20, tied 2.

**New York**
- Won 19 games, lost 21, tied 2.
- Wins: New York 103, Philadelphia 93, Detroit 91, Atlanta 88, Cleveland 85, Chicago 82, Boston 78.

**Cleveland**
- Won 20 games, lost 18, tied 2.
- Wins: Cleveland 107, New York 103, Philadelphia 97, Detroit 91, Chicago 89, Toronto 86, Boston 83.

**Chicago**
- Won 24 games, lost 15, tied 2.
- Wins: Chicago 114, New York 107, Philadelphia 103, Cleveland 98, Detroit 96, Atlanta 95, Dallas 93.

**Detroit**
- Won 20 games, lost 20, tied 1.
- Wins: Detroit 100, New York 91, Philadelphia 88, Chicago 81, Cleveland 76, Toronto 70, Atlanta 68.

**Toronto**
- Won 18 games, lost 23, tied 2.
- Wins: Toronto 90, Detroit 84, Philadelphia 77, Chicago 76, New York 74, Columbus 73, Buffalo 68.

**Columbus**
- Won 15 games, lost 27, tied 2.
- Wins: Columbus 68, Toronto 65, Detroit 64, Chicago 62, New York 58, Atlanta 57.

**Washington**
- Won 17 games, lost 25, tied 2.

**Boston**
- Won 16 games, lost 24, tied 2.
- Wins: Boston 83, Washington 81, Philadelphia 78, New York 76, Detroit 73, Cleveland 72, Chicago 70.

**Miami**
- Won 14 games, lost 26, tied 2.
- Wins: Miami 74, Toronto 67, Columbus 63, Chicago 60, New York 59, Detroit 58, Atlanta 57.

**Pittsburgh**
- Won 13 games, lost 29, tied 2.

**Montreal**
- Won 11 games, lost 30, tied 2.

**Washington**
- Won 12 games, lost 30, tied 2.

**Cleveland**
- Won 13 games, lost 29, tied 2.

**Chicago**
- Won 14 games, lost 26, tied 2.

**Detroit**
- Won 16 games, lost 24, tied 2.
- Wins: Detroit 83, New York 81, Philadelphia 78, Chicago 76, Cleveland 72, Washington 70, Toronto 68.

**Toronto**
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- Won 16 games, lost 24, tied 2.
- Wins: Detroit 83, New York 81, Philadelphia 78, Chicago 76, Cleveland 72, Washington 70, Toronto 68.
Maloney lives behind the arc

By MICHAEL LIEBER

It certainly seems logical that behind the hoop, the easier it is to put the ball there, the better it is to put the ball in the hoop.

Not so Matt Maloney.

The Penn men’s basketball team’s sophomore point guard, certainly recognized as the Quakers’ top point man, has not played well all season long. He’s clearly shooting better from downtown than he is from inside the three-point arc.

Maloney is shooting an amazing 46 percent from three-point land, and leads the Ivy League in both attempts (269) and made (122) three-point shots.

Four consecutive games away, Maloney has squared himself up to the basket. He’s got to work a little harder at taking the ball on penetration and identifying whether he’s got the short jumper or not, or if the defense comes in, he’s got to make the decision to pass off and get better at it as the year goes on.

This weekend marked the first of three home games for Maloney by real games for a number of players on the team. While the team came out and dominated Brown 94-64 in the first of these three home games on Friday night, Penn’s second-half performance in the squad’s third home game against Yale led to a 99-62 loss.

“For veterens of Ivy road warfare, it was just another road weekend. But for the team’s newcomers, it was a different experience,” freshman forward/center Chris Goles said.

While the team came out and dominated Brown 89-54 in the first of these back-to-back games away, and Princeton shuts out M. Squash 9-0, but it certainly was strange.

John Steiner missed a workout and is still recovering and will be ready for action against Princeton February 20. But for veterans of Ivy road warfare, there is not one person on the team — bucking the two-back, game theory — who is ready for a short strange trip without a crazy ending. It is possible to pour over every back page of every issue of the Quakers’ opponents’ bodies of work, but we’re not consistent with the way we’re shooting.

Finally, after losing six consecutive games, the Quakers swept the Tigers, winning 71-43. In the sixth straight match, forward Francis Cleaver added a double-double with 18 points and 13 rebounds.

“We’re putting the ball in people’s hands, and we’re not consistent with the way we’re shooting,” Goles said.

Maloney shoots 46 percent from the arc. He is the Quakers’ top point man, and leads the Ivy League in both attempts (269) and made (122) three-point shots.

Winning wins in short strange trip

By Adam Kaye

The Penn wrestling team’s trip to Drexel yesterday evening was far from ideal. But the Quakers found a way to make the most of it.

The right action of the night was finally, after losing six consecutive matches. The Quakers shut out their rival to advance in the next several matches. In the sixth straight match, forward Francis Cleaver added a double-double with 18 points and 13 rebounds. It is possible to pour over every back page of every issue of the Quakers’ opponents’ bodies of work, but we’re not consistent with the way we’re shooting.

“We’re putting the ball in people’s hands, and we’re not consistent with the way we’re shooting,” Goles said.
Street

February, 11 1993

The blue man group attacks popculture
WE HAD ENGINEERED THE OPERATION perfectly. Nothing should have gone wrong. All the operatives were perfectly positioned, our watches were synchronized, the necessary transfer of unmarked bills had taken place. With utmost nonchalance, I stealthily removed the goods from the chosen location and jumped into the getaway car. The enemy watched and waited as we sped off into the night.

Just ten minutes after we left the Wendy’s parking lot in Lavelle, Maryland, a state trooper spotted our white Buick and pulled us over. Bravely, he asked about the stolen object, which I readily turned over to him. There was the proof: the plastic fern, sitting in its little wicker basket. My life as a criminal had begun.

The trooper ordered me into his car, where he ad\n
heard that Wendy’s wished to press charges. With a “yee-haa” reminiscent of Cletis of the Dukes of Hazard, he told me to get out of the car, whereupon he frisked and cuffed me. “You under arrest, boy,” he snorted. “Miranda rights? That’s pronounced My-randa.”

On the way to the Maryland police headquarters, Clets informed me that I would be questioned and taken to the commissioner’s office, where I might be lucky enough to be released on bail. In such an unlikely event, I would be ordered to appear in a Maryland district court at a later date. If I did not appear at the appointed time, a bounty hunter would be hired to hunt me down and return me to Maryland. “Bounty hunters have more jurisdiction than FBI agents,” Clets told me. “Wherever you go, they’ll find you.” I dropped the idea of seeking asylum in Central America.

After questioning, I was hauled into an adjoining room where I was printed and photographed. It was beyond the clitcher; that eerie deja-vu feeling throughout the whole experience was all too vivid thanks to all the Cops episodes I’d seen in the past. While the inimitable “Bad Boys” theme played quietly in the background, I stood in front of a camera holding a little “Alleghany County” sign featuring my own prisoner number. Then I turned to the side for my profile shot, trying to look as chalky and haggard as possible. Meanwhile, I was turning the little dials that change the prisoner number, freeing scores of fictional hoodlums.

There was an hour of the Superbowl left when they threw me in the slammer to wait for the commissioner to “finish with a prisoner.” After failing to compose a few lines of prison poetry, I checked out the graffiti. “Why me?” “Trust in Jesus.” “I ain’t did it. You got the wrong dude.” “An hour later, the commissioner was ready for me. Dallas had won, and he was smiling. Back in his office, I was advised of my rights as an outlaw. Misdemeanor theft carries a maximum sentence of 18 months and/or a $500 fine.

The next stop on my whirlwind tour was the county jail. There they reminded me once again that what I did was pretty stupid. “You ain’t got a whole lotta brains, boy,” became the catch phrase of the day. Again, I was frisked and handed the latest in prison-orange jumpsuits. Again they took my picture (about 35 more imaginary convicts escaped this time) and gave me my own cell across from two other sunkist-orange criminals.

“What’d they get you for?” one of them asked. I resisted the urge to tell him about the cult sect led in a mass suicide ritual, and settled on the pathetic truth. Drying the tears of hysteria from their eyes, they told me what I already knew — I picked the wrong county in which to steal plastic ferns.

“How about you?” I asked the one missing one eye. “Felony theft. I robbed my boss’s entire house because he’s a dick. I got his TV, his VCR, his wife’s jewelry, even his dog. Sold that pedi- gree motherfucker.” These two were the only ones I met that night who had a sense of humor about anything.

I was almost sad when it came time to leave prison. I was cuffed again and taken back down to the Commissioner’s office, where I posted bail on my Visa. The Com- missioner assured me that Alleghany county would indeed draw on my account for bail, but that was fine with me. I have one of those credit cards that earns me frequent flyer miles every time I use it. Go ahead and jack up my bail, I thought to myself. Hit me. I want that free trip to Hawaii.

In the likely scenario that no one hires me after graduation, I’m going to hit the road and get arrested, travel, and get arrested, travel, etc. Eat your heart out, Jack Kerouac. Today’s young hipster will jet-set courtesy of Chase Manhattan and district courts all over the country. I’m just waiting for the Frequent Flier program with bonus miles for particularly ridiculous crimes in notably backward counties. I don’t care if I have to check that “Convicted of a felony” box on all my job applications. So you’ll ex- cuse me, I’m headed to West Virginia — I’ve got a con- venience store to hit.

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Scene...
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Ooooh, Valentine's Day. A time of love, chocolate, and yes, barf and pee, barf and pee! You guys certainly seemed to be in social hibernation, but I dutifully scouted out at least a couple of hook-ups, pee, barf and pee! You guys certainly seemed to be in social hibernation, but I dutifully scouted out at least a couple of hook-ups. By the way, did anyone notice me in the streak photo? Buttt Nekkid: When a visitor to Kappa Sigma tried to retrieve his clothing and ran in the annual Quad streak, even though he claims he can't stop me!! By the way, did anyone notice me in the streak photo?

Steve-o, plenty of people saw your antics with the twinkles fuzzy. In case you don't remember when it's time to eat.

A surprising dining alternative that's easy on your wallet.

With Valentine's Day just around the corner, we bet you're just hunting for some clever little brainwashing lines to feed that special someone. Well, whether you're on the prowl, happily attached, or ruefully brooding this Valentine's Day, here's some old favorites to steer clear of. We know.

Attention women. Your clever little tricks are becoming a wee bit trite. Try to avoid these current favorites:
1. I need some time.
2. Our friendship is too important to risk losing.
3. You're the kind of guy I'd marry, but I don't want to date now.
4. Now I realize I didn't know what love is.
5. I don't use lines.
6. I don't play games.
7. God, you're pathetic.
8. I've changed.
9. Nothing's wrong — I'm just tired.
10. Actually, we just friends, nothing happened.
11. Really, she just slept over.

Want to spice up your relationship with some tried and true attention grabbers? Try:
- If you left me, I'd just die. Really.
- Who was that you were talking to? You seem to be spending an awful lot of time over there.
- I don't love you anymore. Just kidding.
- We're having a baby.

Who was that you were talking to? You seem to be spending an awful lot of time over there.

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**Leaves School...**
Murray is grounded in this time manipulation tale • by Josh Tyrangiel

Shadow Play

BILL MURRAY IS VERY GOOD AT BEING BAD. IN ALL OF his previous film work, he manages to be likable and believable as the unkempt schlep whose charisma is so overwhelming that the rest of the movie’s characters start to behave exactly like him. Stripes, perhaps Murray’s funniest film, is the perfect example of Murray’s world upside-down potential; he’s so divisivo, so cynical, that a nation falls at his feet.

Groundhog Day is smart enough to let Murray dominate the first half of the film as the grumpy, egomaniacal weatherman Phil Connors. Sadly, much like his other recent efforts, Groundhog turns into a morality play on the redeeming power of goodness and love. This places Murray in the awkward position of having to act, and thereby renders his personality and charisma impotent.

The setup of Groundhog is laughably evil. Pittsburgh weatherman Connors, his producer (Andie MacDowell) and cameraman (Chris Elliot) travel to Punxsutawney, PA for Punxsutawney’s annual Groundhog Day festivities. Murray, who despises this most local of local news stories, counts the minutes until departure when, by a cruel twist of fate, the crew is snowed in and forced to spend another night in pitiful Punxsutawney. When Connors wakes up the next morning, the date is still February 2nd, and everything that had happened to him the day before... happens again. After this cycle repeats itself a few times, Connors realizes that he is destined to relive Groundhog Day forever.

The scenes where Connors tries to understand and then manipulate his predicament are the best moments in the film. Watching Connors perfect a single game of pool, eat tons of calories and play jokes on the unwitting townspeople are escapist high points. Best of all, writer/director Harold Ramis gives Murray an entire contrast to Murray’s scalding presence. As the parading Punxsutawnyans sing and dance to the frightfully catchy “Pennsylvania Polka,” Murray’s facial expressions express the inevitable absurdity of the celebration.

Naturally, Murray tries to perfect his hindsight-enhanced scamming on the lovely MacDowell, and Groundhog reaches its peak when he learns by daily trial and error what makes his producer tick. As he recites French poetry and toasts to world peace, we can still see the grinning, scheming Murray behind the faux romance.

At this point, Groundhog Day takes its fatal turn towards unbridled sentimentality. Faced with MacDowell’s daily rejection, Connors decides that he needs a personality overhaul. Murray possesses neither the acting ability nor the script necessary to make this transformation believable. Writer Ramis resorts to the most ridiculous of plays to show Murray’s evolution: Murray catches a boy falling from a tree, saves the life of a homeless man and becomes a dog-gone earnest guy who just loves people.

Groundhog Day is by no means a bad film. There’s enough vintage Murray to propel the movie, and Andie MacDowell is what this film hinges upon. The mental struggle between the stalker and his prey is different from what any other thriller provides. No guns. No weapons. The tension is simply the result of one man constructing a mental cage around the other, forcing that man to abandon his inhibitions and, eventually, his will.

Barney Cousins (Jeff Bridges) is a chemistry teacher leading an ordinary life but plagued by the desire to commit evil acts. He has a nice wife, a charming teenage daughter who idolizes him and a sensible grey Volvo. Bridges’ brilliance steals every scene from the very first moment, in which he rehearses the kidnapping of Jeff Harriman’s (Kiefer Sutherland) girlfriend Diane. Barney’s high-pitched European accent and his clumsiness with a bottle of chloroform make his character appear almost harmless, but his stunning conversion to a man consumed by rage brings the best moments of the production.

Kiefer Sutherland, on the other hand, gives a typically forgettable performance. The absence of a cowboy hat and two six-shooters cripples his delivery. A remake of the 1988 Dutch film Spoorlos, The Vanishing marks the American film debut of Spoorlos’ award-winning director George Sluizer, who lends his hand to this project as well. What had made the original so incredible was the darkness of the script; the chilling last scene remains etched in the minds of all who have seen it. Rewritten by Todd Graff, The Vanishing includes this scene, but continues on for another needless twenty minutes, turning into the typical Hollywood showdown between good and evil.

Bill Murray and SPG ride into the comedy sunset surprisingly adept at staying out of the way during the funnier moments. But Groundhog is still a disappointment. At the precise point where Ramis and Murray could have pushed the envelope of black humor, they take the easy way out by slapping on a happy ending. Happiness is acceptable, mediocrity and gaitlessness are not.
Drew Barrymore’s performance as Anita “Sperm Bank” Minteer in Tamara Davis’ Guncrazy would initially seem to be just another one of her standard jailbait roles. After all, isn’t this the actress who killed Cheryl Ladd so that she could sleep with Ladd’s husband in Poison Ivy? Isn’t this the actress who received the backhanded compliment of being the “best” Amy Fisher? But as Guncrazy progresses, it becomes apparent that Barrymore isn’t just acting with her tattoos this time. With this performance, she finally establishes herself as a very talented actress.

Guncrazy is the story of two young, deeply troubled people: Anita, a girl who sleeps around in order to gain popularity, and Howard Hickok (James LeGros), a parolee who dreams of one day finding “a girl who loves guns.” As Anita and Howard fall in love, she finally establishes herself as a very talented actress. With this performance, she genuinely moves the audience, something Barrymore hasn’t done since ET.

One of the nicest touches in the film is the relationship between Howard and Anita. Because Howard is impotent, the two can’t have sex, yet they seem far more in love than Willem Dafoe and Madonna in Body of Evidence, proving that sex is not the essence of romance. Instead, Howard and Anita play with very large guns, a phallic symbol if ever there was one. LeGros is fine as the constantly confused Howard, but it is Barrymore that transforms Guncrazy from a good film into a great one. Her Anita is in some ways similar to Ivy and Amy Fisher, but in those films, Drew gave a two-dimensional performance, perhaps thinking that a good accent and a trampy walk qualified as acting. Here, she holds nothing back, making Anita into a truly tragic character. Her final scene with LeGros genuinely moves the audience, something Barrymore hasn’t done since ET.

Michelle Pfeiffer plays Lureen, a woman living in a fantasy world whose focus is the Kennedy family. Lureen’s obsession with the first family leads her to construct a photo album dedicated to Jacqueline and Jack’s life together. Therefore, it is no surprise that when her idols come to Dallas’ Love Field airport, Lureen is waiting there to greet them, dressed to the teeth in her pillbox hat. However, excitement gives way to horror as Lureen learns of Kennedy’s assassination. The film is almost mythic quality as Anita and Howard drive through California, wanting only to be left alone but continually forced into violence.

One of the nicest touches in the film is the relationship between Howard and Anita. Because Howard is impotent, the two can’t have sex, yet they seem far more in love than Willem Dafoe and Madonna in Body of Evidence, proving that sex is not the essence of romance. Instead, Howard and Anita play with very large guns, a phallic symbol if ever there was one. LeGros is fine as the constantly confused Howard, but it is Barrymore that transforms Guncrazy from a good film into a great one. Her Anita is in some ways similar to Ivy and Amy Fisher, but in those films, Drew gave a two-dimensional performance, perhaps thinking that a good accent and a trampy walk qualified as acting. Here, she holds nothing back, making Anita into a truly tragic character. Her final scene with LeGros genuinely moves the audience, something Barrymore hasn’t done since ET.

Michelle Pfeiffer manages to convincingly bring Lureen’s character to life. Pfeiffer and Dennis Haysbert’s performances, along with the help of the supporting cast, keep Love Field from self-destructing. Unfortunately for director Jonathan Kaplan, though, this acting ability is lost in an overly complex film filled with Dickens-like coincidences that are simply too good to be true.

— Stephanie Falkenstien

In Disney’s Homeward Bound, Michael J. Fox finally plays a role well suited to his personality: that of a dog. Fox, Sally Field, and Don Ameche supply the voices for three domesticated animals who have been abandoned. These ordinary household pets overcome unbelievable odds in their trek across the Sierra Nevada mountain range and back again in search of their family. During their journey, the cute ‘n’ furry trio escape wild bears and mountain lions, survive waterfall, save a little girl’s life, and escape from an animal shelter. This is realism at its finest.

Homeward Bound follows in traditional Disney style as it attempts to teach valuable lessons about friendship and family to gullible children. The two dogs, Shadow and Chance, along with their pal Sassy the cat, bond in their endless search for San Francisco to find the family that has deserted them. When one animal despairs, the others intervene to encourage their friend in the true spirit of camaraderie and loyalty. The animal plot also underscores the human story, in which the family (even the new stepfather) eventually comes together in their desperate quest to recover their lost pets. Thus Shadow, Chance, and Sassy are responsible for the newfound unity of the Burnford family. Heroism and faith carry them back into the arms of their happy masters.

Though advertised as an educational movie about “courage, adventure, and friendship,” the one-dimensional characters perpetuate certain stereotypes. In this run-of-the-mill film about “family values,” there exist stereotyped roles of men and women: for instance, Sassy, the female character, is by far the weakest animal of the three. She frequently nags about her values, there exist stereotyped roles of men and women. In Disney’s The Waltons, for instance, the female character, is by far the weakest animal of the three. She frequently nags about her appearance and the fact that the journey is somewhat uncomfortable. Shadow and Chance serve as protective father and brother figures, casting aside the usual dog/cat tension to guard Sassy from the harsh wilderness. Though Homeward Bound relays the value of friendship, it also teaches an archaic lesson in essentialism.

— Judy Weinstock
IT'S NO WONDER THAT FANS HAVE A difficult time explaining what Phish is: they've changed their musical style so often and so quickly over the years that by the time they seem ready for the confines of a musical label, it's already inappropriate. With Rift, their fourth CD release in the last 3 years, Phish has once again shifted gears and are now heading for a more personal, if not more intense sonic journey.

Even the jubilant Trey Anastasio, Phish's lead singer and guitarist, has trouble pinning the band down. "A funny thing, theradio

Rift, then, brings the band to a new level, adding the present and the encompassing problems of a man's relationship. The band envisioned the first two songs — the symbolic tune "Rift" and "Fast Enough for You" — as the man "lying in bed, consciously thinking about his experiences with this woman. And then with 'Lengthwise' [a haunting capella number sung by the band's drummer, John Fishman] he's drifting off to sleep and that's the melody that's going through his head." The "Lengthwise" lyrics essentially sum up the sadness and disenchantment of a man scorned: "When you're there, I sleep lengthwise/ And when you're gone I sleep diagonal in my bed." Fishman came up with the song while he was lying in bed one night, and that's exactly how they recorded it: "Lengthwise" was taped in one take and with one microphone as Anastasio supplied the almost imperceptible natural sound effects by driving a car around the building. As Anastasio says, "Lengthwise" is "the glue" that holds the album together; it appears both at the beginning and at the end of the album.

And then, the rest of the album, he's dreaming of his problems with his woman friend," explains Anastasio. Tunes such as "Horn" and "Maze" display the battle and the ensuing suffering of the character. The latter maintains a frantic rhythm throughout and musically reflects much of the confusion with which the character is struggling. A dizzying organ solo by keyboardist Page McConnell lends the song the type of sustainable progress for which the band has become famous. In "Horn," an addictive hard rock guitar intro by Anastasio sets the stage for an emotional examination of deception and disillusionment. Both songs are elements of the dream sequence that are triggered by objects in the character's room. "He's kinda going in and out of deep sleep," says Anastasio, and it only takes one glance at Rift's cover art to comprehend where Anastasio is coming from. The artwork shows most of the images that compose the songs' titles, and becomes a clear visual narrative for the entire album.

As Phish moves in the direction of shorter studio tunes and concept-oriented themes, many fans are wondering why the band has left the ten-minute studio jamfest behind. No one can deny Phish's unique (read: strange and unconventional) approach to music and Trey's first reaction to this accusation is that "it's weird... I didn't know any better back then [1988, when Phish's first album, Junta, written entirely by Anastasio, was released]." It's so hard to explain, but somewhere inside me I love rock — I wanted to be in Led Zeppelin for years before I ever learned to play guitar. I wanted to be Jimmy Page. But you can only do what you do. When it comes right down to it, if I could write 'I Know, It's Only Rock n' Roll' [by The Rolling Stones], I would, in a way.

That's what is so strange about the situation. People think we're making fun of people, like mocking things... but we're not trying to"

He tells a story of how Phish once broke into a Spin Doctors song in the middle of a show and "the feedback was like 'you're ragging on the Spin Doctors' — I'm not ragging on the Spin Doctors — their album is a great record! Are we poking fun at somebody for doing a simple three-chord rock song? No! I wish I could write three-chord rock songs, in a way."

But one visit to a Phish show and it's obvious that Anastasio and his troubadours are more than content to play on and on, even at the cost of being misunderstood by their most loyal troop of fans — the ones that have practically guaranteed a sold-out show at every venue over the last year. For Anastasio, the energy of the performance propels the band forward. The Rift songs, in particular, are a quintessential example of how the band expands on the studio work once they hit the stage. As Anastasio himself admits, "There's no time when I feel more alive that when there's something really genuine, spur-of-the-moment and exciting happening live. When the audience is involved with it. To me, it's like the pinnacle of life. That's it. Improvisation, spur of the moment. Energy. Love. That moment. You can't really explain it — you gotta be there."

Vermont's native sons take off for uncharted territory

Phish Out Of Water

stations. They got our last record [A Picture of Nectar] and they didn't play anything. Fine. I don't care. So then we send 'em Rift, and it's got 'Fast Enough for You.' They come back and say 'give us something that sounds like 'Cavern' - this isn't Phish.' You don't know. I don't know what Phish is. As far as I am concerned, 'Cavern' isn't Phish."

Part of this confusion stems from the prolific writing habits of Anastasio and Tom Marshall, the band's principal lyricist. Marshall has been working with Trey since Lawn Boy, their 1990 breakthrough release. Anastasio admits, "My philosophy is write, write, write, and don't think about it. I love writing, so I keep writing. But a couple of the newer songs that we've been writing have been a pretty different mood." One tune, in particular, the aforementioned "Fast Enough for You," is a clear departure from the Phish of yore. Driven by a radio-friendly acoustic rhythm, "Fast Enough" is, as Trey asserts, "sort of an Eric Clapton-y slow thing." This slow beat is the very thing baffling Phishheads everywhere on tour. Some have even interpreted the song as an ironic play on words; its lazy pace just doesn't seem "fast enough" to match Phish's reputation for phrenetically intense jams. Anastasio insists, however, that although he took the title into consideration when composing the music, the tempo isn't the focus of the effort. "I really like composing Rift is an emotional thing that I think musically builds up to the way the words go. I always try to make the music enhance the lyrics, especially if the lyrics come first." As an example, Trey says that "if it's about a mockingbird flying, then it's supposed to sound like mockingbirds flying."

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Vermont's native sons take off for uncharted territory

Eclectic cult

phenoms
tread new
ground

by Heath
Jay Slawner

WRITERS, OLD AND NEW

The smell of love is in the air, and boy does it stink. Come sniff more interesting scents at tonight's 34th Street meeting, now at 5:00 pm at 4015 Walnut Street. Bring Lysol.
History Lesson

Jazz has a long and diverse history ranging through 52nd Street, New Orleans, Scott Joplin's ragtime, and indeed hearthens all the way back to African harmonies and rhythms. In the Sixties, musicians like Jaki Byard paid homage to James P. Johnson and Art Tatum. But Roberts is no mere historian; he seeks new directions in jazz by revisiting the old.

As he proved on 1991's Alone With Three Giants, Roberts can play the music of the great piano masters of the past with feeling and a welcoming freshness. Alone, also a solo piano album, was dedicated to those whom Roberts has labeled as the three greatest jazz piano innovators: Jelly Roll Morton, Duke Ellington, and Thelonious Sphere Monk. He didn't merely play old recordings note for note; instead, he demonstrated the rhythmic, harmonic, and melodic sensibilities needed to play like the masters, but not exactly like them.

If I Could Be With You, Roberts gets more ambitious. He plays covers of James P. Johnson (the father of stride piano), Monk, and Ellington, along with Broadway tunes and a few of his own songs. The result isn't a history lesson, but rather a groundwork for future innovation. If there are to be major developments in jazz piano during the next few years, Roberts will be a likely player.

During Thelonious Monk’s “Let’s Call This,” Roberts hints at the kind of contrapuntal virtuosity at which he is a master. Monk himself greatly expanded the harmonic conceptions of many musicians, and Roberts is keenly aware of this. Listening to this album, it becomes clear that Roberts is gifted enough to attempt the innovations he strives for.

Roberts’ treatment of the oft-recorded Cole Porter standard “What Is This Thing Called Love?” epitomizes his approach throughout the album. A bop-era favorite, it has been recorded in almost every genre of jazz. Roberts approaches it with intelligence and an awareness of its history. After a quirky introduction, he moves into a deceptively straight stride, undercut with Monk-like left hand figures. For a brief spell in the middle, he conjures up Bud Powell for a fleeting instant before moving into rapid note flurries reminiscent of Art Tatum. His left hand provides a solid anchor, as well as providing occasional counterpoint.

It’s that yearly time for romance, and we know you want to give your beloved a true token of your appreciation. But remember that nothing says “I Love You” like a little man in a bow-tie! No, we’re not talking about popcorm-tamair un®sile Redhcher or his little dwelling of a grandmas. We can mean only one man: Gilbert. He really loves you, baby, and only asks that you pay heed to his words of wisdom. If a disc is graced with 5 fowlmim’s faces, it’s like a long stem bouquet without the thorns! If poor Gilbert is single this VD (or is that SDT?), your best bet is to go it alone.

Marcus Roberts masters the classics
• by David Schwartz

If I Could Be With You
Marcus Roberts
(Novus)

Marcus marks the return of the slick inspiring. Like the great Duke Ellington, Roberts lends a sense of purpose to each piece, and like Monk, no notes are sounded in vain. Roberts is a spiritual instrumentalist in the mold of John Coltrane; a sense of both yearning and understanding underlies much of his work, as with Coltrane. Marcus Roberts does more with 88 keys than many composers can do with an orchestra.
The Blue Man Group is rapidly taking the '90s performance art world by storm. The wild and witty trio combine crazy antics with a critique of modern life, art and society from a perspective that is truly unique.

These post-modern pranksters are Matt Goldman, Chris Wink and Phil Stanton. Together, the three are concerned with breaking through barriers between artist and audience, and redefining the hazy but increasingly stagnant concepts of creativity, art and artistic value. The Blue Man's fresh, free spirited commentary is focused upon the future, and deliberately avoids rehashing older, overused ideas.

"In 1988 I felt bored and disappointed by the uneventful, uninspiring decade of the '80s," Wink explains. "I conceived of the Blue Man idea and soon Matt and Phil, who shared the same emotions, joined."

Indeed, Blue Man Group’s current New York production, "Tubes," both examines and unabashedly mocks American culture and art. Throughout the show, they poke fun at modern artists and the art world in a number of funny skits. They use elements of music, art and science with a combination of various gloppy foods and paints in an endless series of spoofs, in what amounts to deliriously entertaining art.

But just who is this "Blue Man" the group is named for? That’s a difficult question, even for the three actors who created him. "Although the three of us portray the Blue Man, we regard ourselves as a single entity," comments blue guy Goldman. "Each give traits contributing to him as a whole... but we are still uncertain about him, and are continually experimenting with him and learning his reactions."

The Blue Man is a contradiction of naivete and worldly knowledge, combined with an insatiable curiosity. "The Blue Man is very childlike in a wonderful, explorative way. He is about the creative process in everybody," Wink claims.

Creativity is a major thrust of the group, as they attempt to break the art world and the audience out of their everyday constraints. Thus audience participation becomes an important, if messy, part of the show; the audience is no longer allowed to simply sit back and watch, but are actively drawn into the fun and games. Such antics include encasing the head of an audience volunteer in a bucket-sized Jell-o mold. Later, another volunteer is invited on stage for a treat of Twinkies and is met with an unexpected surprise. The Blue Men struggle for some time with the plastic wrappers, exploring various means of unwrapping and eating the sugary snacks when suddenly, mashed bananas spurt from holes in their vests, creating a major mess. Always curious and
by Paul Shore

friendly, the three offer a sample of their newly discovered food to the now dumbfounded participant.

"Evoking emotions and creativity from the audience enables us to illustrate the notion that everybody has the innate ability to be creative," Goldman says. "We want to get them entirely involved in our world of craziness, we want to 'blesh' with the audience," he continues, coining their term for a mixture of meshing and blending with their viewers.

Whether they are drumming an ingenious piano-like instrument comprised of plastic tubes, catching flying paint on whirling canvases, or covering the audience with wrapping paper, the Blue Man Group's wacky nonsense is simply a lot of fun. Perhaps one of the reasons for their rave reviews is that they incorporate the audience into the fun. "By communicating with and encouraging audience participation in some of our nonsensical activities," Wink says, "they can actively get involved in a vivid, memorable experience."

THE PASSIONATELY CREATIVE BLUE MAN

must also pioneer new ways to communicate, since he never speaks a word onstage. Using high and low technology, posterboard and electronic sound boards, music, art and the printed word, the Blue Man always manages to get his point across in a forceful and intimate way.

"Because there is no verbal component to the show," Goldman asserts, "people watch a single part of it and go away with a special, emotional experience." Moreover, they try to break through boundaries of communication and protocol. "We do transmit verbal messages visually as a means of commenting on the electronic age in which we live," explains Goldman. Yet their show never becomes preachy, because "We don't give answers, just parts of the whole mosaic."

Underneath the blue paint and deconstructionist messages are the men behind the mosaic — Goldman, Stanton and Wink. The members of the trio, all in their 30's, have known each other for quite some time; in fact, Goldman and Wink grew up in New York and went to school together. After Goldman received his MBA from Clark University he went to work for a computer software company. Stanton worked for a while with a children's theater group in Georgia, but later came back to New York, where he and Wink met while waiting tables at Glorious Food. Wink also worked for a Japanese magazine by day and played in post-punk bands at night. The trio manage to bring bits and pieces of their eclectic backgrounds into the show.

"The Blue Man has no symbolic meaning, but instead transcends all races, sexes and religions," Stanton qualifies. He is truly a universal character.

Blue Man's show is made up of a series of uproarious spoofs and stunts. One of their better known stunts includes a game of catch, where one of the blue men throws a seemingly endless barrage of marshmallows across the stage into his partner's mouth. The marshmallow man then spews them all out of his mouth in a single, very phallic mold, then offers it for sale for $4000. They poke fun at various artists and forms, but always in a very lighthearted and completely accessible fashion.

"One of the most unique aspects of Blue Man Group, I think, is the fact that one does not have to catch any of the references we make to art to enjoy our stunts," tells Wink. "You don't have to read certain books to have an understanding of what we're doing up there on that stage."

And perhaps the experience Blue Man offers can even change the audience's ways of thinking. Certainly the dynamic trio are concerned with the effects of the media's ability to barrage public consciousness, and created the group as a sort of counterpunch.

"One of our primary reasons the Blue Man was created in the first place was because television and the age of the VCR in the '80s caused millions of minds to take on a passive existence," Wink postulates. "We felt alienated in this information age of electronics and needed to shift our attention to the future, to evolution."

Performance art, even (post) modern culture may be forever changed if the Blue Man gets his way. Blue Man's home and workshop is the Astor Place Theater in New York City, where the group can be found putting on its highly comic show. For the future, the Blue Man expects to evolve and grow, but will continue to be the court jesters of cultural rebellion.

Paul Shore is a freak surfer from North Dakota who does not work for MTV. His motto: always remember to check your batteries.
IT'S BACK TO HAUNT US. THERE'S JUST NO ESCAPE. AS CHILDREN of the Seventies, we share the psychological anguish of leafing through family albums in which we find ourselves smiling with the innocence of youth, dressed in polyester plaits from hell. And to think that designers made this stuff for kids, or that our parents made us wear it! Oh, the mortification! Overwhelmed by this retro fashion that has been leaking off the catwalk and into the neighbourhood rag shop, two impulses come to mind. One is to run and hide far from this movement... maybe all the way to Seattle. The other impulse is to, in spite of yourself, write home to salvage what patterns and material you can from the little overalls you were at your fifth birthday party. But before wasting the postage and effort, slow down and take a second look. The Seventies haven't really come back to haunt us in their full-blown polyester glory, they've changed for the better. The fashion we're seeing these days is an apocalyptic fusion of styles from the expressive Seventies and the elegant Twenties. What more appropriate influences for the Nineties?

Thankfully, the fashion industry has scrapped certain childhood nightmares. Gone are the gargantuan shoulder pads and short tight skirts produced in the greedy power-hungry Reagan Eighties. Women have reached new levels of confidence where they no longer feel they have to "dress for success" or to adopt male fashion traits to be taken seriously. The woman of the Nineties no longer has to prove herself to be the I'll-sing-it-so-you-can-believe-it Gloria Gaynor, but can just be herself. This is the dawning of the age of individualism. The Nineties woman is sure of herself, at ease with her femininity and is now in a position to express it. And, thanks to the designers cashing in on this mood, they are finally able to do so.

Who is this wonder woman of the modern age? In brief, Kate Moss. The Amazonian heights and hourglass figures of models such as Naomi Campbell are being replaced by the washed-out gamine/waif combination and is now in a position to express it. And, thanks to the designers cashing in on this mood, they are finally able to do so.

The new fashion wave is one of purity and elegance imbued with the freedom to deviate to the wilder styles of the Seventies. The other influence making its way to a runway near you is that of the Swinging Twenties. Relics are re-emerging in the long strings of beads that complement skinny knits and tees, as well as in the flowing, loosely elongated dresses made of wispy and oh-so-impractical fabrics such as crepe de chine, silk mousseline and ecru silk that look like they were worn by Mia Farrow in The Great Gatsby. Also coming back is the quintessential bluffer cut of the flappers.

Whether hair is long or short, it is sure to exude softness. Romeo Gigli sent his models out onto the runway with waffle shags brushed forward. The effect is not the weight-increasing Seventies shag, but rather more of a wispy pixie 'do. When hair is kept long, it still retains a gently feminine look. Fire-hazard hair with enough spray to stand on their own are not what the Nineties are all about. Even Eighties icons Christy Turlington and Claudia Schiffer had to adapt to the new look; in Karl Lagerfield's most recent collection for Chloe, both supermodels emerged in pastel hues with middle-parted hair braided and decorated with small flowers.

So yes, bell-bottoms are back with a vengeance, made of anything from luxurious wool by Donna Karan to crepe silk with lace insets by Anna Sui. But fear not: the Nineties are about choice. If the hip huggers and midriff-baring tops of Isaac Mizrahi seem too expressive, you can choose duds by Michael Kors, Calvin Klein or Armani, all of whom offer the seductive layering of sheer fabrics inspired by the Roaring Twenties. Although they cover more surface area of the body than did the overtly seductive Valentino suits of the Eighties, today's chiffon and sheer silk tunics leave little to the imagination. But while nipples and G-strings are de rigueur on the catwalk, they would not go down well (or perhaps all too well) in everyday situations such as the subway ride in to work.

If this all sounds like too bold a step to take, you can always accessorize with swanky handbags tasseled with silky strings, or add faux flowers that you are likely to find in an old basket collecting dust in the attic. If you were thinking footwear, consider the height-augmenting notorious platform shoes — they're much more comfortable and user-friendly than might be expected. Once again, this relic of the Seventies has been fused with the demurety of the Twenties, coupling brazen height with muted hues.

In the midst of a ridiculously PC. decade, it is fitting that Nineties style is the ultimate act of recycling: making art from art. But what does this frenetically fragmented movement say about the slaves to the style, namely, us?

The new fashion wave is a frightening revelation of something we all feared: our frazzled state of mind is not an individual thing. We're all collectively messed up. As they say, birds of a feather flock together. If the swirling of two decades throws you whirling into chaos, take consolation in the fact that we're taking the plunge together, and we're doing it with style. Tune in next week for the return of the bustle.
This Valentine's day, forget the roses, teddy bears, and chocolates. Instead, add some spice to your backseat boogaloos and some oomph to your horizontal stamina. This year, go the extra mile. Head downtown with your work study check (or grease up your parents' credit card) and keep your significant other smiling well past the fourteenth. Lucky for you, Street scouted out the key sex shops where the ingredients for the perfect Valentine's evening can be found.

Condom Nation 626 South 4th Street/215-7177
Philly's first and foremost condom capital boasts a variety of condoms and other sexual goodies. No blushing here, this answer to the uninhibited Sexual Revolution proves that safe sex doesn't have to be boring. And apart from colored, flavored, and textured condoms, Condom Nation has sex games, fetish kits, and novelty items. The embarrassed shopper need not cringe when asking for The Rig Burn Prevention Kit or the Shave Your Honey Fantasy Fetish Kit. The knowledgeable staff was hip on upcoming sex products such as the infamous "female condom," of which Street had a sneak preview. Novelties such as The Adult Party Pail (a gift pack of rubbing oils and flavored creams), the Prisoner of Love Sex Costumes and Accessories Kit, and Strip Checkers makes this a definite stop on your climactic crusade.

Organic: 20% off for all Penn students.

Condom Kingdom 441 South Street/215-1608
Listless lovers unite! If your sex life needs instructional aid, this erotic oasis provides not only sexual manuals and improvement books, but sensual fantasy aids such as the Kama Sutra, an ancient Indian guide to sexual gratification, and One Hundred and One Positions For Her Pleasure. If the need to give roses still beats in your heart, try the condom roses created by this establishment. Like laughs in the sack? Alongside the walls of condoms, Condom Kingdom provides a variety of practical joke packs and gag gifts. Highlights include Bitch Powder, Penis Repair Kit (equipped with splints), and full body condoms (non-lubricated).

Organic: Gift baskets delivered nation wide

Street's Guide to the erotic and exotic, the lurid and lascivious in Center City lingerie and love accoutrements

by Shannon Armstrong, Samantha Smith, and Susan Garfield

Condom World 335 South Street/215-8080
The newest condom store on the South Street strip fails to impress compared to its high-caliber competitors. The condom selection is wide, but the staff is obnoxious and unhelpful. When walking into the sterile, uninviting environment, the consumer is greeted by ex-fraternity salesmen with such charming lines as "Business has been up and down, but people still seem to come in and out." Yeah, whatever.

Dude. If you want sex stuff, this store will leave you limp.

Organic: Stores tend to go out of business quickly on South Street.

Pleasure Chest 2039 Walnut Street/215-7400
Full speed ahead, no brakes -- this shop has the full repertoire for the sexual experimenter. From bigger-than-life dildos to personally suited vibrators, this store can cater to the loveless Valentine. Miss the farm? Apart from the blow up dolls, one of the best selling items was a cute little blow up sheep (you figure it out). The extensive S&M section will help out any Valentine who prefers to live life a little harder. Everything from bow-to-videos (can you say porno?) to anatomically correct chocolates sexual treasures abound here. And a wide selection of skinny nighties leaves little to the Valentine's sordid imagination. The best part is that one doesn't have to feel the slightest bit embarrassed in this store, the staff have seen it all and aren't the least bit judgmental.

Organic: Tip: shirts emblazoned with "Whip me, Beat me, Make me shiver. Make me be your Valentine."

Victoria's Secret 1721 Chestnut Street/215-1034
Of course there's romance, too, and what better way to celebrate V-day than with some satin and lace! It's a tad cliched, but so is this "Hallmark-sponsored holiday. From bustiers and garter belts to silk boxes and g-strings, this boutique caters to pre-solo romance. The scene is overwhelmingly feminine, so the first-time male shopper may feel a bit apprehensive. But don't worry, immunity comes with repeated exposure. It's the perfect way to be pseudo-classy and sexually adventurous this Valentine's Day.

Organic: Classically sexual for the mainstream libido.

Cecilia's Inc. 1728 Sansom Street/215-9420
This place has no ambiance, but if you are in the market for some cheap polyester panties, than this is your place. If you find PlayBoy exciting, then the tidbits offered here may excite you, too. From pseudo-nude to just plain tacky, the discerning shopper would do well to stick with flannel.

Organic: Cheap frills

LET'S TALK ABOUT SEX

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Wed: Kung Po Shrimp 2/17
Thur: Rice Noodle Singapore Style 2/18
Fri: Chicken sauted with Pineapple 2/19

Delivery available with purchase of $10 or more .50 Charge for Delivery

Street Contest Contest Contest Contest Contest

Contest Contest Contest Contest Contest

LET'S GO BACK TO NOVEMBER 22, 1963 - DALLAS, TEXAS!

This is where the lives of three people intersect as they embark on a journey of self-discovery. Starring Michelle Pfeiffer and Dennis Haysbert, Love Field opens in Philadelphia theatres on February 12. Obsessed with the lives of the Kennedy's, Lureen Hallett (Pfeiffer) travels to Dallas to attend the much anticipated arrival of the President and Mrs. Kennedy. Paul Kater (Haysbert) is also in Dallas to bring his young daughter home back east. Directed by Jonathan Kaplan (The Accused), Love Field is a dramatic examination of what these characters find they share in common.

To win posters for the movie please call 898-6585 at 5:50 pm sharp and have the answer to following question: what is the name of the character that Pfeiffer played in Dangerous Liaisons? (Hint: it's franais)
Walking into La Truffe on Front and Market Streets is like stepping into the coziest, yet most elegant, Provençal chalet imaginable. If the picture of a romantic evening for two comes to mind, you've envisioned La Truffe perfectly. And with Valentine's Day right around the corner, this is the place to splurge on that special someone as an expression of your undying love.

Half of the tastefully ornate dining room has a charming country feel, complete with wooden beams, plush couches and European knick-knacks. The other half of the restaurant is fancier, resembling a small-scale chateau. The entire restaurant is adorned with fresh flowers and floral paintings.

The quality of the cuisine française is impeccable, but the key here is to be daring and try some of the unique dishes offered. A delicious start: the escargot served in a garlic flavored with pernod (a Southern French liqueur) and spicy vegetables. If that sounds too risky, you may prefer the shrimp bisque with tarragon or the smoked salmon. A myriad of delightful entrees are available, such as the melt-in-your-mouth filet mignon and the exotic wild boar in a truffle cream sauce. Dessert is obligatory, especially the white and dark chocolate cheesecake and the opera, a French pastry with rich layers of chocolate and mocha.

Appetizers range from $9 to $14 and entrees from $18 to $30; add at least $30 if you decide to order a bottle of wine. Don't let the prices discourage you; dinner at La Truffe is worth every penny. Chef Todd Davies and co-owners Jeannine Mermet and Lesley Smith, as well as the attentive waiters, deserve the utmost praise for coupling a perfect ambiance with an exquisite menu. The result? A Valentine's Day meal you'll never forget.

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Songs That'll Put the V.D. Back into Valentine's Day

Ah, music! The sweet nectar that tames the savage beast! Yeah, right. Let's cut all of this lovey-dovey bullshit and get to the heart of the Valentine's Day experience. Here's some songs that'll make notches on your bedpost right below the handcuff marks:

- "Let's Put the 'X' In Sex" — Kiss
- "I Want Your Sex" — George Michael
- "I Touch Myself" — E*V*E*n
- "Sugar Walls" — Sheena Easton
- "Justify My Love" — Madonna
- "In The Navy" — Village People
- "Let's Get Physical" — Olivia Newton-John

So she/he dumped you! Big deal! You'll find someone better, you know. But right now, you're so desperate that instead of making real plans for the weekend, you waste your time reading silly lists like these. Cheer up, and remember that the best thing about masturbation is that you don't have to look your best.

- "Love Stinks" — J Geils Band
- "Add It Up!" — Violent Femmes
- "Lynn" — Eddy Grant
- "You Stick" — Canned Heat & The Yazzie Girls
- "You Got It (Keep It Out Of My Face)" — Mudhoney
- "Love To Hate You" — Eurythmics
- "This Is Not A Love Song" — PIL

So you didn't make reservations in time for that intimate dining experience, and they were out of roses at Wawa. Never fear, simply light some candles, pop a romantic flick in the VCR and grab the remote.

Film

To Watch with a Date

A Room With a View: Beautiful scenery and a young maiden in white running through fields of green... oh, the innocence of love. The Princess Bride: Sure, in real life Buttercup is married to Sean Penn, and Wesley's gay, but don't they make a great couple? Unbearable Lightness of Being: So what if it's long and set in Czechoslovakia? It's sexier than Basic Instinct and a lot more fun. Plus, you get to enjoy Daniel Day-Lewis's urribfOM Stanley mui ln> and Fonda reveals that she is not only capable of burning her bra but that she can also fall in love, as Robert DeNiro chalks up another fine performance.

To Watch Solo

Wuthering Heights: Lament over your Ben & Jerry's while hearing "Heathcliff!" screamed across the moors.

Context: Take love tips from the big guy, Humphrey Bogart.

Be My Valentine, Charlie Brown: Revert to your childhood... it might make you feel better.

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DROP OUT...

[of the campus scene and try something new]

A surprising dining alternative that's easy on your wallet.

SMART ALEX

AN EATING AND DRINKING EMPORIUM

36th & Chestnut Streets at the Sheraton University City.

Phone 386-5505. Serving breakfast, lunch and dinner.
**ENCHANTED APRIL**
Four English women rediscover themselves during a lost month in the Italian countryside. (At the Ritz)

**NOWHERE TO RUN**
It should be something like Van Damme has it the Bourne); be sure to dismiss. (UA Riverwood)

**PASSION FISH**
As a director, Sayles has finally emerged from his cloister of multi-media juggling, putting all of the film pieces together to produce his best film. (Ritz)

**RESERVOIR DOGS**
Quentin Tarantino is now THE shining star in Hollywood. See it now so you II be able to tell your kids about it. (Ritz)

**SCENT OF A WOMAN**
Love scenes are fascinating because they make use an artistic exploitation. (At the Ritz)

**TOUS LES MATINS DU MONDE**
Nowhere to hide (UA Rittenhouse)

**THE VANISHING**
See review page 6. (UA Riverwalk)

**THE WAGER**
The straight and narrow road (UA Riverwood)

**THE VANISHING**
See review page 4. (UA Riverwalk)

**THE PLOT**
50% OFF YOUR MEAL

**THE VANISHING**
See review page 1. (UA Riverwalk)

**THE WAGER**
The straight and narrow road (UA Riverwood)

**THE VANISHING**
See review page 1. (UA Riverwalk)

**THE WAGER**
The straight and narrow road (UA Riverwood)

**THE VANISHING**
See review page 1. (UA Riverwalk)

**THE WAGER**
The straight and narrow road (UA Riverwood)
restaurants

AMERICAN DINER
(687 Chestnut St., 967-5717)
Good old-fashioned diner fare. Straight out of the 50's down to the soda fountain and jukebox. Specialties include meatloaf and catfish. Open early for breakfast and brunch.

ASTRAL PLANE
(1707 Lombard St., 544-2550)
Exquisite nouvelle cuisine in an eclectic cozy setting. Soft jazz and candlelight add to the sophisticated atmosphere. Try the duck with fresh fruit.

BOATHOUSE ROW BAR
(221 W. Rittenhouse Square, 546-8888)
A casual hangout with munchie in the multi-functional Rittenhouse Hotel.

BORGIA CAFE
(490 S. 13th St., 243-0188)
Live jazz nightly and a small but varied menu with wonderful food. Good for dinner, or just drinks, in an intimate, comfortable setting.

CALLOWHILL STREET RESTAURANT
(136 S. 16th St., 839-0303)
Upscale contemporary atmosphere for a relatively new establishment in the "hilly market."

CAROLINA'S BAR AND RESTAURANT
(261 S 2nd St., 796-3000)
Serves both international and American Regional specialties. Specialties include meatloaf and catfish. Open early for breakfast and brunch.

CUTTER'S GRAND CAFE
(220 S. 2nd St., 544-2550)
A fun bar and pub for hanging out and listening to live music and meeting new and interesting people from all over the galaxy.

DINER ON THE SQUARE
(198 and Spruce St., 755-5970)
A must for everyone, this diner is open 24 hours and serves just about everything.

DOCK STREET BREWHOUSE
(1100 S. 2nd St., 967-5717)
Six freshly brewed beers, a game room, a menu of international fare, and live performances. Considered one of the best in Philly. American cuisine in a casual setting offers grilled stuffed chicken breasts, flank steaks, baked salmon, panfried trout, and grilled veggies. Plus a notable wine list and desserts.

DOCK STREET BAR AND GRILL
(241 S. 2nd St., 735-3156)
A relaxed restaurant serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great bar too.

DINER ON THE SQUARE
(261 S Spruce St., 755-5970)
Post-Yuppie pseudo bistro with a mixed menu of American regional specialties. Watch out for the "Urban" atmosphere.

DINER ON THE SQUARE
(261 S. 2nd St., 755-5970)
Dine on the square is one of the best in the city. American cuisine in a casual setting offers grilled stuffed chicken breasts, flank steaks, baked salmon, panfried trout, and grilled veggies. Plus a notable wine list and desserts.

EATING, DRINKING, MASS DEPRESSION.
Meet other Losers. Lip Sync to Barry Manilow Songs. Have a good cry at the Irish Pub.

FRENCH

CIBOUIETTE
(1301 Spruce St., 793-1233)
French Bistro in Philadelphia. Serves both international and American regional specialties. Specialties include meatloaf and catfish. Open early for breakfast and brunch.

GALLOTTA'S CAFE
(120 S. 2nd St., 546-8888)
Superb Italian cuisine including some Italian dishes. Considered one of the best in Philly. American cuisine in a casual setting offers grilled stuffed chicken breasts, flank steaks, baked salmon, panfried trout, and grilled veggies. Plus a notable wine list and desserts.

LE CHAMPIGNON
(210 W. Rittenhouse Sq., 546-4000)
Contemporary French cuisine with American and Continental influences including dover sole, lobster, and snapper.

LE BEC FIN
(152 Walnut St., 567-0000)
The most famous, and expensive, French restaurant in Philadelphia. "Nuuf said."

LE CHATEAU
(210 S. 13th St., 544-2550)
A fun bar and pub for hanging out and listening to live music and meeting new and interesting people from all over the galaxy.

LE BUS
(342 S. 2nd St., 397-3000)
Great pastrami, vegetable entrees, gourmet pizzas and other hot specials in a self-serve style. On campus.

LEON'S HOAGIE HOUSE
(751 Walnut St., 305-0000)
Lots of sandwiches, hoagies, fries, and more. To go, or delivery.

MELROSE DINER
(194 Snyder Ave., 476-4444)
Metropolitan one of the best in Philly although quite a trek from campus.

METROPOLIS
(1515 Locust St., 546-1111)
Post-Yuppie pseudo bistro with a mixed menu of American regional specialties. Watch out for the "Urban" atmosphere.

MELROSE DINER
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ACADEMY OF NATURAL SCIENCES
(19th Street, S. 720-9800)
“Dinosaur Art.” They eat. They swim. They babysit. They kill. And they’ve been extinct for billions of years! Feb 13-Mar 9.

ATWATER KENT MUSEUM
(15 South 7th St., 625-8200)
Tuesday-Saturday 10-4.50. Free admission.

THE FRANKLIN INSTITUTE
(Samuel Franklin Parkway at 26th St., 622-1831)
If you’re sick of anything remotely connected to Ben Franklin, then you’re in the wrong school. If not, check out all of the exciting exhibits on display at the Institute. Science Museum: Monday through Sunday 9:30-5. Mandell Future Center: Monday & Tuesday 9:30-5. Wednesday through Sunday 10-4.

THE UNIVERSITY MUSEUM
(32nd and Spruce. 484-6000)

PHILADELPHIA MARITIME MUSEUM
(Alaum F isherman, Parkway. 717-743-1)

GALLERIES

1521 CAFE AND GALLERY
(1521 Spruce St. Tue-Thurs 11am-11pm. Fri-Sat 10-midnight. Sun 11-11)
Vincent David Feldman’s “Photographs from Europe.” Black and white photos on every part of Europe that you missed out on last summer while slaving in D.C. heat. Through Feb. 21.

THE RODIN MUSEUM
(23rd St and Benjamin Franklin Parkway, 770-8155)
“Challenge Exhibition #4” features paintings by Sarah Silverman, black and white photos by Sandy Serlin, and sculptures by Ron Wyffels.

THEATERS

ARDEN THEATRE COMPANY
St. Stephen’s Alley Performing Arts Center. 20th & Ludlow West End 3C. Phone 632-4789. See 268, 373-9989

VENTURE THEATER
(164 Walnut St)
“The Cherry Orchard.” If you missed “The Seagull,” a few weeks back, and just can’t get enough of old Russian plays, then head on down to Temple. Feb 12-Mar 7.

ZELLERBACH THEATER AT ANNENBERG
(Zellerbach Theater at the Annenberg Center. 988-6701)
“My Children! My Africa!” tells the story of the friendship between a dynamic black teacher and two gifted students. Feb 10, 12, and 13.

THEATER ARIEL
(Jan. 29-Feb. 24. Annenberg Studio Theatre. 264 Walnut. For further locations and dates, call 967-6670)
“18 by 50: Reflections on 20th Century Jewish Life.” Go see this collection of Jewish-written plays before your parents call to give you a guilt trip about not going. Jan 20-Feb 14.

MARC IS WIGS
(10th St. 622-1275)
“Westward Who?” Mask and Wig present their take on the Western genre complete with cross-dressing, bow fights, and original song and dance numbers. Hilarious emcees.

THE UNIVERSITY MUSEUM
(32nd and Spruce. 484-6000)
“Photography.” Since February is Black History Month, why not check out this exhibition featuring the works of eight prominent African-American photographers documenting various aspects of black culture. Feb 22-Mar 5.

THE GALLERY AT THE GERSHMAN
(140 South Broad Street)
“Tender Reaction to a Forgotten City.” For those of you who have ever been confused in the use of the word “Bohemians” in conversations, check out this exhibition featuring images from Bohemian literature, folklore and art.

DANCE CELEBRATION
presented by Dance Affiliates and Annenberg Center.
PARMESAN
Those hip, way-cool, on-tho-cdgc guys are having another of their weekly audio orgies for musicians and music lovers. Co-sponsored by WQHS 730 AM, this week’s show features performances by Swail and Mis* Annie T. It’s hot, it’s on campus, it’s free.
(Underground Cafe, High Rise North BW/ 238)

FRIDAY
ROYAL CRESCENT MOB
w/ AMAZING THRILL SHOW
Straight-ahead rock with a side of twang and humor thrown in for good measure.
(Styler Pans, 54 S. 2nd St, 440-960)

STANLEY JORDAN
w/ LES LOKEY
Jazz lovers can bathe in ecstasy when jazz guitar giant Mr. Jordan swoops into town for not one but two shows.
(Chesnut Cabaret, 36th & Chestnut, 340-211)

SATURDAY
CELL
w/ LOUDSPEAKER
Hey, if you’ve been achin’ for some loud, droning, noisy guitars, ache no more. This New York trio is DGC Records’ newest project, and they’re poised to follow Nirvana and Sonic Youth into the mainstream. Besides, Cell is best ends with Sonic Youth, and sound kinda like em, but more mellow and subdued.
(Styler Pans, 54 S. 2nd St, 440-960)

TUESDAY
TAR and LOVE BATTERY
The week’s finest show features Tar’s Chicago hardcore and Love Battery, SubPop’s best band. Love Battery is as grunge, just great, catchy, groovy rock. When Kevin hits the slide on “Jergic”, it’s pure heaven.
(Styler Pans, 54 S. 2nd St, 440-960)

IN THEIR OWN WORDS
w/ GUY CLARK, SONNY LANDRETH, and MICHELLE SHOCKED
A great idea realized. A bunch o’ singer/songwriters sit around on toohs and strum, sing, and chat. Ahh, if only everything were this simple.
(Chesnut Cabaret, 36th & Chestnut, 340-211)

WEDNESDAY
KEITH RICHARDS
w/ SOUL ASYLUM
Soul Asylum is simply the planet’s best band. See ‘em live and you’ll probably agree. But to pay $22 to sit in the balcony in a big theater for an opening hand when you’re used to seeing them from practically on-stage for $5 in a smelly hole-in-the-wall club for a three hour show, it’s just not fair. But hey, at least they’re playing Philly this time around. And somebody told me that Keith guy isn’t too bad in his own right.
(Tower Theatre, 49th and Ludlow, 352-451)

1. What is BAH AMEN?
a. Dan Quayle’s favorite tropical golf course—Bahaman Greens
b. A club that meets monthly to ride their all-terrain vehicles over the most challenging pot holes and road construction in Center City.
c. An extremely exciting band from the Bahamas that will compel listeners to do cartwheels across the CHESTNUT CABARET dance floor on Thu. Feb 11.

2. Who is STANLEY JORDAN?
a. Michael Jordan’s pint-size younger brother
b. The host of the new PBS home-cooking series ‘A taste of Philadelphia’
c. A Jazz LEGEND playing two shows on FRI, FEB 12 at the CHESTNUT CABARET

3. Define MEL TOXIC.
a. A high impact man-made synthetic developed by NASA
b. The first superhero from New Jersey
c. The host of the WOYE Modern Rock Dance Party held every Saturday at the CHESTNUT CABARET.

4. “IN THEIR OWN WORDS...” featuring GUY CLARK, SONNY LANDRETH, MICHELLE SHOCKED and ALLEN TOUSSAINT is:
a. The Philadelphia MOVE story as told by the husbands and wives of the firefighters.
b. The first hand account of heterosexuals who claimed that they were gay in order to get out of the military
c. Almost too much talent in one room—singer/songwriters doing what they do best on TUE, FEB 16 at the CHESTNUT CABARET

5. Choose the appropriate example to use the words LOVE/HATE:
a. Most people have a __________ relationship with their tax machines.
b. “Dave, I really __________ your new guitar!” “Oh Amy, don’t you just __________ Dave’s guitar!”
c. Local rock band __________ will be playing at the CHESTNUT CABARET on WED, FEB 17, with Now and Touchin’ Go.

The answer to all of the above questions is:

Cheesnut Cabaret
38th & Chestnut Streets, Philadelphia, PA 19104 • 382-1201
Check your syllabus for future study subjects—take note of
STANLEY JORDAN, 2/12; IN THEIR OWN WORDS... GUY CLARK, SONNY LANDRETH, MICHELLE SHOCKED & ALLEN TOUSSAINT, 2/14; LUKA BLOOM, 2/18
SKALAPALOOZA ’93, featuring BAD MANNERS, 2/29.

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february