U. closed, Phila. frozen

City, state forced to shut down

By JORRE GREEN
Daily Pennsylvanian Staff Writer

In response to icy conditions and power shortage, Pennsylvania Governor Robert Casey declared a state of emergency for the state yesterday and asked businesses to close early yesterday.

All school districts in the state were urged to be the same, according to State Director John Taylor. And municipal governments were requested to retain only "essential stuff and personnel.

Casey asked all state residents to turn their thermostats down to degrees between today to help preserve power on which is being used up at moment.

Electricity power has dropped in buildings and homes across the state and is being used up at record rates.

Daily Pennsylvanian Stall Writer

By JEREMY KAHN

The Trustees are expected to add the University Responsibility Committee will then meet from 1:45 to 3:15 p.m. in the Woody Room of the Woody Lounge. Vance Hall, from 2:30 to 4:30 p.m. in the Humanities Building, and Regional Science Departments.

The number of regular decision applications received by the University this year is 1,305, and students who found they could not apply to the University continues to get pressure, having been taken off hold, Claus said, adding that no additional students will be denied access to fall term.

But hundreds of students have yet to enroll in a single course for the spring semester and "we'll be looking at situations in the region where all of a sudden, people...are forced to..." Lazerson said.

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In October, the University placed PARIS blocks 320 students on financial hold and the amended budget cuts and the amended budget cuts and the amended budget cuts and the amended budget cuts.

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University Police say it's too cold for crime

By GREGORY THOMAS
Daily Pennsylvania

"The weather we're experiencing right now has dented the volume of serious crime," Sergeant Joseph Risoli, University Police said. "This weather is too cold for crime," University Police Commissioner John Rao said last night.

"Cold weather that the area has seen since 1985 has indeed had an effect on crime," Risoli said. "It appears that significant incidents are few and far between right now."

"There's been a decrease in crime," Rao said, adding that "it's too cold for crime." "We have had no serious incidents occurrence, whatsoever."

"What tends to happen is very few people want to venture outside in such weather," Rao added.

"The weather we're experiencing now has dented the volume of serious crime," Risoli said, adding that "the department will hold over as many officers as needed from the previous shift to fill in," he added. "The full patrol will be out there." The cold weather, he added, is the University Police's ability to respond in crime.

"We need eyes and ears."

In trying to keep the University open yesterday, Fagin did not want to see any serious crime. "I'm sure there would be people who had a different opinion no matter which way we decided," he said.

"I very sadly mistaken." He added that "if people had a different opinion no matter which way we decided," he said.

"Students, faculty, staff, and visitors should be aware of their surroundings."

"I'm sure there would be people who had a different opinion no matter which way we decided," he said.

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Casey declares state of emergency for Pa.

Our flowers are freezing. By the time we get them in and out of the delivery trucks, they freeze. And when you finally dethaw them, they're dead.

Donna Niedosik
Employee at Scott Petals

"It's not a result of our airport," an airport spokesperson said. "Our problem has been trying to get the flowers in and out of the delivery trucks, they freeze. And when you finally get them in and out of the delivery trucks, they freeze."

"We're waiting for sunshine," Koch said. "Our flowers are freezing," Niedosik said. "By the time we get them in and out of the delivery trucks, they freeze. And when you finally get them in and out of the delivery trucks, they freeze."

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We're looking to hire 3 or 4 of the best from this year's class... Are you good enough to be one of them?

MBI, Inc. needs three or four of the top individuals from this year's graduating class. We offer an unusual management opportunity to someone interested in meeting the demanding challenges of a high-reward position in a dynamic and highly successful enterprise in a fast-paced, expanding and competitive industry.

The Opportunity: We're looking for smart, hardworking individuals who can run a part of our business. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities for unusually talented individuals. We are dedicated to grooming and nurturing those who show they have the talent and ambition to become general managers.

The Company: MBI, Inc. is a medium-sized ($350+ million in sales) privately-owned company. It is a leader in the highly competitive direct marketing field. MBI's track record is one of growth: sales and profits have increased every single year since the company was started in 1969.

The Position: Entry to general management at MBI is at the Assistant or Associate Program Manager level, depending upon experience. Assistants and Associates share in program development and implementation responsibilities as an extension of the Program Manager. Typically, a Program Group is comprised of the Program Manager and several Assistants and/or Associates.

The Structure: Organization is on the Program Group basis, with Program Managers having total responsibility for individual programs. The structure offers a unique opportunity for direct and broad experience in all areas of business management (not available in larger organizations where positions tend to be more functionalized or narrow).

The Products: Through its operating divisions, MBI markets an ever-expanding line of high quality products designed to enhance the quality of life. Major categories in the current product line include collector dolls; leather-bound books; die-cast automobile replicas; philatelic and coin items; porcelain collector plates; sculptures; audio and video cassettes; luggage and clothing.

The Industry: Direct Marketing is a $300+ billion industry. It accounts for more than 15% of all consumer purchases in America and more than 20% of total advertising dollar volume. Well over half of the Fortune 500 companies are engaged in some way in direct marketing, yet the industry remains powerfully entrepreneurial.

The Rewards: Our view is that outstanding achievement should meet with outstanding reward. Our success has been built on the excellent performance of a motivated, well-rewarded management team. Very few companies can match our high standards; even fewer match the financial success our managers can achieve.

The successful candidate for an entry level management position at MBI will be intelligent and highly self-motivated with entrepreneurial instincts and high personal standards of excellence. A high energy level and a willingness to work hard are essential to keep pace with a rapidly growing business. Involvement in the business, keen attention to detail, and a take-charge attitude are crucial success factors. To the individual with proper motivation, we can provide the challenge that permits maximum development of each person's general management potential.

If you are a top individual who is interested in a truly outstanding career opportunity and would like to learn more about MBI, send us your resume and a letter of introduction. We'll get back to you immediately.

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The Daily Pennsylvanian

Now Comes the Hard Part

By Corin Brown

SportsCenter is illustrating the otherwise dull day through the 5:00-9:00 time slot. Four battles in seven minutes 30 seconds is enough to drive some students to their respective lounges.

As SportsCenter anchor Craig Patrick solemnly mourns the gruesome bat to the slap, the only Gauchos winning streak of the past season is repeated. The beer, Crown Royal, flows ceaselessly into the hands of the young and distant. At the same time, several students are strolling in the rain, immune from the elements of immortality.

Slaves to Joe Camel, Acapulco Gold and Sofloxf

Illustrations by SALMAN SAJID/Daily Pennsylvanian

Think Before You Speak

Illustrated by ANDREW WENDELL-DAILY PENNSYLVANIAN

The problem is that the eternal tension between what we believe we are and what we are supposed to be has been defeated by the policies that uphold it.

When people walk out of high school with a single, unchangeable notion of America, we have gone wrong.

With free speech so very much in the spotlight, the defense of every individual's right to free speech is threatened by both the actions of the government and the policies that uphold it.

With everyone thinking they are so irreverent and unchangeable in the eye of the beholder, belief is just another notion that is buried and unchangeable in the eye of the beholder. Belief is just another notion that is buried and unchangeable in the eye of the beholder.

The weather-crazed Escort Service is up and running as soon as possible. With power outages and polar conditions, students should not be left to wander dark, barren streets.

What with everyone thinking they are so irreverent and unchangeable in the eye of the beholder, belief is just another notion that is buried and unchangeable in the eye of the beholder.

The segment of our lives that we do not enjoy is represented by our vices.

The aims of freedom of speech, a progressive appraisal of truth based on all existing ideas, have been defeated by the policies that uphold it.

One thing is certain, think or speak, the corporate world is watching.

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POSTPONED
until next Thursday

In some ways, college is just like high school. You sit in classroom, listen, and take notes. At test time, you regurgitate the material you’ve memorized.

But wait. There’s more to college life. Want excitement? The opportunity to learn by doing, not just reading. Join The Daily Pennsylvanian.

Launched by students in 1885 from Penn spending all of its funds on flowers and entertainment, the DP has grown into Penn’s prophylactic reference to students’ prophylactic dispositions. In the last few years, DP reporters have interviewed Michael Milken, Jerry Brown, Mario Cuomo, Arlen Specter, and dozens of other national and local celebrities.

Our sportswriters cover 25 intercollegiate sports, and travel to venues all over the country. Sportswriters also follow the rise of Penn graduates in various professional sports careers. In recent years, DP sportswriters have interviewed Chuck Daly, John Calipari, Jerry Sloan, and dozens of other national and local celebrities.

The DP’s editorial page sparks campus debate every day. And our award-winning weekly arts and entertainment magazine, 34th Street, offers readers an offbeat perspective on life, in-depth feature stories on the city, and reviews of movies, records, theaters and books.

PHOTOGRAPHY
Staff photographers have photographed famous figures ranging from President Bill Clinton and Nelson Mandela to Bill Cosby. If you are looking for action shots, our photographers have covered the 1992 Presidential election. Our sports photography covers all of the lives: scoring football, basketball, lacrosse etc. We’ll help you develop the skills needed to shoot, develop, and print your photographs. Whether you are interested in photography as an art or as a journalistic skill, the DP has what you are looking for. So for images that last... come join DP photo.

ART/DESIGN
DP staff members work nightly with editors on special page designs, graphics, and illustrations. Now you can have your drawings published instead of just showing them to your friends.

Our art staff utilizes the latest state-of-the-art equipment — such as a brand new Macintosh computer system, laser typesetters, and electronic scanners — to get the job done.

COMPUTER SERVICES (EDITORIAL)
The DP’s computer facilities top every other college newspaper in the country. From story writing to layout design to final production, the entire process is fully computerized. Staff members engage in technical support — from network troubleshooting to software evaluation and installation — and extensive user training on our sophisticated, new Macintosh-based computer system.

BUSINESS
The DP means business too. We’re not just a campus newspaper — we’re an independent corporation in which students call the shots.

At the DP, you won’t learn about the business world by reading a textbook — you’ll visit customers, develop budgets, plan marketing strategies, work with computers, formulate financial statements, and design advertisements. And you’ll gain the kind of real-life business experience employers love.

SALES/MARKETING
After undergoing an in-depth training program, DP sales representatives hit the streets running. Businesses depend on their sales reps. to help them succeed in the competitive marketplace. Besides gratitude DP representatives also receive generous monetary rewards, most earn several hundred dollars per month.

Our marketing department brainstorms for new ways to promote the paper to attract readers and advertisers. To increase community awareness, staffers conduct market research, design promotional materials, write advertising copy and cultivate new clients.

CREDIT/FINANCE
How does $800,000 sound? The DP is big business — our advertising revenues top the three-quarters of a million dollars mark each year. You can study the theory of finance at Wharton, but the DP gives you an ideal business laboratory — and the money is real. Finance and credit staff members control the funds by preparing budgets and financial statements and by handling customer service, billing and collections.

Few other activities on campus offer as much independence as our credit and finance department. With such real responsibilities you’ll gain the kind of real-life business experience employers love.

AD DESIGN & PRODUCTION
Every day, creative services artists and designers work with the sales and marketing staffs to produce promotional materials and create exciting ads campaigns for clients. More importantly, they helped local merchants increase their businesses.

Our production department provides the perfect outlet for your creative skills and imagination. Staffers translate scraped layouts and text into finished ads, from design to typesetting to assembly in each day’s paper.

COMPUTER SERVICES (BUSINESS)
The DP business operations are fully computerized, using cutting-edge technology to manage everything from order tracking to ad design to bookkeeping. This year, the computer services staff will lead our transition to a new, custom Macintosh software system which has been in development for three years. Staff members also evaluate and install software.

Introductory Meeting
NEW DATE — January 28, 1994
Business 4:30PM • Editorial 5:30PM
4015 Walnut Street, 2nd Floor
Questions? Call Marc Saiontz (Business) at 898-6581 or Cara Tanamachi (Editorial) at 898-6585

The Daily Pennsylvanian
The independent student newspaper of the University of Pennsylvania • Founded 1885
BOMB destroys bus, killing 10

COLOMBO, Sri Lanka — A time bomb planted by Tamil separatists tore apart a bus in north-central Sri Lanka yesterday, killing at least 10 people. In a separate incident, a land mine exploded at Valachchenai in eastern Sri Lanka, killing two policemen and wounding two others, the military said.

The bus bomb was the first explosion in the town of Batticaloa in 12 hours. It was not clear whether the two attacks were linked.

The military said there had been no immediate claim of responsibility for either attack, but police accused the Liberation Tigers of Tamil Eelam of planting the bomb or how it was hidden on the bus.

The two attacks came on the heels of two explosions in the capital, Colombo, officials said.

The buses were the first of the three injured, and police said they were all in serious condition.

According to police, the blast caused the death of a 10-year-old girl and the wounding of four other people.

The two attacks were the first of the three injured, and police said they were all in serious condition.

Army and police have repeatedly clashed.

The attacks were the first of the three injured, and police said they were all in serious condition.

Six people were killed in the attack, and police said they were all in serious condition.
They come out to take the night off. Now we do rely primarily on three players for their points. The team effort is critical. Jennifer Teddlie and Michelle Thornton contribute nine points each, with Thornton coming off a career-high 21 points against Big East rival Providence.

If the Quakers are to be successful tonight, they’ll have to stop these three players from dominating. Stopping the key to doing that is controlling the glass. "At a team, Villanova gets out-rebounded by a significant margin," she said. "Teddlie and Dillon aren’t that quick, but we should get rebounds against them. We just need to be more consistent with our getting to rebounds at the offensive end."

And so the Quakers will brave the Wildcats, hoping to extend winning streaks the effectiveness of Villanova’s offensive elements and try to make their own snowball a little bit bigger tonight when they go for three in a row. "Villanova’s a tough team, but we don’t have to play two solid halves," Dieterle said. "If we do that, we can get a win."

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SAC is a SAC funded group.
Mississippi State coach Richard Williams tried to play down the import-ance of last night's 72-71 victory over No. 3 Arkansas in Humphrey Col-lege Arena.

But, the State, with six first-year players among the 12 who scored, was nothing like a two-ball team in the SEC Western Division. The Bulldogs outplayed Arkansas in the first half.

Four of those first-year players were in double-figure scoring.

D. J. Houston hit two free throws in the closing minute of the first half to give the Bulldogs a 39-23 halftime lead.

Arkansas (12-2, 3-2) in Humphrey Col-lege Arena, had 15 points and 13 rebounds.

Brian Price had 10 points and it re-sounds and freshman Earl Fant had 13 points and 1 rebounds.

Carroll Williams had 16 points, while Travis Miller scored 10 points (9-9 on 3’s) against the Bulldog’s best three-point shooting effort.

Williams finished with 32 points and 24 3-pointers on varsity. He then came back with 22 points and 19 3-pointers in the home court win.

Virginia Tech, No. 4 N. Carolina 77

Walt_cbright and Billy Coffey scored 16 points each, while Dwayne Spain scored 15 points.

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Penn junior guard Shelly Bowers and the Quakers will try to win their second Big 5 contest of the season when they face Villanova at the Civic Center.

W. Track impresses onlookers

By BYADAM BURIN

Al Bagnoli sits in his office these days reflecting more on a calendar than the football coach of last sea- son's only undefeated Division I AA squad.

But make no mistake, what the Penn football coach is doing now is winning football games — just as much as he ever did. 

Talented, tackle Cornell running back Chad Lavelle on fourth down and two from the Penn 31 with one minute remaining in the No- vember 20 contest, ensured the team's second straight season.

Bagnoli is land many recruits and dealing with alumni. The Penn- ners are piled high on his desk, where he does

"You have to know realisti- cally what the kid is looking for. If the kid is telling me, 'I applied to Cornell and Dart- mouth,' then he's probably not looking for an urban environment."

Al Bagnoli

The football offseason doesn't mean time off;

You are already the better coach. By and far."

As he has said on many oc- casions, Bagnoli is fund- ed to his efforts throughout the year.

The Quakers played solid basket- ball against Temple and Lafayette, although the Owls smothered the Quakers in heat the Wildcats tonight.

"We're pretty excited to be in a team right now, coming off some great wins." — freeman guard Eric McCusky. "We're confident that we're going to play hard and give it our best shot against Villanova."
Tales of a Fourth Grade Obsession

Street explores the Culture of our Youth

PHILADELPHIA

THE RAMONES

CHINESE NEW YEAR

20 JANUARY 1994
New and Improved
• by Dennis Berman

So, though we dream we'll sell enough advertisements by Monday to subsidize a National Geographic-like overhaul of this perky little magazine, the sad truth remains that we're irrevocably newsprint-bound to the petty destinies of cat litter boxes around the metropolitan area. But, please, do not think of us as blood brothers with the fearful Daily Pennsylvania.

We are a magazine, dammit, void of all of the stylistic and technical obstacles which make reading your formulaic DP so laborious. We may be printed on the same, cheap Oregon-sludge timber as most dailies, but in spirit (if we had one) we are a full-on the same, cheap Oregon-sludge timber as most.

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Indeed, it is discouraging to see the magazine for which you sacrificed a whole weekend to prepare.

Check out Jen Dowling's scene for more on "the Barabasnev of noodle makers," and look at the beautifully revamped Gilberts - now renamed Philberts in honor of the late, great, and bearded Phil Rackin.

To that end, I hope the 1994 installment of 34th Street will continue to invoke this issue's level of quality. As we know, we have about eight minutes of your attention. It's got to be good. We couldn't have done it without the guidance of visionaries like Josh Tyrangiel, Sabrina Rubin, Aimee Miller, Chris Leitner and Andrew Wanlass-Olbrich. But frankly, we got sick of their power trips and childish bullying, and their puppy-dog laments on plummeting GPAs and non-existent sex lives.

We own this place now. So back the hell up.

Shakespeare's original play performed by 3 actors using masks and puppet figures.

"...an astonishment from beginning to end." ~THE PHILADELPHIA INQUIRER

"...an astonishment from beginning to end." ~THE CHICAGO TRIBUNE

34th Street Center Special

JAN. 19 - 23
$18 Students $12 Discounts available
Box Office (215) 898-6791

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4075 Walnut St.,
Philadelphia, PA 19134,
every Thursday during the fall
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Don't Name us, we're new here.

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Don't Name us, we're new here.
We found ourselves sitting in Melon's (yes, that Melon's, from Metropolitan, and no, we don’t consider ourselves doomed to failure, if you saw the film, you get it, if you don’t, that’s you’re own fault), after seeing a pre-national release screening of Philadelphia. This group of Pennsylvanians, sipping sidecars and Clarence Morris Martinis (don’t even bother to ask for them at the Palladium, the youngster bartenders there haven’t even heard of them, let alone know how to mix them) begins to recount all the references and appearances of our beloved alma mater in the film. For those of you not from LA or NYC who did not get to the two theaters in which Philadelphia was being shown during winter break, don’t worry, the film is now open so you too will get to see the most recent representation of Penn on the big screen.

Always image-conscious, our band of Pennsylvanians sat considering whether Philadelphia would reflect well on the University, and of course ourselves. After all, the last decent portrayal of a Penn character on film was probably Felix Leiter, James Bond’s CIA friend and colleague who gets partially eaten by a shark in License to Kill. Someone did point out that William Powell whistles “Drink a Highball” in the old Thin Man films. For those with any doubts about Tom Hanks’ character having attended Penn both as an undergrad and a law student, look relatively closely at Andrew Beckett’s loft apartment, he has a Penn cap on, and if you look really closely really closely its probably a Penn Lightweight Crew oar (ask your favorite Penn crew person to explain the subtle differences between Penn heavyweight, lightweight, and women’s oar paint schemes).

So, we sat speculating whether we would see a sharp increase in those tasteful dark blue wool Penn cap baseball caps with the red P (without the annoying one-size-fits-every lump plastic straps in the back) which Hanks prominently wears in the film on the Walk, or in Smoke’s or the Palladium. Or, would wearing the cap on campus have just a bit too much inference to the unpleasant subject matter of the film and the orientation of Hanks’ character? A woman in the group voiced intolerance of intolerance at Penn. We drank to that. Penn community at large, we saved you the trouble of worrying about the politicization and symbolization of the Penn cap from Philadelphia. It’s a good, old traditional Penn cap that will now nationally and internationally represent our University. Fortunately, it looks decent and probably does look like something Granddad would have worn in the Quad back in his days at Penn. So let’s just ride this coming wave of notoriety for all it’s worth without over-analyzing the whole thing. You know our Harvard and Princeton colleagues would have no trouble capitalizing on this if the film took place at their schools. And so we ordered another round of drinks and toasted the fact that we will indeed take a great deal of pleasure knowing that it was Tom Hanks’ portrayal of a Penn grad which won him an Academy Award.

Would someone please tell the Bookstore to order some more of those wool caps, without the annoying plastic strap? Thx.
Director Jonathan Demme tried to please one too many people and now Larry Kramer is pissed off. "I'm sick and tired of all these excuses. You don't run away from the fight; you don't win points by kissing ass."

"I wouldn't censor myself because of what Middle America thinks. Everybody is so afraid of this hypothetical monster and yet, this movie, as bland as it is, is going to be offensive to people in Kentucky. This movie is nothing."

Kramer, a former Columbia Pictures executive, co-founder of Act Up and of Gay Men's Health Crisis, recently penned hotly debated reviews of The Los Angeles Times and The Washington Post as well as an editorial that will appear in The Philadelphia Inquirer on Sunday. He contends the film is not about gay life, AIDS or any other "breakthroughs" that Demme claims to make. But rather, it plays up stereotypes and plays down reality.

"Hollywood doesn't get it right with anybody and any group, even straight white men," laments Michelangelo Signorile, founder of Queer Nation and author of the incendiary book, Queer in America. While he is slightly more understanding than Kramer, Signorile agrees that Hollywood blunts reality in its avaricious aim for mass appeal. He describes Tinseltown production as "a huge system that forces you to change this and change that and test audience this and market that."

And yet, Academy Award-winning director Demme appears to make a strong commitment to reality throughout Philadelphia. He was inspired by the experiences of an infected friend and includes footage of actual AIDS patients. Further, Demme uses as many true-to-life backdrops as possible: a courtroom in Philadelphia's City Hall, the Spectrum sports arena, the Furness Fine Arts Library, and Mt. Sinai Hospital. And in making Andy Beckett (Tom Hanks) gay, Demme's screenwriter Ron Nyswaner was able to draw from his own experiences as a homosexual. So how, with all of these "realistic" settings and motivations, does Philadelphia become more entertaining than real, more sentimental than candid, more evasive than forthright?

Philadelphia's evasion from reality is manifested in the characters, particularly Beckett. A ridiculously likeable, nearly perfect, crackerjack lawyer in a prestigious Philadelphia law firm, Beckett is a charming, esteemed professional who comes under vicious attack from his firm when it is discovered he not only has AIDS, but is also a homosexual. By glamorizing Beckett and masking his homosexuality until after his charismatic personality surfaces, Demme diverts attention from his lead's sexual orientation.

Philadelphia's evasion from reality is also evident in the unfaithful performances of its well-known stars. "You're not going to register and the next time it's going to register and the next time and before you know it it's going to be desensitized completely," Signorile laments. "This pandering to the audience with regard to homosexuality just really pisses me off because it's so unfair. There are other issues where they stopped pandering and just said the audience has to deal with this. I don't think the audience is going to run from the theater from seeing two men kiss. I think it's just going to be a matter of time and before you know it it's going to be desensitized completely."

To this end, Demme employs Hanks, a renowned, heterosexual actor and keeps Beckett's on-screen contact with his lover Miguel Alvarez (Antonio Banderas) at a minimum. Alvarez hovers on the periphery of most scenes. The film does not contain any of the sexual innuendo, much less the customary love scene, that are fixtures of both reality and Hollywood. Kramer derrisively remarks: "You only see his relationship with some mysterious, dark man who moves in and out of shadows. If you had a movie about a heterosexual, you'd see intimacy, closeness, touch, kiss. None of these take place between Hanks and his companion."

In fact, Joe Miller (Denzel Washington), the homophobic, ambulance-chasing lawyer whom Beckett hires to sue his former employers, shares more intimacy with his wife than Beckett does with Alvarez. Specific scenes show Miller and Lisa kissing, preparing dinner together, and even in bed. Yet Philadelphia denies Alvarez and Beckett this same intimacy. At their party, they dance a chaste, friendly slow-dance while Miller and his wife embrace tenderly on the dance floor.

According to Signorile, Beckett's sterile relationship with his lover is a reflection of the taboo against gay sex, or even affection, on camera. While Demme did want to make a groundbreaking movie that included homosexuals, he probably did not want to offend and consequently turn away prospective viewers. He even shot a scene where Andy and Miguel were in bed together but later cut it after test audiences gave unfavorable reviews—an act that infuriated Signorile. "This pandering to the audience with regard to homosexuality just really pisses me off because it's so unfair. There are other issues where they stopped pandering and just said the audience has to deal with this. I don't think the audience is going to run from the theater from seeing two men kiss. I think it's just going to be a matter of time and before you know it it's going to be desensitized completely."
Perhaps if Demme had made more of a commitment to accurately portraying gay life instead of simply painting a cartoon picture, Philadelphia would have lived up to its ground-breaking billing. However, the problem with portraying gays in the media is not specific to Philadelphia. Kramer asserts that the studios are not victims of intolerant audiences, but the perpetrators. "They're all cowards and are afraid of Middle America and of making a movie that loses money; afraid of getting a lot of letters from the religious right... They're more frightened by the letters than the actuality," he continues.

What the audience is left with is an inaccurate or perhaps even negative image of gays that satisfies mainstream America. Larry Gross, a professor at the Annenberg School of Communications, comments that, in movies, gays are oftentimes either "victims or victims of ridicule," ironically citing Demme's The Silence of the Lambs as an example. Agreeing with Signorile and Kramer, he explains that the studios do this because they don't want to "scare people away."

But when Demme heavily-handedly attempts to make gay life palatable to what the marketing surveys say is "mainstream America," he turns Beckett into an asexual, preposterous prime minister of congeniality. In addition to his winning personality and his successful career, Beckett is a loving son and brother to his oh-so-supportive family, and is a faithful, caring boyfriend to his life-partner, Alvarez. This unrealistic and one-dimensional portrayal lead Kramer to disparage: "The gay person that Hanks portrays, he is only a cipher, and he is so underwritten, you don't know what his feelings are or his opinions."

Beckett rarely shows any emotions, let alone signs of anger or depression. These surface only in one melodramatic scene when he translates an aria from "Andrea Chenier," to Miller. A homophobe, seems an unlikely participant in the film's only demonstration of emotional intimacy, which might have been more poignant if shared between Beckett and Alvarez. What could have been an intimate, passionate moment now borders on a stereotypically effeminate display.

Signorile cas-tilgates Philadelphia because it portrays Beckett as a champion of his own rights who inexplicably ignores larger issues facing all AIDS patients. He believes that a courageous, legal-minded person like Beckett would have argued in defense of broader rights and not for personal compensation. Signorile explains: "There was no anger in that character and that's where I think it's a completely false portrayal."

Demme not only denies Beckett romantic love, but also emotional depth.

Yet, this minimal characterization makes it easier for the many Americans, who ordinarily might find homosexuality offensive, to like, and even identify with, a gay protagonist. And, as it becomes clear that Beckett's life is wonderfully fulfilled both personally and professionally, the audience becomes extremely sympathetic to his struggle with AIDS. While Beckett's employers believe that his homosexuality is a crime and that AIDS is the natural result of his deviance, the now-sensitized audience sadly perceives that the fatal disease will ultimately destroy an exceptional (albeit unrealistic) human being.

Demme makes Hanks so likeable, his plight so pitiable and his sexuality so unnoticeable, that he allows the audience to escape any real questioning of its own prejudices. Similarly, he makes Washington's Miller a hero for ignoring his own biases rather than for forsaking them. Miller never confronts his homophobia; he refuses to take Beckett's case at first because he dislikes gays and does not overcome this attitude during the film. Miller was Beckett's tenth and final choice of counsel, so by accepting Beckett's case, Miller immediately becomes an hero. This glory is undeserved because, in reality, such a cut and dry case would be extremely attractive to a lawyer; not impossible to win, as we are led to believe. The case gains so much publicity and Miller garners so much fame it's curious why anyone turned it down in the first place.

Once Miller takes Beckett's case he forms a relationship with his client, but still never fully accepts Beckett's lifestyle. When a Penn law student approaches Miller and tries to pick him up, Miller becomes violently angry, knocking over a display in a drugstore and cursing the man in disgust. Yet Miller is Beckett's champion, gallantly fighting to keep him in court and fielding embarrassing questions about his own sexuality. Miller's purpose is noble but his attitude is not, and still he is valorized by the film.

This is unsettling because Washington's character embodies tolerated prejudice. Signorile points out that Philadelphia made Miller "a hero in a very complicated way. It made him a hero for rising above his bias without changing his bias. It's kind of where films about black people were in the 50s. You know those kind of Sidney Poitier films—they didn't really challenge people's biases, they just sort of spoke about tolerance. We have to tolerate these people, not accept these people, just tolerate them."

Philadelphia would have been much more influential, Signorile argues, if "the Denzel Washington character really made a change, a real change. Not just where he decided he had to have sympathy for this poor victim."

But Demme clearly doesn't intend to take a stand. The film shows both negative and positive homophobic characters. In the sequence shot in Furness library, a belligerent librarian insists that Beckett would be more comfortable (read: safely far away from everyone else) in a private room. Also, while the more prejudiced and ignorant "bad guy" lawyers find Beckett's lifestyle despicable, the lovable and heroic Joe Miller is not just a self-proclaimed homosexual, but is paranoid of touching or even going near AIDS patients. He only gains sympathy for Beckett when he sees the librarian abuse him in public. Appropriately, equal numbers of both homophobic and supportive protesters form a throng outside the courthouse where Beckett's case is being decided.

Though it would have been appropriate to examine the larger issues raised by these characters, Philadelphia never is globalization or politicized. As Signorile points out, Beckett's struggle is an entirely personal one—against his employers and against his disease. Consequently, the film avoids the blatant illegality of firing someone due to a sickness or handicap, the legal question becomes one of fact and not morality. Consequently, the trial, the climax of the movie, focuses on whether Beckett was fired because of his AIDS, and not the ethics of discrimination. Finally, since the law firm is shown to be so prejudiced toward Beckett, Philadelphia poses very little of a moral dilemma. It is obvious the law firm is the bad guy and Beckett and Miller are the good guys. The only issue the audience wonders about is whether Beckett should have told his employers he was infected.

Since Philadelphia never addresses the complex, social dilemmas it depicts, and given the forced manner in which gays are portrayed, one might wonder why Demme and Nyswaner even chose to create a homosexual character. Signorile thinks that Demme "felt he had to make it gay so that gays wouldn't stand up and say to him 'every film is about a heterosexual who got [AIDS] through a transfusion and couldn't do it about gays.'" Demme was trying to please everyone; neither debate nor reality was his goal.

That is why Philadelphia has been released into the "mainstream" by a major studio. "Mainstream" critics laud it as the first "mainstream" film about gays and AIDS, a quality that has afforded it a great deal of attention. Consequently, Signorile calls Demme's use of gays, "a breakthrough kind of thing," and derisively notes that Demme is "into making breakthroughs." And all of the breakthrough hype has definitely payed off for Demme: Philadelphia was number one at the box office this weekend.

The importance of this should not be overlooked, because even though Philadelphia might not be realistic, it does represent and normalize a portion of the population that, to date, has been largely neglected by the film industry. And although Hanks plays a somehow what flat character, at least Beckett defies almost every conventional homosexual stereotype. Finally, Philadelphia's graphic depiction of the disease's horrible consequences raises awareness of AIDS. Many movie-goers now understand a disease with which they may have had no experience.

On the other hand, just because a film addresses AIDS and homosexuality does not mean that it handles the topics successfully. It may deal with gays in a manner which mainstream America is comfortable seeing, but what kind of a standard is that if mainstream America is often characterized as homophobic? Not surprisingly, the film avoids gay sex and even gay affection while it does not shy away from heterosexual relationships. This kind of pandering enrages Kramer. "This homogenized crap, it's not going to change history; not even going to appease Jesse Helms, or make Middle America understand. Life is about taking risks. Art is about telling the truth."

It is evident that Demme reneged on a responsibility to discuss the politics of homosexuality and AIDS. These issues are inherently political and, once onscreen, should be dealt with instead of ignored. In addition, simply creating a movie which shows the effects of AIDS and contains a gay character does not make the film as revolutionary or as important as some have suggested. Most of us were already aware that both of these supposed phenomena existed. According to Nyswaner, Demme's motto is "Let's entertain, and let's be truthful, and let's be bold." Philadelphia is certainly entertaining, and it's truthful and bold in the medical depiction of the AIDS virus. But, the movie avoids the truth about gay lifestyles and the complexities of AIDS policies. In addition, it lacks the boldness to parallel homosexual and heterosexual relations onscreen or to discuss any of the moral questions it raises.

However, if Demme had broken more taboos perhaps he would have turned off Middle America (whatever that is), which will probably benefit from the film's depiction of a person suffering from the horrors of AIDS and, in Signorile's words, be slightly "desensitized" to gay sexuality by Beckett's subtle homosexuality. And after Demme rakes in a windfall at the box office, maybe the next time a movie studio makes a film about these topics it won't be afraid to take some risks and show unadorned reality.

Kramer envisions this sort of progression and likens it to the chronology of films made about the Vietnam War: "What I'm hoping will happen is that there will be a couple dozen movies made until one likes Platoon come along and then [Philadelphia] will look very old-fashioned and no one will pay much attention to it—just like no one pays much attention to movies like An Enemy of the People, which was afraid of reality."
Day-Lewis shines in a brilliant political thriller

Oh Danny Boy

by Alan Sepinwall

In the exhilarating opening sequence of 
In the Name of the Father, director Jim Sheridan perfectly captures the long-standing hatred between the Irish and English. As British cops chase petty thief Gerry Conlon (Daniel Day-Lewis) through the streets of Belfast, mistaking him for an IRA sniper, his neighbors come to his defense, banging trash cans against the street to get everyone out of their houses. To the strains of Jimi Hendrix’s “Voodoo Child,” the entire neighborhood starts to run along with Gerry, eventually culminating in a riot. Several innocents are beaten by the soldiers, an all-too-familiar situation for residents of this North Ireland city. Despite the overpowering British forces, Gerry gets away — the British don’t get what they want.

In the Name of the Father is a stunning piece of filmmaking. It details the true story of Conlon, a wild, ramshackle young thief who has the terrible misfortune of being in London on a fateful night in 1974, when the IRA bomb a pub in the London suburb of Guildford, killing five people. Under intense pressure to solve the crime, British authorities drag in Conlon and three of his friends (who become known as the Guildford Four), mainly because they are Irish in England. Using a new law that enables them to hold terrorism suspects for a week without legal counsel, police interrogate them all mercilessly until they sign confessions to a crime they did not commit. As if matters aren’t already horrible enough, Gerry soon discovers that his father Giuseppe (Pete Postlethwaite) was also falsely arrested as a conspirator in the bombing. Despite an overwhelming lack of non-circumstantial evidence, the Guildford Four and their “accomplices” are all convicted. Gerry Conlon is sentenced to life imprisonment; Giuseppe, old and suffering from a heart condition, is given “only” 12 years.

The real-life Gerry Conlon once remarked that if someone had made up his story, no one would have believed it. When his attorney, Gareth Peirce (played in the film by Emma Thompson, in a powerful cameo), filed her successful appeal fifteen years later, it was discovered that the police had blatantly concealed evidence that proved the Four’s innocence. The tragedy was that by the time the appeal did succeed, Giuseppe had died of a heart attack.

Director Sheridan’s rendering of these highly-publicized events is shattering. He takes the political elements and adds human drama by showing how Gerry and Giuseppe resolve their differences while incarcerated. Sheridan’s command of small, deeply personal moments is as strong as ever — the interrogation scenes, as Gerry is annihilated both physically and mentally, are riveting. But the real surprise is the way Sheridan handles the large-scale spectacle that the film entails. In the opening sequence, and in similar “big” moments (a prison riot, an angry courtroom), Sheridan shows a command of the camera not evident in his previous work.

Sheridan made a brilliant move in bringing back his My Left Foot star, Daniel Day-Lewis, who enthralls his position as the finest film actor working today. The part of Gerry Conlon is perfect for him; the sheer abandon with which Day-Lewis throws himself into a role is closely linked to the way Gerry tries to live every experience to the fullest (Day-Lewis is magnetic just leaping into bed). With the fury of Day-Lewis’ performance, seeing a free spirit like Gerry caged seems a terrible crime.

But for all of Day-Lewis’ genius, the performance that is most compelling is theater veteran Pete Postlethwaite’s. With his sloping forehead, sunken eyes, and ruddy cheeks, his face takes on the appearance of a cartoon. But there’s nothing cartoonish about the amount of suffering his Giuseppe Conlon endures, and it’s painful just to watch him beaten repeatedly. In the real world, all the other members of the Guildford Four eventually lived to see justice; Giuseppe Conlon did not. The haunting image of Postlethwaite’s battered face does not let you forget this travesty. It lingers long after the lights in the theater come up and let you return to freedom.

War Room

Directed by Chris Hegedus and D.A. Pennebaker

In the Name of the Father

Directed by Jim Sheridan

(Universal)

War Room portrays Carville as perhaps the most eccentric and interesting political consultant in Washington. As the leader of the campaign, he is the focus of much of War Room. The film opens with Carville delivering a brilliant motivational speech to Clinton volunteers before the New Hampshire primary. War Room demonstrates Carville’s political skills, but it also showcases his uniqueness. Carville carries enough finesse and talent to get away with running a campaign in blue jeans, cursing during interviews, and maintaining a sharp palate for whiskey, all while dating Bush’s campaign manager.

Unlike the enigmatic Carville, Stephanopoulos looks and acts like the super-achieving politician. His cool, assertive, and informed approach to political matters is highlighted repeatedly in War Room as he negotiates with the press and protects his candidate at all costs. In fact, Carville and Stephanopoulos’ characters are so dynamic that they are some of the more interesting roles in recent film.

Almost by accident, War Room functions as brilliant propaganda for Clinton because the image of the man who promised to fight for the forgotten middle class is most certainly enhanced by the casual and ordinary appearance of his campaign’s best-paid and most-respected staff. In addition, War Room accurately enhances the image of the Clinton campaign as a truly democratic, grass-roots movement, open to all who wanted to join. No matter where War Room’s camera goes, whether at its home base in Little Rock or in any number of regional and state offices, party hacks are absent from the campaign headquarters which are instead staffed by a unique and diverse mix of Americans randomly sporting suits, baseball caps or ripped jeans. Furthermore, college-aged staffers work alongside campaign masterminds like Carville, Stephanopoulos and Begala, communicating the notion that the campaign was run by real Americans, not politicians.

I want the FIVE-piece chicken nuggets!

20 January
Nostalgia.

From Big Wheels to Barbie dolls, there are some things you just can't forget. Street uncovers what it all means and talks to Judy Blume, too!

Past the lint and abandoned pennies, beneath the yellowing couches of 1970s-era family rooms, rest some of the most important cultural artifacts of our generation. They are, of course, the minute, easily-lost weapon caches of Star Wars action figures. Han Solo's menacing "blaster" and Princess Leia's demure, high-tech derringer no longer echo of battles from the frigid Hoth or odious Death Star. In fact, the plastic guns were probably lost a long time ago. But these tiny accessories of the middle class lifestyle are not so easily forgotten. We have not, as Luke Skywalker so desperately declared in the thrilling conclusion of Star Wars, "lost R2[D2]!"
undeniably, the past is in the air.

It is not part of the recent Dated and Confused, 70s flashback, nor is it a strange creation of New York and Milan’s fashion oligarchies. It’s much more grassroots, formed in the drinking games and social situations of the collegiate atmosphere. It is an obsession, indeed, borne from scores of college students who lived virtually identical lives as children. It usually starts when one person drunkenly relates a “remember when” statement. What follows is a torrent of toys, fads, music, and movies. The exchanges often move from a celebration of Knight Rider’s David Hasselhoff and conclude, somehow, invoking the blessed memory of parachute pants.

Indeed, mention any remnant of our youth culture and you’ll be flooded with laugh- ing reenactments of Hungry-Hungry-Hippo commercials or that pesky Simon memory game which gyrated with flashing yellows, greens, and blues. Most children who grew up in the United States during the late 70s and early 80s surely know the name of at least one ghost who hunted Pac Man through that confusing electronic labyrinth.

Judy Blume observes this phenomenon every time she conducts a book signing. Scores of twenty-year-olds wind their way around magazine racks, waiting to glean wisdom from the author of children’s treatises like Superfudge. And “I've just discovered it this fall,” Blume concludes. “I’m finding the twenty-some-things standing in line at book signings along with the ten and eleven year-olds who have just discovered my books.”

Blume notes her re-emerging popularity is not necessarily the result of her popularity. If anything, the scores of Doc Marten-wearing autograph seekers are trying to understand themselves. Her warm voice rises with authority; but her words are tempered with the accessibility of a woman who has counseled scores of little boys on their problems with “big sister.”

“[College students] are feeling very nostalgic about their childhood,” explains Blume. “They want to get the very book that meant the most to them when they were very young.”

While we may dream of recapturing our youth, Blume never even thought about it. When she was in her twenties, long before penning her famous tomes, it was the future which captivated the minds of her and her fellow students at New York University. Responding to our generation’s nostalgic fixation, Blume said, “That’s probably different from when I was young, because the fantasy that we all had was being grown up. I don’t really remember sitting around talking about childhood.”

Upon our arrival at college, we discovered a different world. The topic of childhood flooded through the dorm. The guy down the hall from Kansas used to watch Land of the Lost, too. College is the perfect environment for discussing the cultural artifacts of our youth. Where else in the world is everybody 18 to 22 years of age? Indeed, we were united by a unique culture of expansive technology—technology which, in its very nature, disseminated the same Saturday morning cartoons, thousands of identical toys, and copies of fads around the nation. But with every off-hand reference to a part of that youth culture, questions begin to rise. Clearly, there is a common base of knowledge, but why are we obsessed?

Our recall of Youth or the proselytizing of Big Bird is really for the biblioclerics we were supposed in Sunday School.

People in our generation, however, take the teachings of Star Wars and Beverly Cleary as serious moral instruction, English says. When The Donna Reed Show originally aired, the family provided most of a young person’s instruction. Now the lessons come from a different place.

“Is amazing how many students list Judy Blume as one of their major life influences,” English says. For 35-year-olds, television is simple diversion. Yet for the average 20-year-old, it is a serious source for the moral grounding once imparted by parents or the Bible. Therefore, our recall of Yoda’s lessons or the proselytizing of Big Bird is really a substitute for the biblical statements we were supposed to learn in Sunday School. Gone is the grey-haired school master who would read a Bible story every week. Insert Sesame Street’s Bert and Ernie and you have an instantly awkward, yet markedly telegenic, version of Cain and Abel.

Still, the memories we hold might not develop much differently than those of our parents; who mistily recall the Beatles or even the day Kennedy was shot. Our nostalgia, might be, after all analysis, simple college regression. English agrees. “Freud could easily explain it.” As we get older, confronted with haggard problems like gas bills and insurance forms, we might look to our youth as an escape. When we emerge
from college and begin to fully accept adult responsibility, the memories will recede, accepted as just another fad in the mental maturing process.

This latest surge of nostalgia is different, however. For the first time in American history, we do not stand to do as well or better than our parents. Layoffs abound, industries shrink. We do not regress for regression’s sake, but because the future cannot deliver er to the past, mainly our parents. The most visible evidence is cited in a recent Business Week article. Fifty-four percent of Americans aged 18-24 live with their parents. In 1970, the number was about 45 percent. Imagine being stuck at home, surrounded with aging cardboard boxes stuffed with old toys and scrapbooks. The same matching furniture rests in the bedroom. Childhood is as close as the basement. And the same U2 poster earnestly waits in the corner, hoping to catch that Unforgettable Fire.

The statistics, if you believe in those kind of things, show that we are getting closer to the past, mainly our parents. The most visible evidence is cited in a recent Business Week article. Fifty-four percent of Americans aged 18-24 live with their parents. In 1970, the number was about 45 percent. Imagine being stuck at home, surrounded with aging cardboard boxes stuffed with old toys and scrapbooks. The same matching furniture rests in the bedroom. Childhood is as close as the basement. And the same U2 poster earnestly waits in the corner, hoping to catch that Unforgettable Fire.

And Blume also sees the despair in her older readers. "Our generation was looking ahead, I hope that will all change for you, but it’s hard to say. I don’t think they [her thirty-something children] are anywhere near as despondent about the future as your group is.”

In classic children’s author form, Blume suggests that we understand our predicament. Make lemonade out of lemons. Learn from the pain. "It may be a stage, it may go away. Or maybe what happens is you learn to accept that, yes, 'life is scary. But I’m not going to think about that every day because it’s really fun to enjoy it. I better figure out a way so that I don’t scare myself every day when I wake up or go to sleep at night.”

Thanks again, Judy.

Dennis Berman is editor-in-chief of 34th Street Magazine and a College sophomore. In his free time, he enjoys fly-fishing, cultivating a sparse goatee, and running around the house in Chewbacca Underoos.
music

House Music

Complacency has set in for these 80s rockers • by Alexander Okuliar

DURING THE LATE 1980S, FLUDDY, SYNTH-bonked pop music reached its zenith. Acts like INXS, Duran Duran, Michael Jackson, and Crowded House raised the pop genre to its greatest heights since the Beatles. Songs like "Don't Dream It's Over" from Crowded House's Crowded House can't-really-dance-to-it music ever broke into various factions. By 1991, everything from art rockers (Capitol) and musicians known as Us3 became just another instrument in the band, sometimes being highlighted, other times hidden in the muddle. All of the solos on Hand on the Torch are self-explanatory songs about doing nothing, and the "Dark Side" takes you on a journey

Hand on the Torch

Us3

(Blue Note)

The salon look!

These talented hip-sters mix jazz and rap • by Matt Kogan

high-grade jazz to fans since the late 30's. Aside from having ample credibility, Us3 has the ability to evoke moods in their audience. The raps are subtle, so smooth that they could even appear flat without careful listening. Rashaan, Bobbie Powell, and Tukka's vocals become just another instrument in the band, sometimes being highlighted, other times hiding in the muddle. All of the solos on Hand on the Torch are performed live by modern greats such as Ed Jones, Gerald Presencer, Matt Cooper, and Tony Remy. Even if many of the lyrics are nonsensical, it's a welcome break from anything too political.

"Cantaloupe (Flip Fantasia)", the first single from the album, has created a buzz on radio and video. While catchwords "funky, funky" and "be-de-be-deh-bold" stand out, the music is subtly different from other popular rap-jazz fusions such as Guru's jazzmatazz or Javnazmatazz. On Jamzatz, the Brooklyn hip-hop sound seeps through Donald Byrd's horn blasts. On Us3, the music is just a half step away from real jazz. The sparse sound has equal utility as dance music or background fill.

After this opening cut, the album takes a disappointing turn on songs such as "I Got it Goin' On," "Different Rhythms," and "It's Like That." The keyboard riffs and chosen samples simply aren't as catchy as the rest of the album. "Tukka Yoot's Riddim" quickly ends the disappointment. This song, lead rapper Tukka brings forth some "rub-a-dub style" over a "Sookie Sookie" sample which you've heard, even if you can't recognize the name. "Lazy Day" is a self-explanatory song about doing nothing, and the "Dark Side" takes you on a journey through drug addiction.

While it is clear that Us3 is at the forefront of this acid jazz genre, no one seems to know exactly why so many creative people are intent on blending the two styles which, despite their similarities, are distinct entities. Perhaps the answer to that lies in our 90's sensibility. The mood of the world is one where we are constantly being bombarded with information to the point where it all mixes. Music has been an indicator of this trend (e.g.: Judgment Night soundtrack, Fishbone, Rage Against the Machine) to mix styles. Heavy analysis aside, Hand on the Torch simply sounds good and does the best job of bringing out the similarities, differences, and nuances of both jazz and rap.

Perhaps Bruce Lundvall, President of Blue Note records, sums it up best when he says, "I'm knocked out that the gonest cats are back blowing again music. Maybe in twenty years when the 80's are 'cool' again, Crowded House will be the first to be revived. But with music like that on Together Alone, they really have no place in today's music world.

*

The smile of ecstasy

WHERESOEVER IN THE WINTRY DARKNESS downtown, a middle-aged man sinks into his plush sofa. He hears an album so tight and intense that it upsets him if the jukebox was raised on—the music of his parents. He taps his fingers and shrugs his shoulders rhythmically. He is lost in the music. Miles away, a teenage girl breathes shallowly, dreaming about her next purchase at the shopping mall. In her slumber, something caresses her subconscious. An aural pattern based on the old, yet sounding so originally new. In this moment in time, their lives are intertwined, brought together temporarily by music brimming with energy: it is the premiere album from a collection of producers and musicians known as Us3 entitled Hand on the Torch. Us3 is the most delicate album thus far from that grey area between pure, classic jazz and rap (or at least dance breaks), sometimes called acid jazz. Hand on the Torch is an enlightening bone for all the critical dogs who say that this sub-genre is really just a bunch of tone deaf hip-hop wannabes trying to ape "artistic" by lacing their records with a hint of jazz. Hand on the Torch was created by true jazz musicians and all of the samples used are the crusty classics from artists such as Art Blakey and Herbie Hancock. In addition, the album is on Blue Note, the label synonymous with bringing and soulful lyrics which Finn expertly delivers. It is the only song that is interesting and even exciting. It is a shame that the remainder of the album is not this good. Other strong selections include "Private Universe," and "Walking on the Spot." Both songs are slow and have romantic overtones, but are able to stand away from the redundant melodrama exhibited by the other slow songs on the album. "Private Universe," even contains a subtle bongo beat - a new musical twist for this usually traditional group. "Walking on the Spot," showcases a wonderful piano arrangement which rises and falls behind Finn's powerful voice. The lyrics in "Walking on the Spot," as on the entire album, are very weak. However, it seems that Finn's lyrics here bear a special significance when looked at with his band's present condition. Finn sings, "Can we look the milkman in the eye?/The world is somehow different/You now all been changed/being boarded eyes." Perhaps Finn is distressed over his lost place in the forefront of the music world.

It is truly unfortunate that a band as musically talented as Crowded House has chosen to write material which, on the whole, is very average and stale. With lyrics which are simply inexcusable and music that should have died out with Miami Vice, this latest work from Neil Finn, Tim Finn, and the rest of Crowded House is just not acceptable from a band which was once on the cutting edge of music. Maybe in twenty years when the 80's are 'cool' again, Crowded House will be the first to be revived. But with music like that on Together Alone, they really have no place in today's music world.

*
Wanna’ Be Sedated?

The Ramones lend their classic sound to 60s’ hits

by Mia Quagliarello

PICT MAMA RAMONE. IF HER SONS’ SONGS ARE any indication of their early experiences, she deserves sympathy. In the Ramones’ classic “We’re a Happy Family,” Joey Ramone sings about his home life in Queens, NY, out it all, these hapless stoners who just could never score in a punk club on the Lower East Side. Their disheveled appearance in the city since the seventies, particularly at CBGB, propels their punk rock songs.

Acid Eaters

The Ramones (Radioactive)

It’s fitting that Joey Ramones chose to cover songs from their past albums, it is amusing to hear punk rock versions of otherwise tame songs. Even though the Ramones may be overshadowed by fresher acts these days, they still know how to rock and have a good time. That’s more than you can say for mega-stars Eddie Vedder or Kurt Cobain who are stifled by their own miserable whining. And they don’t even have girl troubles.
Chinese New Year, the most important holiday in the Chinese calendar, takes place this weekend, so whether you’re staying local or planning to venture downtown, you can usher in the Year of the Dog all brightly lit and decorated with red. They also struck drums and gongs and performed dances. As a result, the monster disappeared, and the day has become a national holiday.

The celebration is held throughout the University Museum, and is free with Museum admission of $2.50. Better yet, greet the Year of the Dog with a trip to Chinatown—only a few steps east on the Blue line. Whether you’re hungry for great food, shopping, or just checking out a different part of the city, it’s an entire new realm of sights, sounds, and culture. During this holiday, however, be sure to check both ways for running dragons before crossing Arch Street.

If you have any interest in the martial arts, self-protection, exercise, or just a good read, check out the Asian World of Martial Arts (AWMA) at 917 Arch Street. Inside you’ll find a veritable cornucopia of training equipment, clothing, videos and weaponry for all forms of Karate, Taekwondo, Kempo, Shotokan, kickboxing, Tang Soo Do, Escrima, Tenfa, Nunchakau, and boxing. You’ll need a proper ID to purchase weapons, but there is an extensive range of hunting, throwing, and Swiss Army knives, samurai and ninja swords, sais, and rubber weapons for defense training. Or if it’s literary discipline you crave, books like Up Yours: A Guide to Advance Your Revenge Techniques will sate your appetite.

If you’ve ever looked for the fountain of youth, look no further than the Wah May Company on the corner of 10th and Race. Here you can find every imaginable herb, powder, or tea for any ailment you could need to cure, physicality you want to overcome, or just for the overall inner glow of good health. Try Essence of Chicken, a blood tonic, to help your insom-

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**Scene**

**Temple of the Dog**

By Jennifer Dowling

Chinese New Year, the most important holiday in the Chinese calendar, takes place this weekend, so whether you’re staying local or planning to venture downtown, you can usher in the Year of the Dog all over Philadelphia.

Legend has it that in prehistoric times, the peaceful life of the Chinese in the Yellow River basin was disrupted when a mysterious monster attacked their village. According to the sages, the ferocious creature would reappear every 365 days to terrorize the Chinese, unless it was confounded with the three things it hated most: noise, illumination, and the color red. Therefore, on the 365th evening, the Chinese had their houses brightly lit and decorated with red. They also struck drums and gongs and performed dances. As a result, the monster disappeared, and the day has become a national holiday.

The University Museum is celebrating on January 22 with a day-long festival from 10:30 a.m. to 4 p.m. that will feature more than 40 events and activities, including the centuries-old New Year’s tradition of I Ching fortune telling, Tai Chi and Kung Fu martial arts demonstrations, cooking (and tasting) demonstrations, and the dynamic traditional lion dance and firecracker parade finale in the courtyard.

Also featured will be an explanation of feng shui, meaning “wind and water,” a mixture of the mystical and the practical: a belief that powerful earth forces can affect one’s life. In addition, the Journey Theatre Company will stage the Chinese fairy tale The Critter Lake, the story of a young boy’s search for answers to why those who seem to work so hard seem to get so little in return. Traditional Chinese food will be served all day in the Museum restaurant, as well as information on Chinese medicinal herbs.

Special guest noodle magician Kin Jin Mark (a recent guest on the Late Show with David Letterman) will create 2,048 noodles by hand with a single lump of dough in less than a minute. Touted by the New York Times as the “Baryshnikov of noodle makers,” Mark is one of the few surviving masters of the ancient art of noodle stretching and perhaps the only one in the United States.

The Chinese New Year Celebration is held throughout the University Museum, and is free with Museum admission of $2.50.

Better yet, greet the Year of the Dog with a trip to Chinatown—only a few steps east on the Blue line. Whether you’re hungry for great food, shopping, or just checking out a different part of the city, it’s an entire new realm of sights, sounds, and culture. During this holiday, however, be sure to check both ways for running dragons before crossing Arch Street.

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Bridges and Boundaries

The powerful image of Robert Arneson’s painting “Simon n’ Rastus” greets patrons of the exhibit “Bridges and Boundaries: African Americans and American Jews.” In this oil on canvas, Arneson superimposes the caricatures of an African-American male over a Jewish-American male. Above this caricature, Arneson scrawls, “Don’t call me nigger, don’t call me a nigga...” This painting sets the tone for the entire show, as the exhibit explores the similar strife of Jews and African Americans throughout recent history. The exhibit specifically draws a parallel between the oppression of African-Americans under slavery and the Jewish pogroms in imperial Russia in the early 20th century. It also examines the strain experienced between the two communities as their respective goals have changed during the last quarter of this century.

This exhibit, shown Tuesday through Saturday from 10 am to 5 pm and Sunday from noon to 5 pm, will be on view at the Afro-American Historical and Cultural Museum on 701 Arch Street, through March 13th. The show is the fruit of a collaborative effort with the National Museum of American Jewish History on 55 N. 5th Street. “Face to Face: Photographs by Don Camp and Laurence Salzman” is now on view at the NMAJH as a complimentary exhibit to “Bridges and Boundaries.” It is shown Monday through Thursday from 10 am to 5 pm, Friday from 10 am to 3 pm, and Sunday from noon to 5 pm. —Ned Silverman

Road to Nirvana

With the earth-shaking news of the pensive Shannon Doherty’s dramatic departure from the set of Beverly Hills, 90210, as well as the ongoing comedy of Heidi Fleiss, few plays are more pertinent to the latest Tinseltown tumult than Arthur Kopit’s Road to Nirvana. Directed by Murphy Guyer, this play provides a blistering satire of life in Hollywood.

Road to Nirvana tells the story of two producers, Al and Jerry, and the lengths to which they go to acquire the film rights for the autobiography of female rock superstar Nirvana. Throughout the play, the hapless Jerry is asked to prove his loyalty to the project and to Nirvana by making a series of sacrifices that invoke the Hollywood axiom of how far producers go to make a deal work.

First produced in 1989 under the libidinous title, Bone-the-Fish, the play began as a parody of David Mamet’s Speed the Plow. It later expanded to a larger critique of society and emerged as a scathing comedy that explores the materialistic culture of America at its finest, and, ultimately, the corruption of one’s dreams. Road to Nirvana opens January 19 and runs through February 27 at the Wilma Theater at 2030 Locust. The theater offers discount tickets for students at $10 or the door or $8 a half hour before showtime. This play described as “one of the meanest plays ever written” should not only live up to its acerbic billing, but also provide some terrific theater. For any further questions, call the Wilma Theater Box Office at 963-0249. —Max Handelman

Hotel Bellevue

There’s a little known secret out there in the City of Brotherly Love. A venue perfect for dates, meetings with friends, or family affairs. Unlike anything that you’ve seen, the Ethel Barrymore Room and the Library Lounge in the Hotel Bellevue offer an aura of class that many of Philadelphia lacks.

Part coffee house, part bar, the Ethel Barrymore room offers live jazz performed by Ronny James and the Jazz hut Swingclub on Friday and Saturday nights from 10pm-1am. There is a fully stocked bar, along with numerous coffees, liqueurs, and other tasty beverages. A desert and “light fare” menu round out the pleasant ambiance. But what truly sets this place apart from other coffee houses is the view. From the 20th floor above Broad street, the view of the city is spectacular.

Next door to the Barrymore room, is the posh Library Lounge, with overstuffed sofas, antique books, and ornate woodwork. The candlelight atmosphere lends itself to intellectual discussion of all sorts. Open until 2am on Fridays and Saturdays, the same light fare and drink menu is available.

Don’t miss the opportunity to impress your peers or your date—show them you’ve got class! The Bellevue is located on Broad & Walnut. No reservations are necessary. Call 893-1776 with any questions. —Matt Kogan

Christopher Parkening

If you’re longing for some moving guitar riffs, don’t miss Christopher Parkening’s only Philadelphia performance on January 23rd. He is currently the world’s best classical guitarist, a title awarded to him by Guitar Player Magazine, and a two-time Grammy nominee. To guitar enthusiasts, Parkening is the author of The Christopher Parkening Guitar Method, a canonical work on the instrument’s pedagogy to enthusiasts. Some say he is the heir to master Andrè Segovia.

Throughout Parkening's 25 year career, his hauntingly poetic music has gained him performances at the White House, The Tonight Show, Good Morning America and other popular programs. Parkening will pay a short visit to Philadelphia at 3 pm at the Academy of Music, on Broad and Locust streets. Tickets are available through Academy Charge at 893-1999. —Melissa de Leon

SPIKE & MIKE'S FESTIVAL OF ANIMATION

Have you ever wanted to see a man use a staple gun on his dog’s head? How about raw ground-beef puppets dancing around? Or even a penguin disguised as a rooster on a jewl box? Come on, admit it, you’ve always wondered...so go see Spike & Mike’s Festival of Animation. The exhibition features 17 short films which range from traditional comic cel animation to bizarre claymation to state-of-the-art computer graphics.

For example, there’s Sheila Sotian’s Faith and Patience. Sotian, a professor at the University of the Arts, uses stunning life-like illustrations as a background for an interview with her four-year-old niece.

Or suppose your interests are social commentaries. Well, then there’s Joan Gritz and Joanna Priestley’s Pro & Co. This film is essentially a documentary using animation as an artistic medium for portraying the plight of officers and inmates in an Oregon corrections facility.

So expand your viewing horizons beyond Saturday morning cartoons and Saturday Night Live to Saturday Night Live and Spike & Mike. This show will not only introduce you to a rising art form, but will also touch upon some pressing social issues.

Don’t let that scare you, though, there’s still plenty of humorous displays that will leave you pissing in your trousers. The show runs from January 14-25 at International House, 3701 Chestnut Street. —Mike Talby
## Film

- **THE AIR UP THERE** (AMC Walnut, AMC Midtown, AMC Old City)
- **BEETHOVEN'S 2ND** (Eric's Rittenhouse)
- **CABIN BOY** (UA Rittenhouse, Seneca)
- **CRUSH** (Ritz)
- **DAZED AND CONFUSED** (Ritz)
- **DEATH WISH V: THE FACE OF DEATH** (Seneca)
- **GRumpy OLD MEN** (UA Rittenhouse)
- **HEAVEN AND EARTH** (Ritz Fries)

### Theaters

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<tr>
<td>AMC MIDTOWN</td>
<td>1421 Chestnut, 567-7071</td>
<td>222-2344</td>
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<td>Sister Act 2 Fri-Sat 2, 4:15, 7:45, 10; Sun 2, 5:15, 8, 10; Mon-Thu 2, 5:45, 8, 10</td>
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### Schindler's List

- **(Ritz Fries)**

### Shadowlands

- **(UA Rittenhouse)**

### THE REMAINS OF THE DAY

- **(Ritz Fries)**

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** ohne A NET IMPROVISATIONAL COMEDY PRESENTS... ChiaNet

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** Chinese New Year Celebration 13th annual event**

This Saturday, Jan. 22

10:30 a.m. to 4 p.m.

*FREE for Penn Students and Staff!*

Celebrate The Year of the Dog at The University Museum

More than 30 events!
- I Ching: Chinese Fortune Telling
- Tai Chi and Kung Fu Demonstrations
- Learn About Acupuncture and Herbal Cures
- Arts & Crafts, Food, Music, Drama and More!
- The Chinese Lion Dance and Firecracker Parade

In cooperation with the Chinese Student Association

**THE UNIVERSITY MUSEUM**

33rd and Spruce Sts. (215) 898-4000
INTRO MEETING

There's a power vacuum here at Street that has been sucking at itself like an Escher painting. The vacuum is also pulling all potential writers and designers towards 4015 Walnut St. tonight at 6 PM. We need new blood, so if your creative, you should attend. As they say: you've got to be in it to win it.

KITE AND KEY

INTRODUCTORY MEETING

Campus Service and Community Involvement

Including Campus Tours, Hosting, Admission Office, Penn Basketball, Futures, Alumni Relations, Class Reunions, Tutoring, Ronald McDonald House and MUCH MORE!

Sunday, January 23rd
Bodek Lounge, Houston Hall
7:30 Old Members, 8:30 New Members

Or Call us at 898-2888 or stop by at 234 Houston Hall

$ac Funded

925 Race Street  香港大牌檔  (215) 922-3277
Phila., PA 19107

"Best Peking Duck in Town!"

Philly 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
An Arresting Comedy

Contest!

To win free hats and movie passes, call 698-6585 at 7PM tonight (and no sooner) with the answer to the following question:

In what spooky sixties sitcom did Car 54 co-stars Fred Gwynne and Al Lewis reunite? (Hint: It's not the Addams Family)

Name That Fling Contest

& Band Questionnaire

Win $50 cash if your theme idea is chosen to be the the 1994 Spring Fling Theme.

Submit your ideas on Monday, January 24th in the Commons and Stouffer during lunch and dinner.

Also give us your ideas for the concert!

GUIDE

CAR 54, WHERE ARE YOU?

F R I D A Y

QUICKSAND
w/SEAWED & BRAINiac
Quickie's raging guitars and angry vocals explode with the power of a head like Fugazi. Pulling from New York, the band's gritty style is the perfect backdrop to an urban landscape. Seaweed is an up-and-coming Salt Pop band. Definitely worth the trip to Trenton for a night of deafening scowls and bongos.

(1701 Calhoun St, Trenton, 609-342-8887)

SUN MAGIC BEANS
w/ TRUE DETECTIVES
Making their local rounds, 5 Magic Beans are playing at various clubs in town. Check them out as seen why they bother to stick around Filthy-delphia.

(1701 Calhoun St, Trenton, 609-342-8887)

SATURDAY

BAD RELIGION
w/ LUNACHICKS
Did you know that a Dartmouth grad heads this punk rock outfit? Don't be intimidated by the title of Bad Religion's latest album, Recipe for Hate. Embrace these fierce tracks and absorb the seething energy of the Southern California band. Let them assault your ears. Catch openers, Lunachicks tonight.

(1701 Calhoun St, Trenton, 609-342-8887)

EMILY'S PRIZE
Check out this all-ages show to see what the kids are listening to these days.

(1701 Calhoun St, Trenton, 609-342-8887)

SUNDAY

LOW ROAD
They've been voted the "Best of Philly" for as long as anyone can remember. And they don't even advertise in Philadelphia Magazine. They're even playing in Superbook. So what's your excuse this time? Somebody buy them a drink after the show.

(TLA, 344 South 5th St, 922-8887)

BAD RELIGION
w/ KILLING TIME
An encore of Saturday's performance with Killing Time opening instead of Lunachicks.

(1701 Calhoun St, Trenton, 609-342-8887)

TUESDAY

SWERVEDRIVER
w/ MEDICINE
If you missed this awesome band when they toured with the Smashing Pumpkins in November, don't be intimidated by the title of Swervedriver's debut album, Second Dollar. If you're a fan of alternative rock, this band is for you. Don't miss them live.

(1701 Calhoun St, Trenton, 609-342-8887)

WEDNESDAY

SOLAR CIRCUS
Solar Circus, a Grateful Dead cover band, can temporarily satiate your taste for Jerry until the Dead come around to this neck of the woods. Or will they? Tune in next week...

(1701 Calhoun St, Trenton, 609-342-8887)