The 37 students in the BioEngineering senior design project have created two specially-designed toys for child victims of cerebral palsy.

The students then designed the electronic mechanisms and graphics for the two chosen ideas.

"The first toy is called the Magic Mat, and it operates much like a puzzle," Bogen explained. "They have no free coordination that would allow them to operate regular toys."

"The Magic Mat is a small board, covered with a grid of letters. When any letter is touched, a light is triggered and sounds are produced, which when repeated, will form an idea," Bogen explained. "When you press one of its feet, it makes a crazy sound." Bogen began. "When you press the other end, it's a noise."

"We came up with the idea of toys for disabled children. The group of children are kids with cerebral palsy. Many don't have the motor skills."

"This would be fun," said Engineering senior Marc Simon. "And the kids needed to be stimulated."

"At first, you hear you're going to be working with the kids," Simon said. "We're working with the kids, so we're going to do something for them.

"So, the class brainstormed ideas, which two chosen ideas."

"We tried to come up with something close to normal life but that's what we're trying to do."

"This is a great project. People are going to go up."

"If you're not going to use your hands, you have to use your feet, obviously the wait times or if we're short vans, obviously the wait times or if we're not there, obviously the wait times or if we're not there."

"We came up with the idea of toys for disabled children. Many don't have the motor skills."

The Changes to the College General Requirement allow-
U. leaders sponsor culture party

All University students are invited to attend a two-part evening at the Christian Center, Social Events and Events Committee Vice President Ilisa Nguyen said last night.

The party, entitled "Culture Shock," was sponsored by the President's Office, Student Council, the Christian Center, the University Life and all of the organizations that attended the Student Senate's Homecomingfest.

Nguyen, who planned the party along with Senior Class President Matthew Cohen, said that the plan is to "fill in with people and cultures."

"It's an opportunity for students to come together and experience the different ethnicities in terms of music and food," she said.

Nguyen added that a DJ will be playing CDs from different ethnic backgrounds in addition to the typical dance music.

The party will begin at 10 p.m. and last until 3 a.m.

"Culture Shock" will be a non-alcoholic event, she said.

-- Daniel Dingler

Yom Ha'Shoah to begin tonight

Tonight, members of the University community will participate in Yom Ha'Shoah, the Jewish Memorial Day.

"We will be meeting down on the front lawn and I'll be giving a speech," said Jewish student organization Fieldstone President, Michael Broun.

"They'll be singing Hava Nitzachon at the mausoleum," he said.

"The song will be sung in both English and Hebrew," added Broun.

"We'll take a tour of the Jewish cemetery and we'll assemble in the mausoleum for our ceremony," he said.

-- Lisa Levenson


TOMORROW
Lifestyle: Some students who bring their cars to college find it's not always an easy trip in the last lane.

INSIDE SPORTS
A look at issues affecting University athletics

Penn Sports Medicine
is known nationally for its medical expertise.

BY DANIEL GINGISS
Daily Pennsylvanian Staff Writer

January, College basketball team Lewis was playing basketball when she went up a shot and
hit the opposite side of the backboard. Lewis tore the anterior cruciate ligament (ACL) in her left knee, an injury which just a few years ago would have limited her to a seat for many weeks. Although surgery was still a week or two away before she could return to the court by the end of July. This may be possible because she was able to start the rehabilitation process immediately after her operation.

For her speedy recovery, Lewis can thank the Penn Sports Medicine Center. Hidden in the depths of Franklin Field's Weightman Hall, the Penn Sports Medicine Center is a state-of-the-art facility specializing in the treatment and rehabilitation of sports-related injuries.

According to Torg, the Center is part of the Department of Orthopedic Surgery at the Hospital of the University of Pennsylvania. He said his staff consists of four full-time orthopedic surgeons, two physical therapists, a psychologist, several trainers and a full support staff. The orthopedist is in particular demand, so it has a waiting list.

Consisting of Torg, Alexander Sapega, and Michelle and Steven Glasgow, the crew is definitely a leader in the field. Physical therapist Nando Addari said having the doctors and therapists under one roof improves the Center's efficiency.

Currently led by Director Joseph Levitt, the Center handles all sports related injuries, torn ligaments or fractures anywhere on the body. For her speedy recovery, Lewis can thank the Penn Sports Medicine Center.

Insider Sports

The fact that the work came out of Penn Hutch, Gimbel and a Weightman Hall, and it was expensive, he continued. "And we built the pool over it. The third one was full of water, and it was expensive," he said. "The Athletic Director suggested that we fill in the pool with cement," Lewis said. "They're always nice people and they do good work, but it's good to have someone who is encouraging and helps you. Lewis echoed Sadow's comments.

"After while they know your injury and they know what it is to make you better," she said. "I think it's really important for a university to have such a large sports medicine program." Lewis said the Center is learning from experience. "The important thing that we do is to prevent injuries," he said. "The fact that the work came out of Penn Hutch, Gimbel and a Weightman Hall, and it was expensive, he continued. "And we built the pool over it. The third one was full of water, and it was expensive," he said. "The Athletic Director suggested that we fill in the pool with cement," Lewis said. "They're always nice people and they do good work, but it's good to have someone who is encouraging and helps you. Lewis echoed Sadow's comments.

"After while they know your injury and they know what it is to make you better," she said. "I think it's really important for a university to have such a large sports medicine program." Lewis said the Center is learning from experience. "The important thing that we do is to prevent injuries," he said. "The fact that the work came out of Penn Hutch, Gimbel and a Weightman Hall, and it was expensive, he continued. "And we built the pool over it. The third one was full of water, and it was expensive," he said. "The Athletic Director suggested that we fill in the pool with cement," Lewis said. "They're always nice people and they do good work, but it's good to have someone who is encouraging and helps you. Lewis echoed Sadow's comments.

"After while they know your injury and they know what it is to make you better," she said. "I think it's really important for a university to have such a large sports medicine program." Lewis said the Center is learning from experience. "The important thing that we do is to prevent injuries," he said. "The fact that the work came out of Penn Hutch, Gimbel and a Weightman Hall, and it was expensive, he continued. "And we built the pool over it. The third one was full of water, and it was expensive," he said. "The Athletic Director suggested that we fill in the pool with cement," Lewis said. "They're always nice people and they do good work, but it's good to have someone who is encouraging and helps you. Lewis echoed Sadow's comments.
SIGMA DELTA TAU

You taught us well. Watch us this week and we'll make you proud!

Love,
The Pledge Class '94

University of Pennsylvania Department of Music

New Music
by
Penn graduate student composers

One U of Pa I.D. Required for each two people Expires 5/11/94. Restrictions apply—call restaurant for details

Beat the Crowds

Sign up for ESUD now!

Look for sign up tables in the dining halls or come to 3401 Walnut St.

Save Money $5
No deposit required • Complimentary meal pass

University Dining Services 898-7585

Do you want to preserve your memories at Penn?

BUY A YEARBOOK

Books will be for sale on Locust Walk from 12 - 4 p.m. daily until April 20th.

Don't miss out!! This is the last chance to buy.
Students elect Junior, Senior Class Boards

By NAINI PHOO

The Classes of 1996 and 1997 were an-...
Silence Can Be Bad for the Conscience

S

searching through my room last week, I found something which a minority of people but everyone should try to put out of their minds - an article from an Ithaca simplis columnist Greg Pavlik. From under my bed, I pulled out a tightly framed fanning from a Spider-Man comic, which I had taken from my book bag. I opened it up to the cover of a frame in which Spider-Man is

Invisible

Jami Smith

Penn Party School of the Ivies? Forget About It!

I'm not all that. We all go drunk at the show

We all leer drunk on festa every Wednesday for the last six months. It shouldn't be. We all pay for pitchers or so small, that I once saw a friend pour one. And he

The Uggy Stick

The Uggy Stick

The Uggy Stick

was a lightweight.

I cringe at the fact that Tuesday night at the Palladium on Tuesday nights, I find myself, after a half an hour of hanging out, actually enjoying myself. I miss Smoke's. I want Smoke's to open up a little bit more. I've been to and heard about university bars like the Palladium and I'm not sure why.

If you don't feel that you can muster up the energy to write the Daily Pennsylvanian, then like Greg Pavlik, you might have a little bit of a problem, and you will continue to be angry. Speak up. Otherwise, stop bitching.

And I don't want to hear about Murph's or Sink or Swim. (Is that name copyrighted?)

Penn bar hopping is Paul and Joe's livelihood. I might add).

Furthermore, according to organizer Lawrence Berger, more than half of those involved have not done anything "diversified group projects." Issues such as the Revlon Center and the Beast of X-Men fame are being established (presumably

The Daily Pennsylvanian

The Independent Student Newspaper of the University of Pennsylvania

JOSHUA RUTTENBERG

CABRIEL MARCEL

MANAGING EDITOR

WILLIAM STOESSER

MORRISOS ASSOCIATE MANAGING EDITOR

THOMAS DAMICO

ART DIRECTOR

JENNIFER MAY

ART DIRECTOR

JENNIFER LIPKIN

ART DIRECTOR

ILLUSTRATIONS BY SALMAN SAJID AND ANDREW FIGUERO

U. Council discusses judicial changes

Walter Mancing, a College junior, said a provision in a University judicial code that would punish students for disrupting class, even if the disruption were part of a larger demonstration or act of civil disobedience, must obey "all Federal, State and lo...". He is now up to the Council Steering Committee to decide whether to add the item, but he advised them to do so if possible because of the high level of interest shown by the vote.

Council seemed unwilling to do...
THURSDAY
APRIL 7, 1994

WORLD
Compiled from Associated Press Dispatches

Clinton to delay replacing top court justice

WASHINGTON — President Clinton surprised a House subcommittee yesterday by announcing that he would not make a federal court nomination this week, leaving the nine-member bench at the close of the month with one vacant seat. The timing of the announcement, coupled with the president's recent decision to delay the nomination of Justice David Souter to the Supreme Court, has raised speculation about a possible circuit court vacancy on the Supreme Court.

"I'm not saying I'm not going to make a nomination," Clinton said. "But I am saying it's not going to happen in the next couple of days." The president also said he would not make a nomination before the end of the month, when the seat on the Supreme Court expires. However, he added that he might consider a nomination after that time.

"I don't see any reason not to make a nomination," Clinton said. "But I think it's important to pause and reflect on the fact that we have a Supreme Court that has been operating very well." The court has five justices, including two vacancies created by the retirement of Justice Sandra Day O'Connor and the death of Justice Antonin Scalia. The court has been operating with four justices since Scalia's death last year.

"I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well," Clinton said. "We have a court that has been functioning very well, and I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well." The court has five justices, including two vacancies created by the retirement of Justice Sandra Day O'Connor and the death of Justice Antonin Scalia. The court has been operating with four justices since Scalia's death last year.

"I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well," Clinton said. "We have a court that has been functioning very well, and I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well." The court has five justices, including two vacancies created by the retirement of Justice Sandra Day O'Connor and the death of Justice Antonin Scalia. The court has been operating with four justices since Scalia's death last year.

"I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well," Clinton said. "We have a court that has been functioning very well, and I think it's important to take a moment to reflect on the fact that we have a Supreme Court that has been operating very well." The court has five justices, including two vacancies created by the retirement of Justice Sandra Day O'Connor and the death of Justice Antonin Scalia. The court has been operating with four justices since Scalia's death last year.
How to Succeed in	ater production of
and preparation, the Arts House The-
ditorium. played by College senior Tom Mc-
ty's oldest co-ed theater company
Center today through Sunday. Steel Magnolias,
ion to have a child.

year of their lives and follows
their trials and tribulations.

The 17 cast members performed
after three months of hard work.

of those will be consumed by
curs in downtown business. The vast
Philadelphians," Cohen said. "The
fulfill their ambition. This is the
ap, from the other shows on cam-

are more than a theater group. They are a
one at the University to relate to it.

and the show's director, said that the
is that they make the
characters big enough and
crafty enough to appeal to kids.

"That would mean that the
villains. "And, we make them feel like
they are a part of the show ",

peers felt the show went really welL

said College senior Richard Leit, who
"For my first year of college, to be able to say it is like nothing they've
seen on campus is a very hard thing to do,"

"I think the audience enjoyed it. The
show was quite simple. We played it
at the Houston Hall Auditorium tonight,
"I think it is a very good show,"

in the Houston Hall auditorium tonight,
"We have invested some of our own
in the business world of the 1980s, as op-

the play, and College senior Crae Morton.

"It works well with the themes of

"The music is going to have a touch of
nostalgia to it," said musical direc-
tor and College senior Crea Martin.

"I didn't make any changes to the

"This is the first time Frosty lip-
sticks and hair have been seen on

"Invisible Bi-focals

"EMERGENCY REPLIES "CHILDREN'S VISION

"ONLY $29 OFF

"NEW PATIENTS

"WELCOME

"386 - 6200

"$20 OFF

"Invisible Si - focuses (up to 4.00)

"ALL LITE Style Lenses

"Designer Frames

"15% OFF

"GEOX.

"Grace Kwon, this version parodies
the business world of the 1980s, as op-

the show was on campus with a produc-

"Unlike the original, this version has
done for the school districts. It
helps the liquor industry brag about what it

"It has been very good that we
communicate," he said.

"Conner said. "Yet, what (the
creators) do is that they make the
characters big enough and
crafty enough to appeal to kids.

"And, we make them feel like
they are a part of the show ",

"It works well with the themes of

"The music is going to have a touch of
nostalgia to it," said musical direc-
tor and College senior Crea Martin.

"I didn't make any changes to the

"This is the first time Frosty lip-
sticks and hair have been seen on

"Invisible Bi-focals

"EMERGENCY REPLIES "CHILDREN'S VISION

"ONLY $29 OFF

"NEW PATIENTS

"WELCOME

"386 - 6200

"$20 OFF

"Invisible Si - focuses (up to 4.00)

"ALL LITE Style Lenses

"Designer Frames

"15% OFF

"GEOX.

"Grace Kwon, this version parodies
the business world of the 1980s, as op-

the show was on campus with a produc-

"Unlike the original, this version has
done for the school districts. It
helps the liquor industry brag about what it

"It has been very good that we
communicate," he said.

"Conner said. "Yet, what (the
creators) do is that they make the
characters big enough and
crafty enough to appeal to kids.

"And, we make them feel like
they are a part of the show ",

"It works well with the themes of

"The music is going to have a touch of
nostalgia to it," said musical direc-
tor and College senior Crea Martin.

"I didn't make any changes to the

"This is the first time Frosty lip-
sticks and hair have been seen on

"Invisible Bi-focals

"EMERGENCY REPLIES "CHILDREN'S VISION

"ONLY $29 OFF

"NEW PATIENTS

"WELCOME

"386 - 6200

"$20 OFF

"Invisible Si - focuses (up to 4.00)

"ALL LITE Style Lenses

"Designer Frames

"15% OFF

"GEOX.

"Grace Kwon, this version parodies
the business world of the 1980s, as op-

the show was on campus with a produc-

"Unlike the original, this version has
done for the school districts. It
helps the liquor industry brag about what it

"It has been very good that we
communicate," he said.

"Conner said. "Yet, what (the
creators) do is that they make the
characters big enough and
crafty enough to appeal to kids.

"And, we make them feel like
they are a part of the show ",

"It works well with the themes of

"The music is going to have a touch of
nostalgia to it," said musical direc-
tor and College senior Crea Martin.

"I didn't make any changes to the

"This is the first time Frosty lip-
sticks and hair have been seen on

"Invisible Bi-focals

"EMERGENCY REPLIES "CHILDREN'S VISION

"ONLY $29 OFF

"NEW PATIENTS

"WELCOME

"386 - 6200

"$20 OFF

"Invisible Si - focuses (up to 4.00)

"ALL LITE Style Lenses

"Designer Frames

"15% OFF

"GEOX.

"Grace Kwon, this version parodies
the business world of the 1980s, as op-

the show was on campus with a produc-

"Unlike the original, this version has
done for the school districts. It
helps the liquor industry brag about what it

"It has been very good that we
communicate," he said.

"Conner said. "Yet, what (the
creators) do is that they make the
characters big enough and
crafty enough to appeal to kids.

"And, we make them feel like
they are a part of the show ",

"It works well with the themes of

"The music is going to have a touch of
nostalgia to it," said musical direc-
tor and College senior Crea Martin.

"I didn't make any changes to the

"This is the first time Frosty lip-
sticks and hair have been seen on

"Invisible Bi-focals

"EMERGENCY REPLIES "CHILDREN'S VISION

"ONLY $29 OFF

"NEW PATIENTS

"WELCOME

"386 - 6200

"$20 OFF

"Invisible Si - focuses (up to 4.00)

"ALL LITE Style Lenses

"Designer Frames

"15% OFF

"GEOX.
Electrical fire erupts in Meyerson Hall office

BY GREGORY MONTANARO

Daily Pennsylvanian Staff Writer

Four fire engines responded to a call at Meyerson Hall at 6:39 a.m. yesterday, and put out a fire in room G-18 of the building, the office of Dean of the College Planning Professor Seymour Mandelbaum. The fire was caused by a "print- out that was left running," Fire and Occupational Safety Director James Miller said yesterday. The printer explosion was only a "box," or a "one-room fire," because "the fire was confined to that particular room." He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

The Daily Pennsylvania/Staff Writer

Blue Monday turned to an innertube Monday at 8:39 a.m. when fire fighters were called to Meyerson Hall. The fire was caused by a "printer that was left running," according to James Miller, director of Fire and Occupational Safety.

The fire was only a "box," or a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.

His Provincial was a "one-room fire," because "the fire was confined to that particular room," Mr. Miller said. He added that it was "under control" by 7:09 a.m., yesterday, just 10 minutes after the fire first appeared.
M. Lax plays only in spurts

SPURTS from BACK PAGE

A long possession until he was open, Princeton scored twice, and Penn would not score again.

"We were just moving the ball around quickly, and whenever we did that during the game, we scored goals," Duncan said. "They're not perfect. If you work hard, you can score goals on them. But we might score a couple goals, and when they get the ball back on offense, and they do their thing, they could have scored a goal, and they've hard to stop.

Still, the biggest problem for the Quakers to solve if they want to play in the NCAA tournament - a problem made sharply apparent yesterday - is the inability to extend the periods of strong play through an entire game.

"Sure the score's 19-7, but when we played well, we stopped them from scoring and we scored," Duncan said. "So if we can put four quarters of what we did well together, we could beat anyone."

That may not come until after Penn faces Temple, as coach G.W. Mix pointed out the youth on this team is probably an impediment to its consistency.

"It's frustrating to know that when we played well, we were able to play with them," Mix said. "I think that's a very positive trend for the future with so many young kids as we have on this team and our starting group, and that's a tremendous accomplishment for us."

They're trying to play the No. 1-ranked team in the country with a freshman goalie, and a freshman and a sophomore on defense, two freshmen at midfield and two freshmen at attack. It's a tall task and I thought that they played very well.

And although the Quakers were in the lead for the first part of the third quarter, their inability to carry it through the entire game eventually proved fatal.

"They're a very tough team and a very well coached team," Mix said. "And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

And when they get the ball back on offense, and when they get the ball back on offense, and when they get the ball back on offense, and... Penn would not score again.

The Tigers scored again to bring the lead back to six, but just as suddenly, Lax ended the scoring in from the left side, and Crofton scored back of the net. Almost immediately, though, Princeton scored twice, and Penn would not score again.

The main factor behind this 11-4 Penn run was the Quakers' return to the game plan. That plan is to tie at 2 early, but as Princeton got settled, the Quakers opened up the seven-goal lead.

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did."

"And if you make mistakes they're not only going to get possession of the ball, they're most likely going to score, and that's exactly what they did.
HOW TO PLACE AN AD

BY PHONE
Call (215) 898-8600
Between 9 a.m. and 5 p.m. Monday through Friday.

BY FAX
Fax to (215) 898-2050

BY MAIL
Send to Classifieds, The Daily Pennsylvanian
432 N. 38th St.
Philadelphia, PA 19104
Enclose the ad text, dates you want the ad to run, your name and phone number, and your payment (check or credit card number with expiration date).

DEADLINES & PAYMENT

AD DEADLINES

Regular line ads are accepted by 3 p.m. two business days preceding publication.

PAYMENT

Classified ads must be paid in full at the time of placement.

TERMS & POLICIES

No refunds on classified canceled ads. Check your ad before the first day it runs. The Daily Pennsylvanian will only assume responsibility for those ads that run the first day as advertised. Tars and shipping or photo costs are not supplied for classified ads.

AD RATES

REGULAR LINE AD RATES

Regular line classified ads are priced by the number of words.

25 words or less $2.00 per word
26-150 words $1.80 per word
151-299 words $1.60 per word
300-449 words $1.40 per word
450 words and up $1.20 per word

Classified display ads are priced by size. Call for rates.

OPTIONAL HEADLINES

Large Headline: A big (16 point), bold, centered, capitalized headline can be placed above a classified ad for an additional $1.05 per line per day. Maximum of 16 characters per line.

Jumbo Headline: A larger (24 point) headline is available for an additional $2.50 per line per day. Maximum of 12 characters per line.

DP PERSONALS

$2.00 for one day, up to 30 words (5¢ for each additional 5 words). Place your DP Personality in person, by mail, by phone, or by fax.

FOR RENT

SURF SIDE APARTMENTS

551 South 41st St.
Call 387-5457
Mackensen Management Co.

FREE FURNITURE

With Any Four Bedroom Apartment!

Rents starting at $800 Per Person

FREE On-Site Parking Space and Free Furniture
With Any Five Bedroom Apartment!

Rents starting at $800.00 Per Person

Hamilton Court Apartments

• Evening Doorman • Free Fitness Center • Modern Amenities
Call Today For More Information: 222-2000

THURSDAY EVENING APRIL 7, 1994

6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30

TIGHT

Tonight’s Prime-Time TV Listings

EMPIRE STATION

ESPN

(Sports) 6:00 Sportsline (North) 6:00

(Morning) 6:30 Family Ties (M) 7:00

(Sports) 7:00 Sportsline (South) 7:30

(Morning) 7:30 Family Ties (M) 8:00

(Night) 8:00 Heist 8:30

SNOOZE (2) 8:30 9:00 9:30 10:00 10:30 11:00 11:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30

1 A.M. 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30
BASSEY from PAGE 15
The Cubs are 3-3 for the first time since 1982. When those 1982 Cubs beat the Minnesota Twins on May 8, 1982, for Dave Beaty's first win in the majors. That was the last time the Minnesota Twins were 3-3 in the first week of the season. (Bob Levey/SA)

Former Minnesota starter Willie Randolph got the win for Dopson, who went 7-11 for the Twins last season and drew little interest on the free-agent market. Cal-
ifornia signed the 30-year-old left-hander to a one-year, $1.5-million deal.

Dopson struck out seven and walked four. Joe Krupke relieved. Gro-

doing and left Krupke's eight-in-
hit effort intact. Dopson lasted just long enough to complete the

Hockey

Whalers, Islanders

DRAFT: 1995 CONVENTION Center. Big plans for the Big Apple at the National Hockey Convention. Call (212) 447-0492 for more information.

A Fantasy Night, A Dream Come True:

Hall of Fame Museum. For tickets, contact the convention office at (212) 447-0492.

COMING TO THE DRAFT:

Closest to the action is the Draft Central City. There will be a bar, restaurant, and games for kids.

For more information, call (212) 447-0492.

SPORTSWIRE EXTRA

Compiled from Associated Press dispatches

Dopson tops Twins; Islanders keep playoff hopes alive

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball that included Price negotiable Call

Dopson tops Twins; Islanders keep playoff hopes alive

Wednesday. April 7, 1994 The Daily Pennsylvania Page 13

WANTED

Dead or Alive

Publications Director (Summer Position)

For information on Leslie at 808-8415.

In this issue

The Jerusalem Fellowship 1994

Tours, Political Seminars, Jewish Studies Four Week Intensive Undergraduate Courses.

For info at $600 Call: 1-800-335-5097

FOR RENT

SEVEN BEDROOM HOUSE

PITTSBURGH (AP) — Dave Dobek has taken over the top spot on the

The Pittsburgh Penguins have added a new goalie to their roster, Brian Blair, but the Penguins have already had plenty of problems this season.

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball

It was the first win since last July for Dopson, who went 7-11 for the Twins last season and drew little interest on the free-agent market. Cal-
ifornia signed the 30-year-old left-hander to a one-year, $1.5-million deal.

Dopson struck out seven and walked four. Joe Krupke relieved. Gro-

doing and left Krupke's eight-in-
hit effort intact. Dopson lasted just long enough to complete the

Hockey

Whalers, Islanders

DRAFT: 1995 CONVENTION Center. Big plans for the Big Apple at the National Hockey Convention. Call (212) 447-0492 for more information.

A Fantasy Night, A Dream Come True:

Hall of Fame Museum. For tickets, contact the convention office at (212) 447-0492.

COMING TO THE DRAFT:

Closest to the action is the Draft Central City. There will be a bar, restaurant, and games for kids.

For more information, call (212) 447-0492.

SPORTSWIRE EXTRA

Compiled from Associated Press dispatches

Dopson tops Twins; Islanders keep playoff hopes alive

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball that included Price negotiable Call

Dopson tops Twins; Islanders keep playoff hopes alive

Wednesday. April 7, 1994 The Daily Pennsylvania Page 13

WANTED

Dead or Alive

Publications Director (Summer Position)

For information on Leslie at 808-8415.

In this issue

The Jerusalem Fellowship 1994

Tours, Political Seminars, Jewish Studies Four Week Intensive Undergraduate Courses.

For info at $600 Call: 1-800-335-5097

FOR RENT

SEVEN BEDROOM HOUSE

PITTSBURGH (AP) — Dave Dobek has taken over the top spot on the

The Pittsburgh Penguins have added a new goalie to their roster, Brian Blair, but the Penguins have already had plenty of problems this season.

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball

It was the first win since last July for Dopson, who went 7-11 for the Twins last season and drew little interest on the free-agent market. Cal-
ifornia signed the 30-year-old left-hander to a one-year, $1.5-million deal.

Dopson struck out seven and walked four. Joe Krupke relieved. Gro-

doing and left Krupke's eight-in-
hit effort intact. Dopson lasted just long enough to complete the

Hockey

Whalers, Islanders

DRAFT: 1995 CONVENTION Center. Big plans for the Big Apple at the National Hockey Convention. Call (212) 447-0492 for more information.

A Fantasy Night, A Dream Come True:

Hall of Fame Museum. For tickets, contact the convention office at (212) 447-0492.

COMING TO THE DRAFT:

Closest to the action is the Draft Central City. There will be a bar, restaurant, and games for kids.

For more information, call (212) 447-0492.

SPORTSWIRE EXTRA

Compiled from Associated Press dispatches

Dopson tops Twins; Islanders keep playoff hopes alive

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball that included Price negotiable Call

Dopson tops Twins; Islanders keep playoff hopes alive

Wednesday. April 7, 1994 The Daily Pennsylvania Page 13

WANTED

Dead or Alive

Publications Director (Summer Position)

For information on Leslie at 808-8415.

In this issue

The Jerusalem Fellowship 1994

Tours, Political Seminars, Jewish Studies Four Week Intensive Undergraduate Courses.

For info at $600 Call: 1-800-335-5097

FOR RENT

SEVEN BEDROOM HOUSE

PITTSBURGH (AP) — Dave Dobek has taken over the top spot on the

The Pittsburgh Penguins have added a new goalie to their roster, Brian Blair, but the Penguins have already had plenty of problems this season.

Former Minnesota starter Willie Randolph pitched seven innings of four-hit ball

It was the first win since last July for Dopson, who went 7-11 for the Twins last season and drew little interest on the free-agent market. Cal-
ifornia signed the 30-year-old left-hander to a one-year, $1.5-million deal.

Dopson struck out seven and walked four. Joe Krupke relieved. Gro-

doing and left Krupke's eight-in-
hit effort intact. Dopson lasted just long enough to complete the

Hockey

Whalers, Islanders

DRAFT: 1995 CONVENTION Center. Big plans for the Big Apple at the National Hockey Convention. Call (212) 447-0492 for more information.

A Fantasy Night, A Dream Come True:

Hall of Fame Museum. For tickets, contact the convention office at (212) 447-0492.

COMING TO THE DRAFT:

Closest to the action is the Draft Central City. There will be a bar, restaurant, and games for kids.

For more information, call (212) 447-0492.
ATTENTION FRESHMEN
Henry LaBarre Jayne Freshman Composition Prize

The Freshman English office (416 Bennett Hall) will be accepting submissions for the Henry LaBarre Jayne Freshman Composition Prize until April 14, 1994.

Submission can be any length, on any subject, written just for this contest or for a class - the only stipulation is that the entry be in essay form and written by a current freshman.

A cash prize of $100 will be awarded, and the winner will be announced in the Commencement Bulletin.
**Baseball**

**American League East Division**

<table>
<thead>
<tr>
<th>W</th>
<th>L</th>
<th>T</th>
<th>Pts</th>
<th>GF</th>
<th>GA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Boston</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>New York</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Toronto</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Washington</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
</tbody>
</table>

**National League East Division**

<table>
<thead>
<tr>
<th>W</th>
<th>L</th>
<th>T</th>
<th>Pts</th>
<th>GF</th>
<th>GA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>New York</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Montreal</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>18</td>
</tr>
</tbody>
</table>

**Baseball**

Larry purchases Eagles

**Baseball**

Nursan Brasen agreed to sell the Philadelphia Eagles in Las Angeles to a group of investors from the State of New York for $48 million, which is reportedly for a reported $36 million.

The agreement, announced by Eagles' owner Harry Sandusky, ended weeks of negotiations between the team and the investors, according to sources familiar with the negotiations.

The team will be owned by a group of investors from the State of New York, who will also own the Los Angeles Rams, according to sources familiar with the negotiations.

The agreement was announced by Eagles' owner Harry Sandusky, who also owns the Los Angeles Rams, according to sources familiar with the negotiations.

The agreement was announced by Eagles' owner Harry Sandusky, who also owns the Los Angeles Rams, according to sources familiar with the negotiations.

The agreement was announced by Eagles' owner Harry Sandusky, who also owns the Los Angeles Rams, according to sources familiar with the negotiations.
Penn's defensemen Mike Tobin and Mike Eckert during the Quakers' overtime loss to the Crimson last weekend. Penn lost to Princeton, the top-ranked team in the nation, yesterday in New Jersey.

Penn needs to play well in the remaining games to have any chance of making the NCAA tournament.

On The Sidelines

And the Quakers have had their ups and downs this season. The team seems to be coming together, and the coaches are happy with the progress they've made.

The Quakers (5-3, 2-0 Ivy League) appear to be challenging their Ivy League rivals. They've beaten some tough teams, and they're looking to continue their winning streak.

If Penn can continue to play well together, they might be able to make a run for the NCAA tournament.

W. Lax ready to challenge Rams

Quakers continue long road saga

By BRUCE ANDERSON

Daily Pennsylvanian Staff Writer

The Penn men's lacrosse team, under the leadership of head coach Dave Donato, has been working hard to prepare for the upcoming season.

The team has been practicing hard, working on their skills, and getting ready for the challenges that lie ahead.

The Quakers will be playing several tough teams in the near future, and they'll need to be at their best to have any chance of success.

The Quakers are confident and ready to take on the challenges that lie ahead.

M. Lax falls at No. 1 Princeton

Tigers overwhelm Quakers, 19-7

By ADAM KAYS

Daily Pennsylvanian Staff Writer

The Tigers dominated the game from start to finish, leaving the Quakers with a disappointing loss.

The Quakers struggled throughout the game, and they were unable to keep up with the high-powered Princeton offense.

The Quakers will be looking to bounce back next weekend, as they face off against a tough Ivy League opponent.

Rain ruins day for Penn sports teams

Yesterday's scheduled baseball game against St. Peter's was postponed due to rain, and the softball game has been rescheduled for later this week.

The football game against Temple has also been postponed, and the Quakers will be looking to make up for lost time when they face the Owls on Saturday.

Penn State will play at Franklin

Due to a mix-up in scheduling, the Quakers will be playing at Franklin this weekend, against the Big East Conference.

The game will be a tough one, but the Quakers are confident and ready to take on the challenge.
LAST GAMBLE:
Penn's Cocaine Connection,
Alex Moskovits,
Has One More Shot
to Beat the System
Better Than Natural

by Catherine Donaldson-Evans

The morning sun spilled through the bay windows, flooding the art deco New York studio with light. A breakfast feast of pastries and fruit embellished the wooden table, and the aroma of brewed coffee lingered in the air. Ten young women, all Penn seniors, sat on plush couches, their scrubbed faces mask-free, their eyes revealing fatigue and excitement. They were in New York City, about to share one of the most memorable experiences of their lives.

A mass of hairstylists, makeup artists, and photographers clustered around us, clicking animatedly and tousling our hair. I surveyed the frenzied activity all going toward Cosmopolitan magazine's spread of 10 Penn seniors chosen to be in the annual activity all going toward making up a group.

I plowed through the maze of people to the wardrobe. I finally settled on a fashionable creamy white suit. I'd just gotten dressed when I was summoned back to the make-up room, where Angela had decided to pass me on to yet another make-up artist. This one was more of the evil variety.

"OK, these eyebrows have to go," he snarled, aiming his tweezers. "If I had my way, I'd pluck your entire eyebrow right out." I gulped nervously. My eyebrow hairs were being brutally yanked out for the second time that day.

Finally the eyebrow shaping ceremony was over and the third make-up application started. This new guy was a talented make-up artist. He managed to make me look delicately sophisticated, enhancing my eyes and shaping my lips. I was amazed.

I was rapidly learning the lengths people go to for beauty. Nobody warned me what torture modeling could be.

"Almost ready?" asked the photographer. "Oh my God!" he shouted, gaping at me in horror. "What is on your NECK? Do you have HIVES? We can't film you like that!" The 'hives' he'd referred to were a few red blotches. I had no choice but to sit and wait until they disappeared.

At long last my skin returned to its normal color and it was my turn to pose. "I'm a little nervous about this," I confessed to the assistant beauty director.

I know how to help you relax," she gushed. "Image that the camera lens is a big hairy penis. And if that doesn't work, we'll make obscene gestures at you." She giggled. Probably a cocaine addict, I told myself. You never know with these New York types.

"OK, Catherine, smile as if you have a secret," said the photographer in a soothing voice, clicking the camera steadily to the sensuous rhythm of Madonna's "Erotica." "Yes, that's it! God! Beautiful. Now turn this way..."

With each shot, my nervousness subsided. The trick was to stay relatively still and simply vary your facial expressions. "Flirt with the camera," called Tom. "Perfect. Now give me a seductive look, God! Those bedroom eyes! Why can't the others give me those bedroom eyes?" What was he talking about? Bed-time?

Within a half hour, my career as a model had begun. I'd become a mannequin — a product to sell and sell. The morning sun spilled through the bay windows, flooding the art deco New York studio with light. I'd just gotten dressed when I was summoned back to the make-up room, where Angela had decided to pass me on to yet another make-up artist.

Better than natural? I had to disagree. Sure, I was happy with the results, proud of the fact that I'd appeared in one of the country's most famous magazines. I wouldn't trade that experience for the world. But it taught me two important lessons. Modeling is not the career for me. And nature is better.
Heckfire and brimstone! My knees's gettin' some better, and none too quickly considerin' the improprieties I've had to see. It won't be too long before I leave, I ain't never seen such hellacious scrappin' since the furbands started a free for all over who get to break in the new combine. But when the crafty A's bro tried to lead his woman to the bathroom to chunk in the corner, Dinger soon caught on to his misdeeds. Delt freshwoman Emilie Fleming, getting her a might piss-faced. When the adoring frat bro Michael Dinger spent the evening dancin' and romancin' his ladylove, Tri-Delt freshman Emilie Fleming, around the dance floor while this ship of Jews boogied the night away, until the climax of the evening was the five biggest winners scored $2000 chess sets straight from the Franklin Mint (they were out of the Elvis commemorative china). Can't buy me love? Au contraire, mon frere! This event turned into the exclasive who's who event, when he "pounded the piss" out of one of the hired security enforcers eye and Fiji wrestler Ox (I kid you not) was goaded into a fury during the psyche-war. Quickly surveying the scene, the crack staff of protection experts deftly turned tail and fled. The easily-riled freshman masses teem into the streets to offer sympathy to the wounded barkeep and cajole the bloody heap of an attacker, displaying a passion and group consciousness not witnessed since the en masse assault of the Franklin Field goalposts. The campus that drinks together riots together.

NOTHING SUCCEEDS LIKE EXCESS: Street Society fixture and ZBT up-and-comer Greg Milken's somewhat well-to-do parents decided that the Passover holidays were wearing their beloved son's spirits. So what better to do than rent the Love Boat straight from the Franklin Mint (they were out of the Elvis commemorative china). Can't buy me love? Au contraire, mon frere! This event turned into the exclasive who's who event, when he "pounded the piss" out of one of the hired security enforcers eye and Fiji wrestler Ox (I kid you not) was goaded into a fury during the psyche-war. Quickly surveying the scene, the crack staff of protection experts deftly turned tail and fled the hallowed halls, leaving the brothers high and dry.

ZEN PERFECTION: Ah, the glitz and glamour that is but part of the world of Theta. The story goes something like this: a random hoodlum saunters into the bar and, with no apparent provocation, smashes the elder Murphy on the side of the head with a baseball bat. Those nagging Gatsby comparisons. And Jay Goodbye to passive entertainment.

Street Society
With Shawn Bradley

LIES, DAMNED LIES AND STATISTICS

We love the Daily Pennsylvanian just as much as you do, but hey, we've been keeping count all along. Below is the number of times a particular word has been used in that pesky ill' newspaper from 1990 to January, 1994.

<table>
<thead>
<tr>
<th>Committe</th>
<th>University</th>
<th>Stabbing</th>
<th>UNIVERSITY</th>
<th>Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1272</td>
<td>4317</td>
<td>20</td>
<td>81</td>
<td>43</td>
</tr>
<tr>
<td>337</td>
<td>237</td>
<td>16</td>
<td>20</td>
<td>43</td>
</tr>
<tr>
<td>173</td>
<td>249</td>
<td>49</td>
<td>20</td>
<td>49</td>
</tr>
<tr>
<td>145</td>
<td>3</td>
<td>49</td>
<td>20</td>
<td>49</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>20</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>155</td>
<td>27</td>
<td>20</td>
<td>20</td>
<td>49</td>
</tr>
<tr>
<td>132</td>
<td>98</td>
<td>16</td>
<td>20</td>
<td>49</td>
</tr>
<tr>
<td>47</td>
<td>95</td>
<td>16</td>
<td>20</td>
<td>49</td>
</tr>
<tr>
<td>167</td>
<td>160</td>
<td>20</td>
<td>49</td>
<td>49</td>
</tr>
</tbody>
</table>

"Life in Hell" Sponsored by...

Eyglass Encounters

Dr. Chris Annaus Optometrist

WOW, I can really see the difference.

with purchase of complete pair of glasses

Daily Wear Contacts Starting at $59.00

with purchase of ten pairs

Off Designer Frames in stock with purchase of ten
daily wear contacts

Off All Sunglasses in stock with purchase of ten

3419 Walnut Street • (215) 386-5953
Three's Company

Yet another Baldwin Brother love triangle • by Dan Gingiss

Three's Company

WE'VE ALL DREAMED ABOUT IT. The idea lays hidden in the depths of our brains, a forbidden fruit of sorts. After all, being sexually progressive these days just ain't P.C. Gone are the days of free love orgies in the '60s; replacing them are the days of monogamous safe sex in the '90s. Threesome brings back those days of hedonism, daring that forbidden dream to rear its ugly head again.

However, the dream remains just that, because the film is seriously lacking in the realism department.

Lara Flynn Boyle (Twin Peaks) plays Alex, an attractive, easily-roused college student. Because of a computer mix-up, Alex is accidentally assigned to the same suite as two men — two distinctly different men. The first is Stuart, played by Stephen Baldwin, who is easily the least talented member of the Baldwin family (which includes older brothers Alec and Billy). He is a walking cliché of the "party animal," lusting after anything with two X chromosomes. He is messy, vulgar and content with just a beer and a woman.

The second roommate is Eddy (Josh Charles from Dead Poets Society), a shy intellectual type who is, as he puts it, "sexually ambivalent." He just transferred to the school, and was assigned to live with Stuart, who was hoping for a single room. Eddy can't get into women, but he doesn't exactly long for men either. At one point, he wishes that Alex and Stuart could be "genetically merged."

The three become immediate best friends, which might be due to the fact that no one else seems to go to their school. For as much as Threesome tries to depict the typical college experience, it doesn't succeed in being accurate or even realistic. In addition to a barely-existent campus, ludicrous food fights and a downright pointless shaving cream war, it seems that only one character actually has any classes. And, of course, Eddy's only class is French Cinema, which coincidentally shows a highly sexual nature.

But accurately portraying college life probably wasn't the main goal of writer/director Andrew Fleming. Rather, he chose to explore the boundaries of friendship, feelings about sexual orientation and the limits of human sexuality. The result is an intriguing and often comical story of love triangle — though "sex triangle" might be more accurate — where Stuart really wants Alex, Alex really wants Eddy and Eddy doesn't know what he really wants.

In a terrific scene rivaling some of Sharon Stone's organias in Basic Instinct, Alex becomes sexually aroused in, of all places, a library. "Golly, I love big words," she says as Eddy reads her an excerpt from his book.

Perhaps Stuart describes Alex best when he calls her "a live wire of sexual energy." Stuart himself also lacks much self-control, living by his motto which is "God has given you a penis and that penis is meant for..." well, you get the idea.

Threesome

starring

Lara Flynn Boyle

I eat my words and come to bed

Vicious Cycle

is left for dead. When she awakens she sees kneeling next to her none other than Jean. As their compatriots fight each other to the death, Jean and Elizabetha release their burning desire. As the lovers unite in a mad passionate dance of ecstasy, Elizabetha's brother Corrado (unbeknownst to her) seizes the opportunity to steal the French bounty that Jean was guarding. Jean's punishment for losing the gold is death by firing squad. When Elizabetha learns that the perpetrator of the crime that killed her lover and the father of her child was her brother, she goes mad and places a curse on the family that will punish her descendants for years to come.

In a plot that reads like a mobius strip, Fiorile recycles the same thoughts over and over again. With PG-13 rated love scenes, this romantic love saga is nothing but a visual tease. Belief in love at first sight is a prerequisite for this flowery fable that flows like an educated Sweet Valley High novel. In Fiorile when there is smoke there is no fire. In its place are pastoral settings, fancy costumes, and a music court feeling. Don't forget to grab your beret and pipe as you hobnob with the cultural elite.

In Fiorile passion is at every corner, but lust is a forbidden fruit meant to take place only behind closed doors. It's behind these doors that the viewer longs to travel to at last understand the gripping passion that consumes the Benedetti family. Unfortunately, the filmmakers refuse to oblige.

Fiorile, a standard 'foreign film' that exudes culture from every pore, sweeps the viewer into a spinning tornado of repetitive plodlines and interwoven characters. The first five minutes provide a hint of an entertaining two hours to come. Sadly, you just relive the same five minutes again and again, like an intellectual's Groundhog Day. The end result is a cultured man's soap opera which will delight its target audience and leave others waiting for something new — anything new — to happen. A

Excuse me, but is this the reference section?

Fiorile keeps on going and going and going • by James Miller

Fiorile starring

Michael Vartan

Basically, this threesome which is supposed to be platonic participates in way too many activities — like an afternoon of skinny-dipping — that average college friends would not. Had Fleming extended the movie beyond its very short 93 minutes, he might have been able to give the audience a better glimpse at who these characters really are, rather than sticking them in random sexually-oriented activities. And because the movie is so short, Fleming also tends to enjoy drastic leaps in time throughout the movie, so that what appears to be a morning-after-sex conversation is really taking place weeks later.

Regardless, both Boyle and Charles put in solid performances as Alex and Eddy. Boyle combines good looks, humor and a touch of feistiness to make her character the most appealing of the three. And Charles, whose character is by far the most complex, is excellent in conveying Eddy's sexual confusion.

While Threesome's fantasy world, complete with no strings attached, is potentially thrilling, the unrealistic college experience and other holes in the plot prevent the movie from being completely enjoyable. It's very hard to care about people who seem to exist in a vacuum. A little more character development and a lot more realism could have made this movie superb.
Shorts

GUEWLAR

"I would rather die than beg," exclaims political dissident Pierre Henri Thioune, alias Guewlaar, during a speech before a Senegalese council on relief aid. He spent the larger part of his adult life fighting the ongoing struggle of French neo-colonialism. Further, his refusal to accept the tokens of the government and Western aid projects provides much needed spark in the minds of his people. Yet, the patronage continues, as an obvious attempt by the French government to continue to dominate the "colony" of Senegal.

Director Ousmane Sembène, an accredited director/novelist from Senegal, uses the events surrounding Guewlaar's death as a tool to illustrate the plight of the Senegalese people. It provides the background for discussing not only religious conflict, but also the French exploitation of the people who have only received independence from a technical standpoint.

The film begins with Guewlaar's death, an apparent assassination. Then, upon the day of the funeral, Guewlaar's body is discovered missing from the Morgue. After an inquiry into the event, it's discovered that the body has been mixed-up with that of a deceased Muslim from a nearby village. The Muslims refuse to exhume the corpse. The attempt at resolving the issue demonstrates the unwanted and unethical meddling of the French-controlled and appointed Senegalese government.

Sembène attempts to convey this message to the naive, illiterate people, however — people of all nations can learn from the film. But, until then, the unfortunates of these countries will have to be content with the limited attention they receive from a concerned fellow-countryman like Sembène.

—Mike Tuhy

---

THUMBELINA

Thumbelina, the latest creation of Don Bluth (An American Tail), is very reminiscent of a big bowl of oatmeal: warm, mushy, and hard to swallow. The heroes and heroines are warm and sweet, the plot is mushy and slow, and the poorly defined villains are lumpy and boring.

The story (for those who were never into fairy tales) revolves around a sweet, young little girl named Thumbelina, so named because she is no bigger than a thumb. Thumbelina meets a fairy prince, instantly falls in love, and gets into a lot of trouble with various nasty woodland creatures before living happily ever after. The tale is cute, simple, and works great as a bedtime story, but as a full-length movie it falls flat.

Bluth (who wrote, co-directed, and co-produced) spends most of the movie attempting to capitalize on the success of Disney's Aladdin by focusing on the love story. However, instead of hiring the great songwriters of the Disney film, he instead decided to subject the audience to the song-stylings of Barry Manilow. Similar to Manilow in real life, the film's music is about as exciting as the cud in a cow's mouth. Manilow even has a cheap and comroy rip-off of the popular, "A Whole New World," called "Let Me Be Your Wings," which takes place on a flying bumblebee instead of a flying carpet.

As far as the animation goes, Br avocado to the background artists who produce an absolutely stunning backdrop to this story. Bluth also uses computer animation at times to give a more realistic 3-D effect. However, the normal animation of the characters themselves hovers around the level of The Jetsons, and the two contrasting qualities do not mix well at all.

Despite using such talented voices as John Hurt and Gilbert Gottfried (yet another rip-off from Aladdin), Thumbelina still falls short of ever becoming an animated fairy tale classic. The only real reason to see Thumbelina is the fantastic Animaniacs short, "I'm Mad," that precedes it. Any Animaniacs fan will be delighted to see the Warner Brothers (and their sister Dot) on the big screen with all the silliness and fun expected from the outstanding weekday afternoon show. In fact, the short is everything that Thumbelina isn't — enjoyable, entertaining, and memorable.

—Jason Giardino

---

CLIFFORD

In his latest movie, Clifford, Martin Short is the title character, a dinosaur-obsessed, sugar-addicted 10-year-old who wants nothing more than to make an innocent pilgrimage to the fictional theme park Dinosaurworld. His parents, fed up with his antics, ship him off to his uncle Martin (Charles Grodin). Incidentally, Uncle Martin hates kids, but will suffer the inconvenience to win the heart of pre-school teacher Sarah (Mary Steenburgen).

Indeed, Clifford is the story of one boy's life. Martin Short brings to the screen the freshness and precocity of a little boy with creativity and endless energy rivaling that of Robin Williams. A virtual bildungsroman, Clifford explores a boy's dream as he attempts to get some adult to take him to Dinosaurworld. The apparent tragedy is that Uncle Martin had his own boyhood dream smashed to pieces and probably doesn't want Clifford's to be fulfilled.

Martin Short injects enough life into the role to make you forget he's a 43-year-old man, and madcap characters similar to those of Ed Grimley and Jackie Rodgers, Jr., from Saturday Night Live, make Clifford even wackier. His height is a problem, but his facial activities and stage business are captivating.

"Sometimes I scare myself," he says, wreaking havoc on the adult world. He makes tabasco sauce Bloody Marys, uses his friend and confidant Stefan to spy on Sarah in the shower and on and on. Even when he's off-camera, there's the feeling that he's still up to something. Boys will be boys.

On the other hand, Uncle Martin — Uncle Mentalcase to Clifford — thinks of Clifford as a Marson offspring. But sitting cross-legged on his bed playing a red recorder, Clifford is the epitome of Zen tranquility, like J.D. Salinger's Teddy, so it must be the seven course meals of sugared cereals that drive him to chaos. Short and Grodin play off each other perfectly; scenes where Uncle Martin shut him in his room cartoon-style come off without a hitch.

Starting with a flashback to 2050, when Clifford is the Spencer Tracy-like leader of a boys home, Clifford shows that the young terror has become a virtual unaged catcher in the rye. While Clifford's antics may frustrate the uptight adult in the audience, anyone in touch with his or her inner child is sure to enjoy them.

—Elliott Karetty
Artist Drew Friedman was always a little weird.

• by Dennis Berman

The artist’s role in society: Sounds like a course title, the kind of class where debate endlessly loops through factions of the polemically erudite and obstinately practical. Art is...

For 35-year-old illustrator and cartoonist Drew Friedman, art is best when it’s grotesque, when it captures the texture of a face gone sour or a world invaded by seas of vomit. He doesn’t like gallery art and is partial to comics books over most anything else. You see, you’ve probably run across Drew Friedman’s personality parodies in Spy, Entertainment Weekly or The New York Times Magazine. But you haven’t seen what he really loves to do, the kind of sick-puppy, we’re-sending-you-home-to-your-parents contadurb that makes principals blush and kids squeal.

“I really admire cartoonists and illustrators more than fine artists,” says the Pennsylvania-based Friedman. “Artwork in print reaches a mass audience, which is a more instant audience. That is what art is created for; a gallery is more of an elite thing.”

Drew Friedman’s distinct pen-and-ink panels have been hitting audiences since the 70s, when his early talents for defacing desks carried him to a series of small comic zines. From the beginning, his sketches exuded an underworld realism. If you stared just hard enough at the pictures’ detailed faces and blurriness, they appeared to have been snapped from a spy camera stashed inside a forgotten lampshade or bathroom wall. But fused with this meticulousness was a love for the unbelievable. Indeed, his parody of Howard Stern looks and acts like the talk-radio maven, but the situations are much too personal to be taken seriously, even if Stern would lovingly engage in such personal debauchery in public.

“I used to draw my teachers naked,” remembers Friedman. “Teachers hated me, but both of my parents encouraged us (he and his brother Josh) and they encouraged us to be creative. I was never told to get rid of my comic book collection.”

And so it comes as no surprise that Friedman is notorious for his mockery of authority figures, teachers included. In his well-known series for the influential and now-defunct Spy, “Private Lives of Public Figures,” Friedman peeks in to find celebrities at their most awkward moments. The latest edition depicts an agitated Arnold Schwarzenegger preparing a hit list for those responsible for his Last Action Hero debacle. Other episodes catch Richard Gere and Cindy Crawford preparing their hamsters for an evening’s enjoyment.

This cynicism towards the rich and famous has made him a fan of Stern, who Friedman admits he respects for a similarly irreverent, albeit verbal, approach to the cult of celebrity of America. “I can’t listen to a full four hours of his show, but I really admire his honesty,” says Friedman. “He doesn’t hold back, he’s like a pit bull.” And, in a spin of the old mutual admiration thing, Stern anointed Friedman as his “favorite artist,” and commissioned the artwork that appeared in Private Parts (and on this page).

While acknowledgement from Stern might be gratifying in its own convoluted way, Friedman gained much of his confidence and skill by working with the aging masters of the comic underground, Robert Crumb, Mad’s Harvey Kurtzman and Mass creator Art Spiegelman. While entering New York’s School of Visual Arts at age 18, he came under Kurtzman’s tutelage. Before long, Friedman found himself working for Kurtzman at RAW magazine and later Mad.

Though he was finding work, things were still tough on the New York art scene. In the early 80s, like today, the city was flooded with hundreds of aspiring artists. Some made it, others waited tables. Friedman was never so desperate. But he was close.

“I was poor for years and ate mac and cheese for several of them,” says Friedman. “But I guess I thought I was on the right track. I had a strong work ethic.” And he did, because by the time he was 26, his first anthology was published. A second appeared four years later.

Things moved rapidly for Friedman, especially after his stint as art director for the disbanded National Lampoon. By the late 80s, his work had gained a personality of his own, and he eventually found his work in the male-oriented Uber-Rag Details in addition to his monthly Lampoon strips. “There is so much competition,” warns Friedman. “You have to be good at it. It has to stand out and be special.”

Apparently, his work was special enough, for Friedman began doing work for Topps trading cards, penning the insidious yet hilarious ‘Toxic High’ series.

And now Friedman finds himself working for the most high-brow of publications, the Sunday New York Times Magazine. In a recent article on the late-night television war, his illustrations froze the rapscallion fighting between kingpins Leno and Letterman. And since this was THE New York Times, Friedman began taking some of the gory edges off of his art. He even drew a recent portrait of Geena Davis. Something has to pay the bills, but Friedman hopes to never get away from his cartoon-panel roots. The guts, mucus, and ribaldry are what make drawings come alive. Art is, after all, for the masses, and if it were to get too pristine, something just wouldn’t be right.

“I was always a lot more interested in drawing an ugly, distorted face, with wrinkles and lines and more shadowing, the uglier, seamiest side of life,” says Friedman.

Geena Davis that ain’t. But don’t sell Friedman short, he’s begun designing a new toy that spews fake vomit at the touch of a button.

Art is best, after all, when it belches a little.
Ex-Wharton student Alex Moskovits will represent himself in Federal Court next week. It’s the last round in his many battles with the law, his lawyers and himself.

by Jeremy Kahn

Last Gamble

Former Wharton student Alexander Moskovits is about to get what he’s always wanted. But who’s to say that the light at the end of the tunnel is nothing more than the high-beam of an oncoming freight train?

If he’d taken one of the many plea bargains federal prosecutors offered him, today Moskovits would be a free man after six years in prison.

Instead, he turned them all down in order to have his day in court. Moskovits is scheduled to be tried next week on federal drug charges — the same charges of which he was convicted in 1988.

And, in what may be the gamble of his life, Moskovits has decided to represent himself.

If he wins, Moskovits will be vindicated. After almost seven years of incarceration, he will be free to complete his Wharton degree, go to law school and start a new life. He will have fought the government and won; he will have beaten the system.

If he loses, he will be faced with another eight years in prison. His dreams of one day becoming a lawyer will be shattered. Almost a third of his life will have been spent behind bars.

Moskovits doesn’t even like to think about losing.

The one-time Penn wild-boy has mellowed over the last half decade. Time, especially hard time in a federal penitentiary, will do that to a person.

But that’s not how it used to be.

The handsome, wealthy Brazilian national spent his childhood in Miami. Always an honors student, Moskovits attended many “Penn-feeder” schools. He went to Hebrew Academy in Miami for junior high, then Stuyvesant in New York for a year before jetting back to Miami Beach and attending Ransom Everglades High School.

It was at Ransom, a stomping ground for the rich and powerful-to-be, that Moskovits made valuable connections.

As a senior he drove his friend’s younger brother, Scott Srebnick, home from football practice everyday. Srebnick, now a few years out of Harvard Law, was instrumental in winning Moskovits a new trial and helping him get released on bail.

He also began tutoring a young Louis LaFontisse. LaFontisse is now aiding Moskovits as he prepares to represent himself at his new trial.

From his high school yearbook
I believed in the system. But because lawyers for the defense are often spread too thin handling too many cases, you get assembly line justice and assembly line justice is injustice.

---

When Moskovits returned to Penn after being paroled, he fell back in with his old crowd. He drove a Ferrari, his girlfriend was a Playboy model-to-be and he routinely carried several hundred dollars in cash. Some would later claim they'd seen him carrying a sub-machine gun in a briefcase, although Moskovits denied this.

Moskovits believes these trappings of wealth may have unfairly played into suspicions about his activities while at the University.

Indeed, the government cited this "glamorous and luxurious lifestyle" in court documents at Moskovits' first trial.

"It was a little too flashy for my own good maybe," Moskovits acknowledged. "But I don't think it is fair that just because you come from a certain background you should be suspected."

According to Moskovits, his activities first came under University scrutiny in 1985, when he received a call from his girlfriend's brother, a member of the now-infamous Psi Upsilon fraternity, a.k.a. The Castle.

Moskovits remembers being asked to intervene in "something that was going on at the fraternity house." That something was a package containing 350 grams of cocaine.

For a short time, Moskovits said he was in possession of the cocaine, but never transported it across state lines or sold it. Instead he returned it to The Castle where it was eventually discovered in a raid by the University police.

Moskovits was later linked to this package and other, multi-kilogram shipments of cocaine to The Castle.

Then, almost two years later to the day, 4.4 kilograms of cocaine were discovered in a Williams Hall mailroom by a teaching assistant. The cocaine was concealed in hollowed-out Spanish dictionaries. This shipment was also later linked to Moskovits.

The government alleges Moskovits was then running a "four-kilogram-per-month" trafficking operation. Prosecutors believe he had spirited away as much as $1.5 million in drug profits to foreign bank accounts.

On May 18, 1987, with Moskovits just a semester shy of graduation, a man named Charles O'Rourke was arrested at Philadelphia International Airport with two kilograms of cocaine. The cocaine was supposedly en route to Moskovits. The next day, a federal warrant was issued for Moskovits' arrest.

Moskovits was arrested by federal authorities in Miami when he returned from visiting relatives abroad a month later.

The government charged him with 22 federal drug counts, including one charge under the "drug kingpin" statute — the most serious offense possible under federal drug laws. He was ultimately linked to shipments of at least 10 kilograms through Philadelphia while he was an undergraduate.

Moskovits has always maintained his innocence, claiming his only crime was misprision of felony — knowing about a crime and not reporting it to authorities.

"I was not the sort of person to rat on a friend," he said. "Today I ask myself, how could I be so reckless as to associate with these people?"

Deemed a "risk of flight," because of his connections to South America, and a danger to the community after allegedly threatening to kill anyone who testified against him, Moskovits was held without bail for a year.
tenced to 17 years in prison and fined over $50,000. He was acquitted on the remaining counts, including the “drug kingpin” charge. The lengthy sentence was mandated because of Moskovits’ prior conviction in Mexico.

Confined Moskovits became a model prisoner; he tutored other inmates in both Spanish and English, set up a prison recreation program and spent countless hours learning the law and researching his case.

Meanwhile, shortly after his 1988 conviction, Moskovits’ mother contacted famed New York civil rights attorney William Kunstler. Moskovits was now among interesting, if not notorious company. Kunstler’s previous clients include the Chicago Seven, Jack Ruby, Abbie Hoffman, Malcolm X, Lenny Bruce. He later represented another Wharton student, Chris Clemente, on similar drug charges.

Kunstler said Moskovits’ case fit into the Mexican conviction and found it had been done without lawyers.

“It was not a trial,” the wild-haired attorney exclaimed in a telephone interview Friday. “It was a bureaucratic of a legal proceeding done in the jail.”

Arguing that the Mexican conviction should have been deemed inadmissible in U.S. court because of its dubious methodology, Kunstler was able to get Moskovits’ sentence reduced by two years in 1992, making him eligible for parole in four years.

And Moskovits might have fared even better if he’d repented for his “sin of the ‘80s” at the re-sentencing hearing as Kunstler had instructed him. Instead he verbally assailed Pollak and his former attorney, Simone. The psychiatrist’s warnings about being an incorrigible client were beginning to jut through the surface.

But luckily for Moskovits, Kunstler didn’t quit. With the ace attorney’s help and Moskovits’ old high school acquaintance Sreblick serving as lead counsel, Moskovits was able to overturn his original conviction last summer on grounds of ineffective assistance of counsel. Simone admitted in court he had been negligent in not letting Moskovits take the stand in his own defense. He had mistakenly feared the prosecution would grill Moskovits about the now meaningless Mexican conviction.

Moskovits, who had always claimed persecution by the system, was starting to believe it. The government began offering Moskovits deals. While Hayes said she cannot comment on any plea negotiations, Kunstler revealed that the government offered to let Moskovits walk if he agreed to plead no contest to the charges, thus waiving his right to a new trial.

Moskovits refused. He offered to plead guilty to only crime he’s ever admitted to committing, misprision of felony, but Hayes and the government balked.

At the same time the government was trying to negotiate a plea bargain with Moskovits, they were opposing his release on bail pending the new trial, claiming he was still “a risk of flight” and a danger to the community.

“I had the feeling, although the judge [Pollak] chastised me for making this allegation, that the prosecution here was extremely vindictive,” Kunstler asserts. “This became true in her [Hayes] mind a case celebre. When I make statements I don’t withdraw them unless I know they are incorrect, and I still assert that this was a vindictive prosecution from the beginning.”

Kunstler admits that Moskovits’ own hyper-active and combative nature may have provoked Hayes, but Kunstler said that after 50 years as a defense lawyer he knows Hayes’ prosecution is based “on a real animal.”

After initially being denied release on bail, Moskovits was allowed out of prison last November. He was restricted to house arrest at his mother’s condominium in Miami Beach where he is monitored electronically through an anklet he must wear at all times. In addition, he had to post a $30,000 bail bond.

Since then the government has been fined $2,400 — money which will go to cover Moskovits’ six figure legal bills — for filing an unauthorized appeal.

But Moskovits has lost an attempt to have his case dismissed outright on the grounds that, by law, he was to be retried within 70 days of Pollak’s new trial ruling. Pollak ruled that Hayes’ appeal, although ruled frivolous by the higher court, stopped the speedy trial clock in Moskovits case.

Over the last seven years, Moskovits has learned a lot about the how justice works in America, and according to him, “it doesn’t.”

“It is a huge psychic protection to work, but in reality you just don’t see it.” Moskovits continued.

He used to be more optimistic.

“From the word go I had faith that the system would work,” Moskovits said. “For whatever reasons, I really wasn’t terribly worried when I was arrested.

“I believed in the system. I still believe that with adequate preparation the system works. But because lawyers for the defense are often spread too thin handling too many cases, you get assembly line justice and assembly line justice is injustice.”

Moskovits also has strong words about plea bargaining, a process he feels distorts the system in favor of the government.

“Right now the system penalizes the defendant who believes in the system,” he claims. “[Plea bargain- ing] penalizes you for going before the jury and exercising your constitutional right to trial. It co-opts people to lie. They tell you, ‘you are going to serve in prison, but if you plea bargain and start telling us what we want to hear.. it creates a huge motive for someone to lie.’

“Arriving at 30th Street Station in Philadelphia on Monday, Moskovits appeared exhausted and scruffy, but in good spirits after his 28 hour jour- ney. With his family nearly bankrupt after years of legal wrangling, Moskovits began searching for an affordable hotel room. Even a local Sheraton was out of the price range of the one-time play- boy.

Moskovits must rest up. Next week he will face the ultimate test: he must represent himself at trial.

Sreblick believes that generally it is not a good idea for a defendant to represent himself in court. An experienced trial lawyer like Simone was unable to escape conviction when he was his own counsel for his racketeering trial.

But Kunstler thinks Moskovits might be able to pull it off.

“Sometimes people who represent themselves do better,” he noted. “The jury might see Alex in motion and may get a favorable impression of him. He’s a good looking guy; he’s tall and intelligent and they may get to see that. But it could be a two-edged sword.”

Moskovits knows it won’t be easy. He acknowledges he has virtually no experience handling a jury and lacks the powerful resources of Hayes and the federal government.

There was also a question as to Moskovits’ sanity. But a psychological examination found him sane and competent to stand trial, although Edward Guy, the court-appointed psychiatrist, said the Wharton student would prove hard for his attorneys to handle.

Ironically, Moskovits was represented by Robert Simone, a famous Philadelphia trial lawyer who also represented reputed mob boss Nicodemo “Little Nicky” Scarfo. Last year, in an unrelated case Simone was convicted on federal racketeering charges and sentenced to prison.

In June 1988, Moskovits went to what would prove to be an incestuous trial, where a Penn student would be tried by a Penn law professor and prosecuted by his for- mer student. U.S. Dis- trict Court Judge Louis Pollak doubles as a Uni- versity Law School pro- fessor.

Young Assistant U.S. Attorney Kristin Hayes, a recent graduate of Penn Law, argued the government’s case.

At trial, O’Rourke, three other co-defendants, and several other Penn students, including his ex-girlfriend, tes- tified against Moskovits in exchange for lenient sentences.

“I don’t harbor any ill feelings toward anyone who testified against me,” Moskovits said, adding his attitude has changed from the violent betrayal he felt when he was first convicted. “I know the pressure the government brought against them. The government has too much power when it can take a 21-year old, a young person, and threaten to put them away for years or tell them that you can do this and go home to- morrow.”

Moskovits was convicted on 18 counts, sen-
Comfortably Numb
Pink Floyd sticks to a tried and true formula

by Marc Isser

Pink Floyd has once again proven that it is the master of psychedelic rock. David Gilmour shows that Pink Floyd can still produce mind-boggling music without the help of former creative impulse Roger Waters. Its latest release, The Division Bell, is an excellent example of that unique style of music that defines Pink Floyd. While Floyd fans may be disappointed that it has been seven years since Momentary Lapse of Reason, The Division Bell will help to alleviate this disappointment. While The Division Bell is certainly one of Pink Floyd’s better albums, it still falls short of their highest achievements.

After a first listen, Pink Floyd’s talent is obvious, but this album demonstrates the band’s decided lack of enthusiasm. It does have the penetrating movements and sound effects that characterize a Pink Floyd album and sounds stylistically similar to their vintage songs, but it is missing the elusive element of greatness. While there may be similar notes and musical phrases, the older Floyd albums always had that extra kick that sent the listener on an emotional roller coaster. Perhaps that difference is the absence of Roger Waters. The lyrics (one of Waters’ strong points) are uninspiring, and aren’t sung as well as Waters would have been able to do. In fact, this album relies much more heavily on the presence of backup singers, as if to accommodate for Waters’ absence.

But after getting used to the differences, one realizes that, except for a few minor flaws, the Division Bell is classic Floyd in the style of Wish You Were Here and nearly as impressive. Incredible guitar licks and accompanying sound effects dominate most songs. Like every other Pink Floyd album, the music plays on the listener’s emotions, exploring the range from fear to sorrow. While this album may be a bit more uplifting than Dark Side of the Moon’s paranoia or Wish You Were Here’s depression, Floyd and feel-good music are still mutually exclusive. The Division Bell focuses on the inherent futility of mankind’s actions. No matter how hard we try, according to Gilmour, we will always fall short. The extremely emotional music becomes, at times, so powerful that it reaches energy levels similar to those of the pre-Waters Floyd, a characteristic absent from 1977’s Momentary Lapse of Reason.

Maybe it’s not right to compare this album to those done by Waters since Gilmour insists that the pre and post Waters Pink Floyd are entirely separate groups. But, if this distinction is to be believed, it’s curious why Gilmour returns to the style that Waters created rather than continue with the divergent style that Momentary Lapse started. In fact, Gilmour’s reliance on Pink Floyd’s classic styles is one of the album’s main drawbacks. Although Pink Floyd’s musicianship is superb and their mastery of the style is evident, the music is not new. The Division Bell is merely another version of their original format: Pink Floyd has gone from stretching the edge of the musical horizon to sticking to a tried and true method.

Although many fans were disappointed with Momentary Lapse, it was at least interesting that the group did not sit on its laurels, but explored new musical styles. This album suffers from the lack of stylistic experimentation.

In addition, The Division Bell does not have as much overall coherence as earlier works. This would normally not be a fault, but since Gilmour chose to repeat the chorus of the second song, “What Do You Want From Me,” throughout the album, it’s obvious that Pink Floyd viewed The Division Bell as some sort of conceptual album. The album is linked more by concept than musical theme.

Like most Pink Floyd albums, The Division Bell demonstrates a mastery of studio techniques. Producers Bob Ezrin and Gilmour did a great job of presenting a tight sound that balances the music, vocals, and sound effects that have helped make Pink Floyd famous.

Overall, the album succeeds in its goals. The music is consistently powerful, and at times, rivals the best Pink Floyd has done. But there are flaws that prevent The Division Bell from being an early incarnation of the group.

The album succeeds in its goals. The music is consistently powerful, and at times, rivals the best Pink Floyd has done. But there are flaws that prevent The Division Bell from being an early incarnation of the group.

Les Is More

IT'S ALWAYS INTERESTING TO LISTEN TO WHAT A band used to sound like. Sometimes it can be an appealing experience; you get to hear the band's sound at its roots, to understand the essence of what the group is about. Other times, it can be a letdown; the band had no idea in what direction it was heading, and you could see why nobody wanted to buy their debut album in the first place.

But if you love Primus, the critically-acclaimed hyperactive freak-funk-rock trio, then you should enjoy Sausage's Riddles Are Abound Tonight, a new album recorded by the trio.

This trio includes drummer Jay Lane, guitarist Tom Huth, and last, but certainly not least, bass-playing superstar Les Claypool. Claypool splits singing chores with Huth, who sounds like a calmer Perry Farrel. Huth’s appearance on vocals, although he did co-write songs on the first few Primus releases, may seem strange to people who have recently jumped on the bandwagon and who are used to Claypool’s wacky Southern twang as much as his uncanny ability to slap the living tar out of the bass strings.

Sausage is what Primus was before MTV and Lollapalooza jetisoned it into the big time. The first thing you notice on Riddles is that the music is much more rhythmic, more groove-oriented than Pork Soda-era Primus. Too often in a Primus song, it starts with Claypool introducing a riff, playing it for a little while, and then veering into a bass playing frenzy. On this album, the tracks sound a bit more like the conventional definition of a song — greater attention is paid to melody. Huth, with his bluesy guitar and Layne, playing a nasty, albeit scaled-down, drum kit are more prevalent in the music than Primus’ Laci “Les” LaLonde and Tim “Herb” Alexander.

That’s the positive thing that can be said about this album; that this incarnation of Primus functions well as a group. You could tell right away on songs like “ Prelude to Fear” and “Recreational” that all of the instruments are blending together, rather than being separate entities, which seems to occur all too often in songs by the recent Primus. The guitar has a biting metallic edge to it in “Hood Of The Man,” and in “Toyz 1988,” an earlier version of Frizzle Fry’s “The Toys are Winding Down,” there is even a (gasp!) guitar solo.

The problem with Riddles is that a lot of the songs exhibit a rhythm that is too controlled; they do not stand out as anything that is really interesting. Two notable exceptions are “Temporary Phase” and “Girls for Single Men.”

Claypool’s bass playing should be specifically addressed. With Riddles, unlike the last couple of Primus albums, he tones down his act a bit, concentrating more on producing more coherent songs and less on blowing people away with his skills. It’s amazing, though, to listen to the sheer speed at which his fingers attack those strings, his unique style of slapping, and to realize that a lot of the time he is singing during all of this. He is a talent worthy of Hendrix comparisons.

If you compared music to basketball, Claypool would be the Michael Jordan of bassists. But in music, you could have Michael Jordan in your band and still not produce one good song. That seems to be the case most of the time on Riddles Are Abound Tonight.

While it might be unfair to expect the same Primus sound from Sausage, an impromptu, and probably one-time union, dyed-in-the-wool Primus fans should take a liking to this album. For others it’s still worth a listen just to get a taste of what early Primus was like and to hear the musical wizardry of Claypool. Go on with your bad self, Les.
Gang of Four

BACK IN THE '50S WHEN ROCK AND ROLL WAS first born, there existed little more than three-minute rockabilly tunes; songs were quickly crafted and simply produced — they were the essence of popular music. But, with the evolution of rock music and the invention of drugs in the '60s, experimentation was inevitable. Along came ten-minute epics like Led Zeppelin's "Stairway to Heaven" which pushed the accepted standards to their outer limits and left the three-minute radio song, to some, seemingly passé. This progression has continued into the '90s as the newest rock giants have given us even more Homeric tunes like Guns 'n' Roses 'November Rain' and Meatloaf's "I'll Do Anything for Love (But I Won't Do That)." But, since 1980, there has been one band that, in the words of lead singer/songwriter/guitarist Pat DiNizio, has attempted to create, "tight, three minute songs with strong hooks and melodies." That band is The Smithereens.

With its fifth album, A Date With The Smithereens, the group has remained true to that goal, while charting some new territory in the realm of political satire and sardonic humor. For an album recorded in only two weeks, the record sounds extraordinarily full. DiNizio attributes a short recording period to "the first-time, intuitive feel" of the songs. This time out, the band attempted to avoid the "unhealthy work habits" of its fourth album, Blowup, which took "four goddamn months to record."

On A Date With The Smithereens, DiNizio viliﬁes the recent alternative explosion on the first single to be released on college radio, "Sick of Seattle." "Sick of Seattle" lyrically is about a kid who gets off the bus in Seattle, hoping to cash in on the grunge movement. And by the time he gets there, the scene is sort of withered and faded, as is the case with any scene..." DiNizio does credit the movement with "bringing guitars to the band" and using "bring down the house for Passover. Perhaps others of you returned for the always festive Easter celebration. The religiously dubious Philiberts, on the other hand, celebrated both the Jewish and Christian holidays. The pan-religious weekend commenced with a first class flight to the City of Angels. There, the Philiberts had their goats trimmed on the runway of LAX by none other than Christophe. From LA, it was on to the Big Apple where the Philiberts' collars were dry cleaned, pressed, and starched. The last prep-stop was Paris for a professionally applied mud mask. Finally, the Philiberts were ready to head for home to Atlanta and their thinly goateed mother.

Lest you wonder, the holidays were no disappointment, as the Philiberts first qualified the obligatory four glasses of Passover wine, then rolled around for hours excitedly searching for nonexistent Easter eggs. Five Philiberts is a fistful of Cadbury eggs. One is like plain matzoh.

Etta James

Mystery Lady: Songs of Billie Holiday

Backed by a strong jazz combo, Etta James gives a solid and enjoyable performance in this tribute to the legendary Billie Holiday. Although the vocals don't quite stack up to the actual Billie Holiday, any fan of classic jazz or blues should hear Mystery Lady. A perfect album for a sad and rainy day.

—Jason Giardino

Material Issue

Freak City Soundtrack

Material Issue successfully proves that not every band from Chicago is innovative. Freak City Soundtrack is a plain-wrap album with excess '80s-ism written all over it. The sound fits somewhere between Poison and Rush with a patina of alternative grows to make it palatable to today's pop fan. Despite occasional riffs that really rock, the in-slip lyrics and music make this band a prime candidate for Dr. Kevorkian.

—Ali Stieglltz

Galliano

What Colour Our Flag

Compilations usually assemble the best of things. Others are put together to get rid of unsellable old tunes. This record allies both. Even if Galliano is a pioneer of acid jazz, it is clearly in the learning stages here. In the second half though, when instruments are finally added to the vocal-rhythm combo, the result is innovative and energetic. The moral is: buy its second album, drop the first.

—Andrea Wanlliss-Orelebar

Street talks to Smithereens frontman Pat DiNizio and gets the scoop on the new album • by Ned Silverman

was, perhaps, always a lot more corrupt than Gotti ever was. There's a key line in that song; 'goodfellas, politicians, what's the difference anyway' and that's truly what I believe."

The Smithereens were also able to solicit the help of another politician-hating musician on two of the album's tracks, "Long Way Back Again" and "Point of No Return." DiNizio recalls, "The phone rang one day. It was Lou Reed calling just to say 'hi.' Wishing us well and seeing how we were doing. And Lou said to me over the phone, 'Pat, you know I really like to play guitar, if you need a guitar player, give me a call.' And so it was sort of an offer we couldn't refuse, from the Godfather of Punk Rock. And he came into the studio and knocked out these really wonderful guitar solos." Reed is a fantastic complement to The Smithereens style as he wails on these two tunes. Unfortunately, he won't be touring with the band as they embark in support of A Date With The Smithereens in mid-May.

The band steps away from its light-hearted political commentary on the song "Afternoon Tea," which DiNizio wrote "about a very dear friend of ours who died of AIDS a few years ago...I just feel obliged to mention that because people will hear the lyrics to it and not realize that it's about an individual who's sick. You know it's gonna come off like another love song which it's not."

The Smithereens fourteen years together have given the group an ability to pull off such a wide variety of songs on such disparate topics. The quartet stays true to itself, which is a quality sadly lacking in today's world of videos (which the band won't do anymore) and sound-bites. The Smithereens should be respected while they're still creating music, because, hey, the classics never go out of style.
Your guide to the do's and don'ts of stoagie shopping in Philadelphia • by Matt Kogan

Señor Smoke

A single cigar is a smoldering pillar of enjoyment, a solidly-packed phallicus of tobacco spiraling its milky smoke. Yet, many people are quick to dismiss cigars because they have only sampled the drugstore cheapies, or decline to be associated with grandpa and the rest of the nursing-home set. Misguided and uninformed, these detractors of cigar culture have never set nose on a Don Diego, or pursed their lips on an H. Upmann. After getting past (or used to) their first quality stoagie, many people might change their position on these time-honored smokables. They are fun stuff, and remember — you really don’t inhale, so healthy souls need not worry.

Let’s say you want to get smokin’. To begin with, toss any cigars that cost under $1. Although the hopeful connoisseur doesn’t have to be millionaire, remember that you get what you pay for. A whole range of quality brands sell individually from $1-$5. Since a cigar is an occasional treat and not addictive, you won’t find yourself sweating at Wawa at 2 in the morning, and they do not break your bank account.

Your next step is to find yourself a quality stoagie, suited to your personal taste. Just as with beer, novices should begin with a mild blend and branch out into darker makes. After selecting your purchase you’ll also need to buy a cutter or puncher, as any fine cigar is crafted without a hole. Cutters come in many varieties, including guillotine-style, scissors, and large desktop models. Those daring enough to spend mas dinero could purchase a ‘striker,’ a little mug holding about 50 matches, or a humidor, a lined box designed to store and display your cigars. When you’re ready to light up, make sure you’re not around those who will take offense to your new darling — in fact, most local cigar stores have lists of ‘cigar friendly’ restaurants and establishments. Light and enjoy!

Surprisingly, Philadelphia is home to J. R. Cigars, the East Coast’s largest distributor. Located on 1518 Sansom, this father-son business sells 2,000,000 cigars a week, through its store and mail-order catalogue, which together feature over 3,000 brands. This is a haven for aficionados, who can choose from any top-notch brand known, as well as the J. R. house blend which is quite exquisite. The store also stocks smoking paraphernalia, cigar memorabilia, and some non-smoking antiques (such as Wedgwood china pieces). The owners are friendly, knowledgeable, and like to “talk cigars.”

Another place to make your purchase is right around the corner at Phil Herman’s on 1501 Walnut St. Although this store is more of a convenience mart, they do stock around 20-30 premium brands, as well as toiletries and tons of candy.

Completing the triumvirate that marks Center City’s Cigar District is the Chestnut Smoke Shop, situated on 8th & Chestnut. Stocking around 100 brands, this establishment is always busy and presents a less pretentious atmosphere than J. R.’s.

If you’re still not satisfied with these stores (which is doubtful after visiting J. R.’s), try Holt’s Tobacconist on 114 S. 16th St. and Harry’s Smoke Shop on 15 N. 3rd. These stores are a lot like the mid-sized Chestnut Smoke Shop and should carry many of your popular blends.

So join the ranks of world-famous stoagie chewers, including Bill Cosby, Letterman, Schwarzenegger, George Burns, Madonna, and Henry Kissinger. Yeah, take a puff and do your best WASPy lockjaw, or cut your cigar and roll a blunt. Sit back and reminisce about good times. Tilt back your hat, shoot the shit, and enjoy your life. Become one of the many beautiful people who accessorize with a stoagie for an evening on the town. Even throw the thing away, if you don’t like it. But don’t ever dismiss cigars on the whole after one puff of a cheezy Swisher Sweets.

Just as with beer, novices should begin with a mild blend and branch out into darker makes.

Casino Events Hotline

For The Latest Update On Casino Shows And Special Events in Atlantic City

1-900-388-1010 Ext. 528 $2.00 per min. Avg. call 3 min.
Avg. cost $6.00 Maximum cost $10.00

Touch-tone phone req. Under 18 get parent’s permission.
Cust., Serv., Strauss Comm., Carmel, CA (408) 625-1910

Drop Out...

[of the campus scene and try something new]

DROPOUT...
Madame Green

Going to a hypnotist for the first time is kind of like losing your virginity: it’s seldom what you anticipated. You thought would be silk sheets and candle light turns out to be the back seat of your dad’s car and a six pack of Rolling Rock. It’s still fun, but just not quite what you imagined. How naive I must have sounded when I asked, with complete sincerity, “Do you do past lives?” No, I was told, people in Miami do that. This is Philadelphia. Here, hypnotists use their skills to help people with memory and weight problems.

“Can you give people post-hypnotic suggestions like in ‘The Manchurian Candidate?’” No, you can’t hypnotize people to do anything they wouldn’t ordinarily. Everyone from students to artists to housewives to presidents of companies go to hypnotists with problems from performance anxiety to sleep problems to drug addiction.

According to Madam Green, a West Philadelphia hypnotist, ‘hypnotherapy’ works by ‘synchronizing’ the conscious and unconscious mind. Would you like to try it? suggested Mrs. Green. Close your eyes. You’re going deeper and deeper. The hypnotic instructions are clearly universal. Yet, one’s reaction isn’t. Despite positive images of sunshine and a personal affirmation, it just didn’t click. For those with specific personal problems, hypnotism could do the trick. But for you souls floating in a sea of spiritual satisfaction, don’t count on it.

Fifteen minutes later, I was headed back to campus, my head still spinning from the heavy dose of New Age perkiness. At least, I didn’t have to call anyone the next day to ask for my shirt back.

Sharon Green runs a hypnotherapy practice out of her home in University City, very near the Penn campus. So for anyone seeking spiritual solace, a possible cure is only minutes away. She can be reached at 222-2224 for more information. —Elliot Blanchard

The Palm

The problem with eating steak is that it’s like injecting cholesterol directly into your bloodstream. But, so long as you are going to do it, why not do it right? And this means dining at The Palm, arguably the best place for steak in Philadelphia.

Indeed, The Palm is the quintessential New York steakhouse. It embodies the meat and potatoes masculinity of old, Gilded Age, Taft-era politics. During the week, “political bigwigs” come in to wheel and deal over three-martini lunches. Looming large over Palm patrons are caricatures of Philly’s best and brightest. Curious viewers will find everyone from “Fast” Eddy Rendell to Julius Erving to up-and-comer, John Saler. This political frenzy can leave the restaurant mobbed, but weekends at The Palm are a bit more relaxed, making it the perfect place for a date.

As for the food, skip the ordinary Caesar salad, and start with the tomato and onion salad. What comes next is not even a question. While lobster is respectable, steak is the thing to get. They are lean and mean, without the sacrifice in flavor. And to accompany your steak, try the hashbrowns. If there is still room for dessert, go with cheesecake.

While this Palm strives to be like its flagship New York version, it lacks the character of the latter. In many ways, this is a good thing. For example, there’s not a grumpy waiter in the place. Unfortunately, one similarity is present: a swarthy maître. If he were to see you at their worst table, he’d still expect a tip. But unless he does something special for you, don’t let your hand go near your pocket – dinner will set you back enough. After all, this is the Palm. —Evan Raine

Angelique Kidjo

Many of you are familiar with the Chesnuit Cabaret from those funky, salsa-laden brunch parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groove. The illusion of parties. The lights flash, the music pumps, and the money flies as hundreds dance to the beat of a collective Latino groov...
**means Jobu says go**

**COMMERCIAL**

**ABOVE THE RIM**
MTV mono-sonker stars Tupac & Leon (from the Madonna video) square off in yet another basketball flick. I'm almost starting to miss The Fish That Sold Pittsburgh (Ent's Campus).

**BELLE EPOQUE**
This French and sexy Oscar winner from Spain is so engaging that it caused a certain Street contributor to experience the pangs of self-justification for the first time. And no, we aren't telling who 'It's' (Ent's Campus).

**THE PAPER**
Roe Howard and company may think they've captured the essence of tabloid journalism, but that's just because they've never visited the Pink Palace. That Charlie Grinstead is a five-part miniserie.s in and of himself. (Ent's Palace)

**THE PIANO**
And the Oscar for Most Pretentious Film of the Year goes to... (Ritz at the Bourse)

**REALITY BITES**
What is Ethan Hawke's glitch, anyway? (Ent's Palace)

**ROMEO IS BLEEDING**
It's back and it still kicks ass. Miss it at your peril. We might send Mona after you. (Rox)

**SCHINDLER'S LIST**
See it. Now. (Ent's Campus, Ritz Fine)

---

**THEME**
**LEAVE SCHOOL... [when it's time to eat]**

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

**SMARTALEX**
AN EATING AND DRINKING EMPORIUM
36th & Chestnut Streets at the Sheraton University City.
Phone 386-5556. Serving breakfast, lunch and dinner.

**DANCE PARTY**
THE ULTIMATE PARTY
Saturday, April 9
10:30 pm - 1:30 am
Hall of Flags
Co-sponsored by: DART, IFC, Panhel & O.S.L.A.&F.

**SIRENS**
Four words: Elle MacPherson back nerkid. 'Nuff said. (Ritz at the Bourse)

**THREESOME**
SEE REVIEW PAGE 4 (Ent's Ritzhouse)

**THUMBELINA**
SEE REVIEW PAGE 5 (AMC Old City)

---

**THEATRES**

**AMC MIDDOWN**
1413 Chestnut, 567-2021.
On Deadly Ground Fri-Sat 2:45, 7:45, 10, Major League II Fri-Sat 1:45, 3, 7:30, 9:45.

**AMC OLDE CITY**
2nd and Sansom, 627-0966.
The Ref Fri-Thur 1:45. In the Name of the Father Fri-Thur 1:45, 5, 7:45, 10:15. Thumbelina Fri-Thur 1, 3, 5:30, 7:30.

**"WARM, FUNNY AND TREMENDOUSLY ENTERTAINING. I LOVE THIS MOVIE!"**
Fred Schepisi, Managing Director

**"HILARIOUS... YOU'LL LAUGH TIL IT HURTS."**
Robert Bheetman, INTER-UNIVERSITY ENTERTAINMENT NETWORK

**"DARING AND DELIGHTFULLY ENTERTAINING. A WINNER!"**
James Weat, SUN & PHILADELPHIA WEEKLY

---

**Stimulus Children's Theater**
Spring Show
"The Poet And the Rent" by David Mamet
Saturday 4/9/94 2pm & 7pm
Sunday 4/10/94 2pm
Annenberg Center, Room 511

Tickets $2.00, available at the door or on Locust Walk

Questions: Call Eric 573-7870  SAC Funded
From the Netherlands

You’ve never seen puppets like this before!

STUFFED PUPPET THEATRE

“Neville Tranter...maintains the illusion that the puppets have lives of their own.” PHILADELPHIA INQUIRER

In this weird world of puppets, fantasies are created by a master of the unconscious in a solo performance that dramatically extends the use of puppetry in a stage setting. Suggested for adult audiences.

APRIL 6, 8 & 9
$20 Students $12
Box Office 898-6791

Friday Night Live!
Attend a cast party at the White Dog Cafe on April 8 after the performance. $10 each with purchase of Stuffed Puppet tickets.

Above the Rim Fri-Sun 1:15, 4:15, 7:30, 10:15
Naked Gun 33 1/3 Fri-Thu 1:45, 4:45, 7:45, 9:45
Clifford Fri-Thu 1:30, 4:30, 7:30, 10:30
Sugar Hill Fri-Sun 1, 4, 7, 10

SAM’S PLACE

1900 South 40th St. 222-5599

THE ROXY

“Because in the Night” 2001 Season. 563-9996

Good Evening, Mr. Wallenberg Fri-Sun 12:30, 3:30, 7:30, 9:45
- A Beacon in the Night 2001 Stntown. 563-9900

THE RITZ

Weddings and a Funeral Fri-Sun 2, 2:30, 5, 7:30, 10

THE RITZ AT THE BOURSE

4th St. north of Chestnut, 925-7900

Savage Nights Fri-Thu 2:30, 9:45
Belle Époque Fri-Sun 3:45, 7:45, 10:15
The Plane Fri-Sun 11:45, 2:45, 7:30, 10:45
Trumee of Animation Fri-Sun 11:45, 2:45, 7:30, 10:45

RITZ FIVE

214 Walnut, 925-7900

Huducker Pussy Fri-Thu 12:30, 2:30, 4:30, 6:30
Sirens Fri-Sun 11:45, 1:30, 3:30, 5:30, 7:15, 9:00

From the Netherlands

You’ve never seen puppets like this before!

STUFFED PUPPET THEATRE

“Neville Tranter...maintains the illusion that the puppets have lives of their own.” PHILADELPHIA INQUIRER

In this weird world of puppets, fantasies are created by a master of the unconscious in a solo performance that dramatically extends the use of puppetry in a stage setting. Suggested for adult audiences.

APRIL 6, 8 & 9
$20 Students $12
Box Office 898-6791

Friday Night Live!
Attend a cast party at the White Dog Cafe on April 8 after the performance. $10 each with purchase of Stuffed Puppet tickets.

Above the Rim Fri-Sun 1:15, 4:15, 7:30, 10:15
Naked Gun 33 1/3 Fri-Thu 1:45, 4:45, 7:45, 9:45
Clifford Fri-Thu 1:30, 4:30, 7:30, 10:30
Sugar Hill Fri-Sun 1, 4, 7, 10

SAM’S PLACE

1900 South 40th St. 222-5599

THE ROXY

“Because in the Night” 2001 Season. 563-9996

Good Evening, Mr. Wallenberg Fri-Sun 12:30, 3:30, 7:30, 9:45
- A Beacon in the Night 2001 Stntown. 563-9900
music

THURSDAY
PARMESEAN
Ted Weith's brainchild rages every Thursday. The good tunes, coffee, and relaxed atmosphere put you in a cheery mood.
(Underground Cafe, High Rise North)

GREG GINN
w/RIG
This pair of industrial/hard-core guru bass heads at Dobbs. No kiddies please. (21+)
(JC Dobbs, 3rd & South, 925-4561)

LEVELLERS
w/COMPUSSION
Just like the Pogues and Black 47, the Levellers play spirited Celtic-rock. And while the band may not live up to the Almighty Pogues, it sure makes infectious music that'll make you wanna do the jig.
(TLA, 334 South St., 922-1011)

PANTERA
w/ CROWBAR
Pantera is fresh from the studio, with a new album. Looking to recreate its loyal fanbase, which has defected to other, harder groups, Pantera has hit the road. Its sound is more refined and so are its hides. So smoke some catnip and bang your head because rock is not dead.
(Tower Theater, 69th & Ludlow, 392-9282)

FRIDAY
AFGHAN WHIGS
w/SPINNANCES
Cincinnati's Afghan Whigs are a potent bunch of punk boys. Songs, more often than not about the lead singer Greg Dulli's exploits with women, are five-balls in long to hear. Sub Pop's Spinannes are a new other musee: This duo from Portland, Oregon has been touted a "Next Big Thing" by spin magazine. Definitely worth the trip to the glorious Garden State of New Jersey for this one.
(City Gardens, 1750 College St., Trenton, N.J. (609)392-8877)

POPPY w/ GODPOCKET
Two local bands with master plans to make it big. Poppy is a Philadelphia favorite, although they aren't just two shitty local bands. Go see them and support a bunch of wandering minstrels.
(Silk City, 425 Spring Garden St., 762-8858)

ENTOMBED w/ UNSANE
Unsane is bloody good fun on Mabar, a label known for punishing music. The body can only reproduce a few quarts a day after severe loss, and that's only a smidgen of the amount that is on this band's album cover. Entombed is even harder than Unsane, so watch out.
(Trocadero, 10th & Arch, 925-ROCK)

SATURDAY
HUMAN BARBEQUE
Photo god Andy Newman's funky Sub Pop's Spinannes are a new "Next Big Thing" by spin magazine. Definitely worth the trip to the glorious Garden State of New Jersey for this one.

CROWDED HOUSE w/ SHERYL CROW
Crowded House is part of that mid-90s lite-rock movement that included the Alarm, Eels, Costello, and other mellow fellows. Music is supposed to express some sort of passion, yet this band is a step away from the morgue. However, don't mix this show because Sheryl Crow, sensitive tunes and all, is there to save the day.
(TLA, 334 South St., 922-1011)

RADIATORS
The ska-infused crew always throws a tasty concert. Roots, rock, and reggae are what they're all about. Make sure to say, "Hi," to Chuckles, the Cabaret manager. He's a friendly guy, that Chuck.
(Chestnut Cabaret, 36th & Chestnut, 302-1911)

WEDNESDAY
MELVINS w/THE OBSESSED
Long time darlings of bands like Nirvana, the Melvins play low, loud and heavy, man It's like being hit by a weight on your heart and a punch to the gut.
(Doors, 301 Arch, 925-ROCK)

CHRIS CONNELLY & WILLIAM TUCKER (of PIGFACE)
These two members of industrial supergroup Pigface present "Songs for Swinging Junkies," whatever that means. For some trippy amusement, check 'em out.
(Khyber Pass Pub, 56 S. 2nd, 449-9690)