The Sound of Music

College freshman Pam Beecroft, left, and College senior Halie Levin, both members of the a cappella group Off the Beat, sing "My Favorite Things" by Prince during rehearsal in Vance Hall yesterday.

Series of crimes hits campus area

Police believe they may be connected

Two gunpoint robberies and an attempted robbery occurred between 11:10 and 11:47 p.m. Tuesday night. Police say the incidents may be related.

After the student gave the men $13 in cash, they fled north on 4th Street toward Walnut. One of the men said "screw" and then called police. Kimble said University Police checked the area near where the incident occurred, but did not find any suspects matching the description of the student.

Approximately an hour later, in what may be a related incident, three males confronted a female student on 4th Street between Spruce and Pine streets. Kimble said that the student reported the incident to Campus Safety, but did not find any suspects matching the description of the student.

Provest hunt stalled at the starting gate

By ALISSA KAYE

Four weeks ago Provost Michael Aiken announced he would leave the University this summer, a search committee to find his replacement still has not been chosen. First, he said he would leave the University this summer, a search committee to find his replacement still has not been chosen. First, he said he would leave the University this summer, a search committee to find his replacement still has not been chosen. First, he said he would leave the University this summer, a search committee to find his replacement still has not been chosen. First, he said he would leave the University this summer, a search committee to find his replacement still has not been

Please see CRIME, page 9

Please see DEFICIT, page 9

Please see POlICY, page 4

Please see TUESDAY, page 8

Please see TUESDAY, page 8
The Three Year Plan

College used to be universally a four-year experience. But a growing number of students are choosing to fit their studies into three years.

George Keller
Graduate School of Education professor

"Instead of having four years for everybody, [colleges should have] more flexibility."

Vinita Sidhu
College sophomore

"I'm ready to try something different."

Cheri McCavaney
Third-year student

"I didn't have a lot of time to see what the college had to offer, so I went to Wharton for my second year."

McCarren said that because of Harvard's undergraduate tuition policy, they will not save any money by leaving a year early.

"Students have to pay for eight semesters of courses," McCarren said. "They have to pay tuition for three years but have to pay for four.

McCarren called those students who graduate early "exceptional" and added that students who finish a semester or a year early are very rare.

"I'm ready to try something different."
Commitment? Do we have a position for you?

If everything is satisfactory and both parties agree you wish to join us, the next step in our interview process is as follows:

1. You may be asked to file an interest form.
2. You may be given a home assignment.
3. You may have a telephone contact.
4. You may be invited to campus.
5. You may be scheduled for an interview.

For further information, call Dr. John H. Smith, Director of Undergraduate Admissions, Extension 2456.

Goodbye, Columbia. In the last decade he has twice received the National Book Critics Circle Award for Biography/Autobiography. He is sixty years old and lives in Connecticut with his wife, the actress Claire Bloom. The Professor of Patrimony: A True Story.

The Counterlife

The 9th Annual Dean's Forum*

THURSDAY, March 18, 8:00 p.m.
Harrison Auditorium

Chairpersons-Elect Gerald Porter said:
"The principle is respect for the rights and works of others."

Sponsor: Eastman Kodak Company

Winner of the 1992 National Book Critics Circle Award for Biography/Autobiography

in a reading from Patrimony: A True Story

Philip Roth received the 1960 National Book Award in fiction for his first book, Goodbye, Columbus. In the last decade he has twice received the National Book Critics Circle Award — for the novel The Counterlife and in 1992 for his memoir, Patrimony, A True Story. He is one of the leading public affairs figures of his generation. The title of this reading is "In the Absence of Literature: The Counterlife and the Music of Life." He is sixty years old and lives in Connecticut with his wife, the actress Claire Bloom.

Thursday, March 18, 6:00 p.m.
Harrison Auditorium
33rd & Spruce Streets

Phil Roth

Winner of the 1992 National Book Critics Circle Award for Biography/Autobiography

in a reading from Patrimony: A True Story

DP Photo: Who Else?
Celebration strives for unity among blacks

By CARA TANASCHI
Daily Pennsylvanian last week.

It's now a long way in one year.

The second annual Black Unity Celebration opened last night with a reception in Dubois College. It was hosted by the newly founded Black Student Union and was sponsored by various academic depart-
ments, the Third World Organization, the African-American and anti-African-

American, and several black chur-

ch groups in the area.

According to the organizers, the celebration is a way of bringing new life to Shakespeare's classic King Lear, played by College junior

Tina Burnley. The celebration lasted five days, with nine awards, including one for a teacher and administrator.

Burtnley, who has been the chair of the Black Student Union for the past two years, said that black unity is a "very critical issue" for the black community.

"The challenges before us today are the same as they were in the past," she said. "And the first step is understanding the black community.

"We definitely have a mixture of age and interests in our cast," said Burnley. "We have all of the power, yet I am a free man, I have to fight for my land for myself."

Although Lear is technically a free man, he suffers great physical and heartless treatment. He asks his children for help but is rejected by them. He then asks his daughters to marry their father's enemies and secretly compose a plan to kill them. Finally, he stumbles through the night to find them.

"The suffering last forever?" cries Lear as he displays a full spectrum of age and experience.

Dorothy M. Kane, a producer, said that the cast has been in rehearsal for the past two months. The show runs through Saturday, and tickets cost $5.

The celebration lasted five days and will feature speaker Frances Chalk, author of The Janus Papers, on Friday and the Black Student Union recognition awards ceremony for Philadelphia area stu-

dents on Sunday.

"I wanted to foster a sense of unity among the African-American stu-

dents," she said. "This year we've re-

ceived more than $10,000 in donations from businesses and the overall community support.

Burnley, who stressed the dilemma of black density during his speech, said that black unity is a "very critical issue" for the black community.

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dents on Sunday.
Waiting for Sheldon

Five weeks after the Provost announced his departure, President Hackney has yet to form the search committee to find a replacement.

Last month, Provost Michael Alten announced that he was leaving the University for the chancellorship of the University of California at Los Angeles. He was replaced by George B. Champion.

President Hackney reassured the University that a search committee would be formed at once. The search will be complete by July 1.

The Nominations and Elections Committee placed an advertisement to find the two selected representatives, and the Faculty Senate Election Committee has already submitted its names to the Provost.

The DEP offered its list of insider candidates.

But yesterday, five weeks after he promised to form the committee and admittedly close to the July deadline, Hackney offered his list of candidates for the position of chancellor.

President Hackney reassured the University that he would actually fill the slots. Hackney seems distracted. Any reader of this newspaper or the Washington Post may think that lobbying for the National Endowment for the Humanities chairmanship would take a heavy psychic toll on the president. But, according to Hackney he has not picked yet the three candidates.

Yet, it seems that the haste and label of reading your papers, finding a new house, and preparing for a possible Senate confirmation has kept Hackney preoccupied.

The lack of leadership on finding new University leadership is appalling. Even the simple task of forming a committee seems too large a decision for Hackney to take.

We speculate that Hackney may be stalling the formation of the Provost search committee in order to leave the job for his successor.

In what may be his final days at the University, all we ask from the President is to be honest.

Cantor on his Washington job prospects and why he is delaying some major decisions would enable the University to free itself from this morass of delay.

We realize that honesty may be a tall order, but remember President Hackney, in Washington, honesty is at a premium.

The Right Needs to Reclaim Its Intellectual Past

As "old right" economist Murray Rothbard once predicted: "For a token conservative columnist which they mix up with a healthy dose of nationalism, I token conservative columnist which served as the American Right's weekly publication the American Spectator. I token conservative columnist which served as the American Right's weekly publication the American Spectator. The Right Needs to Reclaim Its Intellectual Past

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To the Editor:

In January, just when President Clinton was announcing the beginning of a new era of change and renewal for our nation, Professor Michael Aiken, Acting Executive Vice President, Presidential Council, several other administra-
tors, and I met in the Faculty Club with a group of student, faculty and staff members for an open discussion. We achieved the kind of caring community that we want to be.

We were told that students, faculty, and staff members of the University community, still felt frustrated and oppressed by what they experience as a hostile environment, where demands to incidents continue to come — in our classrooms by faculty, in our workplaces by administrators, and in our campus by public safety officers, and in our residences by fellow students.

I believe that this situation is a sign, neither of failure, nor, certainly, of success, but rather of incomplete progress. For progress has been made in the U.S. and the University in increasing diversity and equality especially.

I believe that this is a time for us to take a hard look at our community, not to be afraid to speak our minds, to be critical of failures, to build the barriers in order to participate in our soci-
ety in an active sense as having created a pathway along which everyone has something to offer.

We have agreed to do more to identify that path, to grow — both to those who have already dedicated their lives to the University of students, faculty, and staff workers — but this is a time for us to do more to identify the barriers that prevent us from participating actively in the society in which we have something to offer.

There can be no doubt about the real verdict: the Civil Rights movement of the 1960's never completed its task.

DANIEL VINO, Jr.
Associate Professor
Regional Science

Lost in the Mail

To the Editor:

It's about time the mail problems stemming from the Quad mailroom are addressed properly and I am glad to see the problem is getting some attention. I have been reading the front page and the Editorial page for a long time for this time in such a responsive manner.

Calling on the Residential Living office, House, which receives mail to the Quad mailbox, and has been in possession of “lost” or “late” mail since November with little help, and much resistance from both students and faculty, and staff members.

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Lost in the Mail

To the Editor:

I believe we cannot allow these to happen. We must be responsive to this concern. It is important that we meet these issues head on through communication and education.

I believe that we must be responsible and accountable for these issues and for our community. We must be responsive to these issues and we must be responsive to the concerns of our community.

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plays.dailynews.com

**Playful Poet**

Folk poet Ketan Ben-Cesar shares hands with College junior Adam Korengaj at a folk poetry reading sponsored by the Phi Alpha Stamma society yesterday in College Hall.

### Park Service bias banned

**WASHINGTON** — The Interior Department yesterday unveiled a reopening of the Al-Nida complex two months after it was attacked in January during a standoff between between Iraqi and U.S. forces. U.S. weapons inspectors later identified it as a site for the manufacture of chemical weapons, a finding that would allow inspection flights into Iraq and a buildup of military strength in the region. Saddam Hussein's manager of the plant proclaimed that the United States had been "killed" by the addition of new signs to the highway, which were to be unveiled today. The manager, who was not identified, said an average of 1,500 workers worked to repair the factory.

### 20 killed in Iranian explosion

**WASHINGTON** — Defense Secretary Les Aspin's statement that he was there for five days and his doctors recommended further treatment, including surgery today for a pacemaker in hopes of correcting his shortness of breath.

### Congress hears testimony from victims of stalkers

**WASHINGTON** — The state of Massachusetts woman killed by her husband in the World Trade Center bombing was an icon of domestic violence. She was one of 200,000 stalkers nationwide who recounted for the lawmakers their experiences of stalking a federal crime.

### Key Moment

**WASHINGTON** — Secretary Les Aspin's testimony today that he was there for five days and his doctors recommended further treatment, including surgery today for a pacemaker in hopes of correcting his shortness of breath.

### Aspin will undergo surgery

**WASHINGTON** — Secretary Les Aspin's heart condition is worsening and he will undergo surgery today for a pacemaker in hopes of correcting his shortness of breath.

### Muslim cleric excepted by authorities

**NEW YORK** — An imam of the Masjid Al-Taqwa mosque who preaches at the same mosque was arrested in Iraq today because of his association with the World Trade Center bombing, which the mosque has condemned.

### In the News

**Aspin will undergo surgery**

The doctors said drug treatment was not working so they decided to try the next step — the pacemaker. Aspin, 57, told a news conference yesterday that he was able to resume his duties.

**Dr. Tai Tsang Poon**

Dr. Tai Tsang Poon, a professor at the University Medical Center, has been recommended the procedure. The doctor said drug treatment was not working so they decided to try the next step — the pacemaker.

**Warrick Dunn**

Warrick Dunn, 31, a running back for the Atlanta Falcons, is expected to be out for the rest of the season after undergoing surgery for his injured leg on Tuesday. The team said Dunn's surgery is expected to be extensive.

**Balkan's ex-FBI director**

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Faculty, staff to get 6.5 percent pay hike

BY JEREMY EWING
Daily Pennsylvania

University administrators unveiled a University budget proposal yesterday that would raise facul-
ty and staff wages by about 6.5 percent. The new budget guarantees pre-

The Good, The Bad, The DP

MARCH COMES IN LIKE A LION. BUY HIM A BEER.

BREWHOUSE

FRIDAY 3/19 - SINGED SPRITZ • Country, Blues & Classic Rock
SATURDAY 3/20 - THE HANS PROJECT • Reggae & African Pop
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Ronald N. Rutenber Program in Law and Entrepreneurship present

DAVID STERN
Commissioner, National Basketball
Association

WHY YOU NEED TO BE A LAWYER TO RUN A SPORTS LEAGUE

Wednesday, March 14, 1993
4:15 p.m.
Room 100 University of Pennsylvania
Law School

University of Pennsylvania School of Engineering and Applied Science (SEAS)

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The New York Times
CROSSWORD PUZZLE, JUST $1.95
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$1.95
... and no action is expected on the bill soon. The company that handles the
House officials said earlier this week that

This would reduce much of the financial pressure of the University administrators said yesterday.

University administrators said they are hopeful that some funding for the current fiscal year will be re-
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Money that passed the State Senate in late January would, if enacted, re-

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Distinguished Fellow
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Washington, DC

Youth

Director
National Science Foundation

Thursday, March 18, 1993

Technology and Society; The Role of Engineering and Science in the Competitive Marketplace

Thursday; March 18, 1993
4:00 reception to follow Dialogue
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Sponsored by the Engineering and Applied Science Student Activities Council

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A Dialogue

with Dr. Eric Blotch

Language/Literature and the Arts Programs

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DON'T MISS IT

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Students get first-hand European lesson

The Trustees' Council of Penn Women Presents: "Women in Health Care in the '90s"

- What is it like to be a woman working in health care today?
- Do you have questions about lifestyles, job satisfaction, compensation and the potential for professional growth in the health care fields?

Come and hear a dynamic panel of accomplished women address these issues. Panels represent the areas of NURSING, MEDICINE, DENTISTRY and VETERINARY SCIENCE.

Thursday, March 18, 7:00 p.m.-8:30 p.m.
Steinberg-Dietrich Hall, Room 215
For further information, contact Alumni Relations at 898-7811.
The Quakers have the makings to be a media darling. 

UMass: Elevator surfing, Dr. J, Richard Gere and more

from diehards with a vested interest

It's just might be the most popular sporting event on the national level.

The Quakers have the makings to be a media darling

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Jonathan Henry

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UMass is fond of bragging about

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M. Tennis to play two at home today

By LEE GOLDSMITH
Daily Pennsylvanian Sports Writer

The Penn men's tennis team did not win all of its matches in California last week, but the team has returned from the West Coast convinced that it tonight's playing near the top of its game.

Today the team hopes to continue its growth.

The Quakers 0-4 will face St. Joseph's (12:30 p.m.) and George-town (1 p.m.) today at the Ley Ven-
sis Indoor Courts in their second home meet of the spring season.

Penn coach Gene Miller is con-
centrating on the level of play rather than final results, but he is confident that the team is still on the right track.

"If we do the things we're sup-
posed to do, I think we should be all right," Miller said. "It's just a matter of the guys going out and taking care of business.

The Quakers certainly have plenty of reasons to be optimis-
istic about their stay in sunny (and snowless) California.

"The competition in California was really strong," Miller said. "We played to schedule matches against highly ranked teams like Southern Cal, Santa Barbara, and Stanford to help us prepare for the Ivy season. I think the matches were a great ex-
pereince for the team, especially the freshmen.

Senior Joel Tanner also thinks that playing tough against the best in the nation is a good matter, for that it will help the team get ready for future matches.

"We were up against some great players last week, and we had no

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M. Tennis to play two at home today

If we do the things we're supposed to do, I think we should be all right. It's just a matter of the guys going out and taking care of business."
Boopty to Phoenix; Princeton wrestling cut

Michigan State used its hot-shooting...
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Bullets lengthen Sixers losing streak
Mavs win; NIT first-round underway: Eisley trashed to Jets

Michael Adams scored 21 points and guided the Cavs to a blowout win as the Sixers stumbled again. The Bulls snapped up another game-road win. NIT first-round games will play through March 30.

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Quakers to face two opponents

A Guided Tour: UMass & all of its 'glory'

Due to production error in yesterday's D, this column was not included.

First things first: It's "U-Mass." Not "The University of Massachusetts" or "Massachusetts." Say it: u-MASS, not U-Mass. Apologies are in order if any of my colleagues have erred in their references or pronunciations. But is there one defense, not a lot of people in those parts know too much about the Quakers' NCAA tournament opponent on Friday. There's when I come in. After read this, let me know if you find any errors anywhere in the history inside and out what to expect from these eight Big East teams.

Some basics: UMass was incorporated in 1906 under the name of the Massachusetts Agricultural College. "Mass Aggie" became Massachusetts State Agricultural College in 1925 and finally the University of Massachusetts in 1928. And I've always said that UMass has been our program's strongest rival. It's true today.

The school is located in the town of Amherst, about two hours west of Boston. To Greater Boston residents, who consider anything to the west of Worcester to be "West of Amherst." about two hours west of Boston or driving. The area is also home to Amherst, Smith and Mount Holyoke colleges. But UMass sticks out from its liberal arts neighbors because of its size and strength in athletics. The Minutemen have had 22,250 students — including 13,000,000-acre campus home. The school has the largest residence system in the country. UMass has "bigger" from higher, have been the source of some confusion for us lately. Penn has never defeated UMass in football in its history.

This year UMass became the second team in the

Tourney Tidbits

The last time Penn played UMass was January 27, 1979 at its Pavilion. The Quakers won 72-63. On the floor for the Minutemen was a young fellow named Julius (firing that is)

Dr. John holds 11 UMass records including: most points in a season (727), highest career scoring average (22.3 points per game) most rebounds in a game (25)

This year UMass became the second team in the Tourney travel directions

car, Take 76 West to the Pennsylvania Turnpike Northeast Extension to 81 North. Take 81 North to East 1st Ave., or take 81 South to Adams/Marshall Streets. Take right on Adams Street and follow four lights and turn right onto University Avenue. Drive onto University Avenue. Stay on University Avenue, you will see the Carrier Dome. The university parking lots are on the left and right of the Carrier Dome. FULLY, ROAD CONDITIONS ARE IRRITATING.

OTTU SANDERS/Photo Photographer

Penn men's basketball team hopes to be able to break past UMassas. But the Quakers must also deal with the media exposure.

W. Lax weathers storm for first victory

"We went in spurs. We would get a five- or six-goal cushion, but then we would let them catch us up... and then we would work to become a better team.

Missy Hecht, no plus

"We were much better than their team. I think we've just got to keep working on our fundamentals. We've got to work on slowing our game down, forcing things," Shapiro said. "Our defense hasn't been good enough. We're not getting goals, but we're not scoring enough goals... and I think we just need to get more goals."

The Wildcats' defense was led by sophomore attack Lax Pacchion, who scored three goals. Junior midfielder Debby Bischler scored twice. Freshman goalie Missy Hecht allowed three goals, but Penn weathered the storm and was able to capture their first win of the season.

The Minutemen were led by senior forward Amy Shapiro and Alanna Wren, who each scored two goals. Freshman attacker Katie Burg added four points, 16 total. "It was awful conditions," freshman attack Lax Pacchion said. "It didn't let up for the whole game."

"I think we did a good job of getting the ball out of the zone and playing with the territory of the Big Dance. It's the reason there is the term 'March Madness.'"

It's been a long time since Penn played Villanova in the NCAA tournament. The last time was in 1987, with a difference of five years.

"We have to work on slowing our game down, and we've got to work on our fundamentals. We've got to work on our fundamentals," Shapiro said. "I think we're just a little bit too relaxed."

The Minutemen are in the NCAA tournament for the second straight year, and for the first time they will face a Big Ten opponent. Penn defeated the Nittany Lions in the opening round of the tournament and will play the winner of the Villanova-Michigan State game on Saturday."

"We're going to have to work on slowing our game down and work on our fundamentals," Shapiro said. "We have to work on slowing our game down and work on our fundamentals."
Come Out, Come Out

Wherever You Are...
The Politics of Outing
Illustrated by Philip Rackin

One of the great theaters in Leicester Square. But I just couldn't bring myself to cry. Game over. Soho.

I went through the doorway and down a flight of stairs. The room was dark, but not too dark. The decor was a playful cross between a biker bar and a frat house basement: friendly, but in a grungy way. I sat down at something that resembled a typical bar and a typical bartender asked me if I wanted a drink. I asked for a strong cider. No mixers. Gin & Tonic? No mixed drinks. Only lager and wine. I chose a lager. I sat on a stool with my back to the bar and glanced around.

A young, attractive black woman sat down next to me. She asked me if I would buy her a drink. No big deal. I had no real reason not to; she was a red-hot poker and I couldn't let go. Just a drink. I half-heatedly made conversation with her, explaining that I was in London for a week visiting friends, that I have been to the city several times and liked it. She in turn told me how she loved New York and has heard of Philly. We avoided none of those great tourist-to-native episodes of Eastenders to recognize Cockney brutes when I see them, so I decided to comply. After relieving my wallet of all of that burdensome cash (£25) and travelers checks (£80), they cheerfully reminded me that I still owed them £50. Damn that new math.

Since I had a credit card, they assured me that my salvation was at hand. We left the formerly quaint, now stinking establishment, all of my drinks for the rest of the evening "be on the house." I didn't quite understand what it was all about, but I went along in good form. I turned the money over to Rupert and he flipped his cheery switch right side, and I am left handed. Nigel, my friend, saved me from another £20 rejection, grudgingly relaxed his hold and said, "we're not criminals." He even offered me complimentary drinks for the rest of the evening, "because after all," he said, "we're not criminals."
Welcome back everybody. You missed my birthday! I'm one giant step closer to the end of the "awkward" stage, and you guys didn't even notice! Well, forget about it. I've grown too many bars and pee stones to bother with this idle chatter.

BASS BLOWER: Street Society legend, Tri-Delt senior Chrissey Bass, has outdone herself. Vacationing in Jamaica, she entered a blow-job contest, the object of which was to give the best head to a banana nestled between a gentleman's legs. Amazingly, Chrissey DIDN'T WIN. It certainly wasn't from a lack of practice.

LET'S GO METZ: Senior Chi O' Annie Dushane is big, but so is basketball bench-warming Frosh cult-hero "Skip" Metz. We may not need to imagine the product of their gene pool much longer, as it seems that wrought with a case of Ivy Championship Fever, Annie and Skipper decided to try the horizontal 360 slam after the Tourney clinching Yale game. Dushane claims not to remember a thing; regardless, it's Metz' biggest score of the season.

CANCER BALL HERNIA CHECK: Swimmer Andi Bernachi has some interesting pick-up lines. At the Cancer benefit, Bernachi strode up to DeKey Ryan Hadrava and started dancing with him. Then, for some unprovoked reason, she grabbed his testicles and wouldn't let go. Rumor has it, Bernachi and the aforementioned balls are still together, despite Hadrava's high-pitched protestations.

PHIL IN THE MIDDLE: Attention Sareen Jaspal and Anastasia King. Phil and Anastasia found love in Brad Cebzi's L.A. hot tub. When Anastasia left the nest, Phil, obviously a man of commitment, decided to try Sareen's special love mix—again in the hot tub.

SHAME ON JEWS: The nameless AEPi and SDT who hooked up in the Sin Franck airport bathrooms should most certainly have peered to the top of the stall—"I am omnipotent. All names are in alphabetical order. But information is always correct.

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**Fights We'd Like To See**

### MORRISSEY VS. ICE CUBE

**"The Angster Meets The Gangster"**

**Tale of the Tape**

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<th>The brooding ex-Smith</th>
<th>The Predator</th>
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<td>Michael Stipe</td>
<td>Ice-T</td>
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<td><strong>Strengths</strong></td>
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<td>Morrissey's insipid shining</td>
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<td>can sicken even the strongest of men. Remember, he put his girlfriend in a coma. <strong>Weaknesses</strong></td>
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Where to begin? How 'bout the emotional rollercoaster?

**Quote**

"I am human and I need..." "I'll beat you down to be loved." like it ain't nothin'."

**Predicted Outcome**

Morrissey will have lots more pain to croon about.

### BART SIMPSON VS. MACAULEY

**"The Battle of the Brats"**

**Tale of the Tape**

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<th>Brat</th>
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<td>Homer</td>
<td>Michael Jackson</td>
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<td><strong>Strengths</strong></td>
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<td>Homer's fighting tip: Aggressively annoying.</td>
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<tr>
<td>&quot;First you cry like a woman, then when he turns his head in disgust you kick him in the back.&quot;</td>
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<td><strong>Weaknesses</strong></td>
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<td>Erasers: Bee stings: see My Girl.</td>
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<td>&quot;Grampa told me, always go for the family jewels.&quot;</td>
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**Quote**

"Aaaaaaaaaah..."

**Predicted Outcome**

It'll be bloody, but forget about Home Alone III.

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**STREET**

**S trouble**

**With Chelsea**
Something Like the Sun

Ex-Policeman

by Chris Leitner

THE FIRST LISTEN TO TEN Summoner’s Tales can be deceptive. The temptation is to dismiss the album as a tired effort by an old, used-up pop star. But play the album again, my friend, and do not underestimate the creative powers of the mighty Sting.

Ten Summoner’s Tales is so finely constructed that its complex score only becomes apparent after several close listenings. To be sure, there is very little of what anyone would call “rock” on the album, and he seems to have almost entirely abandoned his reggae/ska origins. Instead, Sting offers a finely polished album, fully and expertly utilizing the jazzy sound he began experimenting with way back on Dream of the Blue Turtles.

The upbeat “She’s Too Good For Me” is dripping with Sting’s sardonic humor. And, of course, there’s the gentle humor through which he manages to be simultaneously self-effacing and inflating. But that is why we love him so much.

Even with all the renewed enthusiasm, however, Sting is beginning to show his age. Certainly the more youthful energy of Blue Turtles and “Nothing Like The Sun” is nearly lacking, or at least more subdued, on this release. But even if he is aging, Sting is certainly not tired out or finished creating yet. His lyrics and score remain as intelligent and eerily appropriate as ever.

On Ten Summoner’s Tales, Sting tackles his usual issues: ironically hopeless love, finding meaning in meaningless existence and, of course, himself. But again, the songs do not come across as rearrangements of past efforts. Sting’s preoccupation with these topics comes long and hard thought, and he has so much to say from this lengthy consideration that he is able to present them in an ever fresh and interesting light.

Not to mention funny. The tracks “She’s Too Good For Me,” “Seven Days” and “Epilogue (Nothing ‘Bout Me)” are dripping with Sting’s sardonic humor. The upbeat “She’s Too Good For Me” is a lively and infectiously fun exposition about a man in love with a woman perfectly unsuited for him. “She don’t like the clothes I wear/ She don’t like the way I stare/ She don’t like the tales I tell/ She don’t like the way I smell/ But oh, the games we play,” he almost laughingly explains, and the driving rhythm nearly forces listeners to dance around the room.

The more mellow “Seven Days” is the tale of a man who finds he is losing his true love to a hulk more muscle than brain. With the same apocalyptic humor of “Can’t Stand Losing You” and “Does Everyone Stare,” Sting lyrically asks, “Does it bother me at all/ My rival is Neanderthal? It makes me think/ Perhaps I need a drink/ IQ is no problem here/ We won’t be playing Scramble for her hand/ I need that beer.”

On “Love Is Stronger Than Justice,” Stings offers his now well-known excursion into country and western, and it is difficult to tell how much he is poking fun at “cowboy” music and how much he is just having fun. The album also includes the Lethal Weapon III title song, “It’s Probably Me,” though sans Eric Clapton. This version features Sting’s uniquely ethereal combination of keyboards, guitar, snares and horns, a treatment he used to cover Hendrix’s “Little Wing.” And I hate to say it, but it’s probably the better version.

Fields of Gold,” the third track, is a truly straightforward and touching love song, if a bit slower than the rest of the album. “Shape Of My Heart” and “Something The Boy Said” turn a bit serious, examining futility and loss. But have no fear, they are not dorky heavy-handed like the majority of Soul Cegas.

Sting closes the album with “Epilogue (Nothing ‘Bout Me),” and the song is lively enough to make up for any previously dour tunes. This exposition has the quintessential Sting sounds sporadic piano jams, funky percussion and staccato bursts of guitar and bass are peppered throughout. In his lyrics, he thumbs his nose at the world which has tried again and again to categorize and understand the elusive star. For all the over-examination he has gone through, he says, “You’ll still know nothing ‘bout me/ You don’t need to read no books on my history/ I’m a simple man, it’s no big mystery.”

Well, this simple man has put out one hell of an album. Ten Summoner’s Tales is terrific, and it is evidence that Sting is still able to produce excellence. Don’t be fooled by a cursory listening: there is a lot to the album you need to pay attention to. It’s worth it.

OKAY. So you can’t carry a tune. You couldn’t act if your life depended on it. You can’t dance. You can’t play a note. Come and criticize those who can! Meeting tonight at 6 PM, 4015 Walnut Street. Write for Street. We’ll make you feel like a somebody, dammit.

DROP OUT...

[of the campus scene and try something new]
NEW AND EXTREMELY TALENTED BANDS OFTEN find success and mainstream recognition from their debut albums. All too often, this means that the group's follow-up release comes up short of expectations. Let's face it, musicians make better music when they're hungry, and one album is usually not enough time for a band to establish its niche in the music scene. Like Ned's Atomic Dustbin and Eddie Brickell & The New Bohemians, Living Colour fell victim to the sophomore slump with Tino's Up. Now, after an extensive back-to-basics small club tour (they had previously opened for Spin, which lacks personnel changes (the band sports a new bassist and producer), Living Colour is back with Stain, probably their best album yet. New recruit Doug Wimbish makes an immediate impact on Living Colour's sound, filling out the rhythm section and reducing Vernon Reid's guitar domination. Reid has also made some changes, playing less solo metal guitar and discovering the wonders of feedback. The result is a fuller, funkier sound that's just right. Stain also marks a shift in songwriting from Reid and Corey Glover, who penned much of the first two albums, to more collaborative efforts with increased input from drummer Will Calhoun, who shines in his newfound role. Living Colour maintains their distinctive sound on Stain, yet also refines it. Stain, better than the band's previous releases (except for the mostly live EP Biscuit), manages to capture the raw power and intensity of Living Colour's live performances. The album's first few tracks are hard-rocking and intense, but still manage to be melodic. This New York band shows Seattle wanna-bes that music doesn't have to be played superfast to be powerful. After the first single, "Leave It Alone," Stain shifts gears with the extra-funky romp "Bi," a tongue-in-cheek ode to the joys of bisexuality with a sound reminiscent of the Chili Peppers' "Taste the Pain." With lines like, "Everybody loves you when you're bi," "Bi" stands out as one of the better songs on an excellent album. Stain rocks through the next few tracks, including the standout "Auslander," which shows Living Colour at their best. The latter half of the album, however, completely changes pace, beginning with the deeply mellow "Nothingness," marking new ground for the hard-rocking foursome. The album contains even more surprises, with several instrumental tracks on the more subdued half of the album. The quiet is momentarily disrupted for the politically charged "This Little Pig," a sure-to-be-controversial anti-police song. While the first half of the album outweighs the second, Stain is definitely a worthy effort. Living Colour makes a convincing display of the diversity of their individual talents; Wimbish's distinctive basslines and Glover's forceful vocals shine through on every track. Standouts among the songs include "Bi," "Auslander," "Nothingness" and "Wall," though practically every song is excellent. Stain is a must-have album, the band's best effort to date, and probably the best album yet this year. ▼

**The Brightest Hue**

**NEW AND EXTREMELY TALENTED BANDS OFTEN find success and mainstream recognition from their debut albums. All too often, this means that the group's follow-up release comes up short of expectations. Let's face it, musicians make better music when they're hungry, and one album is usually not enough time for a band to establish its niche in the music scene. Like Ned's Atomic Dustbin and Eddie Brickell & The New Bohemians, Living Colour fell victim to the sophomore slump with Tino's Up. Now, after an extensive back-to-basics small club tour (they had previously opened for Spin, which lacks personnel changes (the band sports a new bassist and producer), Living Colour is back with Stain, probably their best album yet. New recruit Doug Wimbish makes an immediate impact on Living Colour's sound, filling out the rhythm section and reducing Vernon Reid's guitar domination. Reid has also made some changes, playing less solo metal guitar and discovering the wonders of feedback. The result is a fuller, funkier sound that's just right. Stain also marks a shift in songwriting from Reid and Corey Glover, who penned much of the first two albums, to more collaborative efforts with increased input from drummer Will Calhoun, who shines in his newfound role. Living Colour maintains their distinctive sound on Stain, yet also refines it. Stain, better than the band's previous releases (except for the mostly live EP Biscuit), manages to capture the raw power and intensity of Living Colour's live performances. The album's first few tracks are hard-rocking and intense, but still manage to be melodic. This New York band shows Seattle wanna-bes that music doesn't have to be played superfast to be powerful. After the first single, "Leave It Alone," Stain shifts gears with the extra-funky romp "Bi," a tongue-in-cheek ode to the joys of bisexuality with a sound reminiscent of the Chili Peppers' "Taste the Pain." With lines like, "Everybody loves you when you're bi," "Bi" stands out as one of the better songs on an excellent album. Stain rocks through the next few tracks, including the standout "Auslander," which shows Living Colour at their best. The latter half of the album, however, completely changes pace, beginning with the deeply mellow "Nothingness," marking new ground for the hard-rocking foursome. The album contains even more surprises, with several instrumental tracks on the more subdued half of the album. The quiet is momentarily disrupted for the politically charged "This Little Pig," a sure-to-be-controversial anti-police song. While the first half of the album outweighs the second, Stain is definitely a worthy effort. Living Colour makes a convincing display of the diversity of their individual talents; Wimbish's distinct basslines and Glover's forceful vocals shine through on every track. Standouts among the songs include "Bi," "Auslander," "Nothingness" and "Wall," though practically every song is excellent. Stain is a must-have album, the band's best effort to date, and probably the best album yet this year. ▼

**Retro rocker falls just one step short of perfection**

**Let Lenny Rule**

**by Dennis Berman**

Music is a process of experimentation for Lenny Kravitz. The eclectic feel of his newest effort, *Are You Gonna Go My Way*, is not entirely surprising, coming from a man who has readily adopted the latest craze in bellbottoms and AMC Gremlins. He is, after all, the director of Madonna's media-circus "Justify My Love" video, and a father who refuses to have his baby daughter inoculated because he doesn't believe in modern medicine. As a boy, he grew up living a double life as the son of a black mother and a white Jewish father. He's virtually a walking identity crisis. Fittingly, the very name of Kravitz's new album is phrased as a question. The musical themes on his third effort are indeed puzzling. *Are You Gonna Go My Way* is a random mix of biting guitar licks, Motown reprisals and seventies love ballad revisions. The album lacks the funky consistency of Kravitz's debut, *Let Love Rule*, but it takes more chances, even reaching out to a syncopated reggae tune. The result mostly yields some of Kravitz's best work, but in other spots, his attempts to experiment stretch the music too thin. The guitar-driven title cut combines a catchy melody with simple rock and roll songwriting. It is perhaps the most outstanding of the album's eleven tracks, as Kravitz lets his affinity for nostalgia lead him into the realm of the short but powerful Hendrixian masterpiece. *Are You Gonna Go My Way* then fades into the flowing and dreamy "Believe," a cathartic and well-constructed song of hope similar to "Be" from *Let Love Rule*. "Believe" driples violins, rhythm guitar, which lacks emotional charge. Instead, a sluggish and sloppy guitar drags "Eleuthera" to a muddy underwater grave.

**Living Colour makes their mark with latest effort • by Josh Leitner**

Are You Gonna Go My Way

Lenny Kravitz

(Virgin)
The Gilberts are a hearty breed. But do you know what they were doing while you were tanning your body on sunny beaches? They fought for their lives, that's what they did! They became trapped under the snow outside Billybob's when a municipal worker with a snowplow failed to see them standing on the corner. What they did next is the stuff of which legends are made. Using only their mouths and tongues, our favorite gaggle of microcritics pushed, pulled and licked their way out of over 10 feet of slinky slash. Why? They had a deadline to make! Five Gilberts is a ten-person snowball festival! A single Gilbert is like an icy sidewalk: use it at your own risk.

**BESTKISSERSINTHEWORLD**

Puddin'

One of the joys of this job is finding a band like this. They use their tongues like nobody else in the business. And even better, they're from Seattle. Being such great kissers will undoubtedly make them very popular.

—Andy Espenshade

**BASEHEAD**

Not In Kansas Anymore

Back again with their fusion of jazz, funk and hip-hop, Basehead hasn't evolved much since their debut. To his credit, Mike Ivey has taken a stab at adding a dimension of social commentary. But how can we take their racial messages seriously next to songs like "Do You Wanna Fuck (Or What)"? The music reeks of sex. The lyrics tend to reek of idiocy.

—Sabrina Rubin

**THE MIGHTY MIGHTY BOSSTONES**

Ska-Core, the Devil & More

Break out your plaid! The leading Ska-revivalists from, well, Boston, return with a little release that is guaranteed to keep your feet moving to a definitively mod backbeat. The ten man band rips through a couple of covers and a couple of originals, never breaking any new ground, but never losing any other.

—Reuben Kinkaid

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**A TREACH RETREAD**

**LITTLE ABOUT NAUGHTY BY NATURE'S SECOND album, 19 Naughty III, differs from its self-titled debut effort. The band's unique hip-hop style hasn't lost its edge, but unfortunately offers nothing new for the listener. While on the first album, the material and style seemed innovative and fresh, their second effort is simply a mediocre repeat of previous material that never distinguishes itself. Lead singer Treach now carries a chainsaw instead of a machete, but that's about the only progression between albums. 19 Naughty III is best described as uninspired repetition. The lyrics and music are both adequate, but still seem to be little more than rehashes of Naughty's previous singles. The similarity of the drum beats in each song makes the album flow well, by the end, though, the effort grows monotonous and repetitious. And the unexciting background music only further increases the album's sense of redundancy.

Much of this release's thematic material is similar to that found on Naughty By Nature's debut: having sex with people's girlfriends, being badder than other rappers, life on the streets, etc. However, these songs show no improvement over the band's earlier efforts. It's not that the new tracks are bad; it's just that they have all been heard before.

In addition, these songs lack much of the power that was present on Naughty's previous hits. The energetic music and lyrics of the group's debut painted a vivid portrait of anger, street life and fun-loving adultery. Before, you could pop "Uptown Anthem," "Ghetto Bastard" or "O.P.P." into a cassette player and get your blood pumping. These songs nearly begged to be played loudly. But the tracks on 19 Naughty III can't be played loud enough to get that same feeling. The boring repetition of most songs only make you drowsy and ready for a nap.

Naughty By Nature also tries to continue its previously-successful fusion of gangster lyrics and thumping drum beats. But on 19 Naughty III, the combination never gets off the ground. The lyrics fail to capture the same energy and the music just doesn't move the listener. "Hip Hop Hooray," the first single from 19 Naughty III, is a good example of what's missing on this album. The song is certainly danceable—everyone listening can sing along with the chorus and bob their heads—but it has neither the verve nor the novelty of "O.P.P." It might be fun to wave your arms in the air and yell, "Hey!... Ho!, Hey!... Ho!," but it just ain't the same as chanting the infectious "Yeah, you know me!" from Naughty's first big hit.

None of 19 Naughty III's songs have that inherent quality that transforms an ordinary rap song into a bona fide classic. The album idly proceeds without purpose, attempting to succeed solely on the premise that it's Naughty By Nature's next album, so it must be good.

If you loved the style and lyrics of Naughty's first album, you will probably also like 19 Naughty III. But if you were hoping that Naughty By Nature would build on its initial success and create an album that separated the group as something really special in rap music, you will have to wait until their next effort.
Very few people in the straight world had any inkling that Malcolm Forbes was gay. The mainstream media always portrayed the late entrepreneur as the ultimate virile capitalist: he rode his motorcycle into the social circles of the rich and famous, throwing parties for his friends with a spirit of reckless social abandon.

By Josh Tyrangiel
Gossip columnist Liz Smith (who is in fact a lesbian herself, outed by Queer Nation), concocted stories that continually linked Forbes to a romance with the heterosexual symbol of a generation, Liz Taylor, mythologizing Forbes’ supposed heterosexuality.

Pentagon spokesman Pete Williams was the mouthpiece for the US military from 1989 to 1992. During that time, 4,200 men and women were discharged from the armed services because they were gay. Williams, a closeted gay man, sat complicit in the discrimination of gays until he was yanked from his closet by gay militants.

Oscar winning actress Jodie Foster came out of the closet while she was a student at Yale. But when she returned to Hollywood she also returned to her MRU- (Mega-Republican Union) seclusion. When she made The Silence of the Lambs, a film that among other characters included a gay serial killer, members of the Los Angeles gay community made an issue of her lesbianism.

Does the sexual orientation of these public figures qualify as news? Not really. Should their sexual orientation have been reported? Absolutely. But not because Malcolm Forbes, Pete Williams or Jodie Foster are gay, but because they acted hypocritically and hypocrisy, regardless of sexual orientation, is always news.

For decades, gays have kept a code of silence about members of their community. Because in the past a person could be stripped of their livelihood and family if their homosexuality were known publicly, few people debated the validity of sexual suppression, or “inning”. While there may have been conflict and anger, no one opened anyone else’s closet doors, no matter how damaging their public actions may have been to the gay cause. Roy Cohn, J. Edgar Hoover and many others enjoyed the refuge of the closet, while publicly they berated and endangered homosexuals everywhere.

Gay protectionism has changed, and in a remarkably ironic twist, a group that has historically had to fear the outing of individuals is now using the “outing” of its own members as a weapon of progress. A new breed of young gay militants has taken action to ensure that their fellow members in the community will be held responsible for their duplicity.

Annenberg School of Communication professor Larry Gross cites two dramatic circumstances which shattered the protective gay silence. “The first was AIDS,” comments Gross, “which raised the stakes. Discrimination is bad enough, but AIDS is life and death, and the government’s inaction for years allowed an epidemic to spread out of control. There was real anger, because the straight majority had no idea what was happening. It was like an invisible Beirt.”

The second circumstance was the explosion of a gossip culture, which transformed journalism in the mid 1980s. Once confined to the pages of supermarket tabloids, the likes of Donna Rice and Jessica Hahn blurred the line between rumor and reality, and often, journalism became fiction. “The thing about gossip in the major media,” notes Gross, “is that an enormous amount of it is false and everyone knows it.” Certainly members of the gay journalism community knew that Malcolm Forbes was not preparing to marry Liz Taylor, Pete Williams was not just a “hardworking bachelor”, and Merv Griffin definitely was not seeing Zsa Zsa Gabor, all items reported consistently in newspaper gossip columns.

One man, gay journalist Michelangelo Signorile, was enraged enough at the lies he saw propagated in the media to change the rules of militant activism. Signorile knew the fraud of gossip well. After graduating from Syracuse University, Signorile got a job with a New York press agent where it was among his regular duties to “plant” juicy items in gossip columns about gay stars and their fictitious heterosexual escapades. He found the gossip press to be an eager co-conspirator in the charade.

This journalistic deceit disgusted and infuriated Signorile, stirring him to action. First he helped found Queer Nation, an organization dedicated to confronting Americans with the existence of homosexuality. Spawned from ACT UP (the AIDS Coalition to Unleash Power), Queer Nation’s potency came from its marginality. Chanting “We’re queer, we’re here, get used to it,” Queer Nation’s potency came from its marginality. Chanting “We’re queer, we’re here, get used to it,” Queer Nation employed several strategies that some thought extremist, including “kiss-ins” at malls in an attempt to desensitize homosexuality, and strip it of the stigma of perversion.

As a journalist, Signorile joined the staff of Outweek, a new defunct lesbian and gay news magazine. As an editor and columnist, he channeled his anger to bring prominent members of the gay community out of their self-imposed closets by publishing their names in his column, “Gossip Watch.” Some of the first names Signorile dragged out of the closet were Malcolm Forbes, entertainment mogul David Geffen and Illinois Governor Jim Thompson, much to the horror of many in both the gay and straight communities.

To some, it was a new style of McCarthyism, and unquestionably, many outings violated the individual’s right to privacy. But privacy and individual rights are the first casualties of war, and that’s exactly what outhers like Signorile feel they’re fighting.

**THE ETHICS**

First, it must be explained that no private citizen has ever been outing, and almost no one advocates outing non-public personae. The ire of Queer Nation and other outhers is focused mainly on high-level gay politicians and celebrities who support active anti-gay opinions and causes. Pete Williams, John Schlafly (the conservative activist son of Eagle Forum founder Phyllis Schlafly) and former National Endowment for the Arts head James Radice, all fall into this category.

Signorile was the first to take outing a step further by exposing members of the gay community who refused to acknowledge, and actively hid their sexual persuasions. Arguing that such figures as David Geffen, Jodie Foster, Liz Smith and others were active hypocrites, Signorile

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Fierstein does not consider himself a radical proponent of outing.
Tom Selleck, Jamie Lee Curtis, Ed Koch, Calvin Klein, David Geffen

Sandra Bernhard, Barry Diller, Merv Griffin, Jodie Foster, k.d. lang,
Un Beso De Chocolate

Tey SAY THAT YOU ARE WHAT YOU EAT, BUT IN THE magical world of Like Water for Chocolate, you are what you cook, and it’s your dinner guests who suffer the consequences. A new film directed by Alfonso Arau, Mexico’s most successful filmmaker, Like Water for Chocolate, swept the 1992 Ariel Awards (the Mexican Oscar equivalent). Chocolate is a richly textured historical romance grounded in strangely intriguing magical realism.

Based on the international bestselling novel of the same title (by first-time writer Laura Esquivel, Arau’s wife), the inbred, complicated film is narrated by a present-day descendant of the main character. The secondhand story goes that the mean-spirited mother has shackled the youngest of her three daughters, Tita, to a lifetime of domestic slavery. Not allowed to marry until her service to mom is finished, Tita takes refuge in the kitchen and learns to cook from a wise old woman. When Tita’s breasts are “awakened” by the lusty size of the boy next door (Marco Leonardi, Cinema Paradiso), she begins to chafe at her mother’s time-honored cruelties. Unable to hot griddles.

the same light frequently passes through Tita’s (Lumi Cavazos) eyes while director Arau’s (first-time writer Laura Esquivel, Arau’s wife), the inbred, complicated story addresses the problem of passion for chocolate, and symbolic imagery, the film attempts to address real life emotions. It becomes problematic when pubescent infatuation and sexual awakening are lifted onto such a high pedestal. The end result is that several of the film’s deeper relationships are glossed over, when they could have been explored in greater depth.

Still, at the heart of this mystical, intelligently entertaining film, is a story about the intoxicating heat of passion. Its title, impossible to ascertain from watching the film, refers to a Mexican saying “he/she’s like water for chocolate,” meaning boiling hot, agitated or aroused. Each of the characters get like this at least once in the film, and the means of their arousal is the film’s biggest charm.

Like Water for Chocolate creates a rich, mysterious world that can be engaging. It is certainly one of the most original films out today, but thankfully it’s not pretentious, and it has no reason to be.

Chris Rock does Spinal Tap • by David Magid

Gusto (Chris Rock), Dead Mike (Allen Payne) and Stab Master Anson (Deezer D). Chris Rock’s character is not much of a stretch for his seemingly-limited acting talents; the role is identical with those you’re already familiar with from Saturday Night Live, New Jack City and Boomerang. Rock plays mama’s boy Albert Brown, who hails from the city of Locash. By freak accident, Brown causes the arrest of California gangster Mr. Gusto in a drug deal. Inspired by the antics of gangster Mr. Gusto, Brown decides to create a hardcore, shit-kicking rap group, naming it CB4 after Gusto’s new prison home, cell block four. Brown renames himself MC Gusto, and his friends Smalls and Otis become Dead Mike and DJ Stab Master Anson, respectively. The three rappers metamorphize into ideal heads by drinking, wearing black and assuming an apathetic attitude. Filled with dreams of getting rich and getting laid, they immediately sign a deal with Trustus Jones Productions and are propelled into stardom.

CB4 is filled with stabs at comedy, from the opening endorsements by the Butthole Surfers, Flavor Flav and Ice Cube to the war against “the immorality of CB4” by Saturday Night Live’s Phil Hartman. Music videos, Wayne’s World and Run DMC are all targeted in the film. The movie pandies rap’s “tough as shit” attitude with an overdose of flashy gold chains and, naturally, an abundance of near-naked women.

Rock, who originated the idea for CB4, says he was only interested in “trying to make a good movie...get ninety minutes of laughs, and not have people hate us.”

Rock’s career was launched one night seven years ago, when he was discovered while performing at New York’s Comedy Strip. He made his acting debut at age eighteen, in Eddie Murphy’s cable special Uptown Comedy Express. From then on, “it was just luck,” explains the twenty-seven-year-old comedian.

Like his idols Gilbert Godfrey, Roseanne Arnold and Daman Wayans, Rock hopes to become more involved in film, while still performing live comedy. He is planning a nationwide tour in a few months, and will remain with Saturday Night Live at least until the end of his contract.

Rock says that his objective in getting into comedy was simply to make people laugh. Stumbling into fame, Rock was completely unprepared for the burden of being a public figure. “I feel that it’s a shame, that as arist...you’re a guy who just wrote some jokes and suddenly, you’re the spokesperson for your race,” he says. “It’s just kind of a bad thing to put on a person.” Rock wants CB4 to be full of fun, not full of “what do you do for your people.” Apparently, some people just aren’t equipped to handle responsibility.
Shorts

**FIRE IN THE SKY**

I am fascinated by outer space. You are fascinated by outer space. We’re all fascinated by outer space. And from Time-Life Books to Plan Nine from Outer Space to Isaac Asimov Digest, executives and lay-authors alike are more than willing to help us quench the collective thirst for new forms of life.

With Fire in the Sky, a glucose of matter-of-fact update of this science fiction (never call it “sci-fi”) genre, director Robert Lieberman delivers a made-for-TV type of film that seems like a sterile, sober version of Spielberg’s Close Encounters. Based closely (but not strictly) on the real-life experiences of Snowflake, Arizona native Travis Walton, Fire in the Sky is the tale of Walton’s alien abduction and the subsequent storm that rages through the tight-knit community. Led primarily by Sheriff Watters (played by the screenwriter Tracy Torme still leave enough to show Walton was abducted by extraterrestrials, Lieberman and testimony of five eyewitnesses. Although much screen time is races through the uroboric frames (carner), the residents refuse to believe the way on one of “life’s mysteries.” In Fire in the Sky is neither a large enough in scope nor intricate enough to show anything. Don’t be fooled by its Blooded on a True Story line that cannot strike p airt. I am fascinated by outer space. You are fascinated by outer space. Fire in the Sky, (lossy, matter-of-fact update ol this

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**SWING KIDS**

Director Thomas Carter’s film debut Swing Kids is an unfortunate and ill-fitting alliance between two themes that simply do not belong together. Set in 1939 Germany, the story revolves around a group of German youths—the self-consciously rebellious “Swing kids”—who frequent underground parties and dance to American big band music, while leaving a trail of huffy Gestapo in their wake. A minor theft lands best friends and dedicated Swing kids Peter Mulzer (Robert Sean Leonard) and Thomas Berger (Christian Bale) in the Hitler Youth corps; the friendship begins to break down as Berger grows increasingly enamored with the Nazi party while Mulzer strives to maintain his individualism and former friends.

The plot breaks down at about this same time the boys’ friendship does; the film’s utilization of music as the catalyst for courageous resistance to the Nazi horror, which most assuredly was present in pre-War Germany, further contributes to this deterioration. Carter throws in a couple of gruesome scenes—a film that was one of the mysterious boxes that the Gestapo asks him to deliver—to manifest the terror behind the targeting. But the overall treatment of the opposition in Swing Kids is one of Faustus’ “meets Europa Europ.” And a bunch of kids dancing around a shocked authority tends to diminish the gravity of the historical reality.

The film kicks along as only a product of Hollywood can. The first time we meet Muller’s heartthrob Evey (Talulah Bergon), she is singing as an armless monkey, but about fifteen minutes later she shows up at a scandalous party to whisk the much-pleased Muller off his feet. Perhaps she acquires the art through the time-tested magical process of the upright female taking down her braids and donning a sexy dress.

A fat Kenneth Branagh guest stars as a slightly genetics agent who makes rather flaccid passes at Peter’s mother. Much to his credit, however, they don’t appear in them, and with a couple of pounds shed he can probably pass the unfortunate experience off onto a _doubleganger_.

—Nancy Wheeler

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**THE STOLEN CHILDREN**

Capturing the Grand Jury Prize at the Cannes Film Festival, The Stolen Children manages to reanimate Italian film as a force in the movie industry. Director Gianni Amelio reveals the pain of childhood without relying on the emotional crutch of despair. His children are strong, at times more mature than their adult counterparts. Amelio breeches the boundaries of contrived cinema and discards the accessibility of hysterical acting. Scenes are delivered purely and simply with a veracity that transcends the constraints of the screen. Valentina Scalfi offers a noteworthy debut as Rosetta, delivering her lines with matter-of-fact assurance, as if she had actually experienced the pain of her character.

The Stolen Children centers around the human interactions between Rosetta, an eleven year old prostitute, Luciano, her youngest brother, and Antonio, a military police officer. Antonio, played by Enrico Lo Verso, is responsible for the children after the Milan police arrest Rosetta’s mother for prostitution. In the absence of their mother, the officer is assigned to transport the children to an orphanage in Sicily. His assignment seems straightforward, but soon develops into a monumental emotional investment. He tries to teach Rosetta and Luciano how to regain their innocence. However, reality interferes with his objectives, and his own credibility suffers. Touching moments abound, yet director Amelio never allows the scenes to become maudlin.

A significant contribution to the film is its award-winning musical score. The ominous blackness during the film’s initial moments is augmented by the rhythmic beating of hongo drums echoing throughout the theatre. The echoing blackness melts deeply into the lonely eyes of a small boy. The beating drums grow louder as the gravitational force of loneliness and lost innocence draws the camera closer to the young boy. This intensity of emotion remains for the extent of the film. A strong musical score, quality cinematography, incorporated with honest acting combine to make The Stolen Children a meaningful film reaching levels of artistry.

—Gretchen Hilbertbeitel
Looking for a cool way to cure those snow-bound blues? Just follow 2nd Place out into the snow-fringed drifts of Philadelphia toward some of the hottest jazz clubs in town.

Chris' Cafe and Bar
1421 Sansom St. 568-3131
Let your ears be tickled by the sweet fingers of jazz at this perfect nighttime destination. Chris' grooves the night away Monday through Saturday. The tunes rev up Wednesday night and don't quit 'til Saturday around 2 AM. Besides the great music, Chris' boasts a cozy, dimly lit environment accentuated by white Christmas lights and signed photos of local jazz legends. The scrumptious menu features tasty treats which are both tantalizing and wallet friendly. Located conveniently in Center City, this small club could become the mecca for dating, culture hungry, pre-yuppy students. Even the meekest of patrons can't help but exhibit their table- drumming finesse and mastery of the air bass as the musicians belt out sheer soul. Of course, one of Chris' margaritas or smooth daquiris contributes to the fine listening experience. The rhythmic jazz sounds enter through the ears and resonate throughout the body, leaving the clientele both happy and energized.

Ortlieb's Jazzhaus
2nd and Poplar Streets
Getting dressed up and listening to jazz over dinner and cocktails can be fun, but to really immerse yourself in the music, you need to be in a dark, dingy dive like Ortlieb's Jazzhaus. Voted the city's best jazz dive by Philadelphia magazine last year, Ortlieb's offers an atmosphere similar to Murph's, except that it is shilly, though—a cab is probably the easiest and safest choice of transportation—but the extra bucks are worth it. Either sit at the bar or grab a table in back; the room is small enough for the music to be heard in every corner. Dinner and munchies are available for those who really want to make a night out of Ortlieb's. There are usually three sets a night and you are guaranteed to get some solid, gritty jazz all week long, but don't expect there to be anyone playing who you've heard of before. But that's all right, because when the jazz is hot, the names are not important.

Zanzibar Blue
305 South 11th St. 829-0300
For those interested in the smooth, sultry sounds of jazz, Zanzibar Blue offers one an amazing opportunity to get offf the Penn campus. Sweet sounds drift gently around the dimly lit room. The club offers an array of local and small-time national talents in an urban atmosphere. Though some may complain that the enviros are a bit too posh for the true jazz experience, the upmarket jazz clientele loves the spot, as regulars call the club. There are two main rooms at Zanzibar Blue, one for dinner and one for music. Customers can even sit in the cabaret and eat dessert before the show. People-watching can be the best part of the night, as everyone dresses sharply (usually in all black). Though a bit too full of late 80s style, Zanzibar offers a great night of entertainment for those with the interest and the desire to get there. You just might even sit next to someone famous, like Bill Cosby.

Jack's Firehouse
2130 Fairmount Ave. 232-9000
Jack's Firehouse offers the classiest, hippest way to have Sunday brunch, with the accompaniment of live jazz! This 2130 Fairmount Avenue establishment guarantees delightful service, an exquisite four-course orgy, and a warm, musically-laden atmosphere. For starters, Jack's green salad is a must—the lettuce is grown in their custom greenhouse a floor above the restaurant. Topped off with delectable fried carrot shavings, it's quite stellar. Next comes a choice between a Venetian sausage or cous cous salad, decidedly different tastes, but both proved to be delicious. The anti-climactic entreé, a decision between a variety of breakfasty meals comes next. The blue cheese and caramelized onion omelette emerged among the crowd as the most outstanding. Pacing yourself for the finale is highly advisable, since a silver platter of tantalizing, taste-bud-pleasing desserts are wheeled your way. If you like great live jazz and you even, perhaps, have a hankering for great food, then go to Jack's Firehouse tonight. 

by Susan Garfield, Catherine Donaldson-Evans, Josh Cender, Michael Lieberman and Paul Shore
Camille Pissarro

You say tomato, I say tomato. You say Picasso, I say Pissarro....

Of all the Impressionists, Pissarro is the quiet one, the sensitive bro who inspired others to paint more than just bourgeois timely life or popular entertainment scenes. In his ripe sixties he worked on scenes of urban bustle. However, this did little for his popularity as it seemed that one had to print water lilies or photograph arrow-coupes embracing in Parisian train stations to merit any attention from the press, public or hip-happy, print-hungry, culturally-deprived, dorm room-decorating college freshmen.

Seventy-five of Pissarro’s urban paintings collected from around the world hang on set-grey or grey-blue walls that complement the pastel hues of the paintings. They’re grouped by city so that you can sit in the middle of a round room and feel as if you were looking down the streets of Paris; cooking, perhaps, the sensation a bird perched on the Arc de Triomphe might have.

Pissarro was fascinated by the Louvre; he painted it from every conceivable point of view in every season. You’ll find in the adjacent room a multitude of these paintings, sans Entrance Pyramid courtesy of I.M. Pei.

Room after room of creamy,coder visions of colour make you ache to see some of the real grime and grit of European cities that make them so charming. Well, almost ache. So take the 76 to Paris, Rouen, Dieppe and Le Havre, but run – don’t walk – because you’ll never get a second chance to see this first-class Impressionist.

- Barbara Verwoerd

Cats

Andrew Lloyd Webber’s hit musical CATS (known to greater America by the adulteration of the sappy song “Memory” by the likes of Barry Manilow and Barbara Streisand) returns to the Forrest Theater at 1114 Walnut St. until April 3. Based on T.S. Eliot’s “Old Possum’s Book of Practical Cats,” the theatrical production progresses much like the novice’s first encounter of a work by the writer who has been claimed by both the English and American Norton anthologies – you are lured en media res of a whirl of seemingly disjointed images and somewhat nonsensical language.

The appeal of CATS, however, does not lie in the plot (no stop, trying to figure it out.) Instead, concentrate on the individual images: each is the “naming” of a cat, or numerous portraiture which contains some insightful anthropological comment. The accompanying choreography is phenomenal, and the music, though it evokes 99.99 cassettes of Webber-on-tour, is nonetheless catchy. The sum of the parts, though disparate, definitely engages the audience more than the ill-defined whole.

The second act soars with the engaging performance of “Gus the Theatre Cat” by Buddy Crutchfield and the cast’s energetic tribute to Mr. Mistoffoles, the magical cat Natalie Tom, who has played Les Miz’ Eponine on Broadway for the past three years, gives the audience the what it’s waiting for – a guttural bell of “Memory” – and fulfills the prerequisite for popularity – a happy ending.

-Nancy Wheeler

Victor Cafe

The dull hubbub of a bustling Italian neighborhood restaurant fills Victor Cafe, clanking plates and glasses punctuating the underlyumption of conversation at every table. The eyes of hundreds of framed opera legends peer down at us as we dipped fresh bread into a savory mixture of olive oil, garlic, basil, and parmesan. But suddenly, the tinkling of a tiny bell silenced the room as the waitress who had just uncurled our Beso elias burst into Dvorak’s “Song To The Moon.”

Such is the tradition of the family-owned and operated Victor Cafe, where opera and Italian cooking have been united for sixty years. Initially a grocery shop (“Victor” as in RCA), where local music fanatics would sip a coffee and listen to records, John DiStefano’s Cafe came into its own as a restaurant after the end of Prohibition. The performance of live arias was once left to the patrons, but for the last fifteen years, the wait staff has been comprised entirely of musicians, primarily opera students.

Diners can expect a few serenades during the course of the meal, whenever the server gets a free moment. In between, you can hear patrons whispering their favorites under their breaths, hoping their server will take a hint and belt out Carmens’ “Habanera” next time. And you should hear what they do to “Happy Birthday,” in three-part harmony!

But don’t let the music completely distract you from the food, a fine array of Italian specialties. On our visit, we started with the Seared Risotto—heavy on the seafood, light on the risotto, but very flavorful, with especially tender calamari—and a lightly dressed tossed green salad. The starters were all tempting, but be warned: the entrees are generous and filling.

Victor Cafe’s menu offers a vast range of pasta dishes (available as first course or entree), as well as fish, chicken, veal, and beef selections; all are priced between $12.95 and $25.00. The Lasagne Carnovale, spinach and egg noodles layered with her cheese and topped with zesty marinara, is a fine option for vegetarians. Those more adventures with their pastas might opt for the Fettucini Prince Igor (our waitress’s favorite), its cream sauce strongly flavored by smoked salmon and a splash of vodka, with a sprinkling of red caviar on top.

The desserts ($4.95) are well worth your while; share one if you must. Both the Cannoli, an Italian favorite of chocolate biscuit topped with a custard of whipped egg whites, sugar and mascarpone, and the Chocolate Mousse Praline, with a surprise of banana, were luscious. They were also accompanied by some of the best restaurant coffee I’ve ever had.

Victor Cafe combines good Italian cooking with the added attraction of opera, and is well-suited for a date or a special-occasion dinner party. They welcome large groups, and have special hours for graduation: noon to midnight on May 15, 16, and 17.

- Elaine Beebe

Hunter S. Thompson

The man. The myth. The drug-crazed egocentric maniac. E. Jean Carroll’s definitive biography of famed journalist Dr. Hunter S. Thompson attempts to separate the Doctor’s many personas, only to discover that he is actually all three at once. Scary, strange, but true.

Hunter is mandatory reading for the Hunter S. Thompson fanatic — and aren’t we all, deep down inside? His life unfolds masterfully through the direct quotes of friends and enemies alike (he has plenty of both). And interspersed with their sordid tales of drugs and sex are, amazingly, more tales of drugs and sex. True to Fear and Loathing style, E. Jean Carroll adds a surreal aspect to the book; she records her impression of Thompson through the eyes of an alter ego named Laetitia Snap. Snap relates her real or imagined encounters with the Doctor, who supposedly kept her prisoner in a cesspool as his biographer/sex slave. The result is that the reader never quite knows what is fact and what is fiction. You do end up learning a lot about Thompson, though much of it is stuff that you probably don’t want to know. Like his penis size.

Hunter skillfully describes Hunter S. Thompson as a warped, brilliant man whose dark genius has inspired millions. We even uncover what the “S” in his name stands for. It’s “Stockton”. Now, what do you suppose the “E” in the author’s name stands for?

“Easy?”

- Sorina Rubin
Leaving School... [when it's time to eat]

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

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CAMPUS ARTS

INTUTIONS
(Spring Hall Auditorium, 801 Locust)
"Leaf" Retrospective of British playwright Edward Bond presents his contemporary tale on the famous story of King Lear. See the only living Septwivial in captivity. March 16-20.

MASK AND WIG
(Annenberg School Theater, 912-6220)
"Weekend Whirl" Mask and Wig present their take on the Western genre, complete with costuming, bar fights, and original song and dance numbers. Nefarious events. This weekend at the Annenberg.

MUSEUMS

ACADEMY OF NATURAL SCIENCES
(1900 Ben Franklin Parkway, 215-299-1900)
"Dinosaur Art" They eat. They swim. They fly. And they've been extinct for 65 million years. Through May 9.

THE FRANKLIN INSTITUTE
(Benjamin Franklin Parkway at 2nd St, 215-285-4262)
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 thru Thursday 9:30-5. Mandell Futures Center: Monday & Tuesday 9:30-5, Wednesday thru Saturday 9:30-9.

PENNSYLVANIA ACADEMY OF FINE ARTS
(118 N. Broad Street, 925-3625)

INTUTIONS
(Spring Hall Auditorium, 801 Locust)
"Recent Celebrity Photographer, whose work often appears on the cover of Rolling Stone, this exhibit has photos of everyone from Jack Nicholson to John Huston. Through April 18.

PHILADELPHIA MUSEUM OF ART
(26th Street, 763-8900)
Tuesday-Sunday, 10-5. Admission after 1 pm is $5 for students with ID, free Sundays (1 pm.) Beatrice Wood at 100. When most people turn 100, all they get is a mention by Willard Scott. Beat Wood got her own exhibit! Through March 28.

THE FRANKLIN INSTITUTE

"The Impressionism and the City: Pissarro's Series." True, his name sounds like Pi. Cochin was Louis X.

THE RODIN MUSEUM
(26th St and Benjamin Franklin Parkway, 215-236-5400)
"Markings." A group of six women artists got together and decided to paint. Here's the results. Through June.

PORT OF HISTORY MUSEUM
(Caroline Ave, and Walker, 215-394-7060)
"Markings." A group of six women artists got together and decided to paint. Here's the results. Through June.

supplement

ASTRAL PLANE
(1376 Lombard St, 544-2236)
Excellent nouvelle cuisine in an eclectic cozy setting. Soft jazz and candlelight add to the Bohemian atmosphere. Try the duck with fresh fruit.

BORGIA CAFE
(445 S 2nd St, 714-6869)
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
(1901 Callowhill St, 925-0422)
Upscale contemporary atmosphere for a relatively new establishment in the Philly market. Seven prix menu along with such selections as pailard of salmon, sashimi, and exotic caviar.

CUTTER'S GRAND CAFE
(285 Market St, 925-0652)
With a huge bar, varied menu, and reputedly the best salmon in Philly, Cutter's makes a great getaway with friends or a date.

DOCK STREET BREWHOUSE
(1000 S Broad St, 746-5770)
Famous for its slow service, great conversation, and free samples while you wait, this is one of the most famous bars. To get there, turn left at Race St. 925-5770.

FOOD WIRING SYSTEMS
(103 Chestnut St, 925-1880)
"Samuel Fleisher Art Memorial." Here's an opportunity to see the work of famous furniture designers and their work as it is displayed in the museum.

ESTHER M. KLEIN ART GALLERY
(420 Market Street, 541-6976)
"Annual Fleisher Faculty Exhibition." The featured works of all of the instructors at the Memorial. Through April 3.

FEDERAL ART DEPARTMENT
(Philadelphia Museum of Art, 925-5400)

THE FABRIC WORKSHOP
(1538 Vine Street, 541-1976)
"Vibrant Traditional Japanese Tie-Dye Techniques." A two-day [March 29 & 30] workshop on the Japanese art of Shibori, one of the world's oldest tie-dye techniques. Why spend a fortune on a Daido Ikeda?

MOORE COLLEGE OF ART
(The Parkway at Twentieth Street, 541-4515)
"Six Decades: A Survey of Photography by Moore Alumni." Here's an opportunity to see photos by alumni of the college you don't attend Exciting, huh? Through March 29.

THE WOODFORD CAFE
(250 S 12th Street, 925-1236)
Predominantly American fare at this hometown restaurant in Center City. Hearty portions and a helpful staff are also pluses.

WHITE DOG CAFE
(2425 Sansom St, 929-9212)
Considered one of the best in Philly. American cuisine in a casual setting offers grilled stuffed chicken breasts, flank steaks, halibut salmon, pan-fried trout, and grilled veggies. Plus a notable wine list and desserts.

16TH STREET BAR AND GRILL
(1000 S Broad St, 925-0422)
A relaxed restaurant serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great for lunch.

CHINESE

BEIJING
(1376 Lombard St, 544-2236)
"Traditional Chinese restaurant, serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great for lunch."

CIBOULETTE
(1232 Spruce St, 790-1232)
"Forty Five Bistro, a new French bistro, a menu of international and live performances."

JOE'S PEI'ING DUCK HOUSE
(100 S 2nd St, 740-3377)
"The best place in Chinatown, and they're right. Super-duper duck dude."

JOYFUL INN
(999 S. 7th Street, between Sansom and Chestnut, 564-1236)
"In their second year on campus, this Chinese restaurant still offers one of the best places to eat in the city."

FRENCH

CIBOULETTE
(1232 Spruce St, 790-1232)
"The best place in Philadelphia for French cuisine according to Esquire's 1999 list. Provincial French cuisine in a simple atmosphere. Well worth the price for the food and the service."

LATURCA CAFE
(1307 Spruce Street, 746-0141)
"Attached to the Borgia Cafe for lunch, this is one of the most famous French spots in the city."}

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Harvey Fierstein

"Oy Vey! My Son is Gay!"

Friday, March 19, 1993
7:00 PM

Irvine Auditorium
ADAM ANT
Malcolm McLaren's bastard son returns, albeit uninvited, to the stage for a series of "intimate" shows. Feeling how a lot of those early eighties idols... (8 p.m., TLA, 513 South St., 922-8811)

COME
w/IOWA BEEF EXPERIENCE
Double entendres and this band is exploding, wriggly, humping with pep and when the show is over, you feel like you need a smoke. On the same label as Superchunk! (6 p.m., 655 2nd St., 440-9607)

SUPERCHUNK
w/ETHEL SERVETH
They're young, happy and the coolest thing since Evan Dando's orphange life. Straight out of Research Triangle, N.C., and right into your hearts, you will want to kiss them on the mouth. Betty Serveth is Finnish, so come early and keep 'em warm. (The Thunderdome, 904 Arch, 925-ROCK)

IRON BUTTERFLY
The first band to get a platinum record for an album and keep 'em warm mouth. Betv

THURSDAY

LIFE IN BLENDER
w/EDO
What's greater then grace? A baby in a blender! What's greater then that? 10 babies in a blender! What's even greater? A baby in 10 blenders! The band! Well, I don't know much about 'em. But I like the name! (6 p.m., Underground, 8th & Spruce)

NANCY GRIFFITH
w/BLUE MOON ORCHESTRA
Don't confuse her with Professor Griffith. Nancy's latest album is a collection of standards and torch songs that even your grandparents would love. But that doesn't mean that you shouldn't? (Kessler Theater, in suburbia, 7:30-8:30)

BELLY
w/APOLLO LANDING
Former Throbbing Music, Taqua Donnelly brings her new trio into the TLA to make alternative-conscious men swoon with passion. Taqua. You've me me forget all about Harriet. Whether it's you or me, I'll be waiting for an answer. If 3rd's got a note. He's serious. Dead serious. (TLA, 814 Spruce, 922-8811)

KING MISSILE
w/MONKS OF DOOM
I'm Sorry. For never seeing the band live before. I've never lacked Oliver Cromwell in the utmost closet while singing "Walking Matilda" or even "Walking Matlock" for that matter. And I regret it. This band is way cool, just like us. Right now, they made you laugh. Just don't ask Ed Hall what he thinks about Martin Scorsese. (Cheeset Cantor, 3rd & Cheeset, 3:00-12:01)

GIN BLOSSOMS
w/STARCLUB
They're local. Weird local. I mean so local that you hearing will never for the same. Saw 'em down south over brook and I loved 'em. Only took two songs and I was hooked. The opener Starclub, is a local Gibson. We gave 'em a title. I don't know anything else. I mean. (Cheeset Cantor, 3rd & Cheeset, 8:00-12:01)

FRIDAY

SILK CITY LOUNGE
This all-ages club features a variety of contemporary jazz bands playing (American and European music ranging from H4- to Latin, house, and alternative line-up)

SATURDAY

FERRON
w/JANI DIRANCO
According to the Boston Globe music critic, "something they will call Bob Dylan the Fermi of the '80s," Ch. I can live with that, but does that mean that Yoko Ono is the Carrie Wilson of the '90's? What about Donovan, is he the Bobbie Hitchcock of the '90's? I can tell! More importantly, who cares? Melodic folk for the '80's set, the Canadian crooner is the newest darling of the music press. (University Museum, 2nd & Spruce, 925-0322)

BEST CARE ANYWHERE
When you're with friends, no obstacle is too large to overcome. Arthur Hiller's relationship comedy, Married To It, opens nationwide on March 26. For a chance at T-Shirts, address books, posters, and free movie passes, answer this question: True or False, star Beas Bridges has a younger brother?