New group banking on Wall St. success

By BAKER FEINGER

Imagine sitting in a classroom, basically studying theoretical investment situations in order to successfully enter the job market.

Now imagine using $5 million of the University's endowment to invest, in the stock market to prepare, through real money management, for future employment.

The first scene depicts a typical Wharton undergraduate or graduate student. The second portrays a new program which Wharton students have developed to expose them to the real world of Wall Street.

The program, called the Wharton Follows Fund, was developed by Wharton graduate students Philip Cohen and Robert Craig.

The fund will give undergraduate and graduate students the chance to invest in the stock market to learn real-world investment strategies, according to the fund's co-founder, Cohen said.

These students will be fully responsible for the management of the money, but a "junior analyst" program will allow other interested students to become involved in the decision making process.

Wharton faculty members and leaders of various investment firms will advise and generally mentor the students involved with the fund.

The program, which Cohen and Craig began developing last year and plan to begin operating in the near future, will serve as a new training device.

"We were a major step behind because we didn't have anything set up," Cohen said, adding that there was a lot of enthusiasm for (the fund).

"The fund will connect with the Penn Investment Alliance and one fellow will be a PIA member."

"The fund is a unique opportunity for people to gain hands-on experience in the stock market," said Munden Fisher, College and Wharton senior and president of the PIA.

Cohen explained that the fund has not yet established funding. Students and faculty are working on two options to achieve their $5 million goal.

Please see FUND page 4

Report: All couples should get benefits

By DANIEL GINGISS

Gay and lesbian couples should receive the same financial benefits as married couples.

The Pennsylvania Division of the American Association of University Professors is the latest group to announce opposition to domestic partners and it seems that Penn should follow suit," said Religious Studies Chairman Jim Mather, a member of the task force.

"The major concern that we had was that all members of the community should have equal access to benefits."

The task force - created last April by former President Judith R inck - presented its recommendations in the October 19 issue of Arts and Letters.

A comment period will last through November 19.

"Priority was placed on people's safety and being able to either stop or apprehend those responsible. In just one phone call are now eligible for tracing by the FBI," said President Claire Fagin, who will make a decision on the basis of the task force's recommendations. The Board of Trustees must approve her decision.

Please see PARTNERS page 2

Inside

Pa. faculty group opposes SAS cuts

By CHARLES ORNSTEIN

SAS Dean Rosamond Stevens may be set on closing three School of Arts and Sciences departments, but faculty groups are not giving up hope that she will change her mind.

The Pennsylvania Division of the American Association of University Professors is the latest group to oppose Stevens' proposed cuts.

What we are concerned about is that Pennsylvania has been neglected," said Mather, who is leading the faculty's opposition to Stevens' cuts.

"We are concerned that faculty support is being taken away from the School of Arts and Sciences because of the University's current financial situation.

The Pennsylvania Division of the American Association of University Professors last week held a meeting to discuss the cuts.

Please see A&S page 4

Students mourn loss of campus eateries

By JORDANA HORN

Leah Wolde is learning the restaurant business - and she's not looking back.

"I used to be in banking, so for me to be doing something that I love, is a good thing," Wolde said.

Wolde, a junior at the University of Pennsylvania, is one of the students who represent the new restaurant business.

Wolde's group is made up of about 20 students who are working to open a restaurant in the future.

The organization's role is similar to the one that a successful restaurant has to play in the community.

The University of Pennsylvania Chapter of the AAUP President David Ramsden's group also urges faculty to express their disapproval of the cuts.

Please see SR page 4

Security at DuBois is stepped up

Several phones are tapped

By DANIEL GINGISS

The FBI is assisting University Police in an ongoing probe of last month's threats.

We contacted Bell Telephone to get traditional kinds of records on losses that we had identified and we went to see two telecommunications company to see what else we could do," Kuprevich said.

Kuprevich said the University has put call tracers on the telephone lines of the harassed students.

The FBI is assisting University Police in the investigation, and police are currently working on the telephone lines of the harassment.

Please see DUBOIS page 4

The FBI is assisting University Police in an ongoing probe of last month's threats.
GAPSA to discuss harassment policy

The Graduate and Professional Student Assembly decided yesterday to hold a special meeting next week specifically to address the latter's University-wide Harassment Policy.

GAPSA Co-Chairman Patrick Kudlisky said she hoped to pass a resolution on the subject at that meeting.

The resolution, drafted with the help of GAPSA's female members, will outline the Student Assembly's policy on harassment, and the Student Assembly's plans for implementing and enforcing it.

GAPSA's resolution will be adopted by the Student Assembly's executive board the week before the special meeting. The resolution will then be reviewed by the Student Assembly's executive board, and a final decision will be made by the Student Assembly's executive board the week before the special meeting.

Kudlisky said that the resolution has been drafted with the help of GAPSA's female members, and that the Student Assembly's plans for implementing and enforcing it will be presented to the Student Assembly's executive board the week before the special meeting.

Report: All couples should get benefits

The major concern that we had was that all members of the community should have equal access to benefits.

Former Israeli president to speak

Chair Herzog, former president of Israel, will speak at Harrison Auditorium in the University Museum at 4 p.m.

Herzog, brought to the University by the Association of Alumni, will give a speech entitled "Peace in the Middle East."
Students Learn To Balance Academics With Employment

by EMILY WOOD Daily Pennsylvanian Staff Writer

E nter drops you off from your shift at work. What you see is not a study desk and slowly rises an overwhelming pile of assorted homework assignments and textbooks that seems to have grown since that afternoon. This light on your answering machine blinks incessantly, as a reminder of the friends and family members you were supposed to call a week ago. Now at three in the morning, you almost components of the friends and family members you were supposed to call a week ago. Now at three in the morning, you almost...
Does make you the PERFECT job candidate.

\[
\text{AALP from page 1}
\]

\[
\text{strongly urges the faculty of the School of Arts and Sciences insist that they be allowed to exercise their rights and responsibilities in the matter of decision making in the entire institution, his latter mail.}
\]

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\text{AAUP Policy stipulates that: “The determination of.is as a whole.”}
\]

\[
\text{The deadline for applications is}
\]

\[
\text{November 15.}
\]
Chord on Blues, Quaker Notes teaming up

By Andrew Raffa

Opening tonight, Carnivale. An Emotional Journey, is a varied collection of a cappella sound. The show is a joint venture between Quaker Notes and the all-female a cappella group, and the all-female a cappella group Quaker Notes.

"This show will be more upbeat than past shows. We are including faster material."

Dave Ragsdale
Chord on Blues president.

"We are including faster material." Dave Ragsdale, president of Chord on Blues. "We are including faster material." Quaker Notes is the oldest a cappella group on campus, according to Wharton Junior Chris Pars, the group's business manager. The group was founded in 1976. The combination of the two groups has become a local tradition that begins "as far back as we can remember," said Pars.

"Basically, you get more a cappella for the same amount of money," Ragsdale explained. Quaker Notes will perform an eclectic mixture of material, according to College Junior Alan Bender. Expect exactly modern rock with a bit of oldies and pop. "What strikes me is the range of music," said Pars.

"We have a lot of varied music. We have everything from rock to hip-hop to jazz," Ragsdale explained. Quaker Notes will perform an eclectic mixture of material, according to College Junior Alan Bender. Expect exactly modern rock with a bit of oldies and pop.

"What strikes me is the range of music," said Pars. "We have a lot of varied music. We have everything from rock to hip-hop to jazz."
Equity cannot be a priority if it is not achieved on all fronts. Every sound-minded person should be engaged in the congolomer- ation of fascist groups marching this Saturday.

The United States National Party, the Ku Klux Klan, and the Christian Patriot Coalition have proclaimed themselves as the latest fascist movement as we know them. It is their goal to strike fear of the black, white and the Hispanic. They are racist people who believe that people of different ethnic backgrounds cannot live amicably together.

Appreciate, racism and xenophobia have been present in this country since our earliest days. In fact, the United States is founded on the principles of European imperialism and the exploitation of non-white people.

Don't get me wrong. Racism and intolerance still exist in America. The tragedy that makes up what we call our country's history is ever present, and unfortunately the hate has been replicated on a national scale.

The evidence of this can be found in the recent events in Charlottesville, Virginia. The violence that took place on August 12th, 2017, has illuminated the fact that racism, hatred, and intolerance still exist in our country.

Saying you care and acting on those feelings are two separate things. It's time we all stood up for what we believe in.

The solution does not lie in only looking at the political landscape of this world, but also in our own hearts and minds. It is not as simple as black and white, but rather a complex mixture of different colors and shades.

It is all too easy to divert attention away from the true issue at hand. For example, the recent news about First Amendment rights might be violated by the government.

It is burning some of our freedoms, and it is up to us to stand up for what we believe in as individuals.

The right drives the breakdown of the family, the economy, and our country. When people leave their families and go out to work, they can feel as if they are contributing to society and not just to their own personal gain.

By Stephen Houghton

Happy Hating weekend.
PENN PosSE From BACK PAGE

FOOTE from BACK PAGE

counted for by Elias's scoring prowess. After all, who can argue an exception where Elias can score 15 touchdowns in a season? Unfortunately, in one event, Foote is currently ranked 10th in the Ivy with 1,300 passing yards. (Bucknell does not keep track of passing yards.)

"Having those numbers there," says Tricario, "is a little hectic. But it's great when you turn around and hands the football to yourself," says Tricario. "I think he's really made some nice passes for him. The defense is taking away from it an appreciation for the rest of the season. Hoe is a classy guy."
Government troops stormed through an isolated Croat district yesterday, sending 15,000 civilians fleeing into the main town in the area 20 miles north of Sarajevo, according to Wilkinson, a UN relief spokesman in Sarajevo.

RAILROADS - A hazardous materials carrier carrying butadiene, a flammable chemical, derailed yesterday, prompting an evacuation of the surrounding area.

WASHINGTON — The 23-page military doctrine states that Russia's military mission is to "thwart a robbery attempt at an Allentown store, said Wendy Peters, a Jefferson County Police spokeswoman. The evacuation covered about 30 homes within a few miles of the fire but was safe, authorities said. 

The former Education Secretary William Bennett predicted that there would be school voucher proposals in every state, "I just hope the public school supporters don't walk away thinking it's all over," said Albert Shanker, president of the American Federation of Teachers. They would require drug treatment for federal employees. Anti-gay sentiment as a starting point. 

WASHINGTON - Undeterred by a resounding defeat, Sen. Arlen Specter has vowed his support for a constitutional amendment that "gay-baiting" will be opposed vocally. He spoke on the day the United Nations had planned to begin talks on Aristide's return. 

WASHINGTON — The American Civil Liberties Union is on Aristide's return. 

WASHINGTON — At the 15 shacks that remained closed today as two main fronts of the fire continued to burn. The western flank burned near Pepperdine University, while 10 miles to the east the fire consumed Pacific Palisades. The famed Getty art museum was within a few miles of the fire but was safe, authorities said. 

No injuries were reported, said Wendy Peters, a Jefferson County Police spokeswoman. The evacuation covered about 30 homes within a few miles of the fire but was safe, authorities said. 

Authorities said some of the derailed tanker cars tipped over and were heavily damaged by fires apparently caused by leaking butadiene.

House passes bill to increase police forces

WASHINGTON — Prodded by voter anger over crime, Congress has endorsed a longstanding Democratic plan to increase the number of federal officers.

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WHAT TO TAKE FOR YOUR NEXT ALL-NIGHTER.

NO ANNUAL FEE,
A $1,000 CREDIT LINE,
AND NATIONWIDE ACCEPTANCE.
HOW'S THAT FOR AN EYE-OPENER?

IF YOU DON'T GOT IT, GET IT.™

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**Different team, same result for Maddux - Cy Young**

NEW YORK - Greg Maddux won his second straight Cy Young Award on Monday night, joining Sandy Koufax as the only National League pitchers to take the honor twice.

Maddux was 20 with a major league-leading 2.88 ERA in his first season for Atlanta, and became the first pitcher to win the award in successive years with different teams. He won 20-1 with a 3.88 ERA in 1992 for the Chicago Cubs, then signed a five-year, $55 million free-agent contract with the Braves.

Maddux, 27, is the top winner in the majors with 177 victories in the last six seasons. He also won three straight Gold Gloves and is one of the best pitchers in baseball. Maddux just a week before the end of the season competed in the World Series with the St. Louis Cardinals and the Florida Marlins.

Maddux finished with 137 points in the voting. Wall, who was 21-9 with a 2.89 ERA, got two first-place votes and was second with 101 points. Maddux, who has played in the Atlanta Braves, St. Louis Cardinals and Florida Marlins, was third with 97 points. Maddux, who has played in the Atlanta Braves, St. Louis Cardinals and Florida Marlins, was third with 97 points. Wall, who was 21-9 with a 2.89 ERA, got two first-place votes and was second with 101 points.

Composer.

**FOOTBALL**

NY Islanders at Chicago, 8:35 p.m.

New York Islanders 7, Edmonton 5

Calgary 6, Hartford 3

Vancouver at Washington, 8:05 p.m.

Last night's games

**HOCKEY**

**Rangers 4, Flyers 3**

NEW YORK — Steve Larmer scored twice in the final eight minutes to lead the New York Rangers to a 4-3 victory over the Philadelphia Flyers in Game 4 of their best-of-seven series Thursday night.

Larmer, who had an assist in Game 3, scored twice to break a 3-3 tie and give the Rangers a 4-3 lead. Larmer scored on a breakaway at 7:23 of the second period and added his second goal on a power play with 7:54 left in the game.

The Rangers, down 2-1 in the first two games, went on to win Game 3, 5-2, and are now tied 2-2 in the series. Game 5 will be played Saturday in Philadelphia.

**Lightning 6, Canadiens 4**

Montreal Canadiens 6-3.

Game 6 of the best-of-seven series was played in New York Thursday night. The Rangers improved their record to 11-1-1.

**Leafs 4, Lightning 1**

Doug Gilmour collected four assists in Toronto's 4-1 win over the Washington Capitals. The Leafs improved their record to 11-1-1.

**Maple Leafs 4, Patriots 3**

Toronto Maple Leafs 4-3.

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**CONNAISSANCE**

**in association with**

**The Hillel Foundation**

**Former President of Israel**

(1983-1993)

**Chaim Herzog**

the man who influenced Middle Eastern policy for a decade

speaks on

"Peace in the Middle East?"

Thursday, Nov. 4, 1993

8 p.m. Harrison Auditorium

University Museum

33rd St. Entrance

FREE

Attention Non-Ticket Holders: Admission is based on availability

SAC Funded
Keith Elias runs at the mouth

By RACHEL CYRON
Daily Pennsylvanian Sports Writer

He doesn't really think it's a know hows where to start, it's pos-
itive how he will end and he has the ability to do it. He's been
noted but it's few and far between.

it's a season in any one

The Quakers can do?

Just catch the football.

Well I wish, the Penn soccer

Keith Elias is a good running back.

But unfortunately for him, Keith

Elias' is a true running back.

This Tiger worthwhile and contestable
career. However, for the individual, as long as

Elias has made of his playing career.

about Penn's seemingly weaker schedule - not Tuesday. In the past,
Elias has managed to all his own

The Quakers have a lack of effort - not Tuesday.

Oh no, on Tuesday Elias decided to

crouch. His speeds are light and

Okay, Keith, give the academically

The Quakers are a little bit higher

athletes like yourself that don't run

Okay, Keith, give the academically

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Elias has made of his playing career.
Cindy, I'm still in love with your Dad. You're lucky he's the person he is. If I were to be fair, it wouldn't be the same. I feel sorry for anyone who ever has to face such a difficult decision. I'm sure you love him too.
MJ: I hope everyone had a great Halloween. I know I did. I sat home and watched the *Thriller* video 20 times. It still frightens me sometimes to see myself dressed in that Werewolf costume. Those yellow eyes, the fangs...

ET: I WAS THE RED JACKET THAT SCARED ME.

MJ: Oh Extra, sometimes you just crack me up. Like that time you said you wanted to show me your Free Willy.

ET: My Name Is EMU. I'm a fuckin' *You* Chemi-cal Peeled Plastic Surger-y Dis-aster!

MJ: Extra! Please don't use that language! There might be children around here somewhere.

ET: Yeah, you wish.

HOME RUN HONEYS: At Newport Bar & Grill downtown, Phillies star Leney Dykstra was pitching a no-hitter as he was surrounded by hordes of Penn Young things. Leney, married man that he is, invited all the girls up to his suite in the Ritz for a little post-game redwomen, and the girls were only too happy to oblige. The SDT and Phiggy pack of she-wolves, which included (and this is in no way an exhaustive list) Amy Newmar, Sandy Feuerstein, Emily Kramer, Cindy Ganis, Merri Nash, Abrielle Rosenthal, Sue Berman, and Andrea Klein (uh, did they get lost on their way to the separation anxiety meeting?), ditched their retching drag of a girlfriend, whose birthday happened to be, and rolled into the waiting limousines. But when they realized that Dykstra and his uncouth manager "Lindsay" wanted more than just a performance of the SDT sister song, they bolted. Lucky for them that Leney lent them the limo to take them "wherever they wanted to go." Free limo for the night? Yep, you guessed it. Smoke's.

OVER THE RIVER AND THREW UP MY FOOD: Last Thursday, on the bus en route to their annual Hay Ride, the Phi Sig pigs got a little wet and wild. Nancy "Peristalsis" Epstein had gotten too ambitious at the wacky pre-bus party, and blew her spew all over the bus, her lucky date Jason Polevoy, and numerous other Sigs in the line of her projectile fire. The Hay Ride became a Spray Ride, and Nancy's fancies had to spend a week at the dry cleaners.

CRACKIN' OPEN A BUD: The boys were feeling testy at a late-night session of male bonding at Sigma Chi, and the fun with beer, balls, and butt-cracks was simply inevitable. Guy A, filtered his own beer by pouring it down his butt-crack, where miraculously, it came out the other end in Guy B's cup. Never one to look moonshine in the pale-face, Guy B drank it down with a hearty sigh. Then, to top it off, his oh-so-homosocial friend, Guy B unzipped and jabbed the hairy balls into a beer glass. Again, the brew was sucked down. Finally, they collaborated to make their own special near beer, (Rolling Cock?) by pissing into Guy C's cup. It got late, so they all coughed up hairballs and went to bed. Anyone for a breath mint?

SUCK MY HALLOWEENIE: Castle's annual Halloween party finally returned to the Christian Association on Friday, but it was anything but pious. When he returned to his Hill House room after a Halloween binge, he dislocated a knee, and was rushed to HUP in full costume. I wonder if they put him in the stirrups?

LIFE IN HELL

WHAT WILL YOU DO IF SHE BEFORE YOU?

I'll dance on your grave.

I'll spit on your grave.

I'll dig up your body and sell your organs to a greedy medical school.

I'll dig up your skeleton and feed your bones to the stray dogs.

I'll spray paint your boots on your tombstone.

I'll scar the crematory where you died, in a depressing performance artist.

I'll scar the crematory where you died in a depressing performance artist.

I'll scare the crematory residents in a depressing performance artist.

I'll bury you in the hamster section of the pet cemetery.

I'll bribe the embalmer to make you look even puffier.

I'll fill your coffin with ashes from your predecessor's.

I'll update the *Who's Who* about your death.

Dear Candice Bergen,

How come all the famous Penn people are drop outs? Think about it. You, that L.A. Law guy, the Addams Family man, all world-famous, all Penn drop outs. What gives here? Was the academic thing really that tough? I heard you were more into the extracurricular activities anyway if you knewhumasayin'. Did you really lose your virginity on the St. A's couch? And then on the Castle couch? I think a classy dame like yourself could do a little better, eh. I'll bet it wasn't hard to become popular here because your dad was that famous Señor Wences guy. Did lots of people come up to you and go "S'alright" with their fists all the time? If they did, I think I can understand why you quit school. Good luck forgetting your past.

Sincerely,

Arnold Rothstein

Street Society

With MJ and E.T.

"Life In Hell" Sponsored by...

Eyeglass Encounters

25% off All Ray Bans in Stock.

$30 off any Contact Lens Package
(Disposables not included)

50% off all Lenses with Purchase of Frame.

One Year Anniversary
ON THE SURFACE, THE REMAINS OF THE DAY is a very different Merchant-Ivory film. For starters, it's only an hour and forty-five minutes long, and it's based on a book written in the late 1980s by a Japanese-Englishman, Kazuo Ishiguro, as opposed to a turn-of-the-century Forsyth novel. The film is light on its feet, takes on some history that involves America, and makes more than its share of puns, both witty and knee-jerk. But maybe the film's newest bow to the refined American movie taste—lovers bantering, flashbacks, and, strangely enough, suspense—are laced with a bit of irony. Ishiguro's story begins a few years after World War II when an American senator buys Darlington Hall, an old English manor, and inherits its butler. Before the war, the senator had attended a “summit” at Darlington Hall and had tried to keep peace through professional politicking, which he says Europe sorely lacks. Humor works in The Remains of the Day on two levels, the absurdly obvious and the subtle, and it's a combination of the two that gives Merchant-Ivory the idea to cast Christopher Reeve as this crusading international politician.

With such an ironic opening (echoes of the Fortress of Solitude and janus-faced heroes abound), The Remains of the Day promises a bounty of tongue-in-cheek story-telling. When the supernatural decides to re-open the Hall, the butler, Stevens (Anthony Hopkins), gets the idea to visit the former housekeeper, who left after a mysterious falling-out, and try to entice her back. The Remains of the Day, like the novel, is several of Stevens' flashbacks on his drive to meet Ms. Kenton (Emma Thompson).

In these flashbacks, Stevens is darker of hair and lighter in step, but already displays a tendency for the type of behavior that The Remains of the Day is mostly about. Back in Darlington Hall's hey-day, when aristocratic pseudo-politicians drew up the plans for Germany's redevelopment after World War I, it was the butler’s job only to pour the wine and light the cigars, not to eavesdrop on the conferences, and certainly not formulate an opinion of his lord's politics.

Stevens calls his blind loyalty “dignity,” and it's his quest for professionalism at all costs that puts him in some morally and spiritually questionable dilemmas. “Dignity” is best illustrated by his father's story about one butler, who upon discovering a tiger in a dining room, asks permission to use the rifle, kills the tiger, then assures his lord with a whisper, “There will be no discernable traces left of the previous occurrence.”

The hills are alliiiiiiiiiive... with the sound of muuuuuusics

Jeff Bridges gets a God complex

FEARSOME DIRECTED BY PETER WEIR

(At the Ritz Five)

by Morgan Beatty

The Remains of the Day is the story of one butler’s struggle to maintain this kind of dignity while his lord makes deals with the Nazis, and a winsome housekeeper falls in love with him. Consorting with the opposite sex is, of course, another taboo in the butler’s code of dignity, and James Ivory exploits this to the fullest. Hopkins and Thompson exchange whole scenes of vitriolic banter that scarcely hide the swelling of an impossible love. Stevens only allows her to bring him flowers grudgingly, and when Sally tries to find out more about his life—what he reads, for instance—she's met with an endearing coyness that quickly turns to bitter rebuttal. The flashbacks are hilarious, charming and sweet to the point of sappiness. They have enough raw sentiment to motivate a romantic ending, but conceal enough of a tragic edge for a moralistic one.

So The Remains of the Day has two endings: one for the heart and one for the head.

Those who have read Ishiguro's book (and all Merchant-Ivory fans should) know that The Remains of the Day is narrated by Stevens. The film makes for an interesting detective story of sorts, when the narrator can't be trusted to tell the whole truth, or at least a version of the truth that he was forced to edit out by himself, as evidenced by the old school of butlering might understand. Nuances of Darlington’s connections with the Third Reich and the lovesick pitter-pat beneath Stevens’ razor-sharp lapses are hidden behind the lines. Ivory's camera lens reveals more than Stevens' diary, and does so in some inspired ways. Shots of Stevens' serene father's head undulating as Ivory films him through wavy glass, and a close-up of a runny nose, make The Remains of the Day quite a bit more surreal than A Room with View.

That story about the tiger-killing butler is stilted back into the mind in the last scene. Dignity appears to be not so much the "cool under fire" that Stevens displays even in the most suspenseful situations, but what is left after the tiger is shot. Its remains are cleared away, but traces of the violence done to the conscience persist, like Stevens' snippets of troubled memories.

Bridges Burning

by Alan Sepinwall

The hills are aliiiiiiiive... with the sound of muuuuuusics

JEFF BRIDGES HAS ALWAYS SEEMED TO BE ONE STEP away from being a big star—with his movie-handsome looks and prominent roles in A-list pictures (The Fisher King, The Fabulous Baker Boys)—but he's remained little more than a familiar name. As an actor, Bridges' approach has always been very internalized, completely submerged in the role. Stevens turns to bitter rebuttal. The flashbacks are hilarious, charming and sweet to the point of sappiness. They have enough raw sentiment to motivate a romantic ending, but conceal enough of a tragic edge for a moralistic one. So The Remains of the Day has two endings: one for the heart and one for the head.

Those who have read Ishiguro’s book (and all Merchant-Ivory fans should) know that The Remains of the Day is narrated by Stevens. The film makes for an interesting detective story of sorts, when the narrator can’t be trusted to tell the whole truth, or at least a version of the truth that he was forced to edit out by himself, as evidenced by the old school of butlering might understand. Nuances of Darlington’s connections with the Third Reich and the lovesick pitter-pat beneath Stevens’ razor-sharp lapses are hidden behind the lines. Ivory's camera lens reveals more than Stevens' diary, and does so in some inspired ways. Shots of Stevens' serene father's head undulating as Ivory films him through wavy glass, and a close-up of a runny nose, make The Remains of the Day quite a bit more surreal than A Room with View.

That story about the tiger-killing butler is stilted back into the mind in the last scene. Dignity appears to be not so much the "cool under fire" that Stevens displays even in the most suspenseful situations, but what is left after the tiger is shot. Its remains are cleared away, but traces of the violence done to the conscience persist, like Stevens' snippets of troubled memories.

Bridges Burning

by Alan Sepinwall

The hills are alliiiiiiiive... with the sound of muuuuuusics

JEFF BRIDGES HAS ALWAYS SEEMED TO BE ONE STEP away from being a big star—with his movie-handsome looks and prominent roles in A-list pictures (The Fisher King, The Fabulous Baker Boys)—but he’s remained little more than a familiar name. As an actor, Bridges' approach has always been very internalized, going for the subtle, thoughtful approach instead of the theatrics of others of his generation (like Kurt Russell or Robin Williams) that movie audiences usually eat up. But it's his subtlety that makes his latest movie, Fearless, such a thrilling ride. For once, Bridges lets you inside his character's head just enough that he practically leaves you gasping for breath.

Bridges plays Max Klein, a San Francisco architect who survives an enormous plane wreck. Just before the crash, convinced that he's to slip away. Nothing seems to affect him anymore, and he only shows any kind of feelings at all when he's with Carla. But despite the accusations of an airline psychiatrist (John Turturro) that he's going crazy, Max claims to be "more alive than ever," and the miracle of Bridges' performance is that you can see both of these sides at once — the way the crash has released him, and the way it's locked him up.

Bridges and Perez have a wonderful chemistry together—this is probably Perez's finest performance to date—but too often, director Peter Weir (Dead Poets Society, Witness) directs from these two towards much less interesting characters. Tom Hulce takes up far too much screen time as a stereotypical shy-stuttering might understand. Nuances of Darlington’s connections with the Third Reich and the lovesick pitter-pat beneath Stevens’ razor-sharp lapses are hidden behind the lines. Ivory's camera lens reveals more than Stevens' diary, and does so in some inspired ways. Shots of Stevens' serene father's head undulating as Ivory films him through wavy glass, and a close-up of a runny nose, make The Remains of the Day quite a bit more surreal than A Room with View.

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FATAL INSTINCT

In the tradition of the recent box-office blunders Hot Shots Part Deux, Robin Hood: Men in Tights, and Meteor Man, director Carl Reiner masters the art of failed farce. Reiner's latest effort, Fatal Instinct, parodies two genres: the erotic thriller and film noir. The end result is a schizophrenic tale that encroaches upon the world of the mildly amusing before tripping on its web of confusing plotlines and plunging into a sea of tasteless slapstick and insulting sight gags.

Armand Assante plays Ned Ravine, a detective/lawyer who defends the criminals he arrests. In an obvious spoof of Cape Fear, Ned is being stalked by a disgruntled former client Max Shady (James Remar). He is also being pursued by three femme fatales: the Body Heat-esque wife (Kate Nelligan) who is trying to kill him for the insurance money, the Sleeping with the Enemy-esque secretary (Sherilyn Fenn) who is haunted by a man from her past, and the Basic Instinct-esque jilted lover (Sean Young) whose proficiency with icepicks is equalled only by her sexual prowess. No film legend is safe: even Humphrey Bogart and Macaulay Culkin get their personas dragged through the mud.

Fatal Instinct falls short of its goal because of the limited material provided by the genre. After poking fun at ice picks and intense love scenes, Reiner seems to search in vain for something to fill up the rest of the movie. The result is a random smattering of jokes that constantly keep the viewer on their toes wondering which movie is currently being spoofed. Unlike the classic Mel Brooks satire Blazing Saddles or even Spechalls, Fatal Instinct is a five-minute sketch stretched into a full length motion picture.

Fatal Instinct is fatally flawed from the start. Everything from conception to execution falls summarily pounded into the ground through repetition and over-simplification. Like a hurricane, Fatal Instinct flails about in a maelstrom of confusion, grasping at straws for a shred of humor. It attacks innocent audiences at will and leaves behind a wake of utter destruction and unhappy people.

James Miller

FLESH AND BONE

With Flesh and Bone, writer/director Steve Kloves tackles the age-old question raised by Shakespeare in Romeo and Juliet: can a couple’s love triumph although fate has destined their love to destroy them? Although the story of star-crossed lovers overcoming the obstacles in the way of passion has become a tired genre, Flesh and Bone avoids formula by featuring fresh characters whose plights and everyman nature fixes the viewer’s attention to their tormented existence.

The film follows the life of Arlis Sweeney (Dennis Quaid), the owner of a vending machine supply company in West Texas. Arlis’ world is one of big-brimmed hats, country music, and roads that seem to stretch forever into the horizon. It’s a life that is safe and predictable, but the safe appearance is only a façade. Not far below the surface is a world of broken marriages, unrealized dreams, and an inaccessible past.

The consistency of small-town Texas life that Arlis craves is his attempt to forget a childhood of crime and murder, but his plans become frustrated by the dark underbelly of the life he has been trying to avoid. The arrival of Kay (Meg Ryan), a naive but troubled woman, and his estranged father Roy (James Caan), create a “whole lot of activity” in Arlis’ otherwise monotonous life. The complications that Kay and Roy bring only increase as their pasts are revealed to each other.

Flesh and Bone’s uniqueness comes from the charm and captivating nature of the characters. Kloves’ characters are not extraordinary; they merely try to follow a normal, happy existence. Their simplicity endears them to the viewer and actually causes concern for their well-being.

What makes Flesh and Bone succeed is the fine acting of its lead performers. The chemistry that Quaid and Ryan exhibit makes the attraction that evolves between their two characters smooth and natural. Also, James Caan’s eerie portrayal of Roy casts a shadow of impending doom over every scene he is in. In a film that centers on the unending angst facing the characters, it is the actors’ ability to convey those emotions that allows Flesh and Bone to update a well-worn genre.

Rob Engs

the Player

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The Butcher, the Baker, the Mega-Hit Maker

by Philip Rackin

The idea that a producer could be as much of a star as a performer is something that is new to the rock arena, and is a direct result of hip-hop. The producer works with the DJ to create the music for a rap act, he is involved from the very beginning of a project, allowing his personal style to mold the artist's sound. "We're taking a more front seat approach to what we do," explains Nicolo. "The style becomes pretty obvious in the records that we do."

But he isn't expecting to be mobbed by fans at the airport, though. "Let's face it, the guys in Fishtown and Kennington don't have the slightest idea who the producer is or even what a producer does," he laughs. Regardless, the people who do need to know have his name at the top of their lists, and Joe isn't ashamed of his success. "Right now I'm enjoying a really good track record. As long as I can use the common sense that God gave me and learn and use the tools that I have, I know I can continue."

Despite being the only significant record label based out of Philadelphia, the Ruffhouse family of acts is made up of only about a third of Philly acts. Nicolo sees this as a situation that arises more out of the lack of a cohesive Philly scene than out of any intention. "Mad Crop is from Philadelphia, The Goats are from Philadelphia. If I had the choice of signing two acts of equal talent, and one was Philly, I would sign the one from Philly," proclaims Nicolo. However, he's certainly not prejudiced. "But if Cypress Hill is in East LA, and Kriss Kross is in Atlanta, or a Nasty Nazz is coming out of New York, I'm gonna sign them."

The success has put a huge amount of pressure on the label, but it has also forced Ruffhouse to look beyond the local scene for quality talent. "We usually sign something that Sony is as excited about as we are, because we know that way when we pull the trigger, its gonna go out in a big way."

One promising Philly based act, CEB, was dropped from the label earlier this year after a disappointing debut release. While their first single "Get The Point" was a huge local hit during the summer of '92, the city failed to rally behind the band, a situation that isn't exclusive to the hip-hop community. Nicolo has no illusions that Ruffhouse could single-handedly revitalize the city's music scene to it's early seventies soul-drenched heights. "I would like to think that we're helping the Philly scene revitalize itself, but I don't think that it will ever be the way again," laments Nicolo. "The industry has changed so much. The way everything was controlled back then, you can't do that today, people are too industry savvy now."

In the past year, Ruffhouse has expanded, starting RuffTunes, a music publishing company and signing their first non-rap act, Dandelion. Plans are in the works for the label to explore new avenues. "For Ruffhouse, the next thing that we'd like to do is to do something from a movie standpoint, get into the visual aspect of things, maybe have a Ruffhouse Pictures." The Butcher Records is riding high on the crest of two multi-platinum albums, has a full slate of releases promised for the next six months and is trying to break into the film business. So what's next? A Ruffhouse Tower dominating the city skyline? "No, but I do see a Ruffhouse office in the suburbs. I live in Eagleville and I've been driving into the city for 15 years."

A long, long time ago, the Sound Of Philadelphia ruled the airwaves. The Temptations, Patti LaBelle, and even Dick Clark's American Bandstand got their start in the city of brotherly love. But Philly hasn't been known for music since Hall and Oates "Out of Time" brought musical infamy to this fine burg. Joe the Butcher and Ruffhouse Records may be just the remedy this city needs. They're bringing the music back, Philly-style.

Philip Rackin is co-Features Editor of 34th Street. He has a perverse fixation with several heads and the nearly dead.
souls to themselves

de la soul 3 has been 6 feet high and 6 feet under now they just want to play

by mike parker

---

turn over
The De Las have made a career out of combining densely packed metaphors, verbal witticisms, clever rhymes and a photographer’s eye for the subtleties of life with contagious, deftly mixed music...occurred during the recording of their third release, Buhloone Mind State, on the album. They explained that these imperfections were humorous and gave the album a natural feel. Back in their dressing room, the De Las relax, crack a few inside jokes and elaborate on this theme. “We don’t really worry about what critics say or what people will think and whatever, it’s always been, like, let’s just do it right for ourselves,” explains Mase.

Along with Mase (Vincent Mason, Jr.), rappers Trugoy the Dove (Dave Jolicoer) and Posdnous (Kevin Mercer), comprise the unquantifiable trio that is De La Soul. Their easygoing, whatsoever-feels-right attitude is epitomized by Trugoy’s choice of moniker. His name is an inversion of his favorite food (yogurt), while Pos’s name is simply his old high school DJ tag, Sound Sep, also spelled backwards. Mase has opted for simplicity of a single word after once holding the awkward title, Pase Master Mase.

The De Las recorded their first single, “Plug Tunin’,” in 1989, when Mase was a senior in high school and Trugoy and Pos were beginning their studies at local colleges. Later that year, Tommy Boy Records released 3 Feet High and Rising, followed by 1991’s De La Soul is Dead and Buhloone Mind State last month. The De Las have made acareer out of combining densely packed metaphors, verbal witticisms, clever rhymes and a photographer’s eye for the subtleties of life with contagious, deftly mixed music.

Four years after their visionary debut, De La Soul still maintain this artistic purity. They describe musical conception as a casual and enjoyable process. Picture hanging out with friends—slightly less than sober, or maybe not—telling jokes, rapping and goofing around, and jamming out and you have exactly what the De Las do. Anything and everything becomes a part of their process. “If you were doing this interview at the studio, we’d probably put you on or mention it or something, because we incorporate whatever’s going on into our music,” Mase explains. “In one way or another, that’s how we ended up working with many of the guests on the album [Buhloone Mind State].”

Inspiration also flows from each band member’s daily experiences. Curious anecdotes, personal reactions, daily tragedies, and humorous occurrences are all translated into brief, rhythmic fragments. It is as if Trugoy, Pos and Mase perpetually tote movie cameras, filming all that they experience in their day to day lives. Once in the studio, they peruse the reels and cut out choice scenes. Inspired by their playful studio atmosphere, De La Soul strings these episodes into a montage of lyrics. Finally, the trio lays these rhymes on top of music they invent by mixing bits and pieces of their favorite songs (samples) with synthesized beats.

Nevermind that the group explained that DAISY stands for “DA Inner Sound Y’all,” or that their hit “Me Myself and I” explicitly states that they are not hippies, asking that listeners concentrate on the sound instead of worrying about the band’s image. Consequently, the De Las decided to strike back on their second album. They refused to pander to commercial interests by riding the popularity of their hippie motif. And rather than attempt to educate their delusional followers, they committed public suicide.

Poignantly, the cover of De La Soul’s second album, De La Soul is Dead, pictures an overturned daisy. The lyrics range from morose to playful, yet are always personal. Never do the De Las lose themselves to meaningless hippie regalia; they frequently speak out against the public’s fixation with images.

“People are free to categorize or characterize us however they want to categorize us,” proclaims Trugoy. “It doesn’t really affect us, because we make our music for ourselves. So basically, however you want to listen to De La Soul is up to you.”
that's their business. It doesn't really affect us, because we make our music for ourselves. So basically, however you want to listen to De La Soul is up to you," Trugoy shrugs. "We're glad that the albums sell, but when we go into the studio we just let it happen and talk about what's on our minds, what's going on, and have fun. For myself, De La Soul is about being true to oneself and having fun."

Because the De Las write fragmented lyrics which touch upon subjects as varied as their own personal experiences, they differ from many hip-hop artists who limit their expression to specific themes — often Afro-centricism and political polemics or gangster glorification and drug exultation. While Chuck D of Public Enemy declares that rap is meant to be the "CNN of Black America" and Dr. Dre muses, " Ain't nothing but a G thang," Trugoy, Pos and Mase refuse to bind their group to a specific agenda or lifestyle. It's not that they are apolitical, straight-laced pacifists, but rather they address these subjects in a broader context.

At various points, the De Las have spoken out against misogyny, egotistical gangsterism, artists who sell out and bootleggers. Two of the most explicit examples are entire songs: "Millie Pulled a Pistol on Santa," from the group's second LP, and "Ego Trippin' [Part III]" from Badlune Mind State. The first delicately relates the true story of a young woman who is forced to shoot her sexually abusive father after her pleas for help are dismissed by so-called friends. The De Las describe how the situation grew so desperate, heightening the listener's own sensitivity to sexism and, in its worst form, sexual abuse. Meanwhile, "Ego Trippin' [Part III]" lampoons narcisstic rappers by mimicking the ridiculous and often offensive clichés of wannabe gangsters who are more concerned with dollars than artistic integrity. Yet, even these seemingly straightforward themes are mixed up with the traditional swirl of De La dialogue. Throughout each release, the De La's political agenda is explored on a personal level.

As with every other subject the group addresses, this observational footage is woven into the lyrics without dominating them. Consequently, people often lose fragments of social commentary amidst other intriguing elements of De La Soul's musical collage. "Sometimes in the past, I tried bringing down the level of how I say things," Pos remarked in a recent interview. "Now I want people to just dig into what we're trying to say. There are too many records these days that are self-explanatory. You hear it once and you understand where it's coming from and you don't really need to listen to it again. The way we kick things, certain points might get lost. But I can't front — I'm making records for me and the people who are already on my level. Fuck everybody else." Social issues are but one element that the De Las splice into their multi-layered music.

While they aren't about to start preaching simple sermons within their lyrics, the trio accepts the responsibility that accompanies hip-hop fame. "The fact is, whether we want to acknowledge it or not, people are going to look up to us," Trugoy points out. Some artists, such as gangster rapper Snoop Doggy Dogg, who was recently arrested for his involvement in a drive-by shooting, clearly don't feel this sense of obligation. Gangster rap's violent anecdotes and misogynistic anthems are tolerated as accurate reflections of the inner-city, but when Snoop's personal life began to imitate art, many raised questions.

"It is irresponsible to assume that you can act without any repercussions when you're selling hundreds of thousands of albums," continues Trugoy. "Something you have to realize, though, is that most rappers come from a background or an environment where there are a lot of problems and they keep contact with their boys from back in the day. Often your boys don't realize that it's not cool to be mixed up in their shit when people are paying attention to you and you're trying to set up a positive example. Like Snoop didn't realize that you've got to keep your boys in check instead of letting them be negative influences."

Misogyny and gangster posturing aren't tolerated, but Trugoy, Pos and Mase have always maintained an understated affinity for marijuana. On their second album, the band casually suggested, "Let's all get baked like Anita." Since then, marijuana has become the drug, as well as the subject, of choice for every budding rapper. Cypress Hill, Dr. Dre and Redman base their entire personas around it. "[Rappers] talk about smoking pot and that's okay because they're just talking about enjoying life and partying. Now, I'm not going to come out and say that there are no downsides, but on the whole, it's just relaxing and De La Soul is very much on the side of having a good time," says Trugoy.

"It's not as if we're talking about 'let's go get stoned and jump out of a building' or 'let's smoke a blunt and go kill forty people' because it's not about that," Trugoy concludes. This rational perspective is reflected by the subtle, infrequent references to marijuana in De La Soul's music. Pos is mentioned only in passing, like social action, it is simply one facet of the trio's multidimensional world.

It is this complex world that the threesome so ably describe with their roundabout lyrics and their ingenious samples. As they say on "Patti Dooke", a track from their latest LP, the De Las literally "mash sh*t up": they construct a stream-of-consciousness narrative out of select bits of footage from their daily lives. Later in the song, the De Las elaborate on this idea and restate their insistence on complete artistic control: "I'm known as the farmer/maiming, mating, without mending, bending, compromising/any of my style." De La Soul has clung to this belief in uncompromising artistic integrity while rising out of anonymity to fame. When they discovered one image that had mass appeal — the Daisy — the De Las refused to deviate from the simple strategy that propels their mind-boggling compositions. Light-hearted, but impassioned filmmakers that they are, they edit together the compelling, the bizarre as well as the humorous scenes into hypnotic, playful compositions.

Perhaps this method seems confusing or whimsical upon first listen. However, after playing an album several times over, the De La speak ceases to be gibberish and instead becomes an invitation to the inside world of Trugoy, Pos and Mase. Their collage of experiences is poetic, but it's grounded, and the group works because they know art is simple. They make music for themselves, from the soul.
Funky Homosapien

Clinton loses a bit of steam as he forges ahead

WHEN GEORGE Clinton’s mother gave birth to her son in an outhouse in 1941, no one could have guessed that half of a century later he would be considered one of the most influential, yet invisible, figures in popular music. After gaining moderate success with the now-legendary musical mavericks Parliament-Funkadelic, George Clinton faded away from the public eye for more than a decade. Yet when the use of sampling transformed early rap into what it is today, many producers paid homage to Clinton’s musical legacy, spreading his sound without giving him credit.

Del La Soul, Digital Underground, Dr. Dre, Ice Cube, Jibri Wise One, and even Gerardo are just some of the hundreds of acts to mold a chunk of P-Funk’s music into a modern groove. Probably few of the teenagers who sing Clinton's catchphrase, "Bow wow, bow, yippee yo, yippee yea," know that it is originally from Clinton’s "Atomic Dog" and not actually Snoopy Doggy Dogg's. With artists like Snoop spawning a rebirth of funk, the grandfather of the sound decided to come back with Hey Man...Smell My Finger, to prove to a new generation of funk listeners that he hasn’t lost a step. Funk centers around making love, the name alluding to the aromatic aspect of the music and the attitude, funk is often quite explicit.

Two years ago, Clinton brought back his uncanny ability for writing catchy refrains and President Clinton. In songs like "Way Up" and "Get Satisfied," Clinton brings back his uncanny ability for writing catchy refrains. On "The Flag Was Still There," he addresses all copycats and thieves of his music, borrowing jazz’s Skat lingo to an instrumental backing that will make your speakers shimmer.

Yet Hey Man... is not just a rehashing of Clinton's former glories. He branches out into other directions with songs like "The Big Pump" and even tries his hand at rapping on several tracks. However, this dabbling comes across as Clinton's bland attempt to incorporate the modern styles he is somewhat out of touch with.

Every aspect of Hey Man... Smell My Finger is tight, but the album still somehow falls short. Maybe George Clinton can’t repeat his innovations of albums past. Perhaps it’s the lack of non-synth instruments, 90s-Style computerized productions fail to reveal Clinton's genius the way P-Funk's spontaneous jams could, maybe it’s because those crazy 70s parties have permanently scorched the 52 year old Dr. Funkenstein's brain. Despite these faults, though, Hey Man...is definitely not a dud. Clinton is still an amazing talent, and even his mediocre efforts are noteworthy. It’s just a shame that he wasn’t able to capture the wilder energy of his past at a time when he could have risen to superstardom. If Clinton could have picked up where P-Funk had left off, instead of relying on an old formula or trying to leap into unfamiliar ground, he might have created inspired 90s funk.

Leaders of the Pack

L.O.N.S. get serious on sophomore release • by Jared Young

"Understanding The Inner Mind's Eye" aims at the black-community and pleads for them to "Relax you temper, so/ We can live up to our nature/ As civilized men." The sixth track, "A Quarter To Cutthroat," is an in-your-face warning against sexual promiscuity. Busta Rhyme sarcastically raps, "Go and suck the clitoris of a trichomoniasis discharge cheese."

Overall the rhymes and word play of T.I.M.E. is very clever and, while they might require an advisory label, the messages in their lyrics are positive ones. L.O.N.S. define themselves as one of the few hip-hop groups with their heads in the right places, offering a break from bitter gansta rap. While plenty of groups spend their time relying on their angst and desperation, the Leaders Of The New School are disputing these claims, offering answers where others just ask questions. If they could bring up the musical ingenuity to the level of the lyrics, they'll find the breakthrough they're looking for.

You want to fight? Fight me...
Excess Is Best

by Mike Tuhy

EVEKRN CAN REMEMBER A TIME, CONSCIOUSLY or not, when the sound of INXS was everywhere. Whether it was standing against the wall staring at that cute guy or girl at a high school dance, hanging out with friends getting piss-drunk at a basement-bar kegger, or just chilling on the couch hypnotized by MTV, INXS has always pervaded the airwaves. Well, it’s the nineties, and everyone’s favorite Aussies are back with a new album, Full Moon, Dirty Hearts, which further establishes INXS as one of the most successful rock outfits of a generation.

In an age when “alternative” music has become the norm, it’s refreshing to know that a band of the eighties is still alive. In fact, as a group who was alternative back when it was known as underground college music, INXS set many of the standards for today’s music. Full Moon, Dirty Hearts reflects INXS’ distinctive style without sounding like uninspired veteran rockers. This album proves that a band does not need to be young to have a modern sound.

From the first chords of the opening track, “Days of Rust,” it is clear that this album points in a new direction for the boys from Down Under. The synthesizers often associated with INXS are absent from Full Moon, Dirty Hearts, which further establishes INXS as one of the most commercially successful groups of the past ten years. Full Moon, Dirty Hearts reaffirms INXS’ status as a premier band of the eighties and as serious competitors in the nineties music scene. INXS manages to keep true to its unique style, while adding enough new twists to avoid musical redundancy. So if you think you outgrew the music of your teenage years the moment you stepped onto a college campus, listen to Full Moon, Dirty Hearts. You’ll be pleasantly surprised that an eighties band is still producing great music.

by ex-Pretenders frontwoman Chrissie Hynde, the title track’s slow, soothing nature shows that the music of INXS is more than just a series of catchy chords. The album contains several other noteworthy songs which also reflect more than just regular rock. “Please (You’ve Got That...)” features the legendary Ray Charles on background vocals, and the funky “Kill the Pain” seems as if it belongs on a James Brown LP.

As a whole, Full Moon, Dirty Hearts sounds more like the band’s earlier releases Listen Like Thieves and The Story than its recent multi-platinum albums X and the ever popular Kick. With a touch of the nineties, INXS modernizes its unique flavor, not by conforming to current trends set by the likes of Nirvana or Smashing Pumpkins, but by re-vamping its own pop sound. According to an interview on MTV’s Alternative Nation, this updated style is the band’s favorite. INXS believes that Full Moon, Dirty Hearts, along with this year’s Welcome to Wherever You Are, are its best albums to date.

In addition, the band will release a video collection of every song on Full Moon, Dirty Hearts, directed by recent film school graduates. Although a visual aspect is often an important component to a band’s success, most videos do not cover an entire album. INXS is not just attempting to please MTV viewers, but is instead trying to create a visual medium to complement the album as a whole, rather than just a few singles. This approach will help place INXS among the most commercially successful groups of the past ten years.

Full Moon, Dirty Hearts redefines INXS’ status as a premier band of the eighties and serious competitors in the nineties music scene. INXS manages to keep true to its unique style, while adding enough new twists to avoid musical redundancy. So if you think you outgrew the music of your teenage years the moment you stepped onto a college campus, listen to Full Moon, Dirty Hearts. You’ll be pleasantly surprised that an eighties band is still producing great music.

GILBERTS

Due to tragic circumstances beyond our control, this week’s Gilbert intro has been cancelled. You don’t want to know the gory details; let’s just say that the limits of good taste have been passed... in fact, they were passed some months ago. The ‘berts have been put back on their medication and will hopefully be feeling more themselves next week. Sorry to ruin your day. In the meantime, try and add a little meaning to your lives by investing in some music. Gilbert would have wanted it that way. Five ‘berts is like a healthy dose of Prozac. One nerdy head and the disc is about as mind-expanding as a spoonful of Robitussin.

MUDHONEY

Five Dollar Bob’s Mock Cooler Stew

Distilled with a multitude of musical elements, Seattle’s Mudhoney cooks up a tantalizing stew with all the fix-ens. Combining ironic lyrics with undertones of a bluesy influence, Mudhoney creates good home punk-rock like Momma used to make. Although Cooler Stew contains a scant amount of innovative material, it is still thick enough with variety to be eaten with a fork.

— Marc Sand

FRONT 242

05:22:02:12 OFF

Hard beats on the outside, soft core on the inside. Although the second release from Front 242 this year contains nothing too fresh in the techno arena, it is a welcome change of pace from typical car-alarm tech-noise. Something to dance and chill out to, 05:22:02:12 OFF is good for 3 a.m. party rotation.

— Jennifer Dowling

Mazzy Star

So Tonight That I May... Soft sounds and subtle, sweetly sung lyrics can be lots of fun. One, two songs can relax you like warm milk. An entire album composed of the stuff, like Mazzy Star’s second release, is numbing. If you can make it through an entire listen without forgetting the disc is on, there are a few isolated tracks worthy of note. If your attention span is like mine, just don’t bother.

— Jennifer Jason-Leigh

PHILADELPHIA RECORD EXCHANGE

WE BUY, SELL & TRADE NEW & USED RECORDS, CASSETTES & CD'S. 30 SOUTH 2ND STREET (BETWEEN MANN & 18TH STS.), PHILADELPHIA, PA 19106. 215/922-2752. OPEN LATE EVERYDAY. VISIT OUR NEW STORE AT THE 55 SOUTH 5TH STREET LOCATION.
In a world of diluted fro-yo, it's nice to know the mecca of brotherly love still offers dairy fat and bulk chocolate to smother after-dinner cravings.

PHILADELPHIA

There comes a time when the yogurt machine at Stouffer no longer satisfies the longing for a sweet ending to a less-than-appetizing meal. The drudgery of waiting in line while a dining services employee pours a lacquered malt liquid that looks more like paint than frozen yogurt can become traumatic. What does that rattling machine with a life of its own do to the toxic goop anyway? Surely the FDA would not advise the daily consumption of this abomination?

Downtown there is an emergence of dessert parlors that can alleviate the toxic yogurt syndrome. Instead of walking around aimlessly looking for something to do, you can hang out at any of the following places and indulge in excess.

At Au Fin Palais [First and Market street] everything is French from the francophone owner to the delectable pastries "c'est a bon!" The treats are all traditionally French and will renew your faith in the power of baking. Apart from snacky foods the menu is divided into "Gâteaux" and "Petit Gâteaux." The "petit" ones are a category of pastries that have lost none of their freshness in the voyage over the Atlantic and go by their original French names like "Napoléon," "Religieuse" and "Marjolaine." The one to salivate over is the "Opera Slice," a layered square of fudge, nutty crust and chocolate that melts upon contact.

The cakes are very rich, as are the pastries. You’ve never experienced dense chocolate heaven if you haven’t tried a slice of "St. Bart." It’s a "flourless chocolate cake" of orgasmic proportions that will make chocoholics swoon. This and the many other hedonistic creations at this sweet palace are enjoyed throughout France and, luckily, available to the well-informed without the prerequisite of a passport and boarding pass.

The polar ice caps may have melted in Philly millions of years ago but they’re still raging at Alaska’s [Front and Chestnut]. It’s a comfortably Arctic parlor offering homemade ice cream and frozen yogurt (of the non-Stouffer variety). The flavors are mostly conservative, but there are some tantalizing ones like banana chocolate chip and other multi-flavored combinations. It’s open until 10 p.m. on weekdays and 11 p.m. on weekend nights; polar fleece jacket not required.

On the same note, you can scream for ice cream at More Than Just Ice Cream [11th and Pine]. It’s a casual, eclectically decorated place renowned for its delicious homemade ice cream and gargantuan portions of Mom-style apple pie. Here six dollars for a slice of apple pie is a real bargain; they’ll deal out a serving that is the equivalent of a quarter of a pie wide and four times one in height. Frightening but true. Be sure to share with at least two famished friends and ask for gallons of water.

The Pink Rose [410 Bainbridge] is an upscale dessert salon with Victorian interiors. Its specialties include "ice cream du jour" and elegant sorbets both made on the premises. The strawberry sorbet is so good and low in fat, that a little abusive intake won’t wreak havoc on the calorie counter’s equation. The Pink Rose also has a selection of eclairs and biscotti and the staple cappuccino/espresso bar. The prices are fancy too, with most desserts costing upwards of 6 dollars.

If you’re still in the mood for the Philadelphia yuppie scene, The Painted Parrot [211 Chestnut] is the place for you. It is decorated in a pseudo-jungle motif, venerating the parrot in a huge three-dimensional painting on the main wall. In particular if you’ve just zoomed down the parkway from the PMA, the artistically designed desserts may bring to mind a Mondrian or a Jackson Pollock. You can only get plated cakes and pies here, but they are almost too beautiful to eat.

But while most of us are not art connoisseurs, the taste of the desserts can be appreciated by all. An absolute must is the sampling of the Wednesday night all-you-can-eat dessert and all-you-can-drink cappuccino theme buffet. It’s analogous to Smoke’s "Sink or Swims" extravaganza in that the calorie count of both can be through the roof. At the Parrot they rotate American, Tropical, Italian, French and New Orleans themes for their treats. This and the unlimited espresso or cappuccino costs a mere $6.95 from 7 to 11 p.m. Appropriate thematic music adds to the experience of it all, be it Big Band, tropical beats or the sonorous piano of Chopin. What better than indulging in the excessive consumption of cannolis while Luciano Pavarotti resonates in the background?

This selection should be enough to revitalize the taste buds that suffer through our limited local desert selection. Instead of the Food Court or Homston Hall, next time explore the vast world of all things sweet not far from here. Food can bring such happiness, and dessert can bring even more.

by Melissa DeLeon

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P H I L A D E L P H I A

November
THERE'S A WOMEN

JAKE'S WOMEN

All of us daydream, but leave it to Neil Simon to write an entire play about one writer's contemplations of family, marriage, and self-worth. "Jake's Women," Simon's highly autobiographical portrait of an artist, deals with Jake's struggle to understand his wife and her reasons for possibly wanting to end their marriage. Their trial separation, coupled with Jake's writer's block, drives him to a near breakdown. By exposing his deepest thoughts, the play invites us into the inner recesses of Jake's mind as he evaluates his life.

Unlike the typical, circa World War II Neil Simon plays, "Jake's Women" incorporates both a 1990s theme and set. The black, chrome, and white colors of the simple, deco-tech scenery provide a complimentary backdrop for the overtly psychological storyline. Complete blackness denotes present time, while colored lights indicate the fantastic scenarios that Jake creates in his warped writer's mind.

Although you won't escape from the typically happy Neil Simon ending, watching Paul Hebron humorously and poignantly develop the character of Jake is enough to warrant a trip down to the charming Walnut Street theater, on Ninth and Walnut Streets. The play only runs through the weekend, so make sure to call soon to reserve tickets. If you've ever wondered what your reveries might look like on stage, then perhaps you will appreciate seeing Simon's in "Jake's Women," his most modern and relevant play to date.

— Judy Weinstock

**Jewish Film Festival**

The Jewish Film Festival is having a Bar Mitzvah this year, and everyone's invited. The festival, which has become one of the best-attended film series in the country, is opening its 13th season this year, and a celebration is being planned.

The season opens with the Philadelphia premiere of the Israeli film comedy *Tel Aviv Stories*. With its Woody Allen-esque title, the movie is in fact separate tales, chronicling the lives of three independent women living in Tel Aviv. The film is the latest in a series of attempts to set a new standard for the Israeli motion picture industry. Once thought to be below the class of movies that includes such American cinematic masterpieces as *Dr. Strangelove*, *M*A*S*H*, and *Ishtar*, the class of movies that includes such American cinematic masterpieces as *The Big Lebowski* and *Beverly Hills Cop*, the festival is guaranteeing to not disappoint.

*Tel Aviv Stories* will make its debut Saturday, November 6th at 8:00 P.M. in the Fleisher Auditorium of the Charles & Elizabeth Gershman Jewish Community Center, at the corner of Broad and Pine Streets. Additional screenings will take place November 7th at 2:00 P.M. and November 8th at 7:00 P.M. Tickets are $12.50 on opening night, and $6.50 otherwise.

For additional information, contact the festival office at 545-4400, ext. 241.

— Jonathan Broin

**music: clutch**

"We were posers," claims Tim Sult of Clutch when reminiscing about high school. "We always wanted to be punk." Luckily for the hardcore band's enlightened following, this inferiority complex didn't discourage them. Instead, they answer to questions about their "punk integrity" with punishing drumbeats and white hot guitar riffs.

Clutch features Neil Fallon as lead growler, Dan Maines on bass, Jean Paul Gaster on the skins, and Headposer Tim Sult on guitar. Their debut album on EastWest records, *Transnational Speedway League: Anthems, Anecdotes, and Indeclinable Truths* made an impact on this fall's CMJ top 35 chart (that's the real indicator of college alternative scene if you didn't already know). Jean Paul, who reinforces fellow band-member Tim's jaded viewpoint on hardcore, claims that Clutch is "about being regular." He added that "some people who play this music try to get up there like tough guys, grrr, we're mean. It's a load of shit. People hear our music and think, hardcore, moshing, but it's not about that at all."

To find out what it is all about and watch these regular guys, head down to the Trocadero, at 10th and Arch Streets tonight, to see Clutch live with Monster Magnet. Tickets are $5 in advance; the show starts at 7 p.m.

— Maureen Kasher

**Quadramics**

**ACCOMPlice**

sex-farce mystery comedy thriller

coming next week
THE AGE OF INNOCENCE
Screenwriter's take on the Edith Wharton classic is a "shrewd, beautiful spectacle." (Rita Fink)

A BRONX TALE
"First-time director DeNiro displays confidence behind the camera and reveals his capacity for innovation." (Eve's Reviews)

COOL RUNNINGS
Luge is the world's most underrated sport.

DARED AND CONFUSED
Richard Linklater's commentary on the vapid, superficial life of high-schoolers.

FAREWELL MY CONCUBINE
"Revitalizes a Bred genre and mythologizes the life of the celebrated opera singer." (Eve's Reviews)

FLESH AND BONE
"A Sony Pictures Classics triumph, and hits on all cylinders." (Rita Fink)

GETTYSBURG
"A 90-minute tributary to those who watch history and warfare on television." (Rita Fink)

A HOME OF OUR OWN
"A remarkable film, but an uneasy marriage of enseñor's drama and the movie." (Rita Fink)

SHORT CUTS
"Short Cuts is an actor's film.长安里's stories on a reader's drama. The two, in an uneasy marriage, have created a remarkable film, but an imperfect translation of 阿伊里's vision." (Rita Fink)

THE WEDDING BANQUET
"An elegant romantic comedy that tells the story of two young Insh boys, magical whit? hotv, and enough credible fthenus to CNM a captivating film." (Rita Fink)

JURASSIC PARK
Larry Anderson gets sent to a retirement home but Mitch Williams fouls up the paperwork. (AMC Ola City)

LIKET WATER FOR CHOCOLATE
"This movie isn't that good, so why, oh why, still playing?" (Rita at the Bourse)

LOOK WHO'S TALKING NOW
"Ge, what took them so long?" (AMC Walnut, UA Riverview

THE NIGHTMARE BEFORE XMAS
"Sutures together old-time animation, high tech, and contemporary Campbell." (AMC Walnut, UA Riverview)

ROBOCOP 3
"A Home of Our Own Fn-Sat 1.45,5,7,9,10; Sun-Thurs 1,4,7,9; Fri-Sat 1,4,7,9,10;" (Eve's Reviews)

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Entrees starting at $8.95

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Between 16th & 17th St.
Proper attire required.

925 Race Street
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Philly Reader's Choice Award
Best Chinese Restaurant
The favorite Chinese restaurant of Penn students and faculty for years.

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

BATTLE OF THE BANDS '93

On Friday, December 3rd there will be a showcase of area bands in southwest Philly. If you wish to enter your band call 724-7444 for more info.

THE THREE thREES

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Between 16th & 17th St.
Phila., PA 19107

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The Age of Innocence Fri-Sun. 11:30, 2:15, 5, 7:45, 10:15 The Remains of the Day Fri-Sun. 11:15, 1, 2, 3:45, 4:45, 6, 8, 10, 12:15, 14, 3:15, 6, 7:15, 9:15, 10:15 Mon-Thurs. 2, 14, 3:15, 6, 7:15, 9:15, 10:15. Wed-Thurs. 12:30, 14, 3:15, 6, 7:45, 10:15 Short Cut Fri-Sun. 11:30, 3:05, 6:45, 10:15 Mon-Thurs. 1:15, 4:50, 8, 10. Fearless Fri-Sun. 11:30, 3:05, 6:40, 10:15 Mon-Thurs. 1, 4, 7, 9, 9:30.

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• Also serving special health, diet, and vegetarian menu.

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


The Age of Innocence Fri-Sun. 11:30, 2:15, 5, 7:45, 10:15 Mon-Thurs. 1:15, 3:30, 5:30, 7:45, 10:10 Into the West Fri-Thurs. 1, 1:45, 3:30, 5:45, 10:10; Sun-Sat. 1:45, 3:30, 5:45, 10:10. My Concubine Fri-Sun. 1:15, 3:30, 5:30, 7:45, 10:10.

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214 Walnut, 925-7900.

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FRIDAY 11/5
HAPPY HOUR
Doors @ 5 p.m., Free Entry
Free Food
Followed by
MIGHTY DIAMONDS
w/ Frankie Paul
Door @ 8:00 p.m.

SAT. KIRSTY MACCOLL
w/ DAVID GRAY
11/6

WED. The Buzzcocks
w/ The Doughboys & Fudge
11/11

THURS. THE TUBES
Featuring Fee Waybill
w/ Paul Collins
11/12

FRI. AL STEWART
11/13
w/ Peter White

SAT. CRACKER
11/13
w/Counting Crows

TUES. INNER CIRCLE
11/16
w/ Rise Robots Rise

THE GALLERY AT THE ARTS LEAGUE
(1526 Spruce Street, Mon-Thurs 10-6, Fri 1-5, Sat 1-4)
"Paintings." It would appear that the Academy of the Fine Arts isn’t really place to buy art. This one features (you guessed it) paintings, by Patrick Arnold, who prefers to work with oil paints on canvas.

GALLERY JOE
(64 Cherry St. at 34 Arch Street, 929-7732)
"Peepshow," The Gallery Joe, the latest gallery on the Philly art scene, features sculpture by Gil Kerlin.

THE PRINT CLUB
(1634 Latimer St., 775-6908)
"Repetitions," MIXED media; "Photographs," and "Urbanscapes," Four different exhibitions in four different mediums by four different artists, and you don’t have to go on four different days to see them all Through Nov. 27.

SAMUEL FLEISHER ART MEMORIAL
(779 Lancaster Ave, 922-4306)
"Challenge Exhibition #2," Featuring the work of artist Roberta Drinker, among others Through Nov. 4.

ZONE ONE
(139 N. 2nd Street, 429-4895)
"Theformal Series and Other Assorted Anomalies," It Came from the Black Lagoon? Okay, so maybe it didn’t, but this exhibit does feature prints of "formal" 3-D graphics. Through May 2.

"The Commercial Museum," Oil paintings and mixed media drawings by Corinna Caviar. And here I thought I would get to see Micky the Life cereal kid again Nov. 3-28.

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GUIDE
GALLERIES

THE FRANKLIN INSTITUTE
(Benjamin Franklin Parkway at 26th St., 444-2200)
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; Mandell Futures Center: Monday & Tuesday 9-30; Wednesday thru Sunday 9-30.

MIGHTY DIAMONDS
FRANKIE PAUL
HAPPY HOUR
Doors @ 5 p.m., Free Entry
Free Food
Frankie Paul
Following by
MIGHTY DIAMONDS

THURS. KIRSTY MACCOLL
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11/13
w/ Peter White

SAT. CRACKER
11/13
w/ Counting Crows

TUES. INNER CIRCLE
11/16
w/ Rise Robots Rise
THURSDAY

MONSTER MAGNET w/ CLUTCH

It's a rip-roaring' night of thundering psychedelic metal from these classic long-haired New Jersey freaks. Be prepared for Monster Magnet's crazy antics: experience the "satanic-thrashing," worship the Bull-God and resist all temptation to become sexually engaged with the Devil. Also be sure to catch openers, Clutch, an up-and-coming group featured on p. 13.

(Prescott, 18th & Arch St., R2S-ROOK)

PARMESAN

Parmesan, the Penn Alternative Rock Music Entertainment Society and Network, is a loose group of student musicians and bands organized on Thursdays at 9:30 p.m. for your listening pleasure. This week catch the jockwank and eccentric hero. Come early to see Ted and Jay perform their smash hit, "You Don't Bring Me Flowers Anymore."

(The Underground Cafe, High Rise North)

FRIDAY

DE LA SOUL w/ A TRIBE CALLED QUEST

It seems too good to be true: De La Soul and A Tribe Called Quest at Penn? Yep. Hip-hop's finest are coming one way to give this campus a little soul. De La is supporting its brilliant release, and the Mekons' debut album is already its second week. Their infectious rhythms and catchy beats are guaranteed to leave your jumpin', head banging, and soothin' the soul. Tickets available at Local Wale and at Discovery Discs.

(Brown Auditorium, 34th & Spruce)

LUTHER VANDROSS w/ EN VOGUE

Ladies man Luther Vandross's suave and romantic style singing is the type that reduces even the most secular to snivelling mush. Funky divas En Vogue will remove any sense of weakness with their powerful, seductive moves and urges to "Free your mind."

(The Spectrum, Pond & Pattison, 10th & 6th)

SATURDAY

VERLAINES

This colorful French group from Slash Records' bin is on the threshold of widespread notoriety. Be there or be square.

(Prescott, 18th & Arch St., R2S-ROOK)

MEXONS w/ SEAM

The Mexons are a fun-loving bunch, influenced by a variety of cultures in their music. From African and Latin rhythms to country western tunes, the Mexons' style is truly eclectic. So much like the Smashing Pumpkins, these guys have the unique ability to incorporate loud, riotous guitars with softer interludes all in one song. This show occurs Tuesday night: same time, same place.

(Klyber Fun Fak, 902 South 2nd Street, 440-9683)

TUESDAY

NIRVANA w/ THE BREEDERS & HALF-JAPANESE

This is your last chance to experience this blockbuster lineup (Monday night is sold out). Witness concert history as the awesome Breeders open up for this contemporary groundbreaker.

(The Spectrum, Pond & Pattison, 10th & 6th)

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