Deputy provost to step down, return to teaching in Dec.

Wales has held post for half a decade.

**By Jennifer Kahn**

Deputy Provost Walter Wales will step down after almost two hours of debate, that Mendell, a College junior, did not violate the Election Code.

In a letter to Wales dated April 12, Interim Provost's Office and the Vice President for Finance states that City and Regional Planning Chairman Tony Tomazinis said.

The accord made with the Provost's Office and the Office of the Vice President for Finance states that City and Regional Planning must conform to a "performance standard" in admissions in order to keep its separations open.

Since the dean's letter was written, the dean was expressing an earlier view of the Constitution is not always perfect, he added, and this view will allow the document to serve its intended purpose.

Scalia added that the Constitution is presently being interpreted as what it "ought to mean," not as what it simply is, a presumption he holds true.

"What is now baffling is that the Constitution, along with the change in interpretation, Scalia noted that society has now given the Court, a group of "nine unrepresentative people," the last word on the Constitution. He said the power should lie in the legislature, not in the Court.

U.S. Supreme Court justice Antonin Scalia spoke about ways to interpret the U.S. Constitution at the Harriet's Auditorium in the University Museum yesterday.

Supreme Court justice shares his views

**By Andrew Bialas**

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Greeks recognized at banquet

bysandra montarico

The Greek community gathered together last night at the Penn Tower hotel for its annual Greek Awards banquet.

The banquet was attended by 120 members of the fraternity and sorority community. The event featured presentations of awards, as well as musical performances, and was especially meaningful for rising seniors who were being recognized for their contributions over the last three years.

The Suzanne Cloud Quartet performed on stage, and members of the band also performed songs accompanied by the Penn Quacker. The event was also held to honor 13 winners of the 1993-1994 Greek Council Awards.

The event featured presentations of awards for outstanding members of the fraternity and sorority community, including the Spirit Trophy, the Community Service Award, and the Outstanding Senior Award. The evening concluded with a dance where students could socialize and enjoy the night.

IN BRIEF

The Penn Coalition for Peace in Bosnia sponsored the Philadelphia 20th Anniversary of the War at E's for Peace. All proceeds from the gala are going to humanitarian aid organizations working in Bosnia, said event coordinator and Finance Committee President Mark Leader.

This concert is the first in a series of three that are being held to support the development of the Bosnia Peace Project. The show will take place tomorrow in Wachman, Delaware. The Steel City Band will perform at 7 p.m. at the final concert, located at Wadsworth Tower on April 15.

Khalil Brumner

Paglia to deliver speech tonight

In the tradition of Margaret Mead, controversial academic Camille Paglia will speak to the Philadelphia Community on the theme of sex and identity.

Paglia, known for her controversial views on women's rights, will discuss the role of gender in society and its impact on the individual. She will also address the importance of critical thinking and the role of education in shaping one's perspective on these issues.

Paglia's talk will be held at 8 p.m. in Smith Penniman Hall, sponsored by the Human Relations Committee and the Women's Center. It is open to the public and free of charge.

Lisa Levenson

Quote of the Day

"I can toss around words like 'power' and 'tyranny' and 'liberty' and 'freedom' and 'equality' and 'justice' and they're used as a form of affection."

- Camille Paglia


give your groups' senior members the goodbye they deserve.

As fraternity brothers, sorority sisters, cast members, club members, and co-workers, think of all your senior members have given you during their last four years at Penn. They have been an integral part of your organization and a special part of your life. Don't let them slip away unappreciated. Now it's time to say goodbye.

The Graduation Goodbyes special section will supplement The Daily Pennsylvanian's Graduation Issue, which will be distributed across campus throughout Graduation Weekend and at Commencement. Graduation Goodbyes feature congratulatory wishes from parents, as well as thank you and goodbyes from clubs and groups.

Make sure your group is part of this keepsake edition. Display ads start at just $50.00. Deadline for submission is April 27 at 3:00 p.m. Stop by The Daily Pennsylvanian office weekdays from 9 to 5 to place your ad. You can also phone the DP at 898-6581 or fax us at 898-2050.

Payment by cash, check, VISA®, Mastercard®, or SCA-funded account.

Graduation Goodbyes.
Special group farewells, congratulations, & thank you's in The Daily Pennsylvanian's Graduation Issue.

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**PC** movement leads to confusion among students

**About the "Vision!" / DI series**

On Common Ground

**F R E E  S P E E C H  A N D  C I V I L I T Y**

"PC" movements leads to confusion among students

**pc** movement leads to confusion among students

**Horowitz: Freedoms can be "ineffective contradiction"

**Wilson: Hard to decipher between speech, harassment

**B Y R A N  F E R G U S O N

"PC" movement leads to confusion among students

By Bryan Ferguson

PhD/Pennsylvania Daily Pennsylvanian Staff Writer

Were you ever a senior? Were you ever a sophomore? Were you ever a junior? Did you ever have a classmate who was a senior? Was your classmate a senior in your major? Was your classmate a senior in your college? Was your classmate a senior in your university? Was your classmate a senior in your state? Was your classmate a senior in your country?

Were you ever a freshman? Were you ever a sophomore? Were you ever a junior? Were you ever a senior? Did you ever have a classmate who was a freshman? Was your classmate a freshman in your major? Was your classmate a freshman in your college? Was your classmate a freshman in your university? Was your classmate a freshman in your state? Was your classmate a freshman in your country?

Were you ever a student? Were you ever a professor? Were you ever a researcher? Were you ever a scholar? Did you ever have a professor who was a student? Was your professor a student in your major? Was your professor a student in your college? Was your professor a student in your university? Was your professor a student in your state? Was your professor a student in your country?

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GAPSA Annual Spring Reception

with cool jazz

at the
University Museum Chinese Rotunda
Thursday, April 14th
5 to 7:30 PM

Free with Graduate & Professional ID
(Guests admitted with proper ID)

City and Regional Planning

High Court justice speaks

"The goal was not to close down the department, although there was a lot of concern for it."

EUGENE KOHN
Board of Overseers Chair

The department must still address some long-term budgetary problems. In addition, a curriculum committee has been formed to help define the division's academic needs for the future.

EUGENE KOHN
Board of Overseers Chair

A Reception will be held immediately following the discussion.

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THE PENN WOMEN'S CENTER PRESENTS
THE 1994 TRUSTEES' COUNCIL OF PENN WOMEN SEMINAR SERIES:

INTERNATIONAL WOMEN'S DAY:
"A TRIBUTE TO OUR SISTERS ABROAD"
with Guest Speakers:

Jannah Rizga
Refugee from Bosnia
the First of Many Survivors

Nella Kovac
Director, Women's Studies
St. John's University

Joyce St. John
Former head of the UN's women's organization in Bosnia

DATE: April 18, 1994
TIME: 7:15 P.M.
PLACE: Smith Fendall Room, Houston Hall

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The goal was not to close down the department, although there was a lot of concern for it."
UMC elects new executive board

By Jason Caskey

Seven students were elected to serve on the United Minorities
Council Executive Board, standing committee and national society group's elections last night in the Comcast International Center.

Wharton sophomore Adriana Lenz, who was unopposed, was elected as treasurer-elect. She will replace College junior Karen Velazquez next semester.

In her election speech, Lenz said she will "work as a resource assistant manager in her home state of Texas and as a constituent representative for the ANTEC Corporation. She has equipped her with the experience to handle the position of the council of the UMC.

She said she hopes to engage the UMC in new activities with other student groups next semester.

"I want to become active in raising money for the UMC," Lenz said.

Wharton sophomore Fred Yee defeated College sophomore Jamila Northington in the election for the position of recording secretary.

"We are going to "foster group interaction, keep the UMC and its constituents up-to-date, and keep the constituents informed," he said.

Northington was elected, though, to the position of recording secretary, defeating College freshman Claudine Chen Young.

"I hope to engage the College students to "get more diverse minority groups." She said she intends to bring arts and crafts to next year's Celebration of Culture.

Promoting the Celebration of Culture to the "greater Philadelphia area" is also one of her priorities, she added.

College sophomore Shreya Patel defeated College freshman Marcy Bruce in the race for co-chairperson-elect of the administration.

"I want to become active in raising money for the UMC," she said.

Young was elected chairperson of the United Minorities Corporation has equipped her with the experience to handle the position of the council of the UMC.

"If a friend or loved one came to your aid with a medical problem in your field of expertise, and for some reason you couldn't handle the case, is it not only ethical but necessary for you to pass them on to another doctor who can?" the doctors asked.

"That is not necessarily a no-brainer," said Stephen Rubins, director of the Division of Gynecologic Oncology at the College.

"Penn physicians have a high state of the art medical expertise and can offer the best care to patients," he said.

Med Center doctors named 'best' in U.S.

By Scott Maxon

"They're in their class. Among their national reputations, 131 University Medical Center doctors have recently been named among the "Best Doctors in America." According to Chris Greame, senior editor of Woodward/White Inc. of Allen, S.C., the listing, which appears in the book "The Best Doctors in America," asks doctors from across the country to rate the clinical abilities of their peers.

According to hospital spokesperson Woodward/White, "Medical Center doctors have been named among the "Best Doctors in America" since 1990. The UMC Medical Center member's selection process consists of a number of factors to the 7 percent of the pool who are honored in the listing, according to hospital spokesperson Woodward/White.

The 131 Medical Center members selected represent nearly 2 percent of the physicians in the U.S., according to Harriet Levy, spokesperson for Woodward/White.

But, only two percent of the more than 350,000 practicing physicians in the U.S. have been named as "best doctors" in their area, Woodward/White stated.

"The University has strenuously insisted that we change our name to avoid any implied association with the University of Pennsylvania," said Penn physicians on the list. "It confirms Penn's reputation as leaders in the health care profession, 131 University Medical Center doctors have recently been named among the "Best Doctors in America.""
The Case of Mr. Lima vs. Mr. Charlie

To the Editor:

I disagree. The very nature of our current education system, replete with standardized tests and common core curriculums, has led to a society where individuality is overshadowed by conformity. We are being taught to think alike, to conform to a single, predetermined mold. This is a problem that has been present for much longer than we realize.

I believe that Mr. Lima should be found guilty. It is not just because he was found guilty. It is because the very system that we are currently living in is flawed. We are not living in a society where individuality is celebrated, but one where conformity is valued. Mr. Lima should be held accountable for his actions, not our society's failures.

JAMES PETRUS
Law '94

Reason With Me

To the Editor:

I do not agree with you. I think that Mr. Lima should not be held accountable for his actions. The system that we are currently living in is flawed, and we should be working to fix it, not punishing those who are caught in its grasp.

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Policy on Submissions

Direct submissions to editorial@daily.upenn.edu

Admissions

Policy on Submissions

Policy on Submissions

The Independent Student Newspaper of The University of Pennsylvania

Keeping Us Safe

To the Editor:

We are writing in response to the recent DP (3/25/94) editorial in The Daily Pennsylvanian about the Department of Residence Security. We want to make sure that students are aware of the policies and procedures that we have in place to ensure their safety.

We understand the concerns that students have about their safety on campus. However, we would like to emphasize the importance of students taking personal responsibility for their own safety. This includes being aware of their surroundings, following safety guidelines, and reporting any suspicious activity to the proper authorities.

JENNIFER PALLADINO
Safety and Security Committee Chairman

Safety and Security Committee

Drunk Farts

To the Editor:

I am one again happy to be harassed by the local good Mr. Brown that the only "good" thing to do on campus is drink (DP 4/7/94). It seems to me that he is right in pointing out the moral imperfection of the new policies. The new policies are just a way to keep us from enjoying ourselves and making the most of our time on campus.

JOHN LIANG
Wharton '94

Blues for Charlie

To the Editor:

I want you to read "Why can't we all just get along?" rhetoric, you'll have to read something else.

EMIL MONDO
Wharton '94

Policy on Submissions

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Policy on Submissions

Kurtz Revisited

To the Editor:

Mr. Lima, you have—oh a much clearer reason to feel that we are the same, to feel that we can come to terms with each other in a way that is both authentic and meaningful. It is not just that Mr. Lima feels my pain, or that I feel his pain, but that we feel each other's pain in a way that is both authentic and meaningful.

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Penn Six to celebrate its 100th anniversary

By ANI LIPMAN
Staff Writer

Pennsylvania Six 5000 is celebrating its 100th anniversary this month. Since its founding in 1903, the student a cappella group has been entertaining students on the behind-the-scenes staff, bringing joy to the university students at intermission. There will also be a magic show titled "Masquerade" performed by two University students at intermission. "We really involve the audience in what we are doing," said College senior and Producer Michelle Gochoco. "We've been having a lot of fun and we want to share that with the audience.

Hertzberg said the group aims to continue the circus and carnival atmosphere of Fling. He said, "This show is particularly appropriate for Fling weekend because it has the circus feeling that will be all over campus," Hertzberg said. "If you take two hours out of your Fling to see Barnum, not only will it not slow down the pace of your partying, but it will turn it up a notch and you will be ready to go out afterward."
Second suicide bomb kills six, future grim

Defendant in hate crime confessions

DUESSELDOFf, Germany — A 19-year-old defendant confessed in hushed words and asked forgiveness for what he did and three other youths went on trial for murder yesterday in the worst hate crime to hit Germany, a shooting at a local Jewish community meeting that left three dead.

"I can't stop being sorry for what we've done, and I am endlessly ashamed," said the defendant, 19, who said the four men had been friends for more than a year.

"I don't want to see any more violence," he said. "I want to make peace."

The court also heard the attorney for Felix Koehnlen, the 19-year-old defendant for whose killing Christian Bichl, 21, is innocent. The attorney pre- dicated that the same criminals would continue committing crimes if the trial did not proceed.

"We live in a society where people get away with murder," he said.

No clear motive

Police said they suspected a West Bank Palestinian either rigged the explosives or handed them in. But they have not ruled out the possibility that the Israeli government, which has raised the possibility of a suicide attack, was involved.

The bomb killed a man outside the bus was timed for 6 a.m. when seven wounded soldiers for two rela- tives in memory of the war and vir- tually everyone was at attention. It was particularly harsh because the memory of the war and vir- tually everyone was at attention. It was particularly harsh because

"The real answer is to show an agree- ment on how to treat the problem and there will be peace," he said.

"The greatest lesson we have learned is that we must stop fighting," he said.

State to quit

The state to quit the state of emergency to halt the unrest threatening South Africa's first all-race election)

African National Congress and the Zulu nationalist Inkatha Freedom Party. Their power struggle began almost a year ago. The state of emergency was declared on March 31 to keep the peace.

Despite the state of emergency, the latest violence in Natal, despite a state of emergency to halt the unrest threatening South Africa's first all-race election.

Four people were arrested, but police refused to identify the suspects.

State of emergency

The state of emergency was declared on March 31 to keep the peace.

"We have been able to stop the violence," he said.

"We live in a society where people get away with murder," he said.

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Election grievance process under attack

Dan Debecella

Chairperson Leonard Cooperman said Tuesday night that the candidates were "in violation of the code, but they did not bias the code."

Although the elections are over, those point to flaws in the system and hoping things will be made.

One such flaw concerns candidates running campaign material within 75 feet of the polling area. The polling area.

Two of the three dates from campaigning or leaving the Wharton sophomore said. "You can't have candidates running elections.

"a lot of the grievances."

Leventhal said the Class Board's closed door hearings was "something that had been there before and we never talked about." But, she added, "it was something that was going to help the Class Board's closed hearings, but said the two situations might be different because "the Class Board are a social organization and the UA is a student grievance, but said the Class Board's closed hearings was "something we never talked about.

"I guess it would be better to have an open hearing so we would think that anything was being done illegally or anyone was being discriminated against," she said. But, she added, "it was something that had been here before and we didn't think that anything was being done illegally or anyone was being discriminated against, she said.

Debecella said the Decisions made it "crucial that every single event is handled.

"They probably should have had the newly-elected Senior Class Board (the Sophomore and Junior Class) which are held to discuss grievances and in the UA election, are open to the public."

Debecella said he is not familiar with the reasons behind the Class Board's closed boardhearings, but said the two situations might be different because "the Class Board are a social organization and the UA is a student grievance, but said the Class Board's closed hearings was "something we never talked about.

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"They probably should have had the newly-elected Senior Class Board (the Sophomore and Junior Class) which are held to discuss grievances and in the UA election, are open to the public.

"It's the spirit of the letter of the law, more than the letter of the law, which has to be maintained."

Electronics from page 1

for the Sophomore and Junior Class Board elections. Two of the three dates were "in violation of the code, but they did not bias the code."

The polling area.

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THE DAILY PENNSYLVANIAN
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The Weekly Pennsylvanian
The Best of The Daily Pennsylvanian. The Best of Penn.
Three UA members attend speech forum

BY RANDI FEGDESMANN
For The Daily Pennsylvanian

Three Undergraduate Assembly members attended a one-day conference discussing free speech on American college campuses Monday at Harvard University.

College junior Dan Schorr, College sophomore John Jacobowitz and College freshman Laura Moldawer attended the conference, which was sponsored by the First Amendment Coalition, a national organization which promotes First Amendment freedoms.

Schorr serves as Undergraduate Assembly chairperson of the Coalition Task Force, a University organization initiated by Schorr in September. Schorr said he attended the conference, which was sponsored by students, publishers, lawyers and the media.

Schorr said the University contingency stressed that "things have changed and the students don't support the administration."

Moldawer said the University contingency stressed that "things have changed and the students don't support the administration."

The keynote speaker was David Horowitz, a publisher and "1960's radical leftist," Schorr said.

Schorr said it was important for University representatives to attend the conference so they could "publicly advertise what has been happening at the University and discuss with other members of other universities what is going on there." Schorr said the University and campus administrators are the keys to defeating censorship, he said, adding that the schools in attendance now plan to work together to share information and take action when necessary.

Schorr said censorship comes "infringements on freedom of speech," and the coalition only hopes to "pursue non-ideological." Moldawer said the University contingency stressed that "things have changed and the students don't support the administration."

Jacobowitz, who received a fine on campus reactions to codes of conduct and policies which deal with the practice of "political correctness," said, "We discussed our plans for the next year," he said. "We want to start working with students, publishers, lawyers and the media."

"I left my story and pointed out the hypocrisy of the administration," said Jacobowitz, who received a fine on campus reactions to codes of conduct and policies which deal with the practice of "political correctness."

"I don't know how effective it will be," Jacobowitz said. "I felt the conference was very good but it was an insanely great evening at Philadelphia's fire and only all-eggsed restaurants!"

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BARBRA STREISAND

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This month on the ResNet Movie Channel (11)

For complete schedules, tune in to the Video Bulletin Board (921) or check "video channel" on Profitel.

The speaker people presents:

Hunter S. Thompson

The Author of:

FEAR & LOATHING IN LAS VEGAS

Will speak about his new book:

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Carlton offers A JC; Islanders clinch playoff berth

SportsWire Extra

Compiled from Associated Press dispatches

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Friday, April 14, 1989 The Pittsburgh Press Page 13
"With the Card, you get lots of great offers. So you can save on life's necessities—like a beach hat from J. Crew."

"When I see litter, it really triggers me. Why aren't more people waking up?"

"I love the travel certificates. Maybe next year I'll use them to study the effect of graphite wax on my skin."

"I used to feel weird because I was into recycling. Now I'd feel weird if I wasn't."

"With the Card, it really triggered me. Why aren't more people waking up?"

"I'm interested in shoreline ecosystems—beach preservation, oil spills, things like that. But until I got an American Express Card, flying to a faraway beach on my budget was impossible. Now I can spend my vacation with blue ocean water lapping at my toes. The Continental Airlines certificates I got with the Card make it easier to afford. And I like the fact that, with American Express, I have to pay it all back at the end of the month. The last thing I need is to pile up debt right now. I guess you could say I'm really into conserving precious resources. Including my money."

KATHY DeWITT, FIRST YEAR
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Justice should defeat Stanley in court

McGovern wants to coach

McGovern, who moved to Florida from Philadelphia after losing his job at Penn, has been named an assistant coach at the University of Florida.

McGovern said that he was offered the job at Florida by assistant coach Dick Howser, who had been at Penn for 20 years.

"I'm excited about the opportunity to work with Coach Howser," McGovern said. "He's a great coach and a great person, and I'm looking forward to helping him run the program."
All games are washed away

Former Penn women's basketball coach Marianne Stanley has a fine record on the court, but has had limited success in court while trying to achieve equal pay.

Former Penn coach Marianne Stanley is scheduled to testify on Thursday in the court.

Supreme Court Justice Sandra Day O'Connor refused Stanley's emergency plea to reinstate her as coach.

Yesterday, Supreme Court Justice Sandra Day O'Connor refused Stanley's emergency plea to reinstate her as coach.

Stanley, the former head coach of the women's basketball program at the University of Southern California, has been seeking to return to the coaching ranks at the university.

Stanley's case has garnered national attention, with many calling for equal treatment and opportunities for women in sports.

Stanley has filed a lawsuit against the University of Southern California, alleging discrimination and retaliation.

The university has denied her request to return to the coaching position, citing budget constraints and other factors.

Stanley's case is one of many that have highlighted the gender pay gap in college sports.

In recent years, several high-profile coaches and athletes have spoken out about the disparities they have experienced in the sport.

Stanley, a two-time All-America player at Penn, has a lifetime record of 310-280 over a span of 21 years. Stanley's contract would have expired in the 1999-2000 season.

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THIRTY FOURTH

Street

CAMILLE PAGLIA TAKES ON CAMPUS

ROLLINS BAND KURT COBAIN SERIAL MOM

14 APRIL 1994
Hometown

by Dennis Berman

I often told Celia about the dreams I had the night before. We used to sit in my one-sheeted bed, waiting for the alarm clock to click its calculated click and to send some annoying Rod Stewart song into the afternoon humidity. I would tell her about the colors in my dreams — the kind of dull yellows you might find on a school bus in mid-February, or even the light pink that forms around your fingertips if you hold a pen too long in Marketing class.

Dana's tractor (of which he was very proud, especially since he never really learned to ride a bike very well.) And though I knew Celia, knew that she was born with six fingers on her left hand, that her real father had left in the '70s after the oil market went bad, I still don't think I ever understood her. She was too quiet for that. As I would spill out with stories every day, she would simply nod and rub her fingers (now conveniently reduced to five) on my temples and murmur something about how she wished she had hair like mine. Whatever.

For a relatively young person, she certainly had a lot of secrets. There were piles of letters hidden in her desk and small silk scarves that did not smell like they were from Tennessee or anywhere nearby. She rolled in the pleasures of her fine French and the outskirts of her proficiency in Italian.

I remember dropping her off at home, taking her soft hands and squeezing them till she sparked a stern warning to "stop that." She would jump out of the car and yell at me, but before she walked the stone-lined route up to her house, she would turn her head and roll her chin. "I said, stop that," she exhorted. I would watch her tanned August arms slip behind the aging doors of the squat house, and if I looked hard enough I could see her chin silhouetted in the dusty windowshades that her grandfather brought back from Italy in the '20s.

These colors, and these dreams, were easy for me to describe for Celia. She was a good listener, the kind of listener you know is not waiting for the very moment when she can jump in to divulge her press- 

features
Camille Paglia

Self-appointed female spokesperson Camille Paglia rips the system when it comes to our sensitivities on academia, date rape, and sexual dominance.

by Matt Miller

In Morto

Alternative icon, media darling, and suicide at 27. Street discusses the loss of Nirvana frontman Kurt Cobain.

by Josh Leitner

Music

Loose nut
Rocker/ poet/ artist/ sensitive guy Henry "extra-curricular" Rollins and his band roll in with another new release.

by Sam Kaxon

Review: The Crow

Review: G.Love & Special Sauce

Phibberts: Five-Eight, The Indians, Only Living Witness

Weekend

Scene
Choice
Film
Arts
Music

Clarification

36th Street would like to clarify some aspects of last week's story on Alex Moskovitz.

The statement that the 300 grams of cocaine was returned to the Castle by Moskovitz and was later seized in a raid was apparently false. It was never returned by Moskovitz — it was given to someone that was to be disposed of and he was later linked to the cocaine because of the identically of some fraternity brothers; there was never a raid at the Castle.

The fraternity number who called Moskovitz to take the cocaine at the Castle was just a friend who was a fraternity brother, not his girlfriend's brother.

The multi-kilogram shipments linked to Moskovitz were not shipped to Castle but to Ft. Larn and other locations.

Moskovitz was arrested after traveling abroad, but he had not been visiting relatives.

Slammin' Street

Film

Still Waters

Though he's got a larger budget than ever before, Hollywood writer/ director Jonathan Waters still hasn't toned down his outrageousness on Serial Mom.

by Eric Barker

Review: White Fang 2

Review: Good Evening, Mr. Wallenberg

Features
Camille Paglia

Self-appointed female spokesperson Camille Paglia rips the system when it comes to our sensitivities on academia, date rape, and sexual dominance.

by Matt Miller

In Morto

Alternative icon, media darling, and suicide at 27. Street discusses the loss of Nirvana frontman Kurt Cobain.

by Josh Leitner

Music

Loose nut
Rocker/poet/artist/sensitive guy Henry "extra-curricular" Rollins and his band roll in with another new release.

by Sam Kaxon

Review: The Crow

Review: G.Love & Special Sauce

Phibberts: Five-Eight, The Indians, Only Living Witness

Weekend

Scene
Choice
Film
Arts
Music

Clarification

36th Street would like to clarify some aspects of last week's story on Alex Moskovitz.

The statement that the 300 grams of cocaine was returned to the Castle by Moskovitz and was later seized in a raid was apparently false. It was never returned by Moskovitz — it was given to someone that was to be disposed of and he was later linked to the cocaine because of the identically of some fraternity brothers; there was never a raid at the Castle.

The fraternity number who called Moskovitz to take the cocaine at the Castle was just a friend who was a fraternity brother, not his girlfriend's brother.

The multi-kilogram shipments linked to Moskovitz were not shipped to Castle but to Ft. Larn and other locations.

Moskovitz was arrested after traveling abroad, but he had not been visiting relatives.
SPRING SONNETS

That’s right, it’s spring, and love is in the air, bringing out the nascent poet in the most unlikely of people. Thirty-fourth Street’s crack investigative reporting team brings you pieces by Penn president-to-be, Judith Rodin and Street Society mainstay, ZBT. Truth be told, we didn’t expect much from our Greek friends, but frankly, we’re a bit appalled by the quality of Ms. Rodin’s work.

"Wont You Be Mine, Dick"

Ah, Springtime. As the magpie sings his song Of joy, so flows my supple stream of love. Wee Eros shot his am'rous dart - I long For you to come before my eyes, my dove. O' Dick! Come live with me at my new pad. Imagine all the fun we'll have I swear That living next to SAMmy's not that bad. We'll strol the verdant grounds of Eisenlohr And steal a kiss beneath the twinkling stars, Ignoring lechy rous staves from geekey, wee Phi Psi's behind the fence of iron bars. O' Dick! I've known that Penn's the place for me Since last GQ proclaimed that Yale is dead; So leave Triple-A - and we'll be wed.

"I Wear My Love Around My Neck"

My love for others is a shiny golden chain That can be bought and sold at any whim. Its wealthy sheen does hide my lack of brain And makes dumb babbies think me the creme d la creme.

TO: Dick Verkuil
FROM: Judith Rodin

TO: ZBT
FROM: Her fiancé

Dear Punch Bowl Magazine,

Oh the times, they are a changin'. There once was a day when collegians could rely on their respective "humor" magazines for some rollicking good fun. Today, 'tis not to be.

With the latest (and most painful) release of the Punch Bowl Magazine, it has become frightfully clear that college humor has fallen to depths heretofore explored only by the likes of Sinbad. Yet, even Sinbad would knowingly bulk at the Berenstein Bears, those shameless parodies of all that was wrong with the '70s. Oh, the bitter irony that Heather Wallace, a classically beautiful girl, could be responsible for such tragically horrid art.

Even a cursory glance through this limp rag reveals a dearth of originality and creativity. Your magazine displays the intellectual vigor of a plate of cottage cheese. Simple references to "farts, 'pussy,' and 'penis' just don't cut it anymore except, of course, in Street Society.

Lest we sound too negative, we must admit your witty expose on boogers struck a peculiar vein in our undying pre-pubescent hearts. Well done. Oh misogynistic editorial staff, we salute you.

Letter to 34th Street

To the writers of Street Society,

Once again Street Society (4/7/94) has twisted the facts to suit its needs, so I would like to take this opportunity to set the record straight about my birthday party. I do not know why I am referred to as a ZBT up and comer as I am not in ZBT. My only connection with ZBT is the friends that I have who are in ZBT, and I resent being associated with a group that I have no part in. I think that it is ridiculous that the organization to which I belong and which comprised more than 50% of the guests is not even mentioned. I am a member of Phi Sigma Pi, a co-ed national honor fraternity. I am proud to be a member of this diverse group. I am also appalled at the anti-semitic slant of this gos-
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This film
Still Waters

The budget may be bigger, but John Waters hasn’t toned it down • by Eric Barker

While directors such as David Lynch like to show a surreal, evil world lurking beneath seemingly benign and boring Americana, John Waters has always preferred to approach otherwise calm suburbia by blowing the audience away with absurdity. He uses blacker-than-black humor, his trademark gross-outs, and scenes so far beyond the realm of good taste that they must be considered revolutionary art or utter trash. Some of his detractors might say Waters cannot tell the difference; what seems to be true is he may have no real preference between the two.

If you were to cross John Hughes with Charles Manson that creature would probably write something resembling Serial Mom. If just probably wouldn’t be as funny. While Serial Mom is a film about a family, it’s definitely not a family film. The main character, Beverly Sutphin (Kathleen Turner), is the Carol Brady ideal; loving, kind, a good cook, an active PTA member. She just happens to have a penchant for killing people who bother her delicate Eisenhower-era sensibilities. From the first few minutes, the disparity between the June Cleaver and Ted Bundy sides of her personality becomes evident. When her densist husband (Sam Waterston) has problems with a patient, the guy gets it. So does her daughter’s cheating boyfriend. And a friend of her son who doesn’t buckle his seat belt. As does a woman who refuses to rewind video cassettes.

The film’s bright colors, idealized setting, and Ozzie and Harriet family life provide a great contrast for Beverly’s less socially acceptable activities. Waters makes brutal fun of liberal media sensibilities by having the heroine plan to kill a woman who doesn’t recycle and a couple who eats the meat of cute, little animals. He makes no less fun of the inordinate amount of press, stardom and financial opportunities given to those who commit heinous crimes. These statements are a breath of fresh air from most of today’s entertainment that seems to exist in a cultural and moral vacuum.

While many would accuse Waters of being the type to fiddle while Hollywood burned or to appoint his horse as his cinematographer, an argument could be made for his being a Nos- tradamus figure in American culture. Most of his movies starred Divine, the three hundred pound transvestite. While many audiences in the ’70s and ’80s were repulsed (intentionally, we can safely assume), transvestism has been embraced as a (Rupaul, M. Butterfly, and The Crying Game). In Pink Flamingos, there is a cathroom scene and the newly freed phallus is thrown out a window (shades of Lorena). Whether the consumption of real dog feces on film (Divine chewed down on some in the same film) will have any effect on American mores still remains to be seen, but Serial Mom satirically deals with pertinent issues and presents opinions in a way that we can only hope future movies will imitate.

While die-hard Waters fans may be disappointed by what seem to be commercial compromises of Serial Mom, the King of the Midnight Movies’ hand is always noticeable if one is looking, and often times if one isn’t. Like the accustations made against so many alternative music groups these days, many fans might ask if he has sold out. That’s not a fair criticism. One of Waters’ eeriest films, Female Trouble, was X-rated, had no stars, and a budget of $25,000. Serial Mom has Kathleen Turner, Sam Waterston, and cost $13 million. The budget may be bigger due to pressure from Hollywood, but the unmistakable Waters’ style hasn’t changed, and there is still the campiness and gross-outs that are alone often worth the rental price of his films. Though Divine has gone on to meet J. Edgar Hoover in the big Frederic’s of Hollywood in the sky, many of the director’s repertory company returns in supporting roles, including heinous-cum-terrorist-cum-actress Patty Hearst, ersatz talk-show host Ricki Lake (who’s lost half her body weight since her Hairspary days), and former teen porn queen Traci Lords.

Anyone who misses the cheesy horror movies of the early ’80s will be delighted by seeing a human liver dangle on the end of a poker, or by a man being crushed by a falling air conditioner. Those who had to avert their eyes at the ear removal scene in Revent Dogs will probably not find too much joy in Serial Mom’s excesses. But, for all those who enjoy dark humor, satire, and screaming at the top of their lungs, it’s tough to beat Serial Mom for sheer bang for the buck.

Hey, you could be the next Divine!

Wolfsyesome-
Ken Olin’s new film is a real dog • by Dennis Berman

Aside from the Patch of Grass that is College Green, Penn is a hostile environment for the dogs of West Philadelphia. You might see one or two scampering down Spruce, or even a mutt jumping on a pack of dotting fraternity brothers, but pound for pound, fire hydrant for fire hydrant, this campus is strictly canine unfriendly.

So here comes White Fang 2: Myth of the White Wolf, directed by Penn alum Ken Olin, who played the cool-headed Michael Sedman on the yuppie-scum hit thirtysomething. It’s about dogs — in particular, a wolf-dog hybrid that supposedly holds the Myth of the White Wolf.

Judging from Olin’s probable experience with dogs on campus, it’s hardly surprising that the movie falls into Disney’s usual predictability pitfall. The bad guys have coarse unkempt beards and wear black. The good guys are young, beautiful and spiritually in touch with the animal kingdom. And the dogs, well, they aren’t much more exciting than the occasional strays who hang by Walnut St. food trucks looking for handouts or a dropped fortune cookie.

White Fang 2 is the sequel to Disney’s original adaptation of Jack London’s White Fang, which featured Reality Bites star Ethan Hawke. Not to anyone’s surprise, however, Hawke chose to step aside for the redux, handing the leading role of Casey Henry to unknown Canadian actor Scott Barstow. His love interest is Indian princess Lily Joseph of the Haida tribe in Alaska, played by Harvard senior (and therefore, Penn enemy) Charmaine Craig.

The two meet after Henry is knocked unconscious by the same Whitewater rapids that separate them. While Wolves is the discovery of Jack London’s White Fang, which featured Reality Bites star Ethan Hawke. Not to anyone’s surprise, however, Hawke chose to step aside for the redux, handing the leading role of Casey Henry to unknown Canadian actor Scott Barstow. His love interest is Indian princess Lily Joseph of the Haida tribe in Alaska, played by Harvard senior (and therefore, Penn enemy) Charmaine Craig.

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A portrait of a righteous gentile

Wallenberg's List

by Serena Godwin

"I want to be naked so they'll see we are real. We have ordinary hair. We have ordinary breasts. They can't see we are alive, they're killing us," exclaims Marja (Katharina Thalbach), a Jewish woman living in the ghettos of Budapest during the Nazi invasion, in her first interaction with Raoul Wallenberg (Stellan Skargard). In tattered overcoat with breasts exposed, Marja does just that, showing that she, the victim, is real despite the fact that she has been dehumanized in the eyes of both the Nazis and the Hungarian Fascists.

Swedish director Kjell Greke, when making Good Evening, Mr. Wallenberg, tried not to lose sight of the victim when telling the story of his hero. Instead of generalizing the innumerable acts of courage that Swede Wallenberg performed for the benefit of the Jews, Greke focuses on one major incident to get across the motivation and emotion that would lead one man to risk his life to save strangers. The movie touches upon the delicate relationship that evolves between Wallenberg and twenty Hungarian Jews whom he is trying to save in 1945. These twenty were but a handful of the thousands of Jews that Wallenberg temporarily protected with Swedish asylum.

When Wallenberg arrives at the ghetto with the phony Swedish passports that will lead to their emancipation, nineteen of the twenty receive him as if he were a god. Marja is the one character who is unimpressed by Wallenberg. She has stripped herself not only of her clothes, but of her will to live. Wallenberg is intrigued by this woman that everyone assumes is insane.

He convinces her to try and survive instead of giving up. In a poignant scene (in which he just holds her and strokes her hair), Raoul shows Marja that a victim can still feel despite the fact that she is looked upon as an object. She, too, has an affect on Raoul, who was about to give up in his fight for the Jews and go back to Sweden because he feels he can no longer save anyone. With her touch, she renews his faith in mankind and makes him realize that he must continue, despite the continuing deaths and the lack of support from the Swedish government.

The relationship that develops between Marja and Raoul shows that hero and victim are one in the same. They are both fighters — struggling for an understanding of how mankind can be so heinous. Greke tries to bring some light to this unanswerable question. In Good Evening, Mr. Wallenberg he tells the story of a hero, but does it in an atypical fashion, where the hero and the victim are both presented on the same level.

This relationship is helped along by two wonderful performances: by Swedish actors Thalbach and Skargard. Skargard, with his realistic and heartfelt portrayal of Wallenberg, makes it easy for the audience to slip back in time to WWII. Thalbach is truly compelling to watch, bringing an almost Joan of Arc feeling to the character Marja. Together, they add just the right amount of emotion and subtle passion for their relationship to be believable.

Good Evening, Mr. Wallenberg tells the story of a man who deserves to be recognized. Wallenberg, who was never seen again after being taken prisoner by the Russians in 1945, deserves not to disappear a second time. It would be a shame if a movie this interesting were forced to slip through the cracks because it bears too striking a similarity to Schindler's List. In actuality the two take very different approaches in describing the actions of a hero. Good Evening, Mr. Wallenberg doesn't focus solely on the Gentile hero, so it never loses sight of the victim, like Steven Spielberg's film occasionally does. In Wallenberg, the Jews are given a human voice and depicted as more than teeming masses. Schindler's List does not focus so much on the relationship that enfolds between the Jews and Schindler as it does about the great acts he performed for their cause. Good Evening, Mr. Wallenberg is a tender movie that really brings to life the relationship between Wallenberg and the people whom he was trying to save.
latest trends and all of that nonsense aside, integrity more than any musical lifestyle is the key that has become popular. At least, more people concerned with the notion have been thrust into a glorified limelight. And while there are those who thrive on this attention, the bristling glow of stardom does not treat integrity kindly. Entertainers usually don't mind the trappings of fame, but artists (and please forgive the pretentious connotations the term has for rock musicians) generally bear a less kind burden in the spotlight. Following the huge leap to cool that integrity has taken, it's liable (though a little forced) to go back next step to pain. If you've been perfectly satisfied with your life, if you've reached the supposed dreams and surpassed the expectations of the disgruntled majority, then why not, indeed, end it all when the rest becomes obvious? After all, how many more lawless and creative ass-kicking shootout moments might Nirvana have produced before they went the way of the Rolling Stones and similar dinosaurs? There was little left for Kurt Cobain to do — he passed the expectations of the disgruntled majority, then why not, and don't endeavor to assume the way he might have liked the rhetoric, and please spare us the typical rock star death speeches.

Cobain's Seattle home, the lights went out on a mind of untempered rage and the idea to even entertain: Love has just that much heft. Nirvana's deliberate attempts to alienate the mainstream sycophants, the album still entered the Billboard charts at number one and, more impressively, was more creatively dynamic than anything they'd yet come out with. By everyday standards, Cobain should have been pretty damned pleased with his life. But, once again, this guy never did seem to live by that everyday standard. He came to embody the non-rockstar celebrity. What Nirvana's music was really about was the day to day alienation that, no doubt, Cobain felt — it wasn't constant youthful rage or the fearfulness of punk. Nirvana's music revealed countless lines of the "I'm not like them, but I can pretend," and "I wish I was like you, easily amused" variety. It is precisely this distance that creates the division between puerperal culture and the norm. It is also his distance where personality and individuality exist.

The aura which surrounded Cobain's deeds and words consisted of the million little cool things that make you realize this guy was sort of a quiet kid from the back of the class still a little wary with his booming popularity, and emitted nothing more than honesty. Just take a look at the terms used in descriptions real, true, hardcore. Integrity is that flagword. First and foremost, Cobain expressed a straightforward matter-of-fact realization of the reality of the shanghaileaf of both the pop world and the burgeoning underground empire. The "Smells Like Teen Spirit" refrain of "here we are, now entertain us" seems to work just as well at the candlelight vigil in his honor as when the words were originally penned. In fact, Cobain's insightful societal awareness (or was it a refusal to put on blinders?) and gut-wrenching rhythms brought together the alternative youth into a rather hesitant nation.

Cobain decried the indie ideal (even after signing to Geffen), not just the maintained handcuffs and honesty that existed side by side with his pop accessibility. In fact, like the hundreds of legitimate Nirvana fans, what he enjoyed most at life was music. Hell, he was into crazy obscure stuff, and his authority in the field constantly projected his name into record reviews. Aside from the well-received faces of the Breeders, Fugazi, and the Meat Puppets, Cobain's name always surfaced during discussions of the Vaselines, the Raincoats, and the Melvins. Courtney Love's musical preferences were tossed around a bit, and even Frances Bean's banking for punk found its way into a Jawbreaker review. With the alternative onslaught, Nirvana brought to its newly converted followers a sense of basic appreciation of music. Far from the "I'll just listen to whatever's on the radio" crowd, rock has definitely obtained the most important medium award, it is now something people care about instead of just listening to. So why exactly did Cobain's suicide sting the way it did? Perhaps because, despite his apparent personal habit pitfalls and unwashed hair, he was a more realistic role model than the shaved-head slick 'Just Do It' sports heroes. More accurate is that he became a symbol for the guitar-driven, heart-and-soul-heavy music that awakened so many college aged passions, and brought to the surface so much repressed dignity and individuality. So MTV constantly replays Nirvana's stunning Unplugged session and countless radio stations deluge their listeners with single upon single, hoping that in a flood of familiar images, mounds agape like dying fish, we might recognize exactly what it was about this man's life that makes it so painful to have him gone.
CAMILLE PAGLIA DOESN'T RESPECT PROFESSORS, OR DATE RAPE POLICIES & HATES ACADEMIA

do you trust her?
“Like” and “OK” at a hundred miles an hour in a tirade that well-nigh defies punctuation. Her energy has served her well, bringing her from anonymity to cult of personality in the course of four years, inundating publications from Spin to the *DP* with maddeningly pragmatic polemic and liberal doses of self-congratulation. Though she is more than willing to let fly with her personal ideas on the unity of Western culture, on primeval conflicts between Dionysian and Apollonian, these days, she is just out to give our generation “a little bit more street smarts.”

Paglia, a 47-year-old professor of Humanities at Philadelphia’s University of the Arts has spent the four years since the publication of *Sexual Personae* waging a very public war against the vacillating viewpoints and doublethink of academic feminism and the academic community in general. In a time when even proponents of individualism and social reform have begun to seek the realizable rewards and ideological certainty of institutional and legislative sanction, Paglia’s hardline on individual responsibility is provocative enough to bring out uncertainty in even the most formulaic and clichéd assumptions of the liberal establishment. It has won her neither love nor acceptance.

Paglia spent many years in relative anonymity before her controversial first book, *Sexual Personae: Art and Decadence from Neferet to Emily Dickinson*, a 700-page monolith which sets out her “unified theory of Western culture,” was published in 1990. After four years of notoriety and a book of essays titled *Sex, Art, and American Culture*, Paglia seems to have found a place as an unyielding critic.

Ostracized from the main wings of the women’s movement because of her controversial views on rape and the nature of female dominance, shunned by academia for her unorthodoxy (some would say shoddiness) of scholarship, she is most at home fighting the system from the outside. And she swings wide. During the course of a one-hour interview, her splintered, whirlwind monologue took in everything from Derrida to *Entertainment Tonight*. She has trouble limiting herself to a single topic. Indictments of the system become indictments of the individual and vice versa. A discussion that began with questions of reform in academia quickly turned towards the problems of established liberalism in the academic community in general.

“I’m trying to get students in the Ivy League to start to wake up to the business machine that is teaching them. It is a business machine,” she yelps. There is little love lost between Paglia and the academic establishment that has kept her an outsider despite her growing popularity. “There is not a single person who is over there at Penn, who is my age, who has gone through the literature department, there is not a single one who is an authentic leftist. Every one of them is a master of the machine, and for them to have succeeded, for them to have gotten those jobs and moved ahead, they have done the most corrupting kind of soul-killing things like selling themselves at conferences, back-scratching, and the quality of their work is crap. What I’m trying to wake the students up to realize is that — people have the natural thing, you’re paying all this money; you’re going to the Ivy League. Of course, you’re getting the best. You’re not getting the best. They don’t care about ideas. They don’t care about quality. They don’t want anything but the club, the clique. That’s what you’ve got over there.”

Despite the charged rhetoric that makes the bulk of her commentary, Paglia deals with the actual substance and means of academic reform only in passing. What she seems to be driving towards is a curriculum in the humanities covering the history of human culture from the beginning until the present, based primarily on canonical works (i.e. the work of esteemed, dead white males), and maintained by a charismatic line of original thinkers who work with no thought of material gain. Professors should be teaching and not gali-vanting on book tours. In short, she wants academia to accommodate thinkers like herself.

Paglia identifies her own values and sentiments as a rare expression of the spirit of the 1960’s, “the Yippee spirit.” Consequently, she is harsh on the New Left’s search for legislative solutions to what she sees as the inherent dangers of a free society. She views the establishment of speech codes and special regulations for instances of date rape as a liberal movement towards totalitarianism.
"I believe that in democracy, words must be left unpolicied. The minute you start saying 'This is offensive. It goes against our higher civilized values,' you are on a slippery slope. I don't know why people on the left are now on the side of speech codes. It amazes me. I'm part of the Lenny Bruce tradition of total radical breaking through. I think that, far from avoiding offense, that the minute it arises in a culture, about anything, about race, about gender, about sexual orientation, it is the obligation of the artist to go after that taboo and to say every one of those words... It is dangerous to say that a word is a falsehood. I'm saying that in every single epithet there is some truth. That it may be distorted, that it may be a stereotype, but there was something there that produced that stereotype."

In this instance, Paglia is able to articulate alternatives, reform that makes popular consensus the means of censoring unpalatable behavior.

"We want people to defend themselves by words. We don't want to make the universities an artificial enclave. Anything that's on campus is coming from the wider community. All you do is paralyze people. If there's a racial scribble or something, my generation would protest. You don't punish the person who did it. The way you punish them is by social program, not by legal remedies."

Though Paglia has never had difficulty in winning enemies, her most fervent opposition has come from the women's movement. This conflict has galvanized around the issue of date rape, a subject which Paglia does not buy into. She claims that date rape is the product of white, middle-class naiveté and that the publicity surrounding it projects a weak image of women that feminism should be working to eliminate.

"We are producing these girls who are totally sanitized. These are the girls with anorexia and bulimia. What's going on here is these girls are flirting — they're used to being daddy's little girl. Naomi Wolf is a good example to me. She's always batting her eyes and she's sticking her boobs out totally unaware of the way she's been flirting with daddy since she was, like, three, and the boys who are dating these girls are correctly reading these messages as seductive. The girls are totally out of synch with the way they have learned to get themselves through life. Like this (bats eyelashes). This is my experience with trying to seduce women myself. The girls, they'll go out with you, get in compromising situations. They're drinking. They're flirting. It's three in the morning, and every signal is there, and, all of a sudden, 'What do you mean, I'm leading you on? You want to kill them. I would like to kill them. That's where these date rape things are occurring. It is not, or rarely, a situation where a guy just leaps on a girl. I'm taking the old rule which is this: if you meet a stranger and you go back to their apartment on the first date, you are consenting to sex. I'm taking the radical '60s attitude. By non-verbal means, you are consenting to sex. [The idea of date rape] is an insult to women. Why are women projecting this image of themselves as someone who is so naive and trusting and not really sure and too feeble to say no? Get with it. We girls of the '60s created a whole new sexual freedom for women and it's up to women to take advantage of it."

Paglia understands our society's institutionalizing tendencies as a problem of the inexperience of the current generation, that it has not undergone enough real repression to start a legitimate revolution. The ideals are there, but the means are wrong.

"What I feel has been an incoherence in your generation's attitude is that they want these progressive values, but they also want the authorities to intervene and guarantee them, and that is not possible. Your generation — there is very little that you've had happen to you in your lives, and you want justice. In the absence of any kind of order, my generation said that 'We're not going to raise our children wrong. We're not going to guilt trip our children. We're not going to raise them with all those false religious restrictions.' The end result is that your generation got nothing. Nothing. There was nothing in place. So now, we're stuck with a situation where your generation, they want the flashy career system and they want the P.C. thing at the same time."

They want all the '60s values, and they want the highest rewards of the culture, the monetary rewards, the status."

Camille Paglia often ends up sounding like a walking sound-bite, fueling her rhetoric more through shock and assumption than substance, striking closer to the crotch than the head. She seems to be trying to hit modern academia in the soft, animal gut that its sterile heart ignores through bureaucratic committees and endless conferences. While this downward pull towards the dionysian has weakened the academic side of her thinking, painting the history of culture in dark fairy-tale hues that gloss over problems of specificity, it acts as a strong underpinning for her social commentary. Her unwillingness to abandon the sexual, spiritual, emotional side of humanity to order and regulation, her attention to the visceral, establishes her on a plane that other modern thinkers ignore. As the progressive impulses of the academic establishment slowly become words rather than actions, it is a relief to hear someone brazen, if not stupid, enough to say that "No always means no" applies only if you have really boring sex.

Matt Miller is a College junior from the rusty outskirts of Chicago, IL. If you think his writing is good, you should taste his shrimp gumbo.
Rollins Band vents anger and rage on heavy release

Loose Nut

by Sam Kwon

"I SPEND TIME SEARCHING MY MIND, my thoughts plague me." These lyrics, belted out on "Vol. 4," epitomize Henry Rollins and his music. The source of his lyrics stems from internal struggles and his own perceived weaknesses. His self-titled band's latest creation Weight shows he is still full of anger and introspection.

With typical Henry Rollins flavor and rage, this album covers the gamut of themes from societal problems to love, and even the music industry. No flowery lyrics are going to be found on this album; only the powerful and straight-forward kind you've come to expect. The song "Step Back" opens with, "You're so fucking weak/ you disgust me."

A line-up of alt-rock mega-stars supports Brandon Lee's last film A line-up of alt-rock mega-stars supports Brandon Lee's last film

Another Fly Soundtrack

A line-up of alt-rock mega-stars supports Brandon Lee's last film

by Josh Leitner

THE ALTERNATIVE ROCK MACHINE HAS LEARNED a few lessons from rap. Like the fledgling hip-hop scene's efforts during the '80s, the alt-rock community has been racing to inject itself with some sort of mainstream legitimacy. Generally, this involves promoting early dabblers to horror status and adopting quick rules of concert etiquette, all in the name of establishing some sort of history. Of the two steadily converging music families, punk was around before rap. Spin scribes Chet, bassist Melvin Gibbs, and drummer Sam Cain in the punk era. Henry Rollins is an angry man and Rollins Band is his tool to vent these frustrations.

Giving Rollins' songs a remarkable cohesiveness, the strong guitar and tumultuous bass match his intensity. The band's versatility and skill compliment Rollins' abrasive singing, making it more than just yelling.

Rollins also tries to tackle societal issues, but the delivered effect isn't as strong as when he is attacking himself. "In Civilized," he talks about the kind of rock that movie soundtrack fodder.

Some time ago, various artist benefit albums and movie soundtracks were more pokes than legitimate albums; they were the haunting grounds of old-time big names and unknown cheap would-be talents. In between then and now, on the other side of complications like Sweet Relief and No Alternative, these productions became critically acclaimed best-sellers.

Conglomeration is the method of the day and, depending on listening preferences, movie soundtracks are the current way to do it. Fans can go retro crazy on Dazed and Confused and totally '80s with Reality Bites. And, now, more than ever, marketing VP's have been scouting that ever-enigmatic flannel and goatee set.

The soundtrack from Brandon Lee's final acting night and, depending on listening preferences, movie soundtracks are the current way to do it. Fans can go retro crazy on Dazed and Confused and totally '80s with Reality Bites. And, now, more than ever, marketing VP's have been scouting that ever-enigmatic flannel and goatee set.

From the slickly promoted So I Married an Axe Murderer soundtrack to the experimental Judgment Night fusion, a talent-packed soundtrack sparks just the right amount of interest in impressionable youths' movie-watchin' eye.

The soundtrack from Brandon Lee's final acting effort The Crow stands next in this line-up, with more legitimacy than other flavor-of-the-month offerings. After all, the Edward Scissorhands-looking tale of a loner/hero, combined with Lee's untimely on-set demise, leave the film practically begging for the darkness and disattachment that such underground music is all about.

Reading like a guide to the rock music super-cool, The Crow features Nine Inch Nails, Rage Against the Machine, Stone Temple Pilots and the Jesus and Mary Chain. Rollins Band, Helmet, Pantera, and Medicine are on board for hard-hitting thrash tunes, and the Cure and Violent Femmes touch the album with a sense of the past. All in all, though, the album plays more like a mix your roommate would make than an assorted collection of alternative-mega-hits: the songs are fair to good and the music is perfectly fine, even though you'd probably do things a little differently your way.

In fact, each track sounds just like what they are: outtakes left off of the original albums. Every band sounds exactly like expected, and none of the songs garner significant interest, much less disappear single potential.

Perhaps the most depressing aspect of the album is the Rage Against the Machine contribution, "Darkness," because it makes the band sound hopelessly formulaic. Nearly every Rage song displays a similar style, so when "Darkness" cocktail-hour jazz spills forth from the speakers, it is obvious just how long Rage will play through its mellow pre-rant intro, explode into a screamed lyric trifle, and toy with guitar effects. The fact that the band can still make this formula interesting is testament to its playing talents, so long as its writing talents are overlooked.

Essentially, The Crow is for the collector of all-things hyped or the non-discerning, "now you do what they told ya" listener. For creative and innovative music, you'll do better to purchase an actual album than a cut-and-paste corporate meeting of minds.
A Spoonful of Lovin’

G. Love and Special Sauce create quite a stir • by Dan Jensen

The band’s shows in the Philly club scene have created a tremendous local buzz. They’ve even been joined on stage by such Philly hip-hop figures as Madd and Swayzack of The Goats. In fact, G-Love laid down some harmonica on the forthcoming Goats follow-up No Goats, No Glory. This flurry of activity has drawn the attention of Epic Records, who penned the group for their self-titled debut album.

The album has the freshness of Us3 but with live instrumentation — no samples. From the first notes of “Things I Used To Do,” a reworking of a vintage Guitar Slim tune of the same name, to the innocent and endearing “I Love You,” the band delivers a creative and entirely new form of music somewhere between traditional blues and cutting-edge rap.

The slow jam of “Blues Music” is a testament to G-Love’s influences and to the vibe that he is trying to create, as he raps: ‘Blind Lemon Jefferson and Juice, B.M.W.’s/ the proof frosty Albert Collins, Bukka White, Booker T, James Brown/ it’s like chewing gum with your headphones on, drinking lemonade/ chilling on the front porch after running ball.”

Most of the songs are light-hearted stories about love or the humor of everyday experiences. In “Garbage Man,” G-Loves boasts, “I never beg, baby, but I’ve got you just the same.” In “Baby’s Got Sauce,” he sings “My baby’s got sauce/ your baby ain’t sweet like mine.” Other songs tell stories of fishing on a perfect summer day with a cold brew or how a used car salesman can’t decide between his ham and swim sandwich and his customers.

The track that stands out above the others is “This Ain’t Living,” a lyrical departure that tackles the issue of homelessness. The vocal duties are split between G-Love and his friend Jasper from the unsigned hip-hop outfit Prodigal Sons. There is no shortage of lyrics here — even hardcore rap listeners will enjoy.

G-Love and Special Sauce’s creative hybrid doesn’t disappoint, both on the record and in the flesh. Their music is a weave of relaxing grooves and sincere lyrics that will bring the blues to a whole new generation.

REMEMBER BLIND LEMON JEFFERSON

How about Muddy Waters? Still no? Alright, then — Robert Johnson. Surely you remember the Ralph Macchio tour-de-force Crossroads. If you still don’t know, we’re talking about the blues, goddamn it.

Hopefully, this Spring Fling, our collective memory will be jogged. Our friends on the Social Planning and Events Committee have decided to go out on limb this time around. They booked little-known local blues crooner G-Love and his Boston based band Special Sauce to open the Spring Fling concert.

Let it be stressed, however, that G-Love and Special Sauce are not your typical blues trio. Sure, they have G-Love’s traditional dobro style guitar (if you don’t know what that is, look at the cover of Dire Straits’ “Brothers in Arms” record), Jimmy “Jazz” Prescot’s stand-up acoustic bass, and Jeff “The Houseman” Clemens’ sparse drum kit, but G-Love displays an uncanny knack for distilling the essence of both blues and hip-hop. G-Love lays down a confident, yet subtle brand of vocals that combines a bluesman’s authority with a street-smart rapper’s swagger. The solid grooves of Special Sauce bolster their front man’s stylistic change-ups.

It’s a G thang...
Mountain Biking

Ahhhrgh! I am animal. I am muddy. I am sweaty. I am in the wild. I am in Philadelphia?

To the right flowed Wissahickon Creek, to the left lay the second of a series of trails ascending the wooded, rock strewn hillside. Impulsively, I turned, climbing past a cave and over fallen tree limbs. A rustling in the brush diverted my eyes from the narrow path. Fifteen feet to the right were two deer. My West Philadelphia-honed street smarts had not prepared me for this sort of standoff and so, a bit unnerved, I edged past them, up the trail. A doe and fawn were just around the bend. Completely unhinged, I speculated on the location and potential disposition of the fawn’s father. Finally, I called out a casual greeting. The deer acknowledged it and politely, albeit cautiously, ambled off across the ridge. Overly confident after my skilled handling of the situation, I set about jumping small hills and navigating an unimposing stream.

If your bike has fat, nubby tires don’t limit it to the clean-and-pristine Locust Walk. While skinny ten-speeds and half-assed hybrids daintily traverse the urban jungle, the mountain-bike, your over-engineered stallion, begs for, nay, demands more rugged terrain.

Bridge the Schuylkill, loop around the Philadelphia Museum of Art and descend into Fairmount Park. Overtake trendy rollerbladers and the overweight race-walk set. Follow the path past Boathouse Row and continue along it for a couple of miles until you reach the traffic light at the intersection of Ridge Avenue.

Cross over to a paved path on the left side of Wissahickon Creek, and keep pedalling. To the left is the rocky road to paradise: the rangy, filthy, unmarked trails lead into the unknown, beckon past the pavement, offering the mountain biker a modicum of primordial sanity in this city of straight-line insanity.

—Mike Parker

Whitewater Rafting

Remember those childhood days when we just sat in the bathtub flopping our arms around, splashing water, and perhaps even making our own bubbles? We did it and loved it. Well times have changed, we’ve all grown up, and hopefully bathtub water sports are a thing of the past.

Yet, we do not view our youthful bath tub excursions with shame or embarrassment. They stand as aquatic rites of passage—steps we all must take on our arduous journey through life. Those glorious moments, surrounded by our own dead-skin littered water, helped build the foundations for our love for water. Today, without regret, we move on to bigger and greater challenges.

It’s time to graduate to whitewater rafting. Despite the perception that rafting is only for scruffy woodcutters and their wives, one can find some fine whitewater right up the road in New Hope. Take it lightly if you must, but imagine careening down the Delaware River at the mercy of devilish eddies, obtrusive submerged rocks, and Class-4 rapids. These ‘ruff-waters’ are for real. They will eat you up and spit you out like it’s their job.

“Hard-left, scrub,” screams your guide, “This isn’t some Ivy-League cocktail hour anymore.” Do not expect some joy ride down the river while tanning yourself in the glorious sun. Whitewater rafting requires legitimate physical exertion. Your arms will burn as you and your raft struggle through the imposing waters. The waters swirl and churn as they wait for the next boat to toss around. If you yearn for a ‘romantic’ battle with nature, whitewater rafting is a good place to start.

Last paragraph...go ahead and edit what’s here. I’m just waiting for some brochure to arrive at Jen’s place. I just need a phone number, name of company that does tours and a specific location.

—Max Handelman
Bungee Jumping

The team car ascends, creaking and squealing as it carries you and your fellow death-wishers 130 feet northwards into the hot sun. Your guide-cum-demo dummy informs you that this is a high-tech steel tower, designed expressly for the purpose of fulfilling your suicidal bungee jump fantasies. You close your eyes, run your hands over your military-issue body harness, breathe deep, and anticipate the fall.

Since the Oxford Dangerous Sports Club (doesn’t that beat the piss out of the Outing Club) first dove from the 245-foot Clifton Bridge on April Fool’s Day, 1979, bungee jumping has left from country to continent, enticing fools and followers everywhere to fling their scarcely-secured bodies from bridges, cliffs, towers, and cranes on loan from the local cherry-pickers. And at long last, 130 feet northwards into the hot sun. Your guide—

Fool’s Day, 1979, bungee jumping has leapt from country to continent, enticing thrills, smaps, to the area. Round up your more adventurous friends (and one with a cat), grab a few pairs of extra underwear and a video-camera, and hit the highway towards North Wales, PA (at the Spring Mountain Ski Area, 669-7837). It’s time to laugh in the face of death.

And it looks deadly. You’re high. You’re strapped and tied, with at least three life-saving cords trailing from your chest. But no fear—instead of the realigning-your-spine jerk to the body you’d expect while plummeting to earth at 55mph, the deceleration ends at a soft and easy stop. Then get ready for the real trip as the bungees slingshot you back into the blue. And once the bouncing stops (on the outside, at least), you will be lowered to the ground, unstrapped, handed a pair of clean draw- ers, and free to make faces at your falling friends.

And from the safety front—a demo jumper always falls first to calm the nerves and demonstrate that death and paralysis is avoidable, and will offer to capture your screaming face on film if you want something to show your grandkids. But enough of that—this isn’t about minor injuries, it’s about tempting fate, about shooting at traffic speed towards seemingly certain death, about screaming and hitting your pants, and loving every minute of it. So don’t wait.

—Jen Dowling

Virtual Reality

Overcast skies and constant drizzle that conjure images more reminiscent of London than anywhere in the States. 45-degree days and a sharp wind that cuts right through your cheaply-made J. Crew windbreaker. Curse this morbid weather of Philadelphia!

Are you tired of being sequestered in your dorm room by schlocky weather that just won’t quit? Well stop your gripin’, ‘cause the answer to your prayers has hit the tri-state area: escape the elements, escape Philadelphia, and return to the roots of your youth—all in one stop! Just a hop, skip, and jump across the Delaware lies Exhilarama. In expanding the virtual reality genre to here-to-fore unexplored boundaries, Exhilarama has created something for just about everyone.

You can start your fiesta with a round of laser tag. Nicknamed Virtuality, the battle theater is a fun-kadelic kaleidoscope of swirling neon and 70s-esque glitter. Score is automatically kept by a computer while you harmlessly vent your aggressions in a storm of cyber-fire.

Move on to the absolutely scintillating indoor roller coaster and defy gravity in a way you never thought possible.

And if you’re into climbing, this is the place for you. Exhilarama has a structure so well-engineered that even the architect of the first geodesic dome, Buckminster Fuller, would be proud.

Spring in Philly may not be always be fun in the face of death and paralysis. You must stay safe. So don’t peg anyone in the head), definitely take the two-hour hop to Jim Thorpe, PA to enjoy a few of places that are challenging to the hellraiser as well as more serene areas for the leisure skater.

Fairmount Park is the epicenter of most local rollerblading for its smooth sidewalks and hills. Many congregate in the area of Kelley Drive, surrounding the Philadelphia Museum of Art. It’s a haven for risk-free skating because it offers wide sidewalks and hundreds of stairs. It’s especially picturesque during this time of the year and thus attracts massive crowds on the weekends. However, the motions may become boring after a while, since the only option is to skate the circular path everyone else follows. Strawberry Mansion Hill is a good departure from the PMA area after your circular warmup. It is nearby and due to its steep incline, your skates can reach warp speeds that will rip through any knee pad.

Another destination is Delaware Avenue at Penn’s Landing. It’s an active tourist area replete with restaurants and shops, offering street skating and a large amphitheater. The amphitheater has a sleek marble surface that is the closest thing to friction-less skating, and you can skip around its steps. Penn’s Landing, in itself, is a day long excursion, so bring enough money.

On campus, you can apply your creativity in the Annenberg Quad. It is fairly smooth and has many low-rise structures that can be tamed. You can jump over the concrete benches, trash cans, etc. A new trend, called “the grind,” can be tried out virtually on any steps with railings. More commonly understood as the “rail slide,” grinding involves jumping on the railings and sliding down on it, on both skates. The area between the wheels is expected (or prayed) to “grind” on the metal rails and provide balance. Pretty scary stuff, and business owners become peeved at the scratches that are left behind.

The parking lot on 36th and Walnut Streets is a good surface to free skate or play a game of roller hockey. They are fast paced games, and pretentious skaters are easily unwelcomed when their coordination fails during a pass. The cars are emptied out by night time and the lighting is sufficient to see your way around.

If your wish is to stay on campus and be social, Locust Walk is the central path to follow. The surface is rather uneven, and the risk of embarrassment that may result from a collision is high. But there are always those occasional physical plant Daihatsu trucks that cruise by, and grabbing on to the back fender of one is quite a thrill.

The sport of in-line skating is much more than a trend, and many Penn students are donning pairs of Macro Blade Equipes and other gauche skates to keep up with the latest. It’s an activity that can be enjoyed solo or in packs, and the “grinding” offers many possibilities.

—Melissa De Leon

Paintball Skirmish

I love the smell of hairspray in the morning. No, wait a minute, it was 1-week for the pledges (no hairspray allowed). It must have been napalm.

Did you ever have the compulsion to shoot somebody? If you were an SDT pledge you’d definitely want to hit a few sisters. Such was the scenario one weekend in the Pocono forest: a battle of wills between the sluggish, hell-week-whipped pledges and the malicious and lively sisters. So, anyway, if you’re looking for a harmless way to release your aggressions (as long as you don’t peg anyone in the head), definitely take the two-hour hop to Jim Thorpe, PA to enjoy a few hours of legalized warfare, a.k.a. paintball skirmish.

Upon arrival, make sure you rent the stylish camouflage outfits ($6 each in addition to the $32-per-player base fee) to fully enjoy the glories of battle. If you don’t, you may stain your DRNY with bubble-gum-pink paint the color of that Pepto stuff your mom used to force on you when you OD’ed on grandfather chicken.

What’s the object of the game? Surprisingly enough, it’s not to harm as many people as possible, it’s to capture the flag of the other team and restore it safely to your post. And, in the meantime, you must stay in the game by avoiding flying paint pellets. If you can manage to eliminate some of your enemies in the process, you’re golden.

Each game lasts for one-half hour, and you may play as many times as you wish. And make sure you ask for Amir to help set you up; he’s the man.

—Judy Woodstock

Roller Blading

Now that the thaw is over, there are few excuses left to not buckle up your $300 Rollerblades and explore new stunts. There are thrills to be had on and off campus, and new trends in in-line skating are creating a breed of undaunted bladers. Philadelphia offers a slew of places that are challenging to the hellraiser as well as more serene areas for the leisure skater.

It’s an activity that can be enjoyed solo or in packs, and the “grinding” offers many possibilities. You can jump over the concrete benches, trash cans, etc. A new trend, called “the grind,” can be tried out virtually on any steps with railings. More commonly understood as the “rail slide,” grinding involves jumping on the railings and sliding down on it, on both skates. The area between the wheels is expected (or prayed) to “grind” on the metal rails and provide balance. Pretty scary stuff, and business owners become peeved at the scratches that are left behind.

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—Melissa De Leon
Above the Rim

MTV mono-moniker studs Tupac & Leon (from the Madonna videos) square off in yet another basketball flick. I’m almost starting to miss The Fish That Saved Pittsburgh. (SILVERCE)

BelE EquoP

This funny and sexy Oscar winner from Spain is so amusing that it caused a certain Street contributor to experience the joys of self-gratification for the first time. And no, we aren’t telling who. (Ritz at the Bourse)

Clifford

Martin Short, who hasn’t been amusing since he left SCTV, continues the most unfunny film career since Mr. T with this lame-o in Cliffords. (Ritz at the Bourse)

Cops & Robberons

Chery Chase tries to recover from the debacle that was his talk show with this come-cop. Now that’s Chevy Chase tries to recover from the debacle that was his talk show with this come-cop. Now that’s... (Ritz at the Bourse)

The reigning Date Movie of the season. But the filmmakers have done the unthinkable - they’ve managed to make a Winona Ryder flick that passes for Fine-art. Barry Manilow wrote the songs. Be afraid. Be very afraid. (Ritz at the Bourse)

House of the Spirits

The filmmakers have done the unthinkable - they’ve managed to make a Winona Ryder flick that passes for Fine-art. Barry Manilow wrote the songs. Be afraid. Be very afraid. (Ritz at the Bourse)

MonEy TroBle

Yet another movie in which Harvey Keitel offers his monkey to someone. Yawn. (UA Rittenhouse)

Naked Gun 33 1/3: The final insult

Being forced to shell out six $50 for this is the real insult. (Erie’s Campus, Samerice)

The paper

Ron 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. (Sam’s Place)

The Piano

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

Romeo is bleeding

It’s back and it still kicks ass. Miss it at your peril. We might send Mona after you. (Ritz at the Bourse)

Schiindler’s List

See it, now. (Ritz at the Bourse)

Serial Mom

See review page 4. (Sam’s Place)

Sirens

Four words: Elle MacPherson buck-naked. ‘Null said. (Ritz at the Bourse)

Threesome

Those Baldwin brothers are beginning to make a cottage industry out of those ménage-à trois flicks. Too bad none of them are any good. (Ritz at the Bourse)

Thumbelina

Barry Manilow wrote the songs. Be afraid. Be very afraid. (AMC Old City)

White Fang II: Myth of the White Wolf

See review page 4. (AMC Old City)

Theatres

AMC Midtown

1412 Chestnut, 567-7021
On Deadly Ground Fri-Sat 2:15, 7:45, 10; Sun 2:15, 5:15, 10. Major League II Fri-Sat 1:45, 5, 7:30, 9:45; Sun 1:45, 5, 7:45, 9:45.

AMC Old City

2nd and Sansom, 627-5966.
White Fang 2 Fri-Sat 1:45, 5, 7:45, 10; Sun-Thu 1:45, 5:30, 8, 10:15. In the Name of the Father Fri-Sat 7:30, 10:15; Sun-Tue 7:45, 10:15. Thumbelina Fri-Sat 2:30, Sun-Thu 2.

AMC Walnut Mall

3925 Walnut, 222-3344.
Cops & Robberons Fri, Mon-Thur 5:45, 6, 10:30; Sat-Sun 1:45, 5:45, 8, 10:30. Major League II Fri, Mon-Thur 4, 8, 10:15; Sun 2, 6, 8, 10:15. D2 Fri, Mon-Thur 5:30 (except on Wed), 9:30; Sat-Sun 1:30, 5:30, 9:30, 10:30.

ERICS CAMPUS

40th and Walnut, 382-0296.

Contest

To win free posters and passes for Fine-Line Features’ new film Bitter Moon, call 898-1111 between 6:35 & 6:40 (no earlier, not later) with the answer to the following question: What film noir tribute did Roman Polanski direct Jack Nicholson in?

Charlie’s Dream

6030 Passyunk Ave. 724-8508
(In Jerry’s Corner Shopping Center)

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14 April
GALLERIES

ATWATER KENT MUSEUM
“Philadelphia 1680-1930” chronicles the birth and maturity of the City of Brotherly Love from early founding to mature industrial metropolis. New display includes the Evelyn Propper Miniature Collection. The collection of miniatures includes four stylized rooms and the pieces in the exhibit itself are more than 2000 separate works. (13 South 7th St, 922-3031)

THE PHILADELPHIA MUSEUM OF ART
One of the most influential artists of modern art, Matisse developed his own style while pushing the boundaries of art mediums and representation at the turn of the century. “The Dance,” a mural painted in 1909 is on display along with other works on loan from New York’s Museum of Modern Art. (26th St and Parkway, 763-8100)

THE UNIVERSITY MUSEUM
Currently on display in the Museum are artifacts from the 1000 year history of the Maya civilization of Guatemala. Also exhibited are findings from the Anshan, who occupied Iran from the Bronze Age and feorthwork artistry from Native South American peoples. (33rd and Spruce, 898-4000)

THE 1521 CAFE GALLERY
Elaine Norman has preserved and recorded the rituals, events and landmarks of New York that are in danger of being lost to the future, by documenting them through her camera. The exhibit focuses on Norman’s creative endeavors, capturing all that is silly, serious, and idiosyncratic about her work and the Big Apple. The hand-colored photographs of the Coney Island Mermaid Parade and Ellis Island will be on display from now until May 1. (1521 Spruce St, 546-1521)

MUSEUM OF AMERICAN ART
“Masterworks: 1700-1993” displays some of the most prized paintings and sculptures in Philadelphia. A must-see is the Georgia O’Keeffe on exhibit. (Philadelphia Academy of Fine Arts, Franklin Parkway at 20th St, 448-1208)

THE PAINTED BRIDE ART CENTER
Rachel Rosenthal presents “Filename: Futurian,” a combination of theater, dance, multimedia, and music on April 22-24. Tickets are $18 ($15 if bought before April 8). For more information, call the Bride at 922-9914. (230 Vine St, 925-9929)

THEATERS

PHILADELPHIA FESTIVAL THEATER FOR NEW PLAYS
Manhattan playwright Ian Kerner presents his play Straight Man, a presentation of the Philadelphia Festival Theatre for New Plays, on April 20 through May 1. Kerner’s story of a young man’s struggle to conquer his childhood problems is worth seeing. (Hamid Prince Theatre, Annenberg Center, 560 Walnut Street, 896-6991)

TEMPLE UNIVERSITY THEATERS
The story of the reunion of a West Texas town James Dean fan club twenty years after the death of the actor. Three high school friends relive their past, is this part of their present lives and relive their lost friendship. Playing April 14-23, call Temple Box Office for information, and times. (Randall Theater, 13 St, on Temple’s Main Campus, 204-1122)

MOVEMENT THEATRE INTERNATIONAL
Wrap-up Lakota Dance Theatre presents The Crewe on April 27-May 5. Native American ideas about the relationship between man and earth are explored through traditional dance and music. There will be drums, costumes, and dancing, so go. (3700 Chestnut Street, 567-0670)

THE PHILADELPHIA DANCE ALLIANCE
The Alliance has gathered the most talented and versatile performers in the Philadelphia area to take part in its large production of the famous opera “Parade.” The Alliance has selected the most familiar Loony Tunes cartoon tunes. To see the real thing, which is just as good as any animation, call for times. April 28 and 30. (Haverford’s Centennial Hall, 895-7902)

ARTS

THE WALNUT STREET THEATER
The Marquess of Queensberry: (Swiss for “masquerade”) is the name of the internationally acclaimed mime and mask troupe that will be performing “Parade” at the Merriam. The new show with acting, mime, dance, puppetry and dramatic recitations of favorite troupe characters and captivating new ones. This show is not to be missed. Playing April 27-30, call for times and information. (290 S Broad St, 336-2000)

THE CURTIS OPERA THEATER

THE MERRIAM THEATER
Mammie music (“Mammy” is the name of the internationally acclaimed, mime and mask troupe that will be performing “Parade” at the Merriam. The new show with acting, mime, dance, puppetry and recitation of famous operas. This show is not to be missed. Playing April 27-30, call for times and information. (290 S Broad St, 336-2000)

THE INNOCENCE THEATRE
Playing April 25-30. (WHYY Forum Theater, Independence Mall West, 150 6th St, 567-0670)

THE 1521 CAFE GALLERY
Elaine Norman has preserved and recorded the rituals, events and landmarks of New York that are in danger of being lost to the future, by documenting them through her camera. The exhibit focuses on Norman’s creative endeavors, capturing all that is silly, serious, and idiosyncratic about her work and the Big Apple. The hand-colored photographs of the Coney Island Mermaid Parade and Ellis Island will be on display from now until May 1. (1521 Spruce St, 546-1521)

MUSEUM OF AMERICAN ART
“Masterworks: 1700-1993” displays some of the most prized paintings and sculptures in Philadelphia. A must-see is the Georgia O’Keeffe on exhibit. (Philadelphia Academy of Fine Arts, Franklin Parkway at 20th St, 448-1208)

THE PAINTED BRIDE ART CENTER
Rachel Rosenthal presents “Filename: Futurian,” a combination of theater, dance, multimedia, and music on April 22-24. Tickets are $18 ($15 if bought before April 8). For more information, call the Bride at 922-9914. (230 Vine St, 925-9929)

THEATERS

PHILADELPHIA FESTIVAL THEATER FOR NEW PLAYS
Manhattan playwright Ian Kerner presents his play Straight Man, a presentation of the Philadelphia Festival Theatre for New Plays, on April 20 through May 1. Kerner’s story of a young man’s struggle to conquer his childhood problems is worth seeing. (Hamid Prince Theatre, Annenberg Center, 560 Walnut Street, 896-6991)

TEMPLE UNIVERSITY THEATERS
The story of the reunion of a West Texas town James Dean fan club twenty years after the death of the actor. Three high school friends relive their past, is this part of their present lives and relive their lost friendship. Playing April 14-23, call Temple Box Office for information, and times. (Randall Theater, 13 St, on Temple’s Main Campus, 204-1122)

MOVEMENT THEATRE INTERNATIONAL
Wrap-up Lakota Dance Theatre presents The Crewe on April 27-May 5. Native American ideas about the relationship between man and earth are explored through traditional dance and music. There will be drums, costumes, and dancing, so go. (3700 Chestnut Street, 567-0670)

THE PHILADELPHIA DANCE ALLIANCE
The Alliance has gathered the most talented and versatile performers in the Philadelphia area to take part in its large production of the famous opera “Parade.” The Alliance has selected the most familiar Loony Tunes cartoon tunes. To see the real thing, which is just as good as any animation, call for times. April 28 and 30. (Haverford’s Centennial Hall, 895-7902)

THE WALNUT STREET THEATER
The Marquess of Queensberry: (Swiss for “masquerade”) is the name of the internationally acclaimed mime and mask troupe that will be performing “Parade” at the Merriam. The new show with acting, mime, dance, puppetry and recitation of famous operas. This show is not to be missed. Playing April 27-30, call for times and information. (290 S Broad St, 336-2000)

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CONTEST

To win free passes to see Brain Scan, call 898-1111 between 6:45 (no earlier, no later) with the answer to the following question: What recent Pierce Brosnan film featured virtual reality as a main plot device?

THIS FRIDAY! 2 SHOWS!

"An Evening of Readings"

LAURIE ANDERSON

Friday, April 15 7:30 & 10pm, All Seating Reserved.

JOHN MARTYN & HUFFAMOOSE

Saturday, April 16 8pm, All Seating Reserved.

KRISTIN HERSH POOKA

Special Guest

Saturday, April 22 8pm, All Seating Reserved.

The charlatans

Tuesday, April 26 8pm

JUNIOR BROWN

Wednesday, April 27 8pm, All Seating Reserved.

The Samples

Thursday, April 28 8pm

Peter Himmelman

Special Guest

Kevin Montgomery

Saturday, April 30 8pm, All Seating Reserved.

Tickets: The Theatre of Living Arts, 344 South Street

SUNDAY

SEAWEED

Seaweed is just one of many bands that typify "The Sub Pop Sound." If you haven't already seen the video of Seaweed in all its rad-skater dude glory, now's the time to catch these angry punk boys in the intimate environment that is JC Dobbs.

(C) Dobbs, 3rd & South, 925-4053

MONDAY

ANTHRAX W/FIGHT

Bring that noise on with Anthrax. So bad, they should be in detention. 'Nuff said. (Tocadillo, 10th & Arch, 923-ROCK)

WEDNESDAY

THE MINDWORMS

Back from a long winter hiatus, the Mindworms are back in the Tri-State area showing off their versatile style from crunchy college rock to thrash.

(JC Dobbs, 3rd & South, 925-4053)

THURSDAY

MELVINS W/THE OBSESSED

Long time darlings of bands like Nirvana, the Melvins play low, hard and heavy, raw. After all, the late great Cobain used to be a regular here. Show some respect. (City Gardens, 1701 Calhoun St., Trenton, N.J. (609) 392-887)

FRIDAY

CYPRESS HILL W/MUDHONEY, RUN DMC, G. LOVE & SPECIAL SAUCE

Undoubtedly the best line-up this campus has seen in recent years, the annual Fling concert will be all that and then some. In case you don't know, they are from (where else?) Seattle play frantic, hyperactive pop while G. Love and Special Sauce smooth out the bill combining jazzy inflections with hip beats. This show can not be rained out. Tickets available on Locust Walk for a whopping $12.50. (The Palestra)

SATURDAY

JOHN MARTYN W/HUFFAMOOSE

Mesa Blue Moon/Island Recording Artist

John Martyn pins forces with local Philly act, Huffamoose. Already WXPN darlings, Huffamoose is surely the perfect band to close out the weekend. (TLA, 334 South St., 922-1011)

MEETING

Do you realize now that Kurt Cobain has left this mortal plain, everyone thinks that Eddie Vedder is the voice of our generation? If that horrific notion frightens you as much as it does us, then come to our meeting tonight at 6 at 4015 Walnut St. We'll be handin' out some Prozac for those of you who can't handle it.

Thank you, Andrew Wanliss-Orlebar, for assisting us in our time of need. Without your help, we would be writing in German.