Some find ResNet slow, fuzzy

By BETH TRITTER

Philadelphia Chiron

ResNet is what it is supposed to be the newest jewel in the Residential Living's crown, is beginning to live up to its name among many students.

But, according to Penrose, Residential Living's crown, is beginning to live up to its name among many students.

"DCCS is still working with theInstitute to get the cable system (Institute to get the cable system) up to full speed," said Residential Living Director Gigi Beysa said. The Wharton representative has been coming twice already, yesterday, once the reception was held for another event and was fuzzy.

"It's essentially been the same since we got campus," Beysa said. The new service is slow. Monday, according to DCCS, Residential Living Director Gigi Beysa said that the Wharton representative had been coming twice already, yesterday, once the reception was held for another event and was fuzzy.

"It's essentially been the same since we got campus," Beysa said. The new service is slow.

"For students who claim they are technically-minded, ResNet is a horrible experience," DCCS Director Dan Updegrove said that the Wharton representative had been coming twice already, yesterday, once the reception was held for another event and was fuzzy.

"For students who claim they are technically-minded, ResNet is a horrible experience," DCCS Director Dan Updegrove said. He's got an agent.

"I'm from Miami and the University there has a president that lives off office hours for students. Does anyone have a presence on campus and no one takes him seriously," DCCS Director Dan Updegrove said. He's got an agent.

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By JENNIFER KUSNER
July Pennsylvania Staff

BEGINNING NEXT WEEK, the Lantern Society — a new honor society for Wharton School opportunities — will accept membership applications.

"We're looking for outstanding ja-

nies and seniors in the form of candidates," Lantern President Claire Simeone said.

"We want students with real leadership and social personalities." The society, which operates with groups like the Fashio-

n Campus Events

N September 23, 4 PM Rm 358 Hayden Hall


SEMINAR: INSTITUTE for Environmental Technology. Exxon Corp Vance Hall. Due Friday, 9/24/93.

THURSDAY

ASSOCIATION of Presbyterian College Students, Inc. General Meeting will be held on Thursday, September 23, 4 PM in Room 304, Houston Hall. All members welcome.

"TAKE YOUR MOTHER, TAKE YOUR DAUGHTER. IT'S DESTINED TO BE ONE OF THE SMARTEST EVENTS OF 1993 AND THE COOLEST OF THEM ALL." LITERARY and literary at the castle

WHARTON CONSULTING Club Introductory meeting Vance Hall B 8-9 vein. All new members welcome. Applications are due for peer educators and volunteers. Details CPPS binders. Contact Betsy Conston at the University Support Group forming Contact Dr. Allan Goldberg at University.

"After we cut the group of applicants down to 40 or 50, we want to have a smoker or someone either of social events to get to know the appli-

Substance-free living has no hit

"One of the strong points of the soci-

ety will be the alumni connections after you graduate," Simeone said. "It's something you can carry with you a long time. A long time, a group that recognizes in a social way wh"
The difficulties of eating well at school.

By DENNIS BERMAN
Daily Pennsylvania Staff Writer

In a sprawling testament to the dangers of the typical American diet. It's Chees Whiz, and from Strad- fer to the T House, students seek in its rich red the flavor twice a day - dressing fries, brownies and pasta in a process cheese delicioum.

Indeed, these days, anyone can have a poor diet while at the University.

S Friendly, the process can be a bur-

Jill Colehower, who has been with the Student Union.

School of Social Work graduate student Lauri Nelson-Zlupko considers buying a bag of Bagel Chips at The Seed, a health food store near the new dining hall.

As she left the banging door of The Seed, she glanced at his shelves, which are limited to 30 percent of total calories. Colehower said students like the closest to their natural forms, said Colehower. If you have an eye at an atlas, you know what's in it.

Colehower cautioned that fat in the diet, but we don't do need fat in the diet, but we don't need as much as we do in the candy store.

Colehower cautioned that fat intake should not exceed recommended daily allowances as prescribed by the government, which stipulate that dietary fat should be limited to 30 percent of total calo-

Since the boom in healthy eating began about a decade ago, it has been increasingly easy for con-

There is a problem, Hark said. "It seems a little suspect. And just as no one knows what Bi- oteins are, I think it's easier not to do it all at once."

"If you want to do it right, you have to be disciplined," she said.

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At Attention All SAC Groups:

Forms Are Available In Room 110 Houston Hall. They MUST Be Completed And Returned By FRIDAY, SEPTEMBER 24 To Maintain Recognition!

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By GREGORY THOMAS

Freshman year recollections

The first meeting of the Edmund Burke Society last night was highlighted by a debate over the University's role in the current speech code.

History Professor Alan Kors was concluding a lecture on free speech when two students who asked permission to address their thoughts on the "water buffalo" case were denied.

The woman, who did not give their names, challenged Kors' position on the issue and said that he was manipulating the situation for his own gain.

Kors, who admitted that he had not understood the situation, invited the woman to present her thoughts. She then proceeded to argue with Kors about the water buffalo issue. They said that after the debate, Kors went on to the student channel with the suggestion to the student that the two women who had been "gagged" by the audience. Kors said that he had told them an open forum for the students to express themselves. He said that they had lost the opportunity to voice their concerns and that he believed the administration to "let no one lose their freedom to speak out.

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TWO WOMEN WHO SAID THEY WERE INVOLVED IN THE CASE ARRIVED AND DISCUSSED WITH KORS.

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Crime Reports

Robbery

September 21 - A Hospital of the University of Pennsylvania employee was robbed at gunpoint of $40 while walking to his car at the Penn Tower Garage at 7:36 a.m. The employee was described as man 25 to 30 years old, 5'10" and wearing a black jumpsuit and black pants.

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By JORDANA HORN
Daily Pennsylvanian Staff Writer

High-profile panel coming to U.

"For us, it was just a wonderful opportunity," said Robyn Allen, Connaissance Chairperson, who was responsible for coordinating the event and the speakers will appear free of charge. "For us, it was just a wonderful opportunity," Allen added.

President Clinton's special assistant, Tony Carville, a planned participant, will not be attending because of a personal motive. President Clinton's special assistant, Tony Carville, a planned participant, will not be attending because of a personal motive. Luntz, who is currently New York magazine editor, said he is out of the country, Luntz said he is out of the country, Luntz said.

Other participants on the panel include New York Times' editorial board, Fred Barnes and McLaughlin Group member Harold Prince. Other participants on the panel include New York Times' editorial board, Fred Barnes and McLaughlin Group member Harold Prince.

Penn Political Union's Scott Shier said the format of the program will lend itself to a lot of give and take between the panel and the audience. Other participants on the panel include New York Times' editorial board, Fred Barnes and McLaughlin Group member Harold Prince. Penn Political Union's Scott Shier said the format of the program will lend itself to a lot of give and take between the panel and the audience.

"Now, people will be able to see something positive about the University, the students, and the opportunities students have," Luntz said. Luntz said he coordinated the program because of a promise that he made to his former students. Luntz said he coordinated the program because of a promise that he made to his former students. He also mentioned a more personal motive. "The administration likes the program, maybe they'll let me have my job back," he said. "I want to teach again - it's the only thing I love."
come Firewalk with Me

I whispered a private prayer to Stephanie: “Let this fire not burn the soles of my poor, uncalloused, city-boy feet.” She whispered back that I was being selfish, so I mentally broadened my prayer to include everyone’s feet.

As we chanted, we all stood up from the circle and stepped into the fire. The collective mood was a fervent pitch, filled with the passion of wanting to reach the other side. The darkness obscured our features, but all we saw was the hope in the faces of those around us.

Suddenly, somebody stepped out of the circle and screamed, “MULTI, what’s that fire doing?” The darkness obscured their features, but we could see the excitement in their eyes. They were reaching out, trying to touch the fire, feeling its warmth. We were all together, all of us, connected.

As the fire burned, we realized that this was more than just a firewalk. It was a moment of connection, a moment of unity. We were all part of something bigger, something that would last forever.

The firewalk was over, and we all stepped out of the fire circle. We were all different, but we were all the same. We were all part of something special.

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Daily Pennsylvania Staff Writer
By SCOTT MIRELSON

Toni's health care address last night.

In the debate that followed, students directed praise and criticism at both Clinton and the Republicans, who questioned the plan after his speech. Supporters called for a six-point reform of the nation's "broken health care system," while critics emphasized on security, simplicity, savings, quality, choice and responsiveness.

"I am happy to see health care come to the forefront and both parties show genuine interest," Wharton and business major for premeds and students of evolution Dana Lynch said.

"I am concerned about choice and savings," said College senior Dana Lynch, who said he hopes to attend medical school next fall, expressed high hopes for the future. "The president's speech was positive and optimistic on the future of medicine," he said. "Hopefully, doctors won't have to practice medicine only for financial gain."

The students' main concerns and skepticism about the Clinton plan were government waste and inefficiency, job losses and lack of physician choice.

"It was a great rhetorical speech," said College senior Dana Lynch, who is president of College Democrats and moderator of the debate. "I am happy to see health care come to the forefront and both parties show genuine interest," Wharton and business major for premeds and students of evolution Dana Lynch said.

"I hesitate to make judgment because there were few specifics," said College junior Abby Russett, president of College Republicans.

"I am happy Clinton is addressing health care," said College senior Caleb Alexander, a member of the Undergraduate Communications Society. "It was a great rhetorical speech," said College senior Dana Lynch, who is president of College Democrats and moderator of the debate. "I am happy to see health care come to the forefront and both parties show genuine interest," Wharton and business major for premeds and students of evolution Dana Lynch said.

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Violence erupts in response to accord

JERUSALEM — A katyusha rocket slammed into the town of Kiryat Shmona in northern Israel yesterday, but there were no immediate reports of injury or damage. The mid-afternoon attack, reported by residents and Israeli media, was the seventh of such missiles in northern Israel this week. This week, Syria also launched several rocket attacks in Israel.

It was the first such attack since Israel signed a peace accord with Syria on Sept. 13.

attacks on the Israeli-backed South Lebanon Army military bases in south Lebanon.

More than 150 people were killed, and nearly half a million Lebanese were driven from their homes.

Chargè de police, a 37-year-old Canadian, said he had been shot in the chest and head.

The incident began at about 7 a.m. when the official, who police later identified as a Canadian, called the police station to report that he had been shot.

The official, who police said had a warrant for his arrest, was shot on his way to the station.

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Police search Schuykill for body

By PETER MORRISON

Philadelphia police were searching for an unidentified man who was last seen in the Schuykill River on Sunday.

Police said the man was last seen diving into the river near the Philadelphia Museum of Art. He was last seen at about 3 p.m.

Police said the man was last seen wearing a white, middle-aged man with short hair and a white beard. He was very thin.

Police said that the man was last seen carrying a white plastic bag.

Police said that the man was last seen swimming in the river.

Police said that the man was last seen with a white, middle-aged man with short hair and a white beard. He was very thin.

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VETERAN LEADERSHIP KEY FOR LWT. FOOTBALL

In last season's losses, the team was torn by mental mistakes lead-
ning to crucial turnovers at key points in the game. As far as an uphill game
against Princeton is concerned, both Wagner and the team felt that the
Quakers could come away with a win if they play smart football.

"If we can avoid mistakes, such as interceptions, fumbles or blocked
kicks, we should be able to beat Princeton," Wagner said.

While this year's schedule is composed of five home games and six
away contests against Princeton and Yale, the Quaker schedule is
against Princeton and Navy. The Quakers should take the
at Franklin Field and Army on the road. At any rate, it is six short
season, and Wagner feels that the team must perform at a high level for each
game.

"In order to contend for the title at the end of the season, we must con-
centrate during each contest to maximize our opportunities," Wagner

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game.
Kopp leads Bison offense

Kopp from BACK PAGE

“Kopp you got one outside the pocket, and you're not quite sure di-
ing whether I should run or look to three or throw the ball away.” Kopp said, “I think that is a weakness of mine.”

Another weakness Kopp admits to is a tendency to lose his focus when getting back out on the field. Slowly I

reasoned this problem. Last year Kopp kicked 29 times for an average of 36.7 yards per punt.

As far as scoring goes, Maguire had a personal record broken – she wasn't able to score at high school teammate DAngelo for the fourth year in a row.

Maguire said, “Jackie's a really good goalie and I'm just glad that we won. I don't about it, however.

One of the things that's been no-
timous in both the games (against ranked teams) is being able to per-
suadingly score and getting a win.

The Bison's 31-14 loss to Lafayette last weekend after leading Bucknell to a

21-16 win in its opener against Bloomsburg.

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DP SPORTS...

Everything you always wanted to know about Penn sports, but were afraid to ask.

We need you.
**Bucknell's Kopp can pull double-duty on field**

**By ADAM STENNETZ**

Daily Pennsylvanian Sports Writer

Travis Kopp was certainly not the first punter in Bucknell history with a strong arm that landed on the football field.

In 1899 an exceptional fullback, punter and kicker known in Traverse City, Michigan for his strong leg.

So was Bucknell's Travis Kopp selected as the 12th man on the 1900 All-American backfield.

Bucknell's coach was certainly not the first punter to have a strong arm.

Things usually do work well for Bucknell when he has a strong arm, but he struggles if the opponent punter is out of the game.

"It was a pretty even match," sophomore Frannyson (32) said. "We didn't score as many points as we did last weekend. But we did win, which is the most important thing.

"We had more chances to score, but we couldn't capitalize on them," Goldklang said. "It all turned down for us after we joked our punter got injured.

"I thought we were sharper, working. We're not going to give up either, no matter what," she said. "They've been working on their one-on-one situations for the last few weeks."

"It's going to be tough, but we'll work hard to get better," she said. "It's going to be tough, but we'll work hard to get better."
McArt
How music videos revolutionized a medium
Generation T-reX

• by Laurie Stalberg

towards us like a distasteful great-aunt with a gimp leg and a drinking problem. This apocalyptic vision did not, as you might think, send me out the door in search of dehydrated beet stroganoff and the nearest Branch Davidian compound, but instead illuminated my confidence that I know exactly when the real early Eighties comeback is going to start!

I've been waiting for the answer to this ever since MTV took "Karma Chameleon" out of heavy rotation, and now I only have seven more years to go. Why seven? Because in late '99, the biggest selling album is going to be Prince's classic song, "1999." Everyone will be going nuts with this tune, playing it in every elevator and blasting it from their cars for the duration of 1999. They will have their own special New Year's remix of the song, cued up to commence New Year's Eve at exactly 11:58:30, December 31, 1999. In the flurry to buy that old album, we are going to be listening accidentally to other Prince songs and reminiscing about how much fun sixth grade was, and how cool Prince was when his name wasn't &%$#@, or Victor, or whatever else it will have been changed from seven years from now. And around the same time, Madonna, who announced last year that she would retire at 40, will somehow actually be 40, and there's no way she's going to quit. I can't wait for all the award shows, tributes, retrospectives, even maybe a biographical Broadway musical on her life, and certainly marathon round-the-clock rock blocks on our favorite video channel. Trembling at the cusp of a glittering new world, we will all be too busy to care about home virtual reality systems and all the cool technology in those new AT&T commercials, because we'll be furiously tearing the necklines off of our Old Penn sweatshirts and raiding hardware stores again for those crappy black rubber bracelets. In our mailboxes will be the dreaded tenth anniversary high school reunion invite. Classic rock stations will have discovered Devo and Stryper, and Jerry Garcia's apocryphal "Karma Chameleon" will be complete as he lies near death in a canvastent in the Gobi desert as thousands of mourners hold vigil in their Upper West Side apartments with their Upper Town Girls. Chebina Clinton will be a junior at Yale, and most likely sporting lace headbands, leg warmers, and a red zippered Michael Jackson jacket. Are you scared yet?

I'm going to try to plan my New Year's celebration around the Hall & Oates reunion concert, with special guests, The Buggles. Maybe I'll see you there. If not, you could always crash the ultimate Eighties flashback party, Donald "I could have bought and sold you in the Eighties" Trump has already leased the Pyramids in Egypt as a venue for his little New Year's get-together, Ivana's already promised to model her wrapped-inbandages Mummy look. Seven years, folks, Jennifer Beals can't wait; can you?
involved in the Street Society thing. And how could anyone think it would be funny to poke fun at this rock superstar in his time of need? And what’s E.T. been doing with his glowing finger these days? Frankly, we don’t care what the hell you’re wondering. The only ones who read this intro are Freshman anyway, right Quaddies? So, at least for this week, the Socratic, peripatetic form of discourse between Mike and Extra has beer put on hold.

PISS DRUNK: How swiftly the self-important fall. Senior Class President Matt Canner* was seen this summer by the crack staff at a Long Island bar. His next move was to be the object of a most peculiar phenomenon. Being really thirsty, he decided to forgo the keg and refill his cup from his friend’s built-in, biological tap, if you know what I’m saying. He then, in true leadership form, swigged the briny near-beer without hesitation. Here’s a toast to dear old F’enn!

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Up came the Grandfather Chicken* Passerby on Ternus* street reportedly was partaking of a Beige Block party on a Saturday when, whoops! Booting stragglers. Maybe she was in a hurry to get first pickin’s at Slob’s. Lots of Tabs got frogled, but the battalion was basically a non-violent one: lots of taboos and laughs. Laughter ensues when George drops the words ‘Colostomy bag’ on a date. Kramer likes bananas.

A beautiful young recruit is tested by the rigors of the Life guarding examination. A surfer almost drowned. A swimmer almost drowned.

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The women take a ‘real’ trip to the Bahamas. The men confront the ‘real’ problems of life in an eight bedroom loft.

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THE NEVER-ENDING PUKE STORY: At Fiji’s off-campus sty, there was a chuckle, and the bowl ran away with the spoon. But, just as he upped his...
Sweet Pork Dumplings

ADAPTED FROM AMY TAN’S BEST-SELLING NOVEL, The Joy Luck Club examines the mother/daughter relationships of eight Asian-American women spanning two generations, two countries, and two cultures. The elder generation is that of Chinese immigrants still haunted by their repressive upbringing, while the younger generation is one torn between Chinese tradition and American assimilation. With Tan’s luminous prose resonating throughout, The Joy Luck Club blends the past and the present, Chinese silk and American denim, sweet pork dumplings and chocolate peanut butter pie into a poignant mosaic.

The film begins with a big, bustling farewell dinner for June (Ming-na Wen), who is travelling to China to fulfill the dying wish of her recently-deceased mother. After dinner, June is invited by the “Aunties” — the trio of elderly women — to take her mother’s place in their weekly mah-jong group. June’s initiation into the Joy Luck Club bridges the generation gap and inspires a series of interweaving narratives that scurry through the repression of China and the freedom of America. In a soft, melodious voice-over, June takes us down memory lane, offering gorgeous glimpses into the past, and sensitive, cathartic moments between the mothers and their daughters.

Despite the large ensemble cast, there is a rich individuality to all of the characters, especially the daughters. June strives in vain to make a posthumous connection to the mother she barely knew. The beautiful Waverly (Tamlyn Tomita) is a spoiled but fiercely determined woman whose marriage to a Caucasian American sparks scathing rebukes from her mother. Raised in an atmosphere of anguish and subservience, Lena (Lauren Tom) remains a lonely and fearful adult. And the idealistic Rose (Rosalind Chao) is a talented artist who sacrifices both her dreams and her identity in order to assimilate into her wealthy husband’s upper-class world.

While the dialogue can be strikingly beautiful, the screenplay, written by Tan and Academy Award-winning screenwriter Ronald Bass (Rain Man), is a bit over-ambitious; Tan and Bass may have tried to tackle too much. The Joy Luck Club is so jam-packed with both past and present-day narratives and so many different characters and relationships that it seems, at times, to be more a series of vignettes than one cohesive story. So much must be captured that the repetition of dramatic moments between mothers and daughters loses some of their impact.

However, the movie does have an epic feel, courtesy of director Wayne Wang (Eat a Bunch of Tea). It features breathtaking shots of China, a haunting score, an enormous cast of extras, and a three-hour running time. But The Joy Luck Club is most compelling in its portrait of an Asian-American culture too often ignored by Hollywood. The book that shook the literary world has been faithfully transferred to the screen; Amy Tan fans will not be disappointed.

Little Mac

The Home A-Loner proves he’s not the second coming of Gary Coleman!

The Gloved One’s videos. But can you honestly tremble at his wrath in The Good Son? Unbelievably, yes. Wholesome little Macaulay Culkin stars as Henry, an average little boy who takes sibling rivalry a little too seriously. And armed with Dad’s tool kit, he’s going after his family and helpless furry animals. Isn’t he cute?

When Henry’s confused and forlorn cousin Marc (Elijah Wood) arrives for a visit at his aunt and uncle’s house, he unwittingly disrupts the peace of their Maine home. At first, cousin Henry provides Marc with the needed therapy of a young friendship. The ten-year-olds bond over war games and innocent pranks. But as Henry’s antics become more destructive, Marc switches from admiring his cousin to fearing him. And when Henry dumps a dummy onto an icy highway, causing a six car pileup, Marc finally realizes that Henry’s got more fun on his mind than hopscotch and spin the bottle. Naturally, when Marc tries to warn the folks of the imminent danger, he is utterly ignored. After all, would you believe fair-haired Kevin MacAllister is a raging psychotic killer? Marc’s aunt and uncle don’t buy it, either, and ostracize Marc, even sending him into intensive therapy. Meanwhile, the devilish Henry continues to reap death and destruction upon his family.

Henry’s savage jealousy causes him to attack nearly everyone around him, especially his unsuspecting family. In a twist on the classic idea of good versus evil, writer Ian McEwan adds a dose of sibling rivalry run amok. Henry, the quintessential first born, deeply resents the arrival of a baby brother, a baby sister, and later, his cousin Marc, and lashes out in unbridled fury.

You laughed along with him in Home Alone. You cried when he died in My Girl. You laughed at him when he appeared in The Good Son, previously only imaginable as the benign mischief-maker in Home Alone, expands his range to include a villain. His complex character’s initial, beguiling, saint-like charm intriguingly contrasts with his innate wickedness. Angelic Elijah Wood shares the spotlight with Macaulay, and proves to be a likeable hero. The two actors generate enough credible friction to create a captivating battle of strength and wills while the forgettable adult actors take a backseat, as usual.

In many thrillers, the psycho’s crimes become predictable after a brief introduction to his or her particular quirks. In The Good Son, however, Henry’s stunts grow more reprehensible each time and therefore more unpredictable. This is compounded by Culkin’s adorable face and feigned innocence. Finally, the ending’s surprising twist manages to overshadow its traditional annoyingly happy Hollywood ending. Director Robin’s choice of two capable child costars is a refreshing break from the deluge of unoriginal, adult thrillers. Watch out, Emilio, Demi, Rob, and Ally — you’re being replaced by true Brat Packers.
YOU COULD SAY THAT THE DEFINING MOMENT OF Bruce Willis' film career occurred in The Last Boy Scout. Willis stared at his reflection and muttered, "Nobody likes you. Everybody hates you. You're gonna lose. Smile, you fuck." Never before has one line so accurately summed up a whole career. After the twin Hindenburgs of The Bonfire of the Vanities and Hudson Hawk, nobody much liked Willis or his movies. And he's got another loser on his hands in Striking Distance, a mess of a thriller that isn't likely to leave Willis or anyone else smiling.

Willis plays Tom Hardy, a former Pittsburgh homicide detective who was thrown off the force for claiming that serial killer was actually a cop. Hardy bucks the system and begins his investigation of extraneous characters and unnecessary subplots, there are killer was actually a cop. Hardy bucks the system and begins his investigation of extraneous characters and unnecessary subplots, there are killers that aren't...isn't...is. To be fair, Striking Distance isn't as mind-numbingly basal as Hudson Hawk or as monstrously ill-conceived as Bonfire. It is simply over-plotted, confusing, and ridiculous. Action movies like Striking Distance should be lean and mean, but the amount of cholesterol clogging the script's arteries is unbelievable. Disregarding a slew of extraneous characters and unnecessary subplots, there are still scores of impossibilities, including a car that's more indestructible than the General Lee and a villain who keeps returning from the dead.

As for the action sequences — the reason people go to see this like this — they occur infrequently and are poorly staged. The biggest stunt, two boats leaping over a dam, is so badly lit that it's barely noticeable.

Willis could be a capable action star if he worked with a good script and a skilled director. Here, he's saddled with writer-director Rowdy Herrington — the man who almost singlehandedly destroyed Patrick Swayze's career with Roadhouse. However, Willis's career has probably already been destroyed.

— Alan Sepinwall

TWO MIKES DON'T MAKE A WRIGHT

TWO MIKES DON'T MAKE A WRIGHT IS THE CLEVERLY titled trilogy of short films, written and directed by Michael Moore, Mike Leigh, and Steven Wright. Strung back-to-back, the three independent films boast three very different brands of humor.

Steven Wright's short, 'The Appointments of Dennis Jennings,' is up first. Known for desert-dry monologues and his brief appearance as the DJ on the Reservoir Dogs soundtrack, Wright plays an oppressively paranoid waiter. To soothe his self-consciousness, Wright mistakenly seeks the help of an unambitious psychotic psychiatrist, who is actually sleeping with his patient's girlfriend. Wright's humor stems from his disturbed, stream-of-consciousness ravings and incongruous stretches of painful silence. His meditations on 20th century Western civilization are punctuated by deadpan punchlines so inventive and sarcastic that the audience doesn't know whether to laugh or wince.

Next on the bill is Michael Moore's 'Pets or Meat: Return to Flint,' a smart sequel to Roger and Me. Moore's documentary on the General Motors layoffs in Flint, Michigan. Posing as the friend of one of the laid-off workers, Moore asks to see the company's 900 year-old real estate. The crimes Leigh's protagonist confesses to in the name of preserving his estate are abominable, but his sardonic journalism reveals that his true goal is merely to entertain, not to inspire compassion.

Finally, 'A Sense of History,' directed by Mike Leigh (Life Is Sweet), rounds out the anthology. This pseudo-documentary features Jim Broadbent (the bartender in The Crying Game) as the Earl of Levet, a British aristocrat obsessed with hanging onto his family's 900 year-old real estate. The crimes Leigh's protagonist confesses to in the name of preserving his estate are abominable, but his character is so endearing and articulate that the audience willingly delights in the dark humor.

While the marriage of these three short films suggests some sort of thematic similarity, none is delivered. However, the common staple of humor links all of these wildly funny films, and we all could use some diversity in our lives, anyway.

— Vanathi Thayy

THE BALLAD OF LITTLE JO

DIRECTOR MAGGIE GREENWALD'S MESSAGE AT THE beginning of The Ballad of Little Jo is quite clear: the 19th century American West was a rough, dirty place and the men who dominated the landscape were worthless scoundrels. Her vision of the wild west is one dominated by alcohol and fraught with the subjugation of women.

Struggling to survive in this brutal countryside, Josephine Monaghan (Suzy Amis) decides to overcome her gender-based vulnerability by transforming herself into a man. Jo dons men's clothing, assumes the rough mannerisms of a gruff homesteader, and crops her long red hair so that it can be concealed underneath her brown duster. She goes so far to present herself as "ugly" that she scandalizes her face with a self-inflicted scar.

Little Jo's flight from oppression eventually ends in Ruby City. Her simple manner and fierce independence earns her the respect of the older and more physically dominant men in town and passage into the local culture of carousing and prostitution.

The mystery of her identity is solved by vagrant Chinese railroad worker, Timman Wong (David Chung), a fellow outcast in whom Jo finds a kindred spirit. Their tender relationship is a touching and pleasant surprise; not only does it rediscover Josephine, but Wong adds an element of love and compassion that has been missing from Jo's life ever since she arrived in Ruby City.

Technically, The Ballad of Little Jo is a gem. The cinematography is breathtaking. The landscape lends a fresh, natural beauty to the film that supplements the viewer's attention to the story. The upbeat musical Western score also accentuates the film's rustic feeling and rural setting.

Director Greenwald offers a unique female perspective on the Western frontier. It is only through the cloak of manhood that Jo finds her freedom. She defies the sexual roles of frontier women, and in the process, The Ballad of Little Jo redefines the image of the West.

— Scott Gallin

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Yes, we have Jane Fonda playing an outer-space sex-kitten and Alice Cooper singing along with the Muppets.

Would you like popcorn with that?
In Their Womb

Nirvana’s newest album shows the trio can give as good as they get by Andy Espenshade

In the late 1970’s, bands like the Clash and the Buzzcocks tried to revolutionize the sound and feel of popular music with a new attitude called punk, a disregard of tradition and homogenity in favor of independence and originality. In the 1990’s, the trend has come full-circle: originality is bought, sold, and compromised on TV, rebellion has been reduced to fashion, in favor of independence and originality. In the 1990’s, the Business. Across the U.S. this week, grunge kids are flocking to the newest arsenal from Nirvana, the band that steamrolled the barriers between alternative and Top 40 radio with their single “Smell Likes Teen Spirit” and paved the way for the likes of Pearl Jam, Soundgarden, and Alice in Chains.

Celebrated as a rock band, Nirvana is now asked to prove whether grunge is a viable and respectable genre with an album that screams for itself. In Utero, the band’s first project since the overwhelming success of 1991’s Nevermind, weighs an incredible mass of speculation and anticipation upon the shoulders of Seattle’s favorite sons. At stake is not just the fate of a pop band, but the very integrity of an art form that has been twisted, glorified, and manipulated into the monster named “Grunge.” Nirvana, the band that first kicked the “Seattle Sound” into the face of a compliant music audience, is now asked to prove whether grunge is a viable and respectable genre of music or just a passing fad of fashion. A few riffs into In Utero, it’s blatantly obvious that Kurt and the boys are ready to answer any doubter with an album that screams for itself.

While the Sex Pistols were singing “Anarchy in the U.K.,” Kurt Cobain was daydreaming through high school in Aberdeen, Washington, where you either play football, chop wood, or learn to play an instrument. Cobain, with the wrong build for athletics or logging, opted to play a guitar. “Seeing the Melvins is what really got me started,” reveals Cobain. “In the beginning, it was just fun, passing all the rednecks off. Now they’re in the front row.”

Throughout the album, Grohl’s drumming and Chris Novoselik’s brooding bass provide the perfect foundation for Cobain’s experiments. Their outstanding efforts are most noticeable on “Radio Friendly Unit Shifter” and “Tourette’s,” two crushing onslaughts of noise and power that propel the album into the closing number “All Apologies.” At once catchy hooks, a beautiful cello, gorgeous harmonies, and biting introspection fuse to create the best pop song Nirvana has yet recorded.

As Kurt Cobain will tell you, Punk is Dead. But as Nirvana proves on In Utero, originality and integrity still transcend any trend.

Andy Espenshade is a 34th Street senior staff member and used to hang out with Nirvana back when you thought it was just a state of mind. So there.
At the dawn of the Eighties, the music industry was on the verge of collapse. Disco was dead (or so they thought), arena rock was stagnant, and punk and new wave were the domain of art students and nerds. Sales were slumping and the major labels were getting nervous.

In this tumultuous environment, nobody really noticed that on August 1, 1981, a small group of investors launched the world's first all-music television network, MTV.

McArt

how music video revolutionized a medium

philip rackin investigates
WELCOME TO THE PLEASURE DOME

In December of 1981, MTV could be found in a mere 2,100,000 homes. Its playlist was as lily-white as a debutante ball and nobody, not the labels, not the academics, not even the MTV staff had much faith in the new network's prospects for survival. Flash forward to 1993. MTV is ubiquitous. Now found in over 57 million homes in the United States alone, MTV has not only survived but become part of our lexicon. A whole generation has grown up thinking of pop music as a visual as well as an auditory experience. Popular arts such as movies, television, and concert performances, as well as the "high" arts, like painting and theater, have been radically transformed by the quick pace and non-narrative visual styles of music videos.

But what exactly is a music video? The answer to that seemingly simple question varies drastically depending on to whom the question is posed. Pearl Jam frontman Eddie Vedder may think that videos are "just a little piece of art," as he so eloquently referred to them on the MTV Video Music Awards two weeks ago. However, talking to a record company executive leaves one with the impression that videos are merely commercials for the pop stars and their albums.

Mark Romanek sees music videos as a little of both. Thirty-four year old Romanek is one of today's hottest music video directors. His recent clips, "Are You Gonna Go My Way" for Lenny Kravitz, "Constant Craving" for kd lang, "Rain" for Madonna and "Free Your Mind" for En Vogue garnered a total of 14 nominations and 5 wins at the 1993 Video Music Awards. Yet as the man behind some of the world's most recognized images, he is curiously anonymous. "I think it's actually kind of cooler to have won more awards [and remain unknown] than Pearl Jam, and it's just a fact for those who know."

VIDEO KILLED THE RADIO STAR

In 1926, The Jazz Singer revolutionized the motion picture industry by the adding sound to the filmic language, changing it forever. The arrival of music videos, while not as ground-breaking as that of sound, has had a profound effect on the way we listen to music and look at images.

Indeed, many performers have successfully used music video to further express themselves. David Bowie, David Byrne and Laurie Anderson have taken a keen interest in the visuals that accompany their music, often directing videos themselves. Recording artists are branching off into new arenas as well. U2, for example, who have worked very closely with photographer Anton Corbijn and video artist Mark Pellington, have turned their concerts into multimedia circuses which owe as much to video as to the music that drives them.

One of the side effects of the MTV aesthetic is the tendency for performers to value a good visual image over substantive music, or even honesty. Milli Vanilli is the ultimate manifestation of the MTV influence. If you enjoy watching the videos and like listening to the album, does it really matter if they're not by the same performers? The backlash that resulted from the dynamic "hair" duo's unmasking suggests that our culture is not yet ready to fully accept this new aesthetic. Much the same way that silent stars such as Rudolph Valentino and Sara Bernhardt were unable to make the transition to talkies because of poor voices, today's musicians must be as visually interesting as they are tuneful, for better or for worse.

DIG IF YOU WILL THE PICTURE

Making a music video, no matter how spontaneous and loose the finished product appears, requires careful planning. Typically, the record label will contact production companies and send several directors copies of a soon-to-be released song. The directors then send ideas for videos, called "treatments," back to the record company. The label will go over the treatments with the artist and together they decide with whom to work.
While this hypothetical is the optimal situation, the label all too often makes the decisions “in the best interest” of the artist. On the other hand, an artist with the clout of a Nirvana or Madonna can request to work with a particular director.

Video concepts often come from unlikely sources. “For the kd Lang video, I had been wanting to do a riff off of Samuel Beckett imagery for some time,” says Romanek, “so when the song came around I wrote up a treatment without any content whatsoever. I said that it was going to be a romanticized notion of opening night of Beckett’s ‘Waiting for Godot.’ I sent it in and got a call back from Warner Brothers saying that kd loves the idea and that I’ve hit the bulls**y.”

After the initial idea is accepted, the director and the record company negotiate a budget for a clip. “They can tell me any number they want and it really doesn’t matter. If I’m lucky, I’m gonna come up with one... really strong, hopefully fairly original good idea,” states Romanek. “It may fit their budget and it may not. Irrevocably, it costs more.”

Major label music video prices range from $15,000 all the way to $500,000 and occasionally, even more. When Martin Scorsese directed the clip for Michael Jackson’s “Bad,” the final price tag was way over a million dollars.

Between the budgeting and the shooting, the director and the artist meet to finalize the script for the video. Most of the time, however, it is the director who comes up with the concept for a video. “Ninety-nine percent of the time it has been my ideas,” says Romanek. “Very rarely does an artist come to me with an idea that I can use.”

In the rock world, where image is everything, some artists are easier to work with than others. Often the performers are uneasy about acting in ways that don’t fit their already carefully crafted characters. “[David] Bowie and [Keith] Richards were the least intrusive,” reminisces Romanek. “These guys have shot so many films, made so many videos, that they put total trust in me. For me to feel like people like that put total trust in me was a really good feeling.”

But that’s not to say that all musicians are particularly happy making video clips. “I’d say that more then half of the artists find making videos a real pain in the ass,” Romanek explains. “They don’t enjoy it, they don’t see it as a way to express themselves creatively, they just see it as part of the marketing process.”

After a crew has been assembled, the shooting begins. The typical shooting time for a clip is around four days, sometimes less and but oftentimes more, and results in several hours of raw footage. If this seems like an awful lot of footage for a mere three and a half minutes of music, keep in mind the pace of the edits, the number of different locations and the number of shots in music videos is frequently triple that of feature films.

In the case of Robert Longo’s video for Megadeth’s “Peace Sells (But Who’s Buying?)” there were well over 100 edits and individual images. Despite the careful planning that goes into a clip, there is often room for improvisation. “When you’re cutting these things, it’s sort of whatever looks good,” explains Romanek. “Stanley Kubrick talks about the ‘think of it and the feel of it.’ I do a lot of “think of it” in the planning stages, but when I’m shooting and editing it’s pretty much an intuitive process.

All in all, the process takes about a month from conception to delivery, with delivery occurring about a month before the scheduled release date. Despite the importance of MTV for record sales, Romanek claims that he is always working under too tight of a deadline, because record companies “never give you enough time to plan it. They always leave the video to the last minute, even when its a really expensive one... It’s like ‘oh yeah the video, we forgot about that.’”

THAT’S MY PREROGATIVE

Music videos, unlike traditional filmmaking, afford young, inexperienced directors with an unprecedented amount of creative control which traditionally only the most experienced and successful feature filmmakers can demand. As a filmmaker whose 1985 feature film, Static, cost a mere million, Romanek is keenly aware of his position. “I don’t take for granted at all the ridiculous amount of creative freedom that I’ve had and the money I’ve had play with.”

“Movies died in the 1980s. They became safe and Reaganized. I became a filmmaker because of the movies I watched in the seventies... ballsy, gutsy, great fucking films,” Romanek remembers. “All the things that I started seeing in cinema... the things that made my hair stand on end, basically that was giving me a big hard-on about cinema, were music videos.”

Over the past twelve years, rock video has come in from the fringes and reshaped popular culture. Movie soundtracks and their accompanying videos are as important to a film’s success as good reviews. On any given night of MTV its hard to see where the videos end and the commercials begin. A whole generation of directors have risen through the ranks and are now reshaping filmmaking in MTV’s image.

What has yet to be seen is whether this new generation of filmmakers — raised on the rebellious spirit of ’70s and the visual aesthetic of MTV — can create films that are as emotionally moving as they are visually stunning. “It’s the kind of filmmaking that I think most people would like to do,” asserts Romanek. “I think that most people would like to have that amount of time and money to craft each image.” Meanwhile, music video will continue to provide a training ground for tomorrow’s trendsetters.

Philip Rackin is a guested Senior. He enjoys Dutch cooking and embroidery. His clothing line, Collara, will be in finer men’s haberdasheries soon.
Boston trio roam on a higher plane

In the Buff

by Jennifer Dowling

BIG RED LETTER DAY, THE FOURTH album from Boston indie-rock trio Buffalo Tom, takes a step back from the band’s earlier fuzz-rock offerings in favor of a more acoustic, lyric-oriented sound. Peeling back the hard-edged layer of their first two albums and shedding producer J Mascis, Buffalo Tom has chosen to concentrate on the lighter side of grunge.

Buffalo Tom gained widespread recognition in 1992 with Let Me Come Over, an album that eschewed much of the cement-thick guitar sound that was pouring out at full strength from Seattle. This feeling was carried over into Big Red Letter Day, produced by the Robb brothers (who fine-tuned the Lemonheads’ latest). On this new release, the guitars are more jangly than gnarled and the lyrics, on the whole, speak a softer language than on previous recordings.

“Sodajerk,” the album opener and first single, is by far the finest cut on Big Red Letter Day. With jaunty rhymes like “an eyeball take a freeway” and “jerk my fountain, ice cream mountain,” the tune jumps to a drumroll and the catchiest guitar layers east of the Rockies. Following “Sodajerk” are two slow melodies, “I’m Allowed,” and “Would Not Be Allowed,” which alternates bursts of extravedted guitar and climbs with introspective, husky lyrics.

“My Responsibility” begins and ends with a soft, progressing melody of bass and guitar. In between, it fills up with a solid bass kick that swells with ironic verses. Perhaps the moisiest song on the album, “My Responsibility” is saved from bleakness by Chris Colbourn’s bass injection and drummer Tom Maginnis’ snappy backbeat.

“Tree House,” however, is cramped by too many layers of sound, as is “Latest Monkey,” a song about addiction that attempts humor but loses its lyrical power among the six-string slush. Perhaps all these songs need is to have the vocals dropped and the focus shifted to spiralling out a shakin’ jam.

“Torch Singer” brings Bill Janovitz’s acoustic guitar forward and back it with Colbourn’s pedal bass, with lyrics that, in true torch style, keep burning for a lover that just didn’t understand. A faint strain of an organ melody is duplicated by blues guitar to open up “Late At Night,” a slow-rocking declaration of a love caught in the grip of desperation.

“Suppose” falls short on all counts, trying to cram in too many different elements and styles that would have fared better had they been spread throughout the album. The track opens with a smashing guitar riff reminiscent of past Buffalo Tom, but allows a muddleslide of vocals and backing chorus to cover up the stunning slide guitar and chunky drums. The introduction of a ‘70s style wah-wah pedal falls out of place among the discordance. Had some of the vocals been cleaned up, the styles would have had a better chance of working together.

Big Red Letter Day closes with “Anything That Way,” a bash assertion of rhythmic, folk-flavored guitar, sandpaper vocals, and a run DMC introduced their hit “Walk This Way” and some time later, Public Enemy and Anthrax collaborated on the explosive “Bring Tha Noise.” However, the creative possibilities of such collaborations have never been as fully explored as on the soundtrack Judgment Night. In theory, Judgment Night is the wonderful, perverse solution to the wildest fantasies of alternative listeners. In reality, the dream is not quite so euphoric.

Unfortunately, all but a handful of songs on Judgment Night are disappointing. Although most of the tracks are loud, raucous, in-ear expressions of urban life, they do not strike the listener in any sort of meaningful way. Despite its promising concept, the songs on Judgment Night are simply mediocre because the uniqueness of each band fails to stand out.

“Disorder” (Slayer & Ice-T) for example, is an angry thrash-metal diatribe, where it is impossible to discern who is even singing. It might as well just be either Slayer or Body Count alone. “Me, Myself and My Microphone” is another anti-climactic track coming from moguls Living Colour and Run DMC. You would expect more than average rock from such a meeting of minds.

The title track of the album “Judgment Night” (Biohazard & Onyx) with its oftlike grunts and heave-hos, is an exaggeration of what is really wrong with this album: its testosterone levels are revolting. But for our heroine Kim Gordon of Sonic Youth, however, there are no women on this hit, except those referred to by Sir-Mix-A-Lot (and that sure means a lot coming from a man who sings about his love for big butts).

Other than a few cohesive hits, Judgment Night proves that interesting collaborations on paper will not always produce interesting results. The integration of genres is very awkward on this album, each song adopting only the sound of the lead singer, while the other band becomes overshadowed. Judgment Night is a great idea in need of smoother execution, where the bands sound like they actually collaborated instead of just cooperated.

Rock and rap merge on this disjointed compilation

by Mia Quagliarello

Jane” (Sonic Youth & Cypress Hill), an ode to marijuana. It is not often that Gordon sings melodically, but in this song she croons “She come by and get real high” just as stoned as any of the boys but sexier. Other than Gordon’s sensual murmurings, this tune is completely dominated by Cypress Hill’s sound. “Real Thing” (Pearl Jam & Cypress Hill) is another Cypress Hill-dominated gem, with a harder edge.

The most successful collaboration on Judgment Night is that of fellow Seattleites Mudhoney and Sir-Mix-A-Lot. “Freak Mama” is a hip, hyperactive piece praising the virtues of women in a not always gentlemanly manner. At least Mix-A-Lot is honest when he admits he likes ‘sex and controversy.’ Mudhoney’s high-powered style matches perfectly with Mix-A-Lot’s quick and clever lyrics. And you can tell they’re having a good time with such witty references as ‘I want to push you in the mud, honey’.

Judgment Night Various Artists (Epic)

Other than a few cohesive hits, Judgment Night proves that interesting collaborations on paper will not always produce interesting results. The integration of genres is very awkward on this album, each song adopting only the sound of the lead singer, while the other band becomes overshadowed. Judgment Night is a great idea in need of smoother execution, where the bands sound like they actually collaborated instead of just cooperated.

Home on the range trailing guitar solo that is simple yet solid, both lyrically and musically. This song leaves you remembering the best of Buffalo Tom, honed down and fine-tuned to a higher level.

PEARL JAM PLAYING WITH CYPRESS HILL? DE LA SOUL jamming with Teenage Fanclub? Helmet rapping with House of Pain? The idea of fusing rock and rap is not a new concept;
Sample

Samples take a walk on the mild side • by Amar Lalvani

ON THE LAST DRAG, THE SAMPLES' FIRST ALBUM recorded outside of their native Colorado, they have refined their pleasant sound and semi-sweet lyrics. After the rocky six years it took for them to carve their niche, the Samples have modified their happy-go-lucky style.

The Samples' latest comes off as slickly produced, while their raw, live feeling for which they were known. No stranger to hard times (the band's name is derived from their one-time diet staple supermarket free samples), the Samples had always kept a supermarket free samples), the Samples had always kept a sense of their small-town Rocky mountain sound. The Samples' latest comes off as slickly produced, while their rough edges had held much of their appeal.

Even lead vocalist Sean Kelly's knife-edge voice, a former band trademark, is much more subdued. While his voice was compared to Sting in the early Police days (remember "Roxanne"?), his singing has lost its distinctive edge. Kelly's low-key vocals, however, blend well with the less playful lyrics on the album. Kelly does dig up remnants of his more prominent vocals on the tracks "Little Silver Ring" and the standout song "Carry On."

Longtime Samples fans will most certainly be surprised by the two soul-searching tracks "Taxi" and "Misery." Neither track brings out the Samples' full musical talents, but their appeal. Kelly even writes a soulful dirge about Marilyn Monroe; and longterm Samples fans (or anyone who has seen Sean Kelly's haircut) would find it hard to believe them interested in cosmopolitan glamour.

Although The Last Drag's refined sounds may allow this album to bring the Samples more well-deserved recognition, hardcore fans will miss the old playfulness of music and lyrics, and new fans will not be exposed to the Samples' best work. However, you can rest assured the Samples will continue "doing what they do best." 

The last Drag

The Samples

(Vari? Ltd.)

The Boo Radleys take a nostalgic (but successful) approach to their howlin' noise and sweet alternative rock, drawing from Sixties flower-power harmonies, Seventies psychedelia, Eighties retro and Nineties grunge in a generational mishmash that comes out just fine.

The Boo Radleys

Giant Steps

You'll get more than you bargained for when you pop in Bad Brains' most recent release, Rise. More often than not, heavy metal tracks rule the album, but you'll be pleasantly surprised by its alternative/reggae/pop flipside. If variety is the spice of life, Rise is hot.

— Melissa Lackner

GILBERTS

Dining service got you down? Billybob's takes too long? Le Bec Fin too overpriced? Why don't you come on down and satisfy your famished tummy at Gilbert's House of Head Cheese and Pork Sausage Distillery? We have over 50 flavors of healthy and delicious head cheese to satisfy even the most discriminating stomach, our service is speedy, and best of all, we're open 24 hours a day, 365 days a year. This week only, all Dahmer products are half off with student ID. Remember our motto: As long as we're open 24 hours a day, 365 days a year. This week only, all Dahmer products are half off with student ID.

— Jared Young

HOUSE OF LOVE

Audience with the Mind

Chadwick and his boys return with more manicured pop songs, but they have polished off any touching weaknesses and their craftsmanship yields but a soft sparkle. At this rate, they won't be shining on long.

— Andrea Wanliss-Orlovic

G I L B E R T S
If this describes you so far, then you may the be night creature that even the most disciplined freshman becomes after seeing a few too many collegiate moons. There's nothing wrong with becoming the sunrise's friend; the night does not end when the clock strikes twelve. This ain't no fairy tale, and when's the last time you found giant pumpkins in your Locust Walk? So here are a few ideas for those of you to whom Letterman is more like Regis and Kathy Lee.

It's 12 AM and chances are you're not only starving, but sick of the highly unsatisfying ordeal of standing in line at Billybob's to get a subpar cheesesteak. You don't want grease or the ordeal of standing in line at Bully Bob's to get a subpar cheesesteak. You don't want grease or... is it early? Maybe they are. Work.

You wonder why you ever bother from your toasty bed, only to try shortly afterwards to catch some zzzzz's in your 9 AM class.

Morning appointments are painful at best for you and, come to think of it, the day passes you by in a kind of blurry haze.

If you realize around 4 AM. Can there really be people working in those offices you have been existing without a scrap of panic. If you're instead struck by the fact that there are still lights on in so many offices. All this is enough to make you break out in a cold sweat and tear down the streets westward toward Steinway-Dietrich, which you know is open 24 hours. What better time to check it out than now? 45 minutes later, the buzzing of the fluorescent lights and the outrageously annoying clicking of gum in the masticating jaw of a highlighter-mad, Wharton sweatshirt-wearing woman behind you is beating you down like it ain't nothin'. You think you can take it but seconds later someone opens a bag of Doritos and you're happier than some people back. Hence, why you ever bother from your toasty bed, only to try shortly afterwards to catch some zzzzz's in your 9 AM class.

You need food and you know there's nothing but old salsa in your fridge at home, so you head over to Acme (Harbison and Boulevard) to do a bit of shopping. Strolling up and down Aisle 3 lined with brightly colored boxes of detergent, you are reminded of household chores that you haven't done in a while — laundry being one of the more pressing ones. You know there's an all night laundromat right by Billybob's if the clientele there is anything like that of it's neighbor you know you're not gonna be meeting Nick Kamen or any other fetching body in boxers. So that ain't happenin' and actually, neither is your shopping. This definitely requires more energy than your aching body has at this hour.

While food options are slim the pickins are good at Pat and Geno's, a food event that sits at the intersection of 9th and Passyunk in the Italian Meat Market district. As close as Philadelphia gets to Times Square, Pat's is a steak joint that8 blazes with Coke ads and is papered with autographed photos of Bill Clinton, Yvonne White, obscure Italian-American entertainers, and scraps of America ad museum. Don't worry too much about Geno's, which sulks on the opposite corner looking more than a little like a disabled food truck whose wheels have rolled away and left it to bask in the light which is Pat's.

And now you and your gritty eyes have seen all that dowdy Philly has to offer, which ain't much beyond food and study. When the lights go down on the Liberty Towers, your lights may as well dim, too. But should you still have a touch of the nocturnal wanderlust and one last hope remains. Go to New York. Fast. New Jersey Turnpike. Exit 14.
Dramarama

Chris Carter, Dramarama wunderkind, describes the band's latest release, Hi-Fi Sci-Fi, as "a lot closer to our live sound. It's a lot more raw - even the slower songs are more exposed. I think that our sound had evolved somewhere in the middle [of the band's history] and now it's gone back to where it started, with a live garage sound."

Find out for yourself when Dramarama brings its own brand of alternative classic rock to the Theatre of the Living Arts this Saturday. Singer John Easdale's mousy voice gives the music just the right edge, not only on melodic and emotional songs, but also during the hardest rock tunes. "We use the Beatles' White Album as a blueprint while we're recording, with a fast song after a slow song," explains Carter. And the songs do alternate, fluctuating between the soulful slow ones and raucous loud tunes; yet all are very accessible and instantly likeable. With their catchy rhythms and clever lyrics, Dramarama songs are the type that get stuck in your head. Definitely check out this excellent live band in their only Philly appearance.

—Josh Leitner

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RESTAURANT

Le Champignon-Tokio

Located just off South Street at 122 Lombard Street, this dynamic duo of restaurants offers cuisine which is as delicious as it is varied. Owned and run jointly by Madame Saito (her son Tony goes to Penn) for six years, the restaurant combination has already established a well-deserved reputation for excellence.

The Tokio side is set up as a sushi bar, adorned with the largest collection of Godzilla memorabilia you ever did see. They also offer Godzilla-sized pieces of sushi, which, rumor has it, draw folks in from the suburbs to sample. Le Champignon, though connected to Tokio, is a touch more upscale. The menu spans across French, Japanese, and Thai cooking while the more-than-generous portions suggest that anything Madame Saito prepares will be better than delicious. Guests may sit either in MM or traditional Japanese tatami style. On weekends, a live Jazz ensemble performs. Le Champignon-Tokio provides a perfect compliment to any South Street excursion but is well worth the trip on its own. Call now for a reservation (922-2515), or you'll regret it.

—Chris Leitner
THE BALLAD OF LITTLE JO

THE ACE OF INNOCENCE

THE GOOD SON

THE FUGITIVE

THE WEDDING BANQUET

WARLICK: THE ARMAGEDDON

UNCOVERED BLUES

THE WEDDING BANQUET

King of the Hill

INDIAN DANCE TROUPES

TALE SNEAK PREVIEW

AMC MIDTOWN

AMC WALNUT MALL

AMC CAMPUS

ERICS CAMPUS

RITZ AT THE BOURSE

RITZ V

1 American Dance Troupes on their First U.S. Tour

The Jhaveri Sisters, Manipuri Dance

C. V. Chandrasekhar and Troupe, Bharata Natyam

Don't Miss Two Outstanding Indian Dance Troupes on their First U.S. Tour

The Jhaveri Sisters, Manipuri Dance

Saturday, Thursday, September 23, 1993, 8:00 P.M.

C. V. Chandrasekhar and Troupe, Bharata Natyam

Saturday, September 25, 1993, 8:00 P.M.

Both performances will be held at the Zellerbach Theatre, Annenberg Center 3680 Walnut Street, Philadelphia

Sponsored by the South Asia Regional Studies Center, University of Pennsylvania

For tickets, call the Annenberg Box Office at (215)-896-6791.

Tickets:
- General Admission $15
- Student $10
- University and Art Museum Member $10
- Student Group (8 or more) $7

Discount for both performances:
- General Admission $25
- Student and Museum Member $15
THE FRANKLIN INSTITUTE

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 Franklin-related exhibits on display at the Institute. Science Museum: Monday thru Sunday 9:30-5. Mandell Futures Center: Monday & Tuesday 9:30-5, Wednesday thru Sunday 9:30-6.

THE RODIN MUSEUM

(2121 Belgrave Pl, 215-357-0150)

THEODORE ROOSEVELT MEMORIAL

(718-1750)
"Who's on First?" Featuring Moore, George Plimpton, and Baseball. To celebrate the Phillies' winning season, this very popular humorous look at the world of baseball has been extended through Oct. 17.

GALLERIES

SAMUEL FLEISHER ART MEMORIAL

(711 Catharine Street, 215-546-0909)
"Challenge Exhibition #1." Featuring the paintings of Jeffrey Reed, the photography of Christopher Chiglio, and the woodcuts of Christine Blaire.

ZONE ONE

(136 S. 2nd Street, 215-629-9998)
"The Inrad Series and Other Assorted Anomalies." It came from the Back Lagoon! Okay, so maybe it didn't, but this exhibit does feature plenty of "irreal" 3-D graphics. Through May 2.

THEATERS

WALNUT STREET THEATER

(30 S. 21st Street, 215-576-3500)

ASTRAL PLANE

(14th & Walnut St, 215-562-3240)
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

(901 S. 2nd St, 215-941-0700)
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

(1640 Callowhill St, 215-482-2922)
Upscale contemporary atmosphere for a relatively new establishment in the Philly market. Seven prix fixe menu along with such selections as paillard of salmon, sashimi, and exotic ravioli.

PUTTER'S GRAND CAFE

(201 Moore St, 215-462-9002)
With a huge bar, varied menu, and reputedly the best salmon in Philly, Putters' makes a great getaway with friends or a date.

DOCK STREET BREWHOUSE

(1420 Callowhill St, 215-482-2800)
Six freshly brewed beers, a game room, a menu of international fare, and live performances.

KOCH'S DELICATESSEN

(630 S. 13th St, 215-922-4323)
Relaxing atmosphere serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great bar too.

THE ROSE TATTOO CAFE

(1447 Chestnut St, 215-248-8880)
Delightful American cuisine including some Cajun and Italian dishes.

SMART ALEX

(36th and Chestnut St, 215-600-0000)
Casserole, burgers, chicken at the Shaker.

THE WALDORF CAFE

(300 South 22nd St, 215-248-8880)
Predominantly American fare at this homestyle restaurant in Center City. Hearty portions and a helpful staff are also pluses.

WHITE DOG CAFE

(4320 Sansom St, 215-542-7727)
Considered one of the best in Philly. American cuisine in a casual setting. Often grilled stuffed chicken breasts, flank steaks, baked salmon, pan-fried trout, and grilled veggies. Plus a notable wine list and desserts.

16TH STREET BAR AND GRILL

(204 S. 16th St, 215-546-3677)
A relaxed restaurant serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great bar too.

BEIJING

(619 Sansom St, 215-546-3542)
Considered one of the best Chinese restaurants in Philadelphia, with Mandarin, Cantonese, and Szechuan delicacies.

JOE'S PEKING DUCK HOUSE

(723 Race St, 215-922-3277)
Reputed to be the best place in Chinatown, and they're right. Super-duper duckie.

JOYFUL INN

(796 S. 12th St, 215-546-6250)
In its second year on campus, this Chinese restaurant still offers out of this world specials for lunch and dinner.

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925 Race Street

Philadelphia, PA 19107

"Best Peking Duck in Town!"

☆ Philadelphia Magazine Dining Out Award Best of Philly
☆ Readers Choice Award Best Chinese Restaurant

The favorite Chinese restaurant of Penn students and faculty for years.

Provide on & off campus catering.

• Party room for up to 75 people w/ dancing facilities.
• Full menu & dimsum served daily.
• Also serving special health, diet, and vegetarian menu.

Students: $3.00 OFF Any Purchase of $15.00 or more

Location: Between 9th & 10th Street on Race in Chinatown
Discount Parking: Available at next door garage
Honored: ZAP/Philly Discount Cards
FRIDAY

BEN VAUGHN
Never heard of Ben Vaughn? Well, he sings silly acoustic ditties. Check out the show and impress your friends with your knowledge of the local music scene.
(Khyber Pass Pub, 5th & 2nd St, 441-9663)

JOEY MAHONEY'S BIRTHDAY BASH
It's Friday night and you've got nothing to do?

SPECIAL ENGAGEMENT • ONE NIGHT ONLY

TEARS FOR FEARS

Friday, October 8
8pm

Tickets available at authorized agencies and all tower theaters locations.

CALL FOR-TIX
(215) 336-2000

SPECIAL GUEST

JELLYFISH

HAYZEL
w/EDSEL
Sub Pop band Hazel blasts into town for a night of feedback and distortion. Trusting that any Sub Pop band will make a raucous, get crazy and go.
(Khyber Pass Pub, 5th & 2nd St, 441-9663)

SATURDAY

DRAMA RAMA
w/SLIM DUNLAP
No, that's not Bananarama! DramaRama has slipped through the fingers of being the next big thing in alternative music, but they certainly deserve the honor. Although their last album was a little sub-par, they're definitely worth seeing.
(T.L.A., 134 South St, 923-8031)

SAM I AM
w/GREENHOUSE
Sam I Am jams. Maybe you can get them to do the Chili Peppers’ “Yandle the Turtle.”
(T.L.A., 134 South St, 923-8031)

JEAN LUC PONT
What with Deep Space Nine cutting into his popularity, Jean-Luc is touring for some spare cash. He's a bit backed up by Warf and Data. OK, not really, but I'm sure Mr. Ponte has heard that joke before.
(Kenswick, Easton Rd & Kenwick Ave, 372-1944)

MONDAY

FUGAZI
Angry Ian and the kings of integrity are back in Philly performing their famed $1 shows for two nights.
(T.L.A., 134 South St, 923-8031)

WEDNESDAY

THE SAMPLES
Colorado's enviro-lovin', H.O.R.D.E.-style, pot-smokin' touring machine, the Samples, bring their blend of tunes back to West Philly yet again. They are definitely worth checking out live (though they might not play 'Scary Boy'.)
(Chestnut Cabaret, 16th & Chestnut, 923-1201)

POLLY WALKER/GEORGE HOWARD
Daniel Palladino and 'George Howard' are back in Philly.
(Khyber Pass Pub, 5th & 2nd St, 441-9663)

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