**Professor accused of sexual harassment**

Attorney accused of sexual harassment against his client.

According to sources, School of Arts and Sciences Dean Robert Hume issued a statement saying that the University of Pennsylvania's Senate has suspended Woodfield for the duration of the hearing, which will take place sometime before the College Committee on Academic Freedom and Responsibility.

The charge against Woodfield reached the University's Ombudsman last year and the charge has spread to the highest levels of the University's administration, sources said last night.

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Founded 1885

**Mailroom clerks just want respect**

**Students worried about safety after stand-off**

**Planners hope for better Cancer Ball**

According to recent changes made by the Pennsylvania Senate, a dam - located in Woodfield's material - must be a clear faculty mem-

ber's sustained suspension with the Faculty Senate's Committee on Academic Freedom and Responsibility, Faculty Senate Chair-


gerson Paul Porter said. However, short suspensions are left up to the discretion of the dean, he added. University Provost before Pro-

fessor declares sexual harassment as anything that: - involves a student or implicit threat of - the victim's academic or employment dis-advantage - has the purpose or effect of interfering

Please see WOODFIELD, page 4

Please see POLICE, page 2

Please see UA page 2

Please see BALL page 3
CAMPUS EVENTS

Festivities planned for Purim

The Steindl Jewish Heritage Program in conjun-
tion with Rush and Rabbi J. Russell Steindl-Rast will
aggrand this afternoon to celebrate the Jewish holiday.

The festivities will commence in相聚lock and
be attended by a host of students and faculty accom-
panied by a Mardi Gras band, five jugglers and a mur-
dam leer. Village Hall will be decorated as an alterna-
tive for the Steindl-Rast Shabbath program, said last
night.

The parade will combine in the Village Hall
where a 1,000 person crowd will perform. The Megillah,
the scroll which contains the Book of Purim, will be
read aloud approximately 4 p.m.

"We want to get people to recognize Purim and cel-
brate it." Mardi Gras speakers said, "As a nation, we
must pass on this message to the next generation.

"We want to provide some continuity and get some new people into the mix," Rhein said.

Rhein said the program offers its.

"We want to interact with the Jewish community over the weekned rivers of Purim, as chronicled in the Book

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brate it." Mardi Gras speakers said, "As a nation, we
must pass on this message to the next generation.
Living and producing a musical production. For some it is the professional
claims. Wiggers said this week the tradition of dressing up as
and genre of theater have not been altered.
Though Ed Sullivan show and seeing a kick
and only men could attend the University, so the group
Wiggers said they find the risk of perform-
"Mask & Wig is a great outlet to create,
and I had a gun as part of my costume," Chas-
I didn't realize that I had thrown in
Wig. My mother saw it and broke down into
tears, she didn't know what was going on with
her son." I'm not done because I was the only bag
pipe player on campus.”
"It was the best decision I made," Chas
"Last year I played a villain in the show
and I held the scene up until someone
gave me my cue back. There was a long
"I went to the rehearsal and played the one
and only song I know," he said. "They couldn't
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By JENNIFER KUBNER

The Daily Pennsylvanian

Coda Nostra keeps with Glee Club tradition

Eligibility:

- African Americans, Hispanic, or Native American background
- Senior standing by September, 1994
- Exceptional scholarship promise in one of the following fields:
  - Humanities (including English, Foreign Language and Literature, Art, Classics, Drama, Music, Philosophy, Religious Studies)
  - Anthropology
  - Linguistics
  - Mathematics
- Intention to matriculate in a Ph.D. program

Although the program offers financial assistance and undergraduate loan repayment, financial need is not a criterion.

Faculty Mentorship:

- MELLON MINORITY 1
  - Strong interest in a career in college teaching
  - Junior standing by September, 1994
  - 39TH & BALTIMORE • 42ND & SPRUCE

Selection Criteria:

- Quality of faculty recommendation
- Strength of academic record
- Quality of faculty
- Clarity of personal vision and goals
- Complete Preliminary Application Form
- Submit a statement describing how you plan to repay your undergraduate student loan

Examples of financial benefits include:

- Replacement of summer earnings
- Travel to archives or research sites
- Workshop or conference fees
- Purchase of books or scholarly materials
- Preparation for GRE

Financial Benefits:

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- Complete Preliminary Application Form
- Submit a statement describing how you plan to repay your undergraduate student loan
- Be sure to include information about plans for research or your scholarly interests.
- Include other activities you have engaged in that demonstrate your ability to take responsibility, and show initiative and perseverance (2-3 pages).
- Submit one faculty recommendation letter.

Mark's is certified senator

Mark's is certified senator — and/or creates an intimidating precedent.

These gangsters find themselves in repaying their undergraduate student loans.

MELLOH MINORITY UNDERGRADUATE FELLOWSHIP PROGRAM, 1994-95

Free $25 Gift Certificate to the Penn Bookstore for each gift signing a lease for a house or apartment rented between February 7, 1994 and February 28, 1994

CAMPUS APARTMENTS

382-1300

Free Door To Door Shuttle Service Available!

Guide to finding great off-campus housing:
1. Visit Campus Apartments.
2. Start looking now.

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THE EARLY BIRD GETS THE BEST NEST.

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Students upset with U. Police protection

POLICE from page 1

Citing states police.

In a recent incident, a woman told her child escaped from a near-

receiving stolen property. a.m., the Veteran's Affairs Hospital

her carjacking at 38th and Spruce streets, a man got

with a knife, trying to pry open the

Guide written and distributed by Uni-

Many UA members won't seek re-election

Because of almost 100 officers and su-

or prevent what's going on," Kupre-

I think it's just frightening that

were not seeking re-election because of the

pushed for his continuing UA tenure.

But, last night University Police

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UA and Coalition member Sarah

Abbs is not the only dissident voice

UA admitted he was "frustrated"

Some UA members said they were

with the Coalition for Re-

while they were not running again.

them to campaign again.

UA and Coalition member Sarah

reason that should motivate the next

prematurely if the UA this year between

in student government on campus,

UA and Coalition member Sarah

UA and Coalition member Sarah

"We're trying to

some police cars.

was described as "out of control" be-

cause of many intoxicated party-go-

were not running again should provide the
good academic standing as defined by their school.

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Several UA members worried about the

"What's unique about our donation

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We're doing everything possible to

School of Business and Economics, and Science.

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The Daily Pennsylvanian
The Independent Student Newspaper of the University of Pennsylvania
11th Year of Publication

TO THE EDITOR:

I am writing in response to Stephen Houghton's column (2/16/94). In his column, Houghton challenges the Penn Women's Center to Locust Walk. According to him, women constitute 10-20% of all AIDS cases. Nearly all of these infected are gay or bisexual men. He goes on to say that he is an AIDS activist and that his column is written to support the mission of the Women's Center. However, his writing appears to be more of a personal opinion rather than a factual statement.

We feel that the Women's Center is an essential component of the University and deserves a central, accessible, and visible presence. We fully support the mission of the Women's Center and believe that it is a necessary resource for the Penn community.

We are not trying to prove that AIDS is a gay disease — 60% of all cases are women. We don't know where he got that number, probably from the AIDS Coalition to Unleash Power (ACT UP). The truth is that AIDS is a disease that affects all of us, regardless of our sexual orientation. We believe that the Women's Center should be located on Locust Walk to better serve the Penn community.

We are not trying to prove that AIDS is a gay disease, but rather to show that the Women's Center is an essential resource for all students, regardless of their sexual orientation. We urge you to support the Women's Center and to consider the importance of having a central location for this valuable resource.

Sincerely,

JOSHUA I. STERK

Blues for Mr. Charlie

O.J.

THERE ARE A LOT OF SUPER-TALENTED PROFESSORS HERE, BUT THAT DOESN'T MEAN WE SHOULD TURN OUR HEADS AND FORGET THE ONES WHO HAVE FALLEN THROUGH THE ADMINISTRATION'S EVALUATION CRACKS.

David Ho

ENGINEERING/WHARTON

Instead of telling us to get off our asses, Houghton might want to get off his high horse.

We feel that the Women's Center is an essential component of the University and deserves a central, accessible, and visible location on campus.

MARY DELANEY

(21 signatures follow)

Who's a Minority?

TO THE EDITOR:

I think it is time for all students to think about what they are minorities in. It seems that we are always being told that we are minorities, but we never really think about what that means.

I think that we should all be thinking about what it means to be a minority. We should be thinking about how we can be a part of the solution, not just the problem.

If you have not thought about what it means to be a minority, I encourage you to do so. It is an important part of who we are as a society.

Sincerely,

LINDA BROWN

Supporting Women

TO THE EDITOR:

We, the undersigned, as members of the Sigma Xi chapter of the Beta Theta Pi chapter of the Penn Women's Center, call for an end to the harassment of Professor Conflict. We believe that Professor Conflict's behavior is unacceptable and that he should be held accountable for his actions.

Our goal is to create a safe and respectful environment for all students. We believe that Professor Conflict's behavior is unacceptable and that he should be held accountable for his actions.

Sincerely,

CARRIE M. SMITH

(Students)

Supporting Men

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Sincerely,

JASON D. SMITH

(Students)

The Daily Pennsylvanian welcomes comments from the University community in the form of guest columns and letters to the editor. Unsolicited editorials on this page represent the opinions of The Daily Pennsylvanian. All other columns, letters and artwork represent the opinions of their authors and not necessarily the opinions of The Daily Pennsylvanian.

Readers are encouraged to submit letters to: The Daily Pennsylvanian, Pennsylvania Hall, 3430 Locust Street,Philadelphia, PA 19104. No letters submitted to the office will be returned.

LETTERS TO THE EDITOR
Harvard prof kicks off COLORS week

By JOSHUA FINEMAN

Daily Pennsylvanian Staff

Wall E. Harvard prof kicks off COLORS week
discussions to be held this week

students gathered in the Nursing Ed
racism. In the first view, he said, the
pie innately have. inherent in the human condition and students to be racist and that this is in-

"Every piece of mail that comes in [to
groups by box number, and then dis-
not taken lightly by the workers. The
livered. the workers distribute most
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aged when he hears students blame-
the Quad every day.
for 30 years and I know my job. I'm
said. "I have been in the mail system
and
eran Bernard Smith, showed me a
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The lecture kicked off a series of
rives to the Quad late. He pointed out
list that he keeps of mail which ar-

Human beings have the propen-
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people from other groups. "This is all
ugly," Smith said. "It's a postal problem."
he said. "They don't have the same people
Lucas and Smith said any prob-
problems with the 30th Street Post Office
Lucas blames the post office for
many temporary people. The main post office is hiring too
a "very bad misconception among students that mail
tated. People have racism ingrained in

"I was very impressed with the
people act a certain way. They may go through a minority expert
ask questions and we try to give them
On the other hand, people who enjoy the speech.
the speech. People have racism ingrained in
Poussaint told the audience there
"tainted."
Of his view, he said, "The students' mailboxes when they are
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Report: South African jails most violent

JOHANNESBURG, South Africa — Despite reforms made in the last four years, South Africa's prison system still is in better touch with the outside world, Africa Watch said yesterday from its 1,400 company-owned U.S. restaurants.

In its announcement, the company urged its remaining franchises to ban smoking. Another 200 franchises in Canada also would be smoke-free under the ban.

"They acted as they should, particularly since they more than 4,000 South African children into their restaurants and there is growing evidence about the negative effects of smoking on those children," John F. Banzhaf, professor of law at George Washington University and a tobacco control expert, told the AP.

Whatever the hard-liners' fate, the bill sponsors Yemen's apparent victory. Two weeks ago, the public's support of federal legislation to ban smoking in all public places.

"The next thing I know, people were running around pulling up to the only school bus stop in this tiny town. A 60 others standing at the stop to their schools in the United States.

A hotel guest who would give his name only as Henry said he was in his room when the fire alarm went off.

"The cease-fire, which takes effect at midnight on Wednesday, would build on the Russian initiative that included six 5.9s of a possible 6.0.

Six people were believed to be at the Station Hotel when the fire broke out at 11 a.m. Eire Police Lt. Tuan Adams said 11 people were pulled or jumped from the building and four others were still unaccounted for six hours later.

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The Daily Pennsylvanian Sports Writer

By SAILM MITHA

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in conjunction with Roots Presents

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The Steinhardt Jewish Heritage Program in conjunction with Roots Presents

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W. Swim heads to Easterns

EASTERNs FROM BACK PAGE sophomore Tanya Nâ³ with seven underclassmen among their eight representatives, the Quakers will be one of the younger squads in the region. To make matters worse, Penn assistant coach Mike Soriero said, "This year's freshman class has much more experience than last year's. Natalie and Emily have been big hits and Gillian Martin has been fantastic. They're our first Easterns, but they've been to conference and national meets before."

With the reward for a season's worth of hard work on the line, the Quakers certainly expect to be in top physical and mental condition for today's meet. Everyone has their own way of preparing themselves for a meet," said. "But I'm sure we're going to Princeton, everyone's going to get psyched out."

The Steinhardt Jewish Heritage Program in conjunction with Roots Presents

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The Steinhardt Jewish Heritage Program in conjunction with Roots Presents

APURIM!
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Penn hoops may be on ESPN next year

ESPN from BACK PAGE

content at the Palestra, and he felt his team had too many swing games.

"They drooped us in late summer or early fall, and we spoke to Tom Odjakjian," Dunphy said. "He asked us if we wanted to offer as part of a home and home series, with the Blancos coming to West Philadelphia next year. We talked to ESPN from BACK PAGE

"Tom's just one of my kids," he said. "He's very good at what he does."
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W. Swim faces best in the east

By ROBERT BLUMHOF

Daily Pennsylvanian Sports Writer

Even when you don't expect it, you can be disappointed to see it slip through your fingers. In the case of the men's cross country, that could be a trip to nationals.

The Quakers had their lowest finish of the year in the Carlsbad Classic at the end of the season, a campaign filled with setbacks and frustration. The Quakers did not qualify for the NCAA championships, leaving them with a disappointing season on the track.

The Quakers started the season strong, winning the Ivy League Championship and finishing second in the Eastern Regional. However, a string of injuries and illnesses derailed their momentum, leading to a disappointing finish in the NCAA Championships.

Freshman Damien Bond led the way for the Quakers, finishing 20th in the NCAA Championships. Junior Austin McShane added a 31st-place finish to the team's total, as the Quakers finished 26th out of 31 teams.

The Quakers will need to regroup and rebound in the offseason if they hope to improve their finish in the NCAA Championships next year.
CRACK UP

Flawed logic.
Flawed people.
What's the deal with drugs in America?
Confess, Professor

by Amie Steir

His tanned jowls hang like testicles from his temples, glistening with every step as he waddles up and down in front of the class. He trips occasionally on an electrical outlet sticking up from the floor, kicking it every time he goes. Hair rises like plumes of gray smoke from his balding head. He trips again, but this time the professor says duck, goose, gosling or some other variation of fowl. How many times does he tell us how much money he has, and how many people laugh at his sexist (there's nothing wrong with being sexy) jokes.

"We all know women are smarter," claims the duck, a sly grin. Roars of eager laughter greet each joke. Is that funny? Is the idea that women have an IQ particularly amusing? I guess if you don't think about it. I feel a slight itch at the sides of my mouth, I have to smile. After all, everyone else is. From deep inside come the first rumbles of laughter. HA-HAAA!!! He really is amazing, this duck, and I am getting quite an education. He is one hell of a business man, my professor. He sells himself with ease. And we've all been had.

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Like Billy Joel, Phil Collins, and Bryan Adams? Then please don't join us at our meeting this Thursday at 4015 Walnut, at 6 p.m. If you're into really cool things like small-time bands, The Simpson's, and free plaid boxers then definitely do show up. We'll give you free food. Come write, design, or just complain. Stupid Lisa Garbage Head. Hortense Mule-Face Doll.
Street Society
With Shawn Bradley

If ya ain't hear-ed by now, I done got me a new job. Ya, my bro got hustled, and my buddy Vonn hooked me up with this sweet little number as social watchdog of the Ivy League. And frankly, I'm just appalled. I came heah reckonin' that ya all were goin' to be in book-learnin'. Well, heck. Y'all are downright un-ral-y as a bunch o' sows in heat by the time the weekends roll around. Ye just cuss and drink and fornicate your lives away. This stuff just didn't happen back at Brigham Young. Just take a gander at some of these im-pro-pry-ilies I saw:

TABARD MISILLAP: Oh, how the mighty have fallen. Pity the poor Tabard Society — "If we throw it, they will come," they used to say. But when the Tab sisters decided to throw last Thursday's bash at the Chestnut Cabaret, they took one step closer to social Siberia. Seems that the ever market-wise sistahs decided to forgo a band, drink specials, anything, and instead offer the public an evening with their charming personalities (though the misspelled '6 ducket' cover charge was a classy application of their grammar skills). Well, if it didn't attract pledges, it sure isn't going to attract many partners.

LET'S MAC OFF: Birthday girl Jennifer "It's my party and I'll scam if I want to" Finkel got just about everything she wanted. But she didn't get the play she was looking for — not at first, anyway. But, as they say, wishes do come true, and on the way home, her close friend introduced her to Richard "right place at the right time" Zexler at the Locust St. MAC machine at 3 a.m. She laid down some round ground rules — "No music, no dancing, just good old fashion erudite, dips, and beer. Not —

A CHI O-VER 6'2": The women of AChiO are known for two things: uncanny athletic prowess and an unapologetic talent for swallowing sour cream, that is). At their date party-cum-free-for-all at the Gulf Coast last Thursday, the Amazon Chi O's didn't mess around — no music, no dancing, just good old fashion class, and beer. Not long into the evening the female Fiji's buddled around the food, leaving their dates to a lonely night of stale beer.

WHERE A KID CAN BE A KID: Those ever-crafty Phi Sig sisters decided they couldn't trust their dates to stay put at their Date Dash. So they packed them onto a school bus and shipped the crew off to the ever-classey Chuck E. Cheese. Though under lockdown for a long evening, the dates were treated to beer and free tokens before indulging mild fetishes in the ball bins. Maybe the nostalgia was too much for those not-growing up.

DANCE, FATBOY, DANCE: Penn's own celebrity, Jeff Cohen (Chunk from Goonies, now in Phi Delt) was hanging out all over the place at the Mynted party. During "Dance Your Penn OFF" he was seen on stage with his jeans around his ankles, redoing his infamous "Truffle Shuffle." Let's just say Sloth was more receptive than the Rolling Rock, plaid-shirt-lied-around-waist, dirty-white-baseball-cap crowd.

HEAD CLEANER: Leave it to AEPi bros to sniff out the latest trend of male comedy groups (You Tarzan, We Lame). Though under lockdown for a long evening, the dates were treated to beer and free tokens before indulging mild fetishes in the ball bins. Maybe the nostalgia was too much for those not-growing up.


ZBT INFIGHTING OF THE WEEK: There's nothing like the unity of a fraternity, just ask Penn's closest group — the boychiks of ZBT. Who would be willing to sacrifice for the brotherhood like sophomore Dave Selvers? In an act of supreme virtue (can you say "revenge"?), Selvers called up with a story about his brother and comrade Pete Weidman that emphasized the phrase "Bonin' doggy style, he puked on her back," about Weidman's girlfriend, Jaqui Mandelbaum. But Selvers benevolently recognized his was selling out his bro and quickly retracted the lie. Once again, ZBT, if you can't run with the big dogs, you might as well stay on the porch.

All names vacuum packed for extra freshness.
Shaq Attack

by Avi Steiglitz

THE DEFINING MOMENT OF BLUE CHIPS comes when the boisterous and garish Dick Vitale invades the screen. In trying to give Blue Chips that distinctive NCAA college basketball feel, director William Friedkin (The Exorcist) uses numerous college and professional basketball players and coaches, in addition to Vitale, in cameo roles. The quest for authenticity, though, distorts from the film’s intended purpose of exposing the win-at-all-costs approach that is prevalent in college sports. Anyone anticipating a hard hitting critique of the ills that surround collegiate athletics. It becomes almost criminally that the film does not delve deeply enough into this subject during the rest of the film. Blue Chips inevitably shirks its responsibility to bring awareness to the money-hungry nature of college athletics. The filmmakers’ attempt to go for thunderous jam is bricked off the rim.

Blue Chips
(starring Nick Nolte
(Eric’s Campus)

Blue Chips
finally draws to a close with Bell delivering a rambling monologue about the evils that have come to be associated with prime-time collegiate athletics. It becomes almost criminally that the film does not delve deeply enough into this subject during the rest of the film. Blue Chips inevitably shirks its responsibility to bring awareness to the money-hungry nature of college athletics. The filmmakers’ attempt to go for thunderous jam is bricked off the rim.

Old Jack City

Sugar Hill replays an oldie but goodie

by Alan Sepinwall

STOP ME IF YOU’VE HEARD THIS ONE BEFORE: A COOL-tempered New York crime lord with a hotheaded older brother wants out of the drug trade. But everytime he tries to get out, they keep pulling him back in! Pick any Godfather movie, and that description will fit to the letter. It also applies to Sugar Hill, a new crime drama reuniting Wesley Snipes with his New Jack City screenwriter, Barry Michael Cooper. The film feels like someone threw the screenplays for The Godfather, The Godfather Part III, and The Mod Squad. The streets of Harlem (where half the movie was filmed) showed signs of that decay. “In Harlem,” said Ichaso, “to get into certain neighborhoods, we had to get permission from the criminal element.... And once, during the shooting of a scene, a man threw a naked lady out the window, and she landed in a garbage pile on the street. It was frightening. Another time there was a man with a shotgun on the set.”

When asked what they were trying to accomplish with Sugar Hill, Ichaso and Wright answered without hesitation. “[Young people] need a wake-up call,” explained Wright. “Hopefully, they’ll look at this film and see it as a cautionary tale of what not to do. Because it certainly degrades drugs and deglamorizes violence. What’s happening to the Scuggs family [in the film] is happening to the black family in America.”

Ichaso summed it up the best. “Hopefully, the film will show that you don’t have to go out in a blaze of glory to be somebody. It might be better to be somebody by staying alive.”
Shorts

MY GIRL 2

Say what you will about Macaulay Culkin, but the fact remains that the little brat can act. It takes more than a modicum of talent to carry off publum like Uncle Buck, the Home Alone monstrosities and the original My Girl. In fact, he supplied My Girl with what little charm it had. His absence from the sequel, My Girl 2 (this character died of bee stings at the end of the first), reveals it didn't have much of a reason for being, as the deathless Macaulay Culkin certainly did its part to ensure that the movie didn't have much of a reason for being.

The only ones with screen presence in the film are Dan Aykroyd and Jamie Lee Curtis. Aykroyd is making the switch from comic leading man to character actor gracefully, and Curtis has her loopy sexuality working in overdrive, even though her character is nine months pregnant. Unfortunately, both are dispatched quickly as Chalmusky's Vada Sultenfuss (say that five times fast) leaves their home in rural Pennsylvania to find more about her long-dead mother.

The setting abruptly shifts to mid-70s Southern California, where Vada crashes with her swinger uncle Phil (Richard Masur), his girlfriend Rose (Christine Ebersole), and her son Nick (Austin O'Brien). Nick gets roped into shoving Vada the Hollywood sights, including Grauman's Chinese Theatre, the La Brea Tar pits, and a movie studio backlot.

The problem is, My Girl 2 was filmed in Florida, not California, and the bulk of the location shots look extremely phony. Then again, the entire movie is fairly synthetic. Director Howard Zieff tries to recreate the magic between Chalmusky and Culkin by substituting O'Brien (Last Action Hero), but there's no chemistry between them. One of the movie's themes is that Vada is beginning to learn about her sexuality, but there was more romance in the quick kis between Chalmusky and Culkin in the first film than in any of her long smooches with O'Brien.

The original My Girl didn't have much of a reason for being, but at least it had Culkin and Aykroyd and Curtis (in bigger roles) to make it moderately amusing. Without those talents at the film's center, My Girl 2 is just an exercise in futility.

—John Cacostone

Abel Ferrara's new Body Snatchers is arguably the most fruitless attempt at resurrecting Donald Siegel's 1956 paranoid fantasy, whose fusion of horror and sci-fi earned it a special place in American film history. He completely misses the point of the film, which Philip Kaufman forcefully delivered in his 1978 remake. Kaufman made his own changes without sacrificing the theme of an invasion of alien minds in middle class America. He was straightforward in delivering to his audiences the concept of a society zombified into conformity. Ferrara, on the other hand, mixed different elements from the original into his version, and the end product is not far from an aborted TV movie.

The whole point of Body Snatchers was to go beyond the traditional science fiction portrayal of the conflict between man and technology. It did not focus on an invasion by a superior power, but rather on the fact that apathy and conformity lead to the decay of morality and freedom. Furthermore, the choice of a common suburban or traditional American community as the setting was intended to instill distrust and fear towards our very own neighborhoods.

Ferrara tries to update the evil invasion of society by radioactive pods that have infiltrated a military base in the 90's, but he ruins the essence of the original film. He retains the basic structure of the invasion, which begins when some toxic material is found in an army base that is believed to be causing people to have paranoid delusions. The officials hire a chemist to analyze the goop. He brings his new wife along with seventeen-year-old daughter and seven-year-old son. The young son is the only one aware of strange behavior from his day care pupils and can't convince his family to get out of the compound. It is frustrating to see the little tyke try to be the normalizing force when he has no power to do anything. In the original film the strength of the story relied on the characters, but in this remake, there is no collective realization of the invasion or the pod society.

People run amok in their mindless state with no apparent purpose. The movie is slow-moving and boring, and the lack of interaction between characters makes it very hard to ponder any real meaning behind their plight. They are trying to escape and betray each other continuously until only a few remain. It all ends in a pyrotechnical razing of the military compound, à la Red Dawn, and by then it is just a relief to be able to get up and leave the theater. The third time is no charm when it comes to Ferrara's Body Snatchers.

—Melissa de Leon

ON DEADLY GROUND

These days even Seven Seagull is P.C. His desire to appease all the troubles of the planet is apparent in On Deadly Ground. He attempts to address issues like the environment, prejudice, and the life of native Eskimos in Alaska in the film (which he produced and directed). Instead of an action-packed film, he's given us The Naked Gun meets Dances with Wolves.

Seagull plays Forest Taft, an employee of Agis Oil. Agis, owned by sleazy Michael Jennings (Michael Caine), is building a huge refinery in Alaska, which has been causing oil spills because of faulty protectors. Jennings keeps using the bad protectors while claiming that he doesn't know what's causing the spills. Not to worry, Taft discovers this corruption and attempts to save the world from environmental ruin. The corporation finds out, and Taft's life is saved only through the intervention of friendly Eskimos.

What follows is a barrage of strange events in which Taft wrestles a bear and emerges from a lake as a sort of baptism. All of this is accompanied by clown-based music, an attempt to display Eskimos' lives and their belief in spirits. But all Seagull ends up doing is mocking their customs. Later, when his Eskimo woman companion (who's only purpose is as the token woman in the film) suggests that they use the spirits to destroy the refinery, he all but laughs in her face.

This film seems more like a comedy than an action movie. After punching a guy who was insulting an Eskimo, Taft reasons with him and asks, "What does it take to change the essence of a man?" Later, he becomes MacGyver, turning a coke bottle into a silencer. But if you stomach doesn't hurt yet from laughing, wait until the finale, where the film makes an attempt at being an environmental documentary with pictures of destroyed lakes underscoring Seagull's lecture about big business' oil spills, oil cars, and the importance of recycling.

In his attempt to produce a film with an important issue, Seagal loses the intense action and suspense that made his prior movies enjoyable. It doesn't work to give an environmental or anti-prejudice speech when it is intermixed with violence. At the end when Seagal profusely states "our planet is dying" you might think he should worry about his career and leave the planet's fate to the environmentalists.

—Shari Goldsmith

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Sonny Rollins Confronts the Electronic Age.

Sonny Rollins isn't opposed to hijacking jazz samples to power the new breed of instrumentally styled rap music. Technology marches along after all, taking electronic prisoners of scratched bop LPs and thumping Mingus basslines. Still, Rollins is a man who, after all, taking electronic prisoners of scratched bop LPs creased record sleeves, in scratches and pops. It's not surprising that Rollins, a 63-year-old tenor saxophonist who matured with Miles Davis, Thelonious Monk and Max Roach, would prefer needles to lasers.

"I don't think there is anything revolutionary in rap music," says Rollins from his New York apartment. "I think that there have been forms of rap music that have been done over the years, and there are groups that have done things analogous to it before."

While Us3 and Digable Planets evoke the sounds of jazz greats — hoping to merge old style melodies, synapsed drum machines, and "hep" lyrics — Rollins still plays the real stuff. On the musical Mobius strip, Rollins' past has become a new generation's musical future.

And though he argues that rap has been an historically viable, yet amorphous, part of the African American tradition, he can't ignore that rap is now carving its own place into the jazz world — whether he likes it or not. He can't ignore that rap is now carving its own place into the jazz world — whether he likes it or not.

So naturally, a man who loves music would want to spread it to a new generation — but not as a fragmented sample in somebody else's work. When Rollins speaks of the state of music, both in education and appreciation, he decries the American tendency to accept the "lowest common denominator" in pop music. He envisions real instruction, where children dutifully learn their scales and chord progressions. That was the world in which Rollins grew up. Today, it's all backbeats and samples, videos and corporate-sponsored world tours. Who will take the time to actually learn the past when just copying it is so easy?

Rollins wonders that himself. And though he describes his audiences as a mix of all generations, it seems that his younger listeners might have the most to learn from him. Though they sample his tenor horn, they might benefit more from a sample of what he has to say. "You can make a record and sample things from different people and put out a product and have all sorts of sound effects and things to beef up the records. What's the point in doing that? It's commercial and it's popular but it's not the same as creating something."
"And once I even went to have a look where they hang out in a big way, out in the delivery bay behind the now-closed Donut Hut, the delivery bay grotto out back with a floor spongy with pigeon shit, chewing gum, cigarette ashes, and throat oysters — dank and sunless. I went to visit this place once when all the druggies were away, having their druggy lives downtown doing their druggy things: yelling at parked cars and having conversations with amber lights. I visited this place and I was confused: confused and attracted. Who do these people think they are? How can they not care about the future or hot running water or clean sheets or cable TV? These people. And on the walls down at the delivery bay, do you know what they had written? Written in letters several hands high, letters built of IV needles attached to the cement with soiled bandages and wads of chewing gum? They had written the words WE LIKE IT."

Douglas Coupland, Shampoo Planet
Douglas Coupland (and according to on-the-cover hype, "nobody has a better finger on the pulse of the twenty-something generation.") wryly points out that, despite Uncle Sam's stance, a drug-defined existence may be as valid a choice as any other. Current drug policy assumes that America has a vested interest in opposing drug abuse. Coupland's futuristic vision suggests that many people might be happier if, as Timothy Leary once suggested, the government dispensed drugs rather than interdict them. There is an obvious fallacy in this proposal: even Shampoo Planet's druggies are not independent. Whether or not they forsake running water or cable TV, they are subcultural leaches, hopelessly dependent upon an infrastructure built and maintained by mainstream society for everything from the methadone and food they are given to the hypodermic needles they use.

Robert Trachtenberg, executive director of the National Association of Psychiatric Hospitals and former Deputy Administrator of the Alcohol, Drug Abuse and Mental Health Administration, says current research suggests approximately 11 percent of American's carry a gene that appears to make them highly susceptible to addiction, now classified as a disease. "It [drug use] produces, in certain people, an addictive process that puts people in a cycle where their life is centered around seeking drugs and little else in terms of productivity." Undeniably, frequent use by a large segment of the country could lead to a cumbersome population of chemically addicted, essentially incurable "druggies."

However, most drug users are not part of this subculture of hardcore abusers. The National Institute on Drug Abuse's (NIDA) annual household survey revealed that in 1992, during a given month, 11.4 million Americans used an illicit drug. This indulgence does not mean that majority of these respondents are unproductive, unemployable dead weight. Still, no one can disagre that even moderate drug use decreases productivity. As violence associated with the black market for narcotics skyrockets, law enforcement costs shackle governmental budgets, and drugs continue to be prevalent in every strata of our society, our national drug-enforcement policies have come under debate from the highest levels.

The arguments for ameliorating the problem are tedious. Each solution is joined by countering sets of logic and principle. But the fact is, the country is reluctantly re-acknowledging that drugs have become a messy part of daily life. Richard Linklater's Dazed and Confused brazenly advised viewers to "see it with a bud" (read: smoke pot before you come!). Cypress Hill and the much talked about rap community have gone platinum taking "Hits from the Bong." Call it moral laxity, call it reaction to conservatism, the truth is: drugs are a tolerated element of the American pop culture.

National leaders, the editorial board of the straight-laced Economist, and most notably, Surgeon General Joycelyn Elders, have questioned current drug strategy.

This strategy costs the federal government over $15 billion a year. State and local governments add their own funds, too. Yet the results of NIDA's survey reveal that drug use is far from eradicated. In a recent speech before the National Association on Drug Abuse Problems, Baltimore Mayor Kurt Schmoke reiterated his proposal to radically change drug policy. He began by asking three questions: "Have we won the war on drugs? Are we winning the war on drugs? Will doing more of the same allow us to win in the future?" Schmoke's questions are rhetorical, designed to evoke a triad of "no's." However, the status quo cannot be as easily dismissed as he suggests.

Current anti-drug strategies have been robustly funded since Ronald Reagan's first term. Roughly 70 percent of the budget goes to law enforcement and 30 percent to counseling and education. All of these programs demand abstinence and scorn even "responsible" use. The results have been telling: according to NIDA, in 1979, 24.3 million Americans reported having used illegal drugs in the past month. In 1988, 14.5 million responded affirmatively to the same question.

To Schmoke's credit, NIDA's own statistics show that drug use has not declined in the past four years. In fact, the most recent survey results indicate that between 1992 and 1993, drug use by high school seniors increased by four percent.

While most people still seem to know what "Hits from the Bong" implies, our zero-tolerance policies have prevented many communities from comfortably discussing programs like needle exchanges - which are designed to slow the spread of HIV. In addition, abstinence-oriented educational programs tend to overstate the horrors of drug use (and underage drinking). When inculcated students experiment, or see their friends experimenting with drugs, their first experiences are not necessarily negative and they lose faith in their education.

"You can't portray something as being horrible if the initial experience is not," remarks Dr. Tare Thigpen, former President of Optimist International, a 160,000 member community "service organization that runs centers on drug-use prevention and co-sponsored the "Just say no" campaign. However, Thigpen laments that because most volunteers lack extensive medical backgrounds, "what is being used in a lot of the clubs is sort of classic 'Just say no' and some of that, in my opinion, is not totally accurate."

However, Bill Current of The American Council for Drug Education (ACDE) has no reservations about zero-tolerance. He argues that "it is better to risk a little disillusionment if kids experiment than to risk encouraging them to experiment through mixed messages."

While Current's argument is logically sound, the high rate of experimentation still present among youth (according to NIDA, a survey administered in 1993 revealed that 54.2 percent of high school seniors had tried an illicit drug in the past year) would seem to invalidate it.

When education fails, Philadelphia Police Commissioner Richard Neal is in charge of enforcing drug laws. And he says it's working. "I think you have to examine it on a case by case basis. Certainly in some communities where there have been a level of drug dealing, we have gone in and made arrests and removed these people from dealing drugs in that respective community," he explains. "And that's a win as far as..."
as those neighbors are concerned because we've impacted
the quality of life in that particular community." In 1993,
Neal's force made 7,397 arrests for drug sales, and 2,491 for
possession.

His job is far from simple. With billions of dollars at
stake, those associated with the drug trade are willing to defy
laws and kill competitors to protect profits. Thigpen suggests
that greater penalties and stricter enforcement will ultima-
tely discourage traffickers. However, the issue may not
be that simple.

If we could overcome the laws of supply and demand, our
current judicial system could not handle the growing num-
ber of drug-related cases that clog the courts and ultimate-
ly flood prisons.

Despite the similarly astronomical costs associated with it,
global interdiction curbs the flow of drugs even less than
local efforts. The New York Times reported last week that
America seizes less than five percent of all cocaine shipments.

Given America's current financial straits, it is hard to imag-
ine spending our way out of a drug crisis.

Schmoke, consequently, proposes decriminalizing drugs.
To him, strict enforcement ultimately encourages a blood-
dred breed of trafficking. This perspective is echoed interna-
tionally. "The struggle against drug trafficking has failed.
Obviously. For a simple reason: because they are trying to
shout down with bullets the law of supply and demand," ex-
plained Patricia Lara, President of Cambio 16 Colombia, one
of Columbia's two major news weeklies, in a recent editorial.

Columbia's Prosecutor General, Gustavo de Greiff elabor-
ated in a recent New York Times interview: "A kilo of co-
caine costs $50 in the trafficking countries and is sold in the
consuming countries for $5,000 to $10,000, and so there al-
ways will be someone ready to run the risk of the illegitimate
business."

While Neal enforces the laws as they're written, he's
stuck in the grip of unamenable regulations. And that's
why the answer to each of Schmoke's three ques-
tions is no. We have not won the war on drugs. We are no
longer winning it. And continuing our current strategies will
not allow us to win in the future.

Schmoke's decriminalization proposal refocuses drug
prevention on the medical community, rather than on law
enforcement agencies. In an essay published in the Ameri-
can Oxonian, Schmoke explained that under this policy,"crimi-
nal penalties for drug use were to be removed and health
professionals would be allowed to use currently il-
legal drugs, or substitutes, as part of an overall treatment pro-
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non-users, and it would be up to a health professional to de-
termine whether a person requesting maintenance is an ad-
dict." When the addict will be out looking for additional
ways in which to purchase drugs." However, it would seem
that with well-funded and realistic treatment accompanying
non-medicalized lives..." Schmoke is no

Unfortunately, most foes of decriminalization argue that a change
in drug policy will lead to a dramatic increase in abuse. They
point to the extraordinarily high levels of use of alco-
hol and nicotine by teens as evidence.

Schmoke notes in his essay that we now mistakenly "promote alcohol as a
social good...with the alcohol be-
verage industry spending billions of ad-
vertising dollars." Schmoke is no

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"The Greenberry Woods draw from a medley of influences" by Elliott Karetty

They say that once you get halfway into the woods, that's when you start on your way out. On their debut album Rapple Dapple, it appears that The Greenberry Woods themselves are lost. Only about halfway through the album are The Woods finally on their way out of this pretty cheesy collection of songs. They start out sounding like the Lemonheads and the Gin Blossoms, but mostly they remind the listener of the Connells. There's also a bit of R.E.M. style guitar. Soon, there's a ton of Beatles-esque back-up singing. Later on, it's Elvis Costello that might be singing, or even Squeeze's Glen Tilbrook. How much is too much? Rapple Dapple is. It just isn't the sum of its parts.

The Greenberry Woods are bound to be the next darlings of the indie scene. They're supposed to be the next breath-of-fresh-air in alternative music, but in a scene where new bands arrive as often as the Market-Frankfurt El at rush hour, The Greenberry Woods are just too breezy and will quickly blow away. While it may seem difficult to maintain a level of creativity and interest, here lies Crooked Rain's beauty. Like an episode of Sinfield, Crooked Rain examines the moment and its insignificance in a compact yet pleasurable experience. On "Silent Kid" this means manifestation. "Cut Your Hair" elevates something as banal as hair to terrific heights, in particular the long locks of many rock stars. In fervent defiance, Malkmus shouts in a passive-aggressive howl: "No Big Hair! Songs mean a lot/When songs are bought/And so are you."

Malkmus is not always so sure what he wants or how he feels. He is uncertain whether or not he wants to hop on the rock bandwagon. In one breath, he claims: "I don't care/I care/I really don't care." Sadly, this indecision seems to get the best of Malkmus towards the end of the album. With slurred speech, the last three tracks blend into a long dirge of depressed and confused musings. On "Heaven Is a Truck" Malkmus comes to the disheartening realization that "Heaven is a truck that got stuck on the breeze." On "Hit The Plank Down" he laments in a crazed voice: "Plane down/There's no survivors" and on "Fillmore Down" he pleads in a chorus of anachronistic proportions: "I need to sleep/Why won't you let me?"

Could the journey to the top really be such a nightmarish trip? It must be, considering the tragic self-destruction artists of all kinds have witnessed over the years. On this album, Pavement bids farewell and good riddance to the rock and roll era. It has the effect of Nietzsche declaring God is dead: Crooked Rain clears the slate for a new religion.

Rock Is Dead

Pavement cements major success
• by Mia Quagliarello

ANY SELF-RESPECTING ARTIST CRINGES at the word "sell-out." Especially in the music industry — where mainstream musicians are often accused of selling out — it is a fate artists would rather swallow painfully than admit publicly. But even more brash is to be the one calling the shots. That's why when Pavement mocks Smashing Pumpkins and Stone Temple Pilots on Crooked Rain, Crooked Rain, one wonders if it's just monotonously tap his cymbal and bang his bass drum, he could live through anything. Of course, Roseman is no Maureen Tucker, but he does inject an occasional and unexpected flourish once in a blue moon. Rapple Dapple finally closes with "Hold On," a surprisingly decent song. It's far from groundbreaking, but it's a fine note to end the album. So R.E.M. also offered similar advice in the angst-ridden "Everybody Hurts," and even Wilson Phillips sent the same message in its VH-1 gem by the same name — at least The Greenberry Woods didn't try to sound like Wilson Phillips.

So what do The Greenberry Woods have going for them? They have a penchant for the greats, catchy hooks and occasionally good lyrics. Sure, you can tap your feet to Rapple Dapple — in the same way you'd tap your feet to Barney the Dinosaur's showtunes. If the disoriented Greenberry Woods had an original idea, they could emerge alive and well from the cluttered forest of DRE bands.

The Greenberry Woods draw from a medley of influences
• by Elliott Karetty

They say that once you get halfway into the woods, that's when you start on your way out. On their debut album, Rapple Dapple, it appears that The Greenberry Woods themselves are lost. Only about halfway through the album are The Woods finally on their way out of this pretty cheesy collection of songs. They start out sounding like the Lemonheads and the Gin Blossoms, but mostly they remind the listener of the Connells. There's also a bit of R.E.M. style guitar. Soon, there's a ton of Beatles-esque back-up singing. Later on, it's Elvis Costello that might be singing, or even Squeeze's Glen Tilbrook. How much is too much? Rapple Dapple is. It just isn't the sum of its parts.

The Greenberry Woods are bound to be the next darlings of the indie scene. They're supposed to be the next breath-of-fresh-air in alternative music, but in a scene where new bands arrive as often as the Market-Frankfurt El at rush hour, The Greenberry Woods are just too breezy and will quickly blow away. While it may seem difficult to maintain a level of creativity and interest, here lies Crooked Rain's beauty. Like an episode of Sinfield, Crooked Rain examines the moment and its insignificance in a compact yet pleasurable experience. On "Silent Kid" this means manifestation. "Cut Your Hair" elevates something as banal as hair to terrific heights, in particular the long locks of many rock stars. In fervent defiance, Malkmus shouts in a passive-aggressive howl: "No Big Hair! Songs mean a lot/When songs are bought/And so are you."

Malkmus is not always so sure what he wants or how he feels. He is uncertain whether or not he wants to hop on the rock bandwagon. In one breath, he claims: "I don't care/I care/I really don't care." Sadly, this indecision seems to get the best of Malkmus towards the end of the album. With slurred speech, the last three tracks blend into a long dirge of depressed and confused musings. On "Heaven Is a Truck" Malkmus comes to the disheartening realization that "Heaven is a truck that got stuck on the breeze." On "Hit The Plank Down" he laments in a crazed voice: "Plane down/There's no survivors" and on "Fillmore Down" he pleads in a chorus of anachronistic proportions: "I need to sleep/Why won't you let me?"

Could the journey to the top really be such a nightmarish trip? It must be, considering the tragic self-destruction artists of all kinds have witnessed over the years. On this album, Pavement bids farewell and good riddance to the rock and roll era. It has the effect of Nietzsche declaring God is dead: Crooked Rain clears the slate for a new religion.

Rock Is Dead

Pavement cements major success
• by Mia Quagliarello

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For many, the '70s is a decade that just won't go away. Though Superfly has since come and gone, platform shoes and bell bottom pants have somehow resurfaced in our culture. Though this revival cannot be completely explained, many of its roots can be attributed to the late '80s British soul-funk revival known as the Rare Groove Movement.

The participants of this scene glorified the styles, sounds, and sights of the '70s, a decade they were born ten years too late to appreciate. At the forefront of this movement was The Brand New Heavies, a band dripping with potential. After a few years of honing their sound, the band received interest from Delicious Vinyl. The then-experimental band sought to introduce this new British sound to the unexposed American audience. The Heavies' solid sound needed a session vocalist to smooth their delivery. They discovered the sultry N'Dea Davenport in the Atlanta club circuit and a match was made. Davenport, who most recently appeared as a vocalist on Guru's Jazzmatazz, lent a silky and melodic tone to the Heavies' heavier funk.

Their eponymous debut album quickly delivered The Heavies' sound to their newfound American audience. With songs such as "Put the Funk Back in It," the album celebrated the resurgence of this soul-funk sound. Davenport's vocals, flowing through her lyrics of love, provided the soulful element, while a variety of horns, saxophones, organs, and bass drove the melody.

Through the success of this first album, The Brand New Heavies gained the attention of many of hip-hop's reigning stars. Artists such as Black Sheep, Gang Starr, Grand Puba, and the Pharcyde all lined up to collaborate with The Heavies in a free-form jam. "Forever," a whimsical, effervescent trip down the soul highway, is indicative of Brother Sister's dreamy nature. A jumpy, solid bass-line moves the song along, while flutes and swinging percussion provide balance. N'Dea croons softly, celebrating the beauty of eternal unity: "Forever, I will love you, forever." The album generally does not stray far from its dedication to the joys of love and harmony.

The funk, woven so powerfully throughout the Heavies' first album, is not entirely absent from Brother Sister. "Fake," perhaps the strongest track, offers some of the only hard funk on the album. As the Heavies shout, "Fake! Why do you say a fake?" Davenport simultaneously scolds, "Thought you had me wrapped round your finger?" This vocal melody provides a humorous yet sensual duel between the whining males and the sultry Davenport.

For those longing for The Brand New Heavies to put the "heavy" back in their music, Brother Sister is a welcome feeling of deja vu. However, those more accustomed to the hip-hop orientation of Heavy Rhytyme Experience: Volume I and the more affirmative funk of their first album, may be disappointed. At times the airy sound and sappy lyrics sound more like an unruly hybrid of Kool and the Gang and Steely Dan.

Yet The Brand New Heavies cannot be faulted for their soulful pursuit of bliss and beauty. They would have you believe that love is always attainable as long as you believe in its spirituality. As long as "you keep together" love is always possible. And, hey, who is going to argue with N'Dea Davenport?!
Like Jellyroll, Like Sculptpacha

Street hits the road in search of sculpture in Philly

by Barbara Verwoerd
and Erica Firpo

Sculpture — a many splendored thing — has changed in its role from a tell-tale narrative or propagandist monument to the modern and abstract work that perplexes us. You may think that to understand the scraps of metal called art, you'd need to enroll in Art History 486 and 487. But standing in front of the piece will give you a better understanding than anything you might be assigned to read, mostly because of its three dimensionality. There are, wonderfully, no restrictions or "please do not touch" (or 'breathe near') signs around public sculpture.

What exactly are we talking about? Well, we're not talking about Ben Franklin, the bird, and the bench. You don't need a museum label as proof. You've already missed two of the best sculptures the City has to offer on your Sunday stroll to Border's or when hopping on Amtrak at 30th Street.

Even the most distracted Amtrak commuter can't miss the monumental bronze angel located at the east entrance of 30th Street Station. The Pennsylvania Railroad commissioned Walter Hancock to create this 39 ft. Angel to commemorate the 1307 railroad employees that died in the Second World War. The combination of the angel's strength and the sagging body of the dying soldier evokes dignity and respect. The archangel Michael, angel of the Resurrection, is a welcome and familiar sight when arriving in Philadelphia and a solace in the event of a missed train.

Not all of the public sculptures are as daunting or symbolic — some are just meant to enliven the locale. Take, for example, young Billy. Yes, you've heard of this goat; maybe even laughed as little kids climb all over him. Billy resides in the heart of oh-so-fashionable Rittenhouse Square. Albert Laessle created the 26-inch bronze goat in 1914, inspired by his family pet. Little kids often mistake Billy for the real thing. His horns have been rubbed so often over the century that the patina has worn away revealing a gold color as precious as the Billy goat Gruff.

But sculpture is not always as realistic as Billy. Looming atop the stairs at JFK Plaza is 1964's Three-Way Piece Number 1: Points by Henry Moore. Points appears to have erupted from the earth like molten lava. Huge and curvaceous, Moore's piece defies gravity by balancing on three points. The abstract four-foot bronze provides a playful presence in the Plaza. The bottom line here is go jump on Moore's bulbous work.

Philadelphia favorite Alexander Calder is equally abstract — especially his 1964 Three Discs One Lacking, made of painted metal sheeting with a bird-like delicacy echoing its feathered friends. Like the Moore work, this piece balances on three points and can be thought of as an X-ray or inner structure of Points. However, Three Discs is geometric, consisting of arcs and circles. Calder's wit prevails with the missing disks. Here he plays with conceptual and experienced space. Lucky for us, Penn has her own Calder: the Elephant outside of Meyerson. But Discs is worth the trip to Penn Center. So grab some tokens and live a little.

As we have seen, animals are often inspiration for art and sculpture, especially in the Philadelphia Zoo, where you can find sculptures of anything from bears and cubs to fish and aquatic life. Some pieces are realistic enough to raise the question of life imitating art or vice versa. The Impala Fountain at the Zoo takes a more abstract approach to the animal. Here, Henry Mitchell fuses the energy of the gazelles with water's force in the bronze work of 1964. In the oval-shaped pool, 12 impala leap 15 feet into the air, imitating the height they reach when they explode into flight as a result of danger or attack. Mitchell's skeletal forms combined with the arcs of the water capture the animal's lightness and agility. The impalas are gracefully pinned together in three arcs that cover the pool. The dynamism of the piece is undeniable. Mitchell has manipulated the heaviness of the bronze into the elegance and speed of the impala.

Harry Bertoia's Fountain Sculpture abstracts Mitchell's idea of the fountain. Fountain looks like a Lichtenstein canvas of green and yellow paint swirls taken into three dimensions. The sculpture is outside of the Civic Center Plaza so there's no excuse not to go down and experience this piece. And experience it you must. The undulating carefree swirls of copper tubes extend 12 feet into the sky and are 13 feet wide. The fountain design consists of flowing forms that echo the movement and vivacity of water. The bronze oscillates between protruding outer forms to sculpted cave-like crevasses. Bertoia preferred to stress the importance of the piece not its creator. He rarely signed or named his pieces — believing in action without self assertion. The piece belongs to, if anyone, the viewer. More than any other piece this is yours...go down and check it out.

It is said that 'to be great is to be misunderstood;' this is true of sculpture. A charming and refreshing trait of much sculpture is the added element of humor. The Button, for example, is one of the funniest things this side of the Schuykill. If you think it's just a meeting spot before lunch at Le Bus, then your Oxford shirt is buttoned a bit tight. Allow us to explain. Supposedly, creator Claes Oldenberg intended the button to be a jab at the stuffiness of Ivy League Institutions. Think of it as a button off a polo shirt or a stray missile from Ben, just across the way. Its target: the pompous college student.

So jump up, jump in and jump around the sculptures in Philadelphia; Billy's waiting for you.
books

Douglas Coupland is probably the first writer to deal with the problems faced by the "twenty-something" generation of the '90s. By showing their frustrations, relationships, and unique perspective on the world, his critically acclaimed first novel Generation X offered a look at what life is like for those who are out of college but without a place in the world. He followed it up with Shampoo Planet, a more upbeat work with an optimistic ending that was less concerned with the angst of his characters. Life After God, Coupland again tries something a little different, approaching his favorite age group from a more emotional and philosophical side. Written entirely in the first person, the book is a collection of stories presented in chapters of two or three pages. His writing is basic but colorful, using cute vignettes within the stories to express serious feelings. Each tale shows the struggles of a protagonist who feels lost in the world. Finding oneself, growing up, and dealing with a life that lacks meaning, are issues Coupland approaches directly for a work of fiction. This is, by far, Douglas Coupland's most serious work to date. While not as rich in the social elements that separate the "twenty-somethings" from mainstream society, Life After God concerns itself with their feelings towards life. If the stories have one flaw it's that they can be depressing, but it's hard to put the book down for long because the sadness comes from things we have all felt but don't always like to deal with.
—Eric Barker

art

It is comforting to know there are places like the Painted Bride in Philadelphia. Philly too often seems unfit to be the City of Brotherly Love, but rather the unfortunate resting place of all the varied cultural groups that call it home. As an oasis of understanding, tolerance and thoughtfulness, the Painted Bride seeks to affirm the intrinsic values of all cultures, the inspirational and healing powers of the arts, and their ability to affect social change.

On the Q-tip is its current exhibit. The pieces selected for the exhibit deal with aspects of identity, growth, relation to the mainstream, the physical body, and how these themes are tied to homosexual and bisexual cultures. The combined work is designed to promote discussion between youth, educators, and gay artists. Overall, the exhibit is very comfortable. The pieces themselves are very thoughtful and devoid of biting animosity towards the mainstream, while still commenting on it. This allows everyone to thoughtfully enjoy the artists' work without feeling unwelcome.

Scott Alburger's "Flowered," presents an interesting view of the mundane. A figure of ambiguous gender is pictured looking around, eating an apple, and doing things we too often forget to enjoy. It reaches beyond merely commenting on gay identity to commenting on life.

The exhibit can be seen at the Painted Bride Art Center at 230 Vine Street through March 19th. There are tours available for youth, college, and social groups. Call the Bride at 925-9914 for any questions.

—Rand Orban

college necessities

drums

For those looking to broaden their musical horizons while experiencing music far from the norm, the Annenberg Center introduces Akyene Baako performing "Drum Songs." In celebration of Black History Month, the exuberance and intensity of African culture is brought to the stage in an exceptionally original production that promises an interactive evening of folktales, song and dance. Akyene Baako, which means "First Drum" in Akan, play a variety of traditional, and even some handmade, instruments.

The program includes songs from various African tribes and folk legends, all reworked into a children's theatre convention. "Kataskie Yo" is, for example, a praise song for heroes, and "Kaya Maya" tells the story of a young boy who adores drums so much he sets fire to them, traveling sunshine to sunset. The ensemble was created in 1985 by Kobla Mensa Dente to familiarize audiences with the cultural traditions and beauty of Africa. The music draws on an array of influences, from rhythm and blues to jazz to Caribbean and gospel arrangements. Performances are from February 24-26, Annenberg Center, call for times at 898-6791.
—Elisa Ramirez

rock

"A lot of our humor is very sarcastic, which goes right over the heads of the American audience, and so [our music] seems very moody and dour," explains Wonder Stuff drummer Martin Gilks. Call them moody, call them obnoxious, call them spunky British rockers, because that's what they are.

The Wonder Stuff is bidding the I, the last of their tour, farewell at Philadelphia's own Theatre of the Living Arts, and leaving us with a night of unflawed black-humor pop tunes. Though their latest release, Construction for the Modern Idol, was fairly disappointing, their usual brand of upbeat tempo and bitter lyrics will leave you screaming "Give, give, give me more, more, more." The same witty rockers who penned 1991's catchy alternative hit "Size of a Cow," the Wonderstuff will no doubt suss their way through a live set that demonstrates the band's diversity, ranging from their punkier, girttier earlier material to the more intricate, introspective later efforts.

"Yeah, our sound has shifted over the years. For one thing, I'm ten years older than I was when we started out, so that should count for something. You like to think that you get better," continued Gilks. For better or worse, the Stuffies will blast through town this Sunday, February 27th, at the TLA at 334th South Street (922-1010). Go see 'em, and impress your friends with how super-cool your knowledge of alternative music is.
—Josh Leitner
If it was this easy, we wouldn’t need your help.

34th Street Magazine will be holding a meeting on Thursday, February 24. You are invited to help us write and design Penn’s best weekly entertainment magazine. If you would like to get involved, come to 4015 Walnut Street at 6 p.m.

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