Profdenied chair, alleges wrongdoing

Says he may resign in protest

BY KARA BLOOM, JEREMY KAIN
and LESLEY LEVY
Staff Writers

University administrators last month decided a departmental recommendation that professor David Cass be reappointed to his chair, saying the faculty members had not voted to do so. Studies have shown that chair appointments do not necessarily carry out the wishes of the faculty members.

The professor claims officials denied him the position based on rumors he dated several grad students.

But Cass's appointment has come under intense fire from Senate Senator Donald Fishman, one of the only senators who voted against Cass last February.

"I can't believe the University has not made a decision yet," Fishman said. "I don't think they even know what they're doing."

But Cass and both Fishman and Kramer in separate interviews said they were surprised by the Administrative Board's decision.

"I don't think the Board would have voted to deny me a chair," Cass said.

"I don't think it's a very wise decision," Kramer added.

Cass has requested a meeting with the Board to discuss the issue.

"I'm just hoping that the Board will hear me out," Cass said.

The professor, who has been at the University for five years and has chaired the philosophy department since 1992, has long been a controversial figure.

"I have been asked to resign from this position several times," Cass said.

"But I have always refused," he added.

Cass is also a member of the university's Committee on Student Conduct, which is responsible for hearing cases involving student behavior.

"I think he's a fine person," Kramer said.

"But I don't think he's a good fit for this chair," Cass added.

The decision to deny Cass a chair is seen as a major setback for Cass, who has been a major influence on the university's philosophy department.

"This is a major loss for the University," Kramer said.

"I don't think we should have made this decision," Cass added.
## IN BRIEF

High Rise South elevators fixed

By Amy Lampen

It's a long way down.

That's what students in High Rise South thought when they were forced to take the stairs yesterday morning due to a disabled elevator.

The 14th-floor elevator became inoperable sometime yesterday afternoon, and maintenance workers were unable to repair it. The traveling students were forced to take the stairs to class, and some got to class late and missed important information.

Student Margaret Wang (97) said she was on her way to class when the elevator became disabled. She had already attended one class and was on her way to the second class when the elevator malfunctioned.

Wang said she was not surprised by the delay because the elevator issues are frequent. She added that she would have been more concerned if the students had been in the middle of exams or if the delay occurred on a day when students were required to hand in assignments.

The University is investigating the cause of the elevator malfunction to prevent similar incidents in the future.

Kite and Key to hold intro mtg.

The Kite and Key Society expects about 200 people to attend its meeting for all new members and prospective students on Friday, Oct. 14, at 8 p.m. in the Alumni Hall.

The meeting will be open to prospective students, and it is intended to give them an opportunity to get involved in the community and learn about the society's activities.

Kite and Key is a community organization that fosters leadership and personal growth through various activities and programs. It is open to all students and promotes involvement in community service and other activities.

The meeting will take place in the Alumni Hall, and all community members are welcome to attend. There will be refreshments served after the meeting.

IN BRIEF continues...
The Black Cat
Jewelry ★ Crafts ★ Novelties

Back to School Special
20% off with this coupon

Individualize your new digs with gargolye magnates, sunflower cotton throw, etched doggy bone wine glasses, miniature chair candleholders, duck in the cup coffee mugs, The Best of World Music tapes & CD's, star candles with secret charms inside, Egyptian perfume bottles, Polar bear goblets, marquetry picture frames, elephant shot glass, dancing frog candleholder, fish & chicken over mite, quasar people, cosmic shower curtain, and barbed wire toilet seat.

Open every day at 9am
Night Owl Hours Fri & Sat until midnight, Tues & Thurs until 11pm, Sun & Men until 9pm. Offer expires 12-1-95. Does not apply to sale items.

3426 Sansom Street (next to the White Dog Cafe) 386-6664
Undergraduate Education

The oldest existing branch of student government at the University of Pennsylvania, the Student Committee on Undergraduate Education was founded in 1965, a time when Penn undergraduates had little control over their own education. SCUE is a leader in bringing student-initiated reform to reality. Past accomplishments include the co-education of the College of Arts and Sciences, establishment of Fall Break, course and professor evaluations, and the creation of the Freshman Seminar Program. Last year, we instigated the reform of the General Requirement of the College. In 1994, we will be working on developing a common course/curriculum for first year students, writing our 1995 White Paper on Undergraduate Education, instituting interdisciplinary University Minors, adding reading courses, and instituting an interdisciplinary University Minor. We need someone to join 6,500 people already working in over 90 developing countries around the world. To help people help themselves. The work isn't easy. And it takes more than just concern. It takes motivation. Commitment.
Greek groups hold orientation forum

By STACY SAMPSON
Daily Pennsylvanian Staff Writer

With visions of Greek life dancing in their heads, approximately 260 students attended an educational forum last night to learn more about fraternity and sorority life on campus.

The orientation, held at the Zellerbach Theater in the Annenberg Center, was a collaborative effort by the National Interfraternity Council, Interfraternity Council and the
catholic Council to inform all interested students about the various organizations.

Philadelphia Mayor and University staff Theodore Beitchman also attended.

Although Beitchman admitted to not seeking a fraternity member to his deputy chief of staff, Theodore Beitchman also attended.

With visions of an event at Penn, he said, "Aside from his wife, he probably considered it the most important event in his life."

Many of the members of the Penn Greek organizations spoke about the purpose of their groups, emphasizing such aspects as social involvement, academic achievement and service to the community.

The forum was the first of its kind in several years. An event was held in 1989, but the Interfraternity Council revised the rush policy. "In light of the report, we felt it would be useful to us, as well as to the freshmen, to inform them," said Pastel President, Suzanne Rosenbarger. "For the Greek system, it is important to know what it offers."

"After all the work that we did with the Commission, we thought that maybe it's time to have people come in who know what it offers." said Suzanne Rosenbarger. "For the Greek system, it is important to know what it offers."

"In light of the report, we felt it would be useful to us, as well as to the freshmen, to inform them," said Pastel President, Suzanne Rosenbarger. "For the Greek system, it is important to know what it offers."

The Commission on Campus Projects is accepting proposals from groups for projects which reflect Jewish societal values. Funding will be considered for projects in a wide variety of areas such as political, social, cultural, educational, community service, public relations, and prevention of youth violence.

"In introducing Operation Place in Philadelphia: A Vision to Eradicate Violence" with Schwartz on Thursday, October 13. For further information and application forms, contact: Fullan Ceattar, COMMISSION ON CAMPUS PROJECTS, 3220 Chestnut St. Philadelphia, PA 19104 (215) 898-8265.
Private Sexuality, Not Public Acceptance

The role of government in reinforcing or challenging social norms is a crucial aspect of the fabric of our society by legitimizing their behavior. The government's role in shaping public perceptions and expectations is essential in maintaining the stability and cohesion of society. However, in a world where social norms are constantly changing, it is imperative for government to adapt to these changes and facilitate a more inclusive and accepting environment.

Policy on Submissions

Under the policy, the military have a responsibility to protect our country and interests. They are trained to keep their sexual orientation to themselves, and their actions are governed by the military's ethical standards. However, anyone who feels uncomfortable with a trans person should be to placed under court-martial police. Individuals should be to be seen in their true form and listen to the voice of the people. According to the government, the best way to protect our country is to ensure that our military are not seen as a threat, but as a force for good.

Public Policy

Marc

Under the policy, the military can use force to protect our country and interests. They are trained to keep their sexual orientation to themselves, and their actions are governed by the military's ethical standards. However, anyone who feels uncomfortable with a trans person should be to placed under court-martial police. Individuals should be to be seen in their true form and listen to the voice of the people. According to the government, the best way to protect our country is to ensure that our military are not seen as a threat, but as a force for good.

Policy on Submissions

Under the policy, the military can use force to protect our country and interests. They are trained to keep their sexual orientation to themselves, and their actions are governed by the military's ethical standards. However, anyone who feels uncomfortable with a trans person should be to placed under court-martial police. Individuals should be to be seen in their true form and listen to the voice of the people. According to the government, the best way to protect our country is to ensure that our military are not seen as a threat, but as a force for good.

Private Sexuality, Not Public Acceptance

The role of government in reinforcing or challenging social norms is a crucial aspect of the fabric of our society by legitimizing their behavior. The government's role in shaping public perceptions and expectations is essential in maintaining the stability and cohesion of society. However, in a world where social norms are constantly changing, it is imperative for government to adapt to these changes and facilitate a more inclusive and accepting environment.

Policy on Submissions

Under the policy, the military can use force to protect our country and interests. They are trained to keep their sexual orientation to themselves, and their actions are governed by the military's ethical standards. However, anyone who feels uncomfortable with a trans person should be to placed under court-martial police. Individuals should be to be seen in their true form and listen to the voice of the people. According to the government, the best way to protect our country is to ensure that our military are not seen as a threat, but as a force for good.

Public Policy

Marc

Under the policy, the military can use force to protect our country and interests. They are trained to keep their sexual orientation to themselves, and their actions are governed by the military's ethical standards. However, anyone who feels uncomfortable with a trans person should be to placed under court-martial police. Individuals should be to be seen in their true form and listen to the voice of the people. According to the government, the best way to protect our country is to ensure that our military are not seen as a threat, but as a force for good.
U. lacks ethics guidelines

The University of Pennsylvania is known for its academic excellence and, at least until recently, it was considered to be a leader in ethical practices. However, a recent report has revealed that the university lacks ethics guidelines and has no formal policy on ethical standards. This is particularly concerning given the potential grant from a Libyan organization that the university was considering.

The problem arose when the Libyan organization wanted to conduct research on the potential for Libya to develop a peaceful society. The university had received a grant from the Libyans, and the grant was contingent on the university establishing ethical standards for all research conducted on the project.

According to Cooperman, the Political Science Professor Fred Cuillard, who was teaching a course on Middle Eastern Studies, was concerned about the research being done by people who were going to be strongly biased by their political views. Cuillard said, however, that there are ways to avoid this problem, and that the university could have taken steps to ensure that ethical guidelines were in place.

The university's unwritten policy of not establishing ethical standards came in the 1970s when a Libyan organization was doing absolutely nothing about the government's efforts to promote democracy and human rights. The government felt that it was too sensitive so we were not going to do it," Cuillard said. "Frey said. We are going to be strongly biased by our ideological orientation, I do think that is inappropriate.

Student crusades for tomb

The university's lack of ethics guidelines is concerning, especially when considering the potential for Libya to develop a peaceful society. The university has a responsibility to ensure that research conducted on the project is conducted ethically, and it is up to the university to establish guidelines to ensure that this occurs.

Join DP News
Everyone's Doing It
Call 989-6585

DISCOUNT AQUARIUMS SALE

Complete 10 Gallon Aquarium
$13.95

Full line of pet supplies including cat and dog toys.

TRADEWINDS

SUMMER'S OVER.

Join DP News
Everyone's Doing It
Call 989-6585

DISCOUNT AQUARIUMS SALE

Complete 10 Gallon Aquarium
$13.95

Full line of pet supplies including cat and dog toys.

TRADEWINDS

SUMMER'S OVER.

Join DP News
Everyone's Doing It
Call 989-6585

DISCOUNT AQUARIUMS SALE

Complete 10 Gallon Aquarium
$13.95

Full line of pet supplies including cat and dog toys.

TRADEWINDS

SUMMER'S OVER.

Join DP News
Everyone's Doing It
Call 989-6585

DISCOUNT AQUARIUMS SALE

Complete 10 Gallon Aquarium
$13.95

Full line of pet supplies including cat and dog toys.

TRADEWINDS

SUMMER'S OVER.

Join DP News
Everyone's Doing It
Call 989-6585

DISCOUNT AQUARIUMS SALE

Complete 10 Gallon Aquarium
$13.95

Full line of pet supplies including cat and dog toys.

TRADEWINDS

SUMMER'S OVER.
Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**The investigation began in August 1993, when the boy was four. FBI agents kept surveillance for months, even though they had no physical evidence. By September, the boy was ready to testify.

**THE DAILY PENNSYLVANIAN**

**POST-APPEAL PROCEEDINGS— Harris. — The

**The new work suggests that the immune system is activated by a group of autoantibodies directed against protein complexes that come from a virus known as the so-called "envelope" protein complex.

**U.S. tells Cedars to stop brutality**

**Boy refuses to testify, Jackson not charged**

**Angry constituents call Synar homer**

**GIVEK INDIAN** Frederick Bokar, chairman of the Liberian Senate, says that the violence in the country is out of control and that the government is unable to control it.

Angry constituents in Pennsylvania have called Representative George M. Synar, Democrat of Georgia, the city's question during the House of Representatives vote that approved the state constitution.

Greeley said, "I want to testify,' we would re-evaluate our case at two months from now, two months from now, and says Now Jackson said. "And I'm telling you that if he steps forward a month from now, we will consider him.

Synar also refused to cooperate with authorities since reaching an out-of-court settlement with Jackson in February. Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.

**NOBODY'S TAKING ANY PRISONERS— President Clinton's nation-wide program for ethnic and religious minorities was lauded as a major achievement in the struggle against apartheid in South Africa.**

Since the 1989 coup that ousted the leftist government of Haiti, former President Jean-Bertrand Aristide, an adventurer who crusaded against both political and religious opponents, has fought to stay in power for almost a month.
Prof alleges wrongdoing

"CASS from page 1 does indeed match a pattern. After much debate about scheduling, a meeting between Madden, Pitts, and Cass was arranged for June 30. At the meeting, administrators expressed concern about Cass's relationship with Stachel. It was pointed out that Cass had already appeared on shaky ground. We trust this incident will become a primary issue.

During the meeting, it was also discussed that Cass had engaged in a conversation with a student in which he expressed his anger to faculty, students, and staff. This conversation led to a second meeting on Aug. 25. By this time, Chodorow had been informed of the process. In an Aug. 5 letter from Pitts to Postlewaite, Pitts quotes Chodorow as saying "We are not going to tell them [the administration] that Cass has not met his own expectations."

At the second meeting, Madden demanded Cass disclose any previous relationships with graduate students and any future sexual relationships or "what could be interpreted as sexual relationships."

Madden alleged that Cass's attitude about dating students was expected to reflect on his academic appointment, because of the department's "reputation of being unfriendly to students." It was further explained that Cass had no intention of coming in checking on a rumor before making an appointment, in which Cass "had no right." At the second meeting, Madden agreed to allow Janet Conway, a business manager for the Economics Department, to take notes for Cass. Conway wrote in a copy of these notes, "Madden expressed a concern that Cass disclose any previous relationships with graduate students and any future sexual relationships or "what could be interpreted as sexual relationships."

Madden also alleged that Cass's appointment was not based on his academic abilities but rather on his political correctness, especially in relation to former Assistant English Professor Dave "If Cass had anything to do with her, she would have been accused of any wrongdoing." Conway's notes state, "As far as I know, Dave has not had any sexual relationships with women student - neither of any other women." Conway's notes also state, "No way am I going to tell them [the administration] that Cass has not met his own expectations."

Cass refused to give Madden the opportunity to work alongside someone with whom they do not see eye-to-eye on political correctness. Madden threatened to leave the University if he had to work alongside someone with whom he did not agree.

In the eyes of administrators, considering Cass's appointment, refusal to give the opportunity to work alongside someone with whom they did not agree was clear to the administration that it was not in Cass's best interest. Cass has received no response from the administration.

Also at the second meeting, Madden as saying "We are not going to tell them [the administration] that Cass has not met his own expectations."

In a letter from Fitts to Postlewaite, obtained by the Daily Pennsylvanian, Fitts quotes Chodorow as saying "The decision on the appointment was made by the faculty, and Cass was not involved."

In an Aug. 8 letter from Fitts to Postlewaite, Fitts states, "I am not going to tell them [the administration] that Cass has not met his own expectations."

In conclusion, while administrators believed Cass to be the victim of political correctness, especially in relation to former Assistant English Professor Dave "If Cass had anything to do with her, she would have been accused of any wrongdoing." Conway's notes state, "As far as I know, Dave has not had any sexual relationships with women student - neither of any other women." Conway's notes also state, "No way am I going to tell them [the administration] that Cass has not met his own expectations."
We will be interviewing on your campus for this position:

Invites YOU to a company presentation

TIME AND PLACE:
UNIVERSITY OF PENNSYLVANIA
SMITH PENNIMAN ROOM
HOUSTON HALL
SEPTEMBER 22, 1994
5:00 - 7:00 P.M.

TO EVALUATE:
INFORMATION REGARDING CAREER OPPORTUNITIES IN COMPUTER RESOURCES
WITH MERCK & CO., INC.

TO MEET:
COMPANY REPRESENTATIVES AND ENJOY INFORMAL DISCUSSION. GOOD INFORMATION AND GOOD FOOD

POSITIONS IN:
SYSTEMS DEVELOPMENT
TECHNICAL OPERATIONS
TELECOMMUNICATIONS AND SUPPORT

DEGREES:
B.S./M.S.
INFORMATION & DECISION SYSTEMS
COMPUTER SCIENCE
MATHEMATICS
BUSINESS
ELECTRICAL ENGINEERING
INDUSTRIAL ADMINISTRATION

SUPER BLOCK

If your advertisement were here...

You’d be reaching a student market which spends over $43 million annually on goods and services ranging from jewelry and clothing to computers and auto services. Penn students have a monthly average of $318 in disposable income to spend, which is nearly double the national college student average. And 96% of Penn undergraduates read The Daily Pennsylvanian—more than any other newspaper. The Daily Pennsylvanian is distributed every weekday before morning classes to over 50 locations around the Penn campus. There’s simply no better way to reach the Penn community. Advertising in The Daily Pennsylvanian is a great way to increase your revenue no matter what your business may be.

The Daily Pennsylvanian
Call for current display, classified display, and classified advertising rates.
898-6581

SportsWire Extra
Compiled from Associated Press dispatches

Sabres win in OT; Hurley jury selected

WHALERS from the Ottawa Senators. Andrew Cassels assisted on three straight game play goals by Hart- ford as the First. Hartford had a hat trick to Brandon (9-1-4) and scored the first two goals of the game in the first period scoring 20 seconds apart. Steve Racine and Jon Sandford tied up for the Whalers and Verbeek capped the first period scoring with two straight goals.

Geoff Sanderson scored the fifth unanswered goal for the Whalers on a power play at 2:15 of the second. Steve Racine, who had a goal and an assist, scored on a power play at 8:50 to cut it 5-3.

Hartford's Chris Pruner and Ot- tawa's Steve Yipps scored before Arnaudif could stop it. Each goal was without a save and both were scored in the first period and did not return. He was taken to the hospital for a CAT scan.

Sabres 3, Whalers 1 (O.T.)
LONDON, Ontario — Buffalo goalie Grant Fuhr and his St Louis ouLshot Buffalo 38-35.

The Capitals (5-1) scored twice in each period and are tied with St. Louis for the most points in the pre- season. Andrei Lomakin scored 1:19 into the first and Joel May scored a penalty shot at 2:25.

The Caps (1-1) scored twice in each period and are tied with St. Louis for the most points in the pre- season. Andrei Lomakin scored 1:19 into the first and Joel May scored a penalty shot at 2:25.

The Caps (1-1) scored twice in each period and are tied with St. Louis for the most points in the pre- season. Andrei Lomakin scored 1:19 into the first and Joel May scored a penalty shot at 2:25.

Do you agree with Ayn Rand's Philosophy in

Atlan Shrugged
The Fountainhead
We the Living?

Come to the introductory meeting of the PENN STUDENTS OF OBJECTIVISM
Sunday, September 25th 7:00-9:00PM
Hofmann Hall Room 207
Call Evan for details: 476-2811

SUKKAH CELEBRATION!
THEURSDAY, SEPT. 22ND
BETWEEN HIGH RISES
4:30 - 6:00 PM
LIVE MUSIC • FREE FELAFEL
SPONSORED BY LUBAVITCH HOUSE • 222-3130
M. Tennis is ready for 1994 campaign

By DEBORAH MILLER
Daily Pennsylvanian Staff Writer

The Penn men's tennis season is upon us, and the outlook off all is very positive. The team is led by senior captains Marc Schechter and Neil Amsden. Coach Greg Miller feels the captains are important in the match chemistry and that this year's Penn men's tennis team is as strong as the team's ever been.

Miller is also extremely pleased with the six new freshmen on the squad. The team's combination of strong leadership and new blood appears to be mixing well.

Penn takes to the courts this Saturday with the Harvard-Columbia Invitational again.

The big news for 1994 campaign are the six new freshmen.

Miller feels the captains are extremely important in the lineup. He will base it mostly on Andre Grant, and should be able to do well in wide receivers David Shearer and coach John Lyons' two seasons in charge.

The second is an offensive system that has produced an Ivy title and a third-place finish this season.

Third is Riley's own combination of personal attributes. At 6-foot 4 and 215 pounds, Riley possesses impressive physical assets. For the most part, though, it's the intangibles.

"Everything should work out great," Miller said, "everything we worked for last year." Riley said, "There's always the impatience to make the bad and I think that's true of every team in the country. For the most part, though, it's the same offense." Riley has two combinations of personal attributes. At 6-foot 4 and 350 pounds, Riley possesses impressive physical assets. At 6-foot 4 and 350 pounds, Riley possesses impressive physical attributes.

"My strengths are my leadership qualities," Riley explained. "People respect what I'm doing. As a result, I think I can get my team to where it needs to be to win games."

For his own sake, Riley must prove himself correct. The footsteps of a star, even when that star is a friend, are in wide receivers David Shearer and coach John Lyons' two seasons in charge.

"Nick?" I nodded and said, "Hey, are you doing a little bit of that stuff?"

"Oh, no," Riley answered in the affirmative.

She told me she had a lot on her mind and even more on her desk. A phone, a computer, a keyboard, a monitor, a mouse pad, a scanner, and a personal printer that in her words, "was as big and slow as a dinosaur."

"Not good," I said. Then she got real serious. "I run a fast-paced small business. I'm looking for a printer that matches that description and I don't have time to deal with a lot of hype.

The tone of her voice, I could tell she was running out of room and running out of patience. So I asked, "You know 'Little Swifty' (A.K.A. The Canon BJ200)?" She laughed, and said, "Maybe if you hunt a few bars."

I said, "I have a lady with a sense of humor, so I told her I'd meet her at her favorite computer store 20 minutes. I arrived, and immediately spotted her in the paging section. She looked the part. Successful Business-like. Except her eyes were a little glazed.

"There are hundreds of printers in the crowded city," I said. She turned around, "Nick!" I nodded and said, "Let me introduce you to a friend of mine. Little Swifty." Her eyes lit up as we walked over to the BJ200.

"It's sleek, so compact," she whispered. I hit the print sample button. Her eyes lit up again, and she continued to whisper. "It's so fast, and the output so crisp and clean. I didn't want to name drop, but I told her a couple of pages over at PC Digest found the BJ200 to be 20% faster than its closest competitor, and offered the best quality," the only thing left was the price, and before she could even ask I told her, it's a small price.

"You, you, you, you." She was happy all right. Come to think of it, so was I. As we parted I wrote down a number she could call if she had more questions. 1-800-848-4125. And then, I looked in her big beautiful eyes and said what it all tells everyone. "Before you buy a printer, investigate."
386-3177

INFORMATION

THURSDAY EVENING SEPTEMBER 22, 1994

BROADCAST STATIONS

By the Way

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar

1200 Lion's Roar
### NFL

<table>
<thead>
<tr>
<th>Team</th>
<th>W</th>
<th>L</th>
<th>T</th>
<th>Pts</th>
<th>GF</th>
<th>GA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cincinnati</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0.000</td>
<td>58</td>
<td>86</td>
</tr>
<tr>
<td>New England</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0.333</td>
<td>101</td>
<td>105</td>
</tr>
<tr>
<td>Buffalo</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0.667</td>
<td>56</td>
<td>65</td>
</tr>
<tr>
<td>Miami</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>1.000</td>
<td>91</td>
<td>63</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0.667</td>
<td>57</td>
<td>57</td>
</tr>
<tr>
<td>Minnesota</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0.667</td>
<td>69</td>
<td>69</td>
</tr>
<tr>
<td>Cleveland</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0.750</td>
<td>66</td>
<td>63</td>
</tr>
<tr>
<td>Arizona</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0.000</td>
<td>40</td>
<td>40</td>
</tr>
</tbody>
</table>

### NHL

<table>
<thead>
<tr>
<th>Team</th>
<th>W</th>
<th>L</th>
<th>T</th>
<th>Pts</th>
<th>GF</th>
<th>GA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washington</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>0.750</td>
<td>19</td>
<td>16</td>
</tr>
<tr>
<td>New York</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>0.667</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>Florida</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>0.250</td>
<td>12</td>
<td>17</td>
</tr>
<tr>
<td>Boston</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>0.667</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>Detroit</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0.400</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>Minnesota</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0.667</td>
<td>36</td>
<td>32</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0.400</td>
<td>35</td>
<td>34</td>
</tr>
<tr>
<td>Chicago</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0.400</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Nashville</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0.400</td>
<td>34</td>
<td>34</td>
</tr>
</tbody>
</table>

### ClassifiedAds

**HELP WANTED**

SALES REPRESENTATIVES TO RECRUIT COLLEGE COMMUNITY. 45-605-3515.

**SPORTS WANTED**

WANTED: 10 work clothing jackets or pants, any size, any color. 243-6337.

**SPORTS**

TODAY'S PRESEASON GAMES

- New York Rangers at Detroit, 7:00 PM
- New York Islanders at Boston, 7:00 PM

**LIFESTYLES**

SUNDAY'S GAMES

- Minnesota at San Jose, 4:00 PM
- Chicago at Vancouver, 7:00 PM

MONDAY NIGHT'S GAMES

- New York at New Jersey, 7:00 PM
- Buffalo at Chicago, 8:00 PM

**SPORTS WANTED**

WANTED: 10 work clothing jackets or pants, any size, any color. 243-6337.

**SPORTS**

TODAY'S PRESEASON GAMES

- New York Rangers at Detroit, 7:00 PM
- New York Islanders at Boston, 7:00 PM

**LIFESTYLES**

SUNDAY'S GAMES

- Minnesota at San Jose, 4:00 PM
- Chicago at Vancouver, 7:00 PM

MONDAY NIGHT'S GAMES

- New York at New Jersey, 7:00 PM
- Buffalo at Chicago, 8:00 PM

**SPORTS WANTED**

WANTED: 10 work clothing jackets or pants, any size, any color. 243-6337.

**SPORTS**

TODAY'S PRESEASON GAMES

- New York Rangers at Detroit, 7:00 PM
- New York Islanders at Boston, 7:00 PM

**LIFESTYLES**

SUNDAY'S GAMES

- Minnesota at San Jose, 4:00 PM
- Chicago at Vancouver, 7:00 PM

MONDAY NIGHT'S GAMES

- New York at New Jersey, 7:00 PM
- Buffalo at Chicago, 8:00 PM

**SPORTS WANTED**

WANTED: 10 work clothing jackets or pants, any size, any color. 243-6337.

**SPORTS**

TODAY'S PRESEASON GAMES

- New York Rangers at Detroit, 7:00 PM
- New York Islanders at Boston, 7:00 PM

**LIFESTYLES**

SUNDAY'S GAMES

- Minnesota at San Jose, 4:00 PM
- Chicago at Vancouver, 7:00 PM

MONDAY NIGHT'S GAMES

- New York at New Jersey, 7:00 PM
- Buffalo at Chicago, 8:00 PM

### SportsWired

Compiled from Associated Press Dispatches

2nd crane accident prompts concern at Kingdome

NHL sides meet again; Rangers closer to signing Messier; Devils top Flyers; Habs win 4th straight

The Seattle Times

Thursday, September 22, 1994

2nd crane accident prompts concern at Kingdome

SEATTLE — A second crane accident at the Kingdome has prompted concern at the building as work continues to repair the damage suffered following a recent crane mishap.

The Metropolitan King County Authority, which owns and operates the Kingdome, said yesterday that it is concerned about worker safety as the building prepares for an upcoming home game on Sunday.

The state Department of Labor and Industries has ordered the crane operator M.A. Mortenson Co. of Minneapolis to stop work immediately.

The contractor was permitted to continue work at the stadium as long as it complies with the safety plan it agreed to follow with the state.

Mortenson is currently in charge of stadium improvements.

The company said it will stop work and its work force has been transferred to another demolition project.

Mortenson is currently in charge of stadium improvements.

The company said it will stop work and its work force has been transferred to another demolition project.

Players have been without a collective bargaining agreement since Sept. 15. One of the main issues is how the players are paid. Owners are looking for a system that links their teams' performance and market value.

The cranes are used to move field turf and prepare the stadium for the upcoming season.

Yesterday's meeting was the fourth in six days between Bettman and Goodrow as the sides try to haggle out a deal for the time being as the owners plan on meeting as a group later this month.

Players have been without a collective bargaining agreement since Sept. 15. One of the main issues is how the players are paid. Owners are looking for a system that links their teams' performance and market value.

The cranes are used to move field turf and prepare the stadium for the upcoming season.

Yesterday's meeting was the fourth in six days between Bettman and Goodrow as the sides try to haggle out a deal for the time being as the owners plan on meeting as a group later this month.
Big Green has found Fiedler's replacement

Dartmouth junior quarterback Ken Ri

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

BY MACKENZIE KAPLAN

Dartmouth junior quarterback Ken Ri

had a successful season playing for the

Dartmouth football team back in 1992. Throwing for

Colgate, produced mixed results.

He is "confident" the team will bounce

The story of the match was the

Big Green has found Fiedler's replacement

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.

By Mackenzie Kaplan

Dartmouth junior quarterback Ken Ri had a successful season playing for the Dartmouth football team back in 1992. Throwing for Colgate, produced mixed results. He is "confident" the team will bounce back.

The story of the match was the Big Green has found Fiedler's replacement.
Do you hate the City of Brotherly Love?
A Driving Lie

by Melissa DeLeone

THE ROAD COULD HAVE VERY WELL belonged to a Beat poet’s ballad, as it gripped the radials on Eduardo’s Volkswagen Jetta with a haste to take us not to point A or B, but further. What it meant to him, who furiously drove the road beneath him, was a chance to prove a promise. He cruised at a cool 180 kmh, seemingly racing with time to have that wish. During the preceding months of our relationship, he often spoke of a gnawing desire to show me how tree we COULD be As ceding months to prose a promise. I le cruised at a cool 180 kmh, seem-ingly radng w ilh time to have that wish. During the pre

The city was behind us, swallowed by its own cocoon of thick smog, closing the gray curtain over the valley. Driving within the jagged mountains of the state of Guerrero, the landscapes of cliff-side cacti and dusty villages said their hellos and goodbyes. They were different than they had felt on the way to past vacations. I felt them clearly during that pocket of time as if they were my own. I would be able to tell the story someday any way I chose. Eduardo was so intent on getting to Acapulco by dinnertime that we stopped only once for gas. He wanted to get there as soon as possible, to believe his goal a reality. We were both aware of the price we would potentially pay for those 24 hours — it was rebellious by any account. Not many people knew of our decision to go. In our world of bourgeois expectations, we lived in fear of breaking the social norm. More specifically, the spoken norm. That type of angst was not open for discussion. The perils of that morality were still worming guilt into us. I started to remember my first communion. Standing timidly in the ruffled white dress my mother made me, I was locked into father Antonio’s stare, listening to his talk about god, love and parents. That was the beginning of my shaping as a woman in the world. For god’s sake, I was still wearing the gold Virgin of Guadalupe necklace my grandparents gave me that day. The Virgin summarized everything perfectly, symbol of adoration and preservation.

I’m sure Eduardo was contemplating parallel things about his childhood. But with each kilometer the questioning waned. Then the sky turned an orange hue and the mountains parted to let us see the ocean. The night-time energy of Acapulco was on its way. Gas stations advertising “very cold CocaCola” and Coppertone lotion turned on their neon lights. The moon waited for us, nearing the final moments of sunset. Eduardo and I rolled down the windows, lit up two cigarettes and laughed. The deep purple bougainvillea nectar was in the air, I breathed it in. I was now five hours from home, thanks to the biggest lie I’d told to date, ready to leave the guilty weight behind. The only way to break the spell for a day was to hope to God I didn’t run into anyone I knew. Weekend Love It or Leave It

Lying to my parents was difficult. And not because I held them in any special regard, but because I was never one for scandal. Naturally, I brought some guilt with me even after I committed to take off. During the first half of the trip I was haunted by a parade of highway visions of my father waiting for me behind each blind

weekend home in Acapulco, under a guise of alibis so complicated that they were a joke. The two of us designed the plan, after much convincing on his part, to manage 24 hours by our rules. I was only 17 and he was scarcely 20, but we were close to celebrating a year and a half of intensity. We left on a Friday afternoon, in the pursuit of beating the moon. I couldn’t wait for that first breath of bougainvillaea perfumed air.

The Virgin summarized everything. Standing timidly in the ruffled white dress my mother made me, I was locked into father Antonio’s stare, listening to his talk about god, love and parents. That was the beginning of my shaping as a woman in the world. For god’s sake, I was still wearing the gold Virgin of Guadalupe necklace my grandparents gave me that day. The Virgin summarized everything perfectly, symbol of adoration and preservation.

I’m sure Eduardo was contemplating parallel things about his childhood. But with each kilometer the questioning waned. Then the sky turned an orange hue and the mountains parted to let us see the ocean. The night-time energy of Acapulco was on its way. Gas stations advertising “very cold CocaCola” and Coppertone lotion turned on their neon lights. The moon waited for us, nearing the final moments of sunset. Eduardo and I rolled down the windows, lit up two cigarettes and laughed. The deep purple bougainvillea nectar was in the air, I breathed it in. I was now five hours from home, thanks to the biggest lie I’d told to date, ready to leave the guilty weight behind. The only way to break the spell for a day was to hope to God I didn’t run into anyone I knew.
Dear Diary,

It’s been a boring week in these Northern parts. Everyone is running naked but no one’s getting anything but freshmen. I frankly don’t care. I’ve got Mr. Worn Wood hooked up to a lantern battery in my vanity dresser, so everything is storing week Wi

WINNIE THE POOH: While Harvard has Vice President Gore’s daughter, Sarah, and Duke has Ralph Lauren’s daughter, Dylan, the closest Penn gets to celebrity children is Greg Milken. So when The Wonder Year’s Winnie Cooper comes to campus, you can imagine the amount of tongue-waggin’ going on. Known legally as Danica McKellar, Winnie traveled to Penn to meet her friend, O’pen senior Kim Stern. Her sightseeing began at the Penn football game where she was appropriately serenaded with “Get by With A Little Help from My Friends.” For her evening entertainment, the shoe-eyed Winnie then ventured to an ever-exclusive TEP party for dance and drink. Much to the chagrin of hopeless suitor, TEP senior Adam Kohn, the lights dimmed, bedtime drew near, and Winnie slinked off the floor with mate in tow. However, no one knows who he was and few really care.

EAT THE CAKE: In an Ex-static dav rile with Xanex and good old J S I >, really care. Adam Kohn, the lights dimmed, bedtime drew near, and Winnie slinked off the floor. For others, acceptance was in the air and many a closet door opened.

DEESE NUTS: In a s<i>ociety, drunk rugby playi i through Billybob’s. As numerous customers grazed in awe at Weinbach’s 40 Ounce, Markman was left twiddling his soggy cheese try. Recovering from their initial cock-stick, the establishment’s thugs-cum-employees chased the two guys back onto Campus to pursue their homo-erotic discovery on Campus. At a party in the translation of the evening, seniors Kristofer Johnson and Tim Baylor returned home from an un-gourmet dinner. While the festivities winded down, I lavsy shamed Maddow for her unsuccessful, come-on; “May I bite me” Oj Lima pressed the flesh, continuing an irritating spat of recent graduate reap-

THE FORBIDDEN DANCE: Baci, a restaurant at Broad and Walnut, hosted a sweaty Latino independence celebration. While the inadequate sound system served up techno-samba for the rolled-up masses, Castle Class of 94 “Don’t call me” Of Lima pressed the flesh, continuing an irritating spat of recent graduate reap-

UP SCOPE, ENSIGN! Sophomore Chris Cononico was supposed to meet his nerd-like friends for freshman scoping and a distinctly un-gourmet dinner. As the hungry voyeur forgot his PennCard and the stern Stouffer guards were less than understanding, But after Cononico snuck in through the back door, all appeared to be going well. That is until the police grabbed him in mid-chew and threw him out on the tarmac.

LIMITED CONTACT: It was a frustrating night for DP writer, junior Jane Hasyv. At a party in 314 S. 40th, home of Murphy’s waitress and Karate expert, junior Tracey Imgrund, the tacless Hasyv zeroed in on Imgrund’s boyfriend, Temple Med student and Jewish Cultural Elite, Charles Maddow (Penn, Class of ’94). Said a perturbed yet amused Imgrund, “If she was tall and blond, I would have gotten her out of there, but it was Jane.” When the festivities wound down, Hasyv shamed Maddow into walking her home, for “safety reasons” as she was clearly alone. When they reached her door, she unexpectedly asked him to come up. He begged off, and ran home to reveal to Imgrund the two played “make your own taco” in bed later that night.

SOCIETY FOLLOW-UP: AChI0 senior and NAMBl.A-honorary inductee Sandra Kuehn was spotted across from Billybob’s on Friday with bearded freshman love-interest, “Matt,” in tow. Scrawled a drunken and chastised Kuehn, “He doesn’t look like a freshman does he?”

TRY THE RAP LINE: If it’s two A.M. on Tuesday night on Beige Block and you’re having a major domestic dispute and screaming, “I bet you I fucked her!” remember that next time we’ll include names.

All bolded names come with extra hot sauce, buddy.
Terminal-ly Confusing
• by Alan Sepinwall

EVER SINCE ICARUS FLEW TOO CLOSE to the sun in his waxen wings, man has been obsessed with flight. Airplanes have always been a makeshift solution — being wrapped in two tons of steel doesn’t quite carry the adrenaline rush we’re looking for. Jumping out of two tons of steel, on the other hand, is as close to flying out of two tons rush we’re looking for. Jumping a makeshift solution — being wrapped in two, I parachute jump would last the sell With I movie vou can spend the away, replaced by a dull emptiness. moves from the air to the ground, the rush goes of skydiv- thrill ing, but only in and starts. Whenever the film moves from the air to the ground, the rush goes away, replaced by a dull emptiness. Part of the problem may lie in the subject itself. With a movie like Speed, you can spend the entire running time on the bus. One doesn’t have that luxury with skydiving — the only way a parachute jump would last the length of a feature film would mean leaping from the moon. To fill the gaps between the stunts, screenwriter David Twohy (who co-wrote The Fugitive) fashions an overly complicated espionage plot involving a faked parachuting accident, a cabal of ex-KGB agents and $600 million in gold bullion. Instead of being a simple frame upon which to hang the skydiving sequences, the labyrinthian spy business takes over the picture. When Sheen stops halfway through to ask “What is going on here?” he echoes the concerns of the audience. Maybe the leftover James Bond schtick would work better with someone other than Sheen, who plays darendevil skydiver Richard “Ditch” Brodie. Drama’s never been his forte — remember, this is the guy who caused audiences nationwide to cackle when he asked “Who am I?” in the middle of Wall Street — and ever since he bulked up for Hot Shots! Part Deux! he’s started to resemble Bluto from the old Popeye cartoons. Ditch is supposedly an everyman caught up in a world he doesn’t have the first clue about, but Sheen, with his constant smirk and raised eyebrow, never quite makes you feel concern for him. Faring somewhat better is Nastassja Kinski, in her first major role in nearly ten years. As Chris, a beautiful Russian agent blackmailing Ditch into helping her track down the gold, Kinski gets to play the kind of mysterious, take-no-prisoners spook that’s usually reserved for men. Unfortunately, in a twist straight out of Screenwriting 101, Chris winds up falling for Ditch, and Kinski struggles to create even a hint of chemistry between herself and Sheen. The villains are a mixed bag. James Gandolfini, last seen kicking the bejeezus out of Patricia Arquette in True Romance, gets to have some fun posing as a lawyer with more allergies than Felix Unger. Christopher McDonald (Green Davis’ white trash husband in Thelma & Louise), sporting a bad beach job, delivers all of his dialogue at the top of his lungs, as if shouting would make him seem more menacing. Instead, it makes him sound like Gilbert Gottfried on a caffeine jag.

Van Damme kicks his way back to the future

Well, in Timecop, he does the move again, as well as the infamous split and a series of stunts which are even more spectacular. The premise of the flick is that time travel has become a reality, creating terrific opportunities to cheat the stock market and massacre Civil War soldiers with laser-sighted machine guns. But this is against the law. Good of Jean-Claude is assigned to police time travel and stop people who take quantum leaps to the past and change the future. The past is delicate, we’re told, and changing one minor thing could disrupt the whole present. One mustn’t go back and kill off Hitler, because maybe your grandparents met in WW II, and when you return to the present you’ll find you don’t exist. It’s an intriguing concept for a shoot ’em up because the characters have to think about the future consequences of their actions.

Of course, this means that no one is accountable for the plot. Crooked time-traveling presidential candidate McComb (your basic two-dimensional villain, but well-flavored by Ron Silver) sends his ultra-violent henchmen back through time, continually changing the past and invalidating parts of the story the audience has just seen. The plot grows out of control and keeping track of the loose ends becomes the audience’s overwhelming concern.

On the other hand, this unsettling feeling may be the film’s main accomplishment. As this repeated on-screen revision starts to get hopelessly complicated, the audience starts nervously looking over its narrative shoulder. It’s another kind of excess in a genre which is all about overdoing it, and it induces a kind of groovy temporal nausea that goes beyond Back to the Future’s gag of Michael J. Fox dating his mom. It also creates a nice opportunity to capitalize a second time on the abilities of Ron Silver. When McComb goes back to give himself some advice, we get to see the gory, jaded McComb bully his former self in a wise-cracking introspection gone over the top. But this is not Blanchet, or even H.G. Wells. When you get down to it, Timecop is still a Van Damme shoot-em up. Van Damme isn’t just a conscientious cop — he’s averting the deaths of his partner (Jason Schombing) and his wife (Mia Sara). Neither of these characters are alive long enough to give their deaths much emotional impact. The wife is relentlessly weak and pouty, and the partner is on screen for about two minutes before he’s killed.

Thus, the movie relies on Van Damme’s ability to act, to communicate his pain, to get down and emotion. This is a risky business. In an attempt at poignancy, Jean-Claude watches an old home video of himself and his dead wife, using his younger video self with awkward, endlessly rehearsed lines which were stiff the first time. It’s true, watching Jean-Claude in a later scene witness his younger, happy-go-lucky self just before his wife’s death is one of the film’s most effective moments. However, Max’s character is split between Van Damme’s big shot at real acting and the one line “I’ll-be-backishness” that is a staple of the genre. The acting isn’t convincing, and the one-liners that accompany Max’s murders are not clever. (Besides, the whole “He had to split” schtick is exhausted and not very appealing.) But come on, it’s an action movie, and it has the same hyper-speed cartoonishness — in fact, the screenplay was based on a comic book — that made me love Bloodsport despite the high standards of my 14 year-old self. If your 14 year-old self is inchin’ to see some muscles and guns, go right ahead.
LATCHO DROM

**LATCHO DROM** ("SAFE JOURNEY") IS NEITHER A DOCUMENTARY nor a fictional film but an intoxicating musical journey that traces the historical path of the Rom people (commonly known as Gypsies or Bohemians) on their odysseys from South Asia to Europe.

The film journey begins in India. It follows a family riding through the desert while a young boy sings of returning to his migrating family, burning his horoscope and running barefoot. As the theme of migration is set, the film introduces the songs, dances and customs of the many Gypsy clans. Through Turkey, Hungary, France and Spain, magical camerawork transports the audience from the day-to-day life of the Gypsies to ancient stories of their troubled past, all in a timeless, seamless motion.

Director producer Tony Gatlif, a French citizen directly descended from Gypsy people, weaves together the stories of travelers with the more sorrowful theme of the Gypsies' long history. We see the Rom peoples evicted from fields and cities, their apartment windows and doors filled with bricks and mortar. In every language, they sing of exclusion and persecution, of being misunderstood by the countries that surround them.

But throughout the tales of the very real pain of these persecuted people we see the boundless, shared joy of their musical expression. During one moment in a Romanian train station, a woman and her young son stare across the railroad tracks at a colorful huddle of Gypsies around a warm fire. The boy crosses the tracks to offer them his three coins if they will play music for him. The Gypsies tease him for offering so little, return him his coins, and begin to play one of the film's most infectious melodies. The film comes to a powerful end in Spain, where a group of women sing of the hatred they feel from others. The overwhelming feeling at the film's end is not bitter, however, but moving. The very last sounds we hear are the haunting voices of Gypsy mothers calling their children home, to a home they never had. For the Gypsies are not searching for a country in their endless travels—they simply want the right to live decently as they pass through.

The treasures of Gypsy heritage make up an exceptional musical palette. Gatlif's **Latcho Drom** is the first film ever to give a panoramic view of the extraordinary variety of their songs, music and dances from around the world, melding the sadness of the journey to the glory of surviving in peace.

—Jennifer Dowling

PRINCESS CARABOO

**THE LUCKIEST PERSON IN THE THEATER DURING A RECENT show** of Michael Austin's *Princess Caraboo* was the man behind us, who slept peacefully through the entire movie. This well-intentioned film tries to critique 19th-Century English high society, but its misguided plot only captures scraps of British history and develops few memorable characters.

**Princess Caraboo** tells the story of a beautiful woman (Phoebe Cates) arrested for begging. She is taken in by the kind-hearted wife of a powerful banker with an ever more powerful drinking problem. While unable to speak English, or any language but a puzzling gibberish, the woman manages to communicate that she is a princess from Java who was taken captive and escaped from a boat off the English coast. "Princess Caraboo," as she is called by snotty aristocrats, attracts a celebrity following for her foreign behavior. At a gala ball, for example, many of the revelers don Caraboo-style turbans. She becomes both trend-setter and society darling, but her origins spark skepticism in newspaperman (Stephen Rea), who sets out, like a good period-movie journalist, to dig up the real story.

**Princess Caraboo**'s poorly conceived plot crawls along like a badly-written made-for-TV movie. Since too much of her story is needlessly hidden until the film's final moments, it is impossible to identify with the character of Caraboo. The suspense built around the discovery of the Princess' identity evokes only mild curiosity, for we care so little about her.

The supporting cast offers the only bright spots in this otherwise dim movie. Kevin Kline and John Lithgow play a butler and professor who smoothly pull off their stock character roles while managing to get a few laughs in the process.

At the end of the film, as Caraboo's ship sail into the Chessy set ever committed to film stock, there are far too many questions left unanswered. Director Michael Austin conveniently foregoes any character development until the movie's final minutes. By that time, though, most of the audience had joined the man behind us in noisy slumber.

—Abby Leafe and Lucia Stangle
Still Life With Whit

An inside look at Barcelona’s mastermind, Whit Stillman.

by James Miller

Whit Stillman watches over his latest film, Barcelona, like a very overprotective parent, dotting on the details that only he would notice, agonizing over every perceived flaw. He worries about the projection quality at theaters. He frets about the acoustics of small art houses. In short, Stillman does not produce. He obsesses.

Three months after its release, Stillman is still talking about Barcelona like a nervous father. Perhaps that’s because if you look beneath the film’s surface, you will find what remains is the undoubtable self-reflection of one person, Whit Stillman.

In both his first film, Metropolitan, and the more recent Barcelona, Stillman forsakes plot for character development — the only difference between the two is setting. Metropolitan moves through Manhattan’s debonair society, while Barcelona visits Spain during the waning days of the Cold War.

Similarities between the two do not end with style, though. Actors Chris Eigeman and Taylor Nichols play similar roles in both Eigeman’s sarcastic and wit contrast Nichols’ brooding self-reflection. Could these characters represent two alter-egos of the film’s creator?

“A lot of people just assume that I identify with the Ted [bitterly caustic and tactless] character,” he says over the telephone from his New York apartment, “but people who know me really well know that there’s a big Fred [hyperanalytical pseudo-philosopher] dimension.”

Graduating from Harvard in 1973, Stillman left college with a craving for creativity and without a vehicle to express it. After being turned away by what he viewed as an exclusive Hollywood network, he turned to journalism. Leaping from job to job, Stillman was all the while trying to break out of obscurity, explaining, “I always had this fear that I’d always be a night and weekend writer.”

In 1990, his work finally paid off when he finished the script for Metropolitan. Supported by a career that had led to the marketing of Spanish films overseas, he used his contacts to produce his first feature film. “Basically Metropolitan was a low budget film idea,” admits Stillman. He decided that the best way to mask the movie’s financial limitations was to film it indoors.

As such a film, Metropolitan provided audiences with an intimate critique of Manhattan’s high society. Instead of glorifying the opulence and tradition of this antiquated ceremony, Stillman showed the emotional aspects of his characters — a circle of friends whose social lives were centered on the winter debutante season. Emphasis on character development was so strong that it often took precedence over plot. And Barcelona, in a style that is now a staple of Stillman’s films, devotes almost half the film to character exposition. “We’re planting a lot of seeds that we harvest later in the movie. So it really requires attention in the first half,” he explains.

The ability to exact such depth can only come from a meticulously composed script. Barcelona was the result of more than fourteen months of intensive writing. “You have to have the script right, that’s the basis for everything,” he says.

Stillman’s constant pursuit of perfection often drives him to extremes, and he will tell you that “the toughest thing in writing is throwing out the things that are not quite what you want and deciding that you haven’t quite done it right and going back and trying to get it right.”

With such a thought-out script every detail can be scrutinized and pondered ad nauseam. And, naturally, Stillman’s focus on writing has impeded his ability to improvise on the set. “It makes me nervous to make changes in the script on set because the great thing about the script is that you have the chance to reconsider stuff,” he explains.

The arduous writing process also helps Stillman craft his forte: dialogue. Refusing to yield to the pressures of mainstream Hollywood, where painstaking dialogue is often discouraged, Stillman insists on doing things his way. “I’m not going to make compromises just to get ten more people in the tent,” he says.

For example, Metropolitan’s upper class intelligentsia use grandiose vocabulary and an upper crust aloofness that limits the film’s commercial viability. But Stillman resists many critics’ suggestions to alter his movies for the mainstream. “I want to resist dumbing it down. You want to respect the audience.”

This obsession with detail is both Stillman’s greatest asset and criticism. “There is a certain rigor I like having in films,” he explains. “And as described by fans, this rigor is style. Explained by critics, it’s just boring.”

It is not that Stillman refuses to evolve; it just seems as though he can’t. After being barrage by critics who said Metropolitan was devoid of plot, he tried valiantly to spice up Barcelona. But in the end he “actually wound up cutting it back because it didn’t seem authentic. It didn’t seem to go with the rest of the movie.” The movie is a character study, plain and simple, and any attempt to transform it would remove the very quality that makes it a Stillman film.

Metropolitan was a success because it was able to transport audiences into the exclusive world of New York’s elite. Its authenticity is rooted in Stillman’s own personal life. He talks like he’s from Fifth Avenue, controlling his conversation like he controls his screenplays. Words like “hucksterism,” “obstreperous” and “scofflaw” seem to creep into Stillman’s responses with ease. His conversations are as well planned as any of his dialogues, yet one is forced to wonder what lies beneath this highly polished exterior.

To dislike his work is to dislike Stillman himself. Every criticism strikes close to the very core of his being. As a result, his responses are evasive and defensive.

After years of being on the verge of stardom, Stillman has finally arrived. With two feature films under his belt, he is the undisputed king of the character study. However, it is difficult to decide if he is a master of a niche style, or simply caught in a vicious cycle of repetition. Stillman seems content to play to his own high brow devotees, yet it is unclear how long they will be willing to bask in his brilliance.

After years of practice and refinement, Stillman has succeeded in perfecting his most challenging role — namely, his own life. His dialogue is perfect and the acting is impeccably authentic to the time.

The only question that remains is, when will he stop acting and reveal his true self?

James Miller is a Wharton senior from Maryland and Copy Editor of 34th Street. With his bouffant hairstyle, braces and Gant tie in perfecting his most challenging role — namely, his own life. His dialogue is perfect and the acting is impeccably authentic to the time.

The only question that remains is, when will he stop acting and reveal his true self?

James Miller is a Wharton senior from Maryland and Copy Editor of 34th Street. With his bouffant hairstyle, braces and Gant tie in perfecting his most challenging role — namely, his own life. His dialogue is perfect and the acting is impeccably authentic to the time.

The only question that remains is, when will he stop acting and reveal his true self?
Two *Street* essays ponder the essential question:

**Do You Hate the City of Brotherly Love**


**Frank Rizzo.**

SEPTA. Rude.

Cheese.


*continued*
I was born and reared in Philadelphia, and although I am often frustrated by this city, I have grown to love it. As a child, the city was my playground. I lived in Society Hill, a neighborhood in Center City, and went to school one block from my house. My childhood was filled with street hockey games, neighborhood snowball fights, and running down the street to my friend's house.

Joseph was my best friend in elementary school and he lived one block from the projects in a neighborhood just south of mine. By this fact alone, his area was tougher than my own.

With Joseph as my friend, my life was now divided. On one hand, I grew up in the affluent "white Philadelphia" of Center City. I also grew up in the decaying "black Philadelphia" of South Philly. Although I was in the center of the nation's fifth largest city, crime was something I rarely, if ever, experienced. One experience does stand out to me, though.

I had spent a Friday night at Joseph's house, where we secretly watched Eddie Murphy's Raw. The next day, we were both walking from his house toward Society Hill when we were jumped. Two men casually patted us down, emptied our pockets, snagged the precious raw videotape, and cynically told us to have a nice day. I felt violated and powerless. True enough, I had been mugged once before, ironically on my way home from a karate lesson. It was times like these that I learned about the people with whom I shared the city: the ones who "had nothing to lose."

Hanging out with Joseph introduced me to a new side of the city. We spent evenings at the arcade, going to movies, or just cruising South Street. In the movies, we often sat by the exit doors just in case a fight broke out. We always wanted an escape route in case of trouble.

From an early age I've been very aware of neighborhoods. After I was mugged near Joseph's house, my father told me I was no longer permitted to walk there. I still went down there, though. I didn't see why I shouldn't be able to walk to my friend's house.

Joseph always told me that his neighborhood was getting better, and that "someday it will be the same as Society Hill."

After I went to high school, I didn't see Joseph anymore. He went off to boarding school. I headed to Bryn Mawr on the Main Line to attend The Shipley School.

I was shocked how different my city experience was from the suburban kids' in my class. Even though I was from an affluent neighborhood, the city did not shut me off from its other residents. I knew what a homeless person was and I was used to seeing people of all colors.

On the Main Line, I was thrown into a new world where my peers always "got rides" and where striving for homogeneity seemed the rule.

There were students who fought for animal rights and cried about political prisoners in Third World countries. But I didn't see the problems beyond City Line Avenue. To them, the city's social ills were just as removed from the Main Line as the South American rain forest.

Shipley's efforts at achieving diversity were amusing at best. Teachers added minority authors to required reading and imported minority students from the city. They even brought in a group of inner-city school children to sing for Martin Luther King Day.

Unfortunately, many of my classmates saw my home, the city, as a far off, threatening place that was only useful for concerts at the Mann Music Center or getting ears pierced on South Street.

I found a lot of comfort in a new friend named Jay. She was a black girl who grew up on the Main Line, and was confronted with many of the same issues that I was facing. She was finding out how to be a Black woman in this "white" world, and I was searching to see how to be a city resident in this "suburban" world.

We ended up having a lot in common and became best friends. She liked to come to the city to meet black people, who, most of the time, were only accessible at church. And I liked having a friend from school who was not intimidated by the city or its population.

I learned a lot at Shipley in terms of who I am. And at Shipley, I learned what I love about Philadelphia, the city, as I juxtaposed my experience against my new peers.

I realized how fortunate I was to grow up in the city. Unlike the suburbanites who never experienced independence, I just hopped on the bus whenever I needed to get somewhere.

Friends at Shipley said the city wasn't a safe place to live. To this day, I have never seen a single violent crime in my neighborhood. In the time I spent in the suburbs, I saw far more people injured in car crashes than I ever saw hurt living in town.

I loved the city's sense of community. The pharmacist on the corner watched me grow up. I knew the two cops who walked the beat near my house, Ron and Liz, since I was a little kid. I never walked more than a block without running into someone I knew.

As a teen, I would walk into town, and loved passing through the Reading Terminal Market to buy some fresh food, popping into Wamakers to hear an organ recital, or merely sitting at a busy intersection, watching the hustle go buy.

If I ever needed an escape to tranquility, I could walk to Penn's Landing to watch the boats, or go sit in any of the little parks which dot my area. One of my favorite spots was the graveyard of St. Peter's Church in the shade of the tall, 300-year-old trees.

Boston has Beacon Hill, and Washington has Georgetown, but I don't think that either give the familial yet cosmopolitan environment of Center City Philadelphia.

Living in West Philadelphia has again given me a new take on the city. This area is strikingly more violent than what I was used to, and has far less of a sense of community.

In spite of the social ills affecting this community, I enjoy the graceful streets of this once elegant suburb. A friend and I frequently took walks through the area last year.

One of our favorite routes was visiting the statue of Charles Dickens at Clark Park. I am always stunned how beautiful this statue — the only one of Dickens in the world — is.

West Philadelphia, too, has grown on me, and I plan to stay involved in making the community I live in a better place.

I guess I'm just a sucker for the city, and I'm sold on Philadelphia.

Greg Montanaro is College junior from Society Hill. He is a beat reporter for the Daily Pennsylvanian. That is all he does. And yes, he is a sucker.
As we careened through the empty streets of Avunk, and the P.M.A., and the downtown rebirth with Make it a Night on Wednesdays, and what about the Italian Market, and swank new places like Circa and Striped Bass, and wasn't Cafe 1 imbo written up in places tell you, nobody even shim's their ass with Philadelphia.' I et me whatever, and evervonc here is like, The spotlight of the world is shining Philadelphia gets in the national news or the Phillies win something or, i couple oi losers — what'd they do in the end? Philadelphia Nobody gives two pieces of shit about this dry. And they you meet. They might mean well. But they're idiots hey might try hard. while his tare meter spun at a perilous rate tut rale assholes who hist don't is they just piss you off. They're a bunch of second-call the home stretch, one of those pseudo-smiles spread across my face — I smile again. Only Philadelphia com- the city, one that in Los Angeles even your bus driver isn't really a bus driver — she's a screenwriter — and that, as in New York and Washington, D.C., everyone is pursuing their dream, pitching their ideas to anyone who will listen.

No pitch flies in Philadelphia. Success is not expected here. Those who actively seek it are derided as egotists or troublemakers. This attitude is self-perpetuating: anyone who wants to accomplish anything, be hip or change the world, leaves Philly.

A friend of mine spent several fruitless years in Philly trying to raise venture capital for a company employing artists to paint and decorate offices and hotels. Two months after packing his bags and heading west, he was in business.

Those who stay resign themselves to Philadelphia's crony-filled culture of mediocrity. When today's quintessential Philadelphians start collecting Social Security, they won't be have-been's, sitting around reminiscing about their glory days; they'll be exactly what they are now, a bunch of never-never's and couldn't-ever-be's.

But what about Dick Clark, Patti LaBelle and Hall & Oates? Exactly. As the world explores acid jazz, funk re-emerges and alternative matures, Philadelphia clubs serve up a limited smorgasbord of House (can you say "1985"?), hairy chests, hair spray, Brillo cream (for that unmistakable Philly "wet look") and gold chains. The true Philly is not Silk City's happening Monday night jam, "Back to Basics," an anomaly on the nightlife map. It's Delaware Avenue. It's late night at Revival, where the scene never changes and the scent of cheap perfume lingers.

And what better way to end a night, than by driving over to Philadelphia's Times Square of Cheese? Like most geographic regions, Philly has its own distinct cuisine — whiz. And at that hallowed three-way South Philly intersection, home of Pat's and Geno's steaks, it's obvious that this city serves up a lot of metaphorical elephant shit. Cheesesteak, cheese fries, cheesesticks. Kraft makes distinctly Philadelphia Cream Cheese. Few wait staffs outside of Philadelphia know to offer cheese whiz with the house salad.

I prefer a little freshly-ground pepper myself. But in Philly, the food is lard-laden and naturally, so are the people. The city seems to have an ir-ordinately high concentration of cellulite and jowls, not to mention com- mon ugliness. Fashion savvy is a scarce commodity. For romantics used to falling in love once a day with that sultry strangerM ho, just as probably iust visiting, or maybe lost. Being lost in this city is often better than asking for directions, because Philadelphians are rude and ignorant. (The Philadelphia Inquirer noted last week that over one quarter of all first-graders are held back in public elementary schools, and that 30 percent of those semi-literate few do make it to high school fail to graduate.) Their rudeness is not a Parisian sort of chic-shall-thou snobbery. It is not a response to the throngs of tourists invading the city each day, because only New Yorkers and celeb- istic kids on class trips to the Liberty Bell come to visit Philadelphia. And even they only take day-trips.

Unlike Paris, Philly rudeness doesn't arise from pride, but from hostile despair, from a well-deserved, citywide inferiority complex.

And yet Philadelphia and Paris share one trait (in addition to pervasive filth). Just as any true Parisian can pick out even the most practiced French as unauthentic, an outsider would be hard pressed to duplicate the miserable Philly accent. "Gimme a hoagie an' a glass, a wader." First-time visitors to the city often wonder if they have made an extraordinary anthropological discovery, having located a lost limb of humankind's evolu- tionary tree. At the very least, they have entered part of America's cultural backwater.

This title is frequently awarded to the Midwest, and Philadelphia's mis-guided cheerleaders are quick to point out that Philly is no one-horse town. Yet, they say, its various neighborhoods still maintain distinct sens-es of community identity. And my cabby says they are absolutely right.

"Yeah, Philly's funny that way. On the one hand you meet all these narrow-minded introbreds who wouldn't know class if you dropped them on fucking Rodeo Drive. But then just when you think your in fucking hope; Arkansas, you gotta deal with a bunch a two-bit hoods running around in a smoggy, cracked-out, big city." I smile again. Only Philadelphia combines the standard unsophistication of a small town with hopeless urban blight.

Mike "Smooy" Parker is a gnat-like College junior from Washington D.C. Yo! so ya know, 'e's havin' a party tonight so, ya know, come on by. We'll have. Check ya later (multiple handshakes entailed.)
Eric Clapton
From The Cradle (Sony)

ERIC CLAPTON'S NEW ALBUM IS, WELL, DIFFERENT. IT'S NOT REALLY OUTSTANDING, BUT IT'S NOT A BOMB EITHER. IT'S JUST KIND OF FLAT.

From the Cradle travels through 30 years of Clapton's relationship with the blues. As a series of covers it examines the blues' many forms: fast, slow, syrupy and sexual. Fans of his later music beware, Tears in Heaven may have its appeal, but it's not really outstanding, but it's not a bomb either.

The album's biggest problem is that the songs aren't even Clapton's — they are covers dedicated to their original blues artists. Clapton has certainly borrowed from the blues tradition, but has only used it as inspiration to craft his own songwriting style. For perhaps the first time, Clapton's reputed god-like guitar-picking is dwarfed by other instruments like the piano and harmonica. He appears to be old and tired — singing with very little energy — making the second half of the album listless and indistinguishable.

There are some bright points, however. "Blues Before Sunrise," the first track of the album, is a bold, almost grungy tune à la "Before You Accuse Me." "Third Degree" is reminiscent of a Clapton journeyman classic, "Bad Love." And Clapton's renditions of blues standards "I'm Tore Down," "Motherless Child" and "Hoochie Coochie Man" show definite signs of life.

Overall, though, the album is uncharacteristically slow — even for blues. It will most likely disappoint the bandwagon fans who took to him with the Unplugged album. And even for blues purists, it may be too lifeless. With From the Cradle, Clapton may have tried to return to his roots, but he seems to have lost his way.

— Daniel Gingiss

Widespread Panic
Ain't Life Grand (Capricorn)

WIDESPREAD PANIC'S FOURTH AND LATEST ALBUM, Ain't Life Grand, is an intelligent blend of blues, rock and country. Filled with songs that range in tempo and style, Widespread still manages to provide a unified, satisfying musical experience.

Like previous efforts, all of the tracks on the disk are heavily influenced by the band's trademark — improvisational strengths. The band makes a conscious effort to recreate the sound that made them a favorite of HORDE concertgoers, and the result is Widespread's best album yet.

Almost all of the tracks are highlighted by John Bell's superb lyrics. Todd Nance's drums, supported by Domingo Ortiz on percussion and bassist Dave Schools, create an impressive rhythmic framework that allows the other band members to embark on long and frequent jams.

"Fishwater," "L.A." and "Little Kim" all showcase WF's improvisational strengths. "Little Kim" along with "Ain't Life Grand" are slow, blues-ey songs that vary the album's pace.

Unfortunately, WF's fondness for improvisation can also result in songs that quickly lose their focus and turn into long, rambling and boring mistakes. Yawners such as "Jack" and "Heroes" will cause the listener to reach for the skip button, as they disintegrate into the musical equivalent of a dog chasing its own tail.

Despite some missteps, Ain't Life Grand is well worth checking out. Overall, it delivers a laid-back mixture of blues, rock and country that is sure to enhance Widespread Panic's credentials as creative musical innovators.

— Elliott Blanchard
opening guitar riffs are simply slight variations of each other. Even more depressing is the band's willingness to adopt a style which does not suit them. Instead of sticking to their formulaic style of happy pop-rock, Hoodoo Gurus tries to incorporate Nirvana influences in songs like "Hypocrite Blues."

"Fading Slow" provides the album's only respectable song. This ballad shows some promise, but hardly enough to save an entire album. —Michael Lieberman

Jeff Buckley
Grace (Sony)

THE FIRST WORD TO COME TO MIND WHILE LISTENING TO JEFF BUCKLEY'S new album, Grace, is unremarkable. From lyrics to composition to melody and rhythm, there is no heart to his music. This is an album that has no closure. In short, the listener drifts.

One gets the impression that Buckley has spent too much time at bad Soho poetry readings. Lines such as "I love a lass with skin so fair, feel with wind in butterscotch hair," leave the listener wondering what century this man lives in. His voice is almost macabre in its soaring femininity — an opera diva rather than a rock stud.

Some artists can carry an album on their songwriting ability alone, yet Buckley's weak instrumental backing makes this impossible. His songs open on a tantalizing note, yet they fade into mediocrity, plagued by a lack of soul. Although the band boasts four members, they play slightly off-beat, leaving the listener wondering whether a solo artist could create the same effect with a synthesizer and a drum machine.

The problem with this band is that it has no gimmick, no schtick, nothing to let the listener sink her teeth into. The cover portrays the artist as a Luke Perry wannabe, yet it is doubtful that he will receive one tenth the attention. There isn't even anything successfully tacky on this album. This group's only hope for success is to do what many others before with a dearth of talent have done. They need to adopt an image. Look at punker Billy Idol. Sure he has no talent, but he's unforgettable, and unlike these sorry fellows, he is not "dancing with himself."

—Hope Drury

Bad Religion
Stranger Than Fiction (Atlantic)

BAD RELIGION, THE PIONEERING PUNK BAND who paved the way for former unknowns Green Day and the Offspring, finally has its time in the limelight. Since 1980, they have been steadily releasing angst-ridden, hard-driven punk rock masterpieces.

While still sticking to their true punk roots, Bad Religion has somehow found a way to get even tighter, add more defined harmonies and improve their songwriting. And, of course, the lyrical content is intelligent, introspective and in-your-face. What else could you expect from a raspy-voiced Ivy-Leaguer (Greg Graffin, lead singer/songwriter is a professor at Cornell — no joke).

Stranger Than Fiction is catchier than 1993's Recipe For Hate. And it is destined to bring the critical acclaim this five-piece outfit has deserved all along. The tracks are typical Bad Religion punk: fast, hard, to-the-point; yet not so hardcore that you lose your voice trying to sing along. The last track is a re-release of the anthem "21st Century Digital Boy" from 1990's Against the Grain. Though it may be four years old, it still makes you lean back and nod your head in syncopation to that classic punk beat.

Stranger Than Fiction is so diverse that everyone, from the hardcore pit-poundin' punk to your average Joe just beginning to dabble in college alternative will appreciate this album. With this release, Bad Religion reaffirms its status as the geniuses of the punk rock scene.

—Geeta Dalal

Peter Gabriel
Secret World Live (Geffen)

PETER GABRIEL'S NEWEST RELEASE, SECRET World Live, a live two CD set, is from start to finish, an outstanding, arresting compilation of his greatest hits. Gabriel's ground-breaking style successfully combines elements of soul, R & B, British Pop, fun and even gospel. The recording cleverly exudes the powerful sensation of actually attending one of Gabriel's concerts due, in large part, to an energized audience and an extremely talented corps of accompanying instrumentalists and vocalists.

Gabriel's supporting cast tackles on new variations to the tamer studio versions of nearly every track. The rhythmic drum work and strong back-up vocals by artists Paula Cole, Manu Katche, and others are a special addition to the album. Pop favorites "Sledgehammer," "Digging in the Dirt," "Steam" and "Solsbury Hill" are re-worked to provide a new sound that even the longtime Gabriel fan will find fresh.

Secret World Live gives every indication that Gabriel is an exceptional concert performer. Although the extended version of the title track does tend to drag, the listener should enjoy "In Your Eyes," a haunting, melodic and at times intoxicating version of its studio counterpart. The tracks "Kiss That Frog" and "Washing of the Water" also have a greater impact for the listener—the former funkier, the latter more titillating.

Peter Gabriel's newest album may be his best one to date. Nearly every track is a unique work composed of a multitude of various styles and instrumental selections. The "live concert" format takes Gabriel's work to a new level unseen in the studio.

—Eugene Russo
**All Eyes on the Lidds**

*Street taps the spines of Penn's best, and only, ska band*

•by Elva Ramirez

Not since Abba has a small band from the underworld stormed campus and thrust it at its scrutiny. The Lidds, former Smoke's lounge-crooners and now Penn's favorite ska band, have done just that — strangling Penn music lovers with a raw energy unseen since the heyday of Philly's own Boys II Men.

Riding an explosion of word-of-mouth publicity, the Lidds are now the most wanted band on campus. As part of this notoriety, they enjoy the adoration of the Panhellic community and the free beer of local fraternities.

The band members feel enormous love for each other and insist that in the eight years they've been together, they have never fought. They do admit to vicious bickering behind each other's backs, but insist they are "too stupid to fight" and are so supportive of each other that they often "get the warm fuzzies."

The Lidds began eight years ago in San Francisco, when drummer Jeremy "Dré" Fisch and frontman/heart-throb/guitarist Ice Latte (a.k.a. Luke Esterkyn) met in juvenile hall.

Fourteen-year-old Dré had been caught hustling and the tall, knock-kneed Latte, then sixteen, was a roughneck who tagged kids too roughly during Tag and kicked the can too hard during Kick-the-Can.

Bassist Aron "Jazz" Katz, failing miserably in an attempt to outdo his tycoon father, left Wall Street after ten years of bond analysis. During that time, he jammed in New York subways with "Jon" Cole, a down-on-his-luck saxophonist who uncannily resembles Krusty the Clown's sidekick, Sideshow Bob.

A quirk of fate brought Cole, Jazz, Dré and Latte together one night in Atlantic City. When asked about their influences, Jazz and T-Bone rattle off everyone from Charlie Parker, Miles Davis and John Coltrane to the Commitments, Prince and English Beat. (Due to excessive heat and bong hits, the music slowed down and reggae was born. In the early eighties, bands like The Police, English Beat and The Specials re-incorporated the ska sound into popular music.)

This is when the usually demure Dré pipes in. Insisting this is proof of his genius, he launches into a pithy history of ska's beginnings. According to Dré, ska is a fast, "off-beat" precursor to reggae that combines American R & B with Jamaican jazz. (Due to excessive heat and bong hits, the music slowed down and reggae was born. In the early eighties, bands like The Police, English Beat and The Specials re-incorporated the ska sound into popular music.)

The band's musical skill is rivaled only by its wit; they were courted by MENSA and occasionally speak of prophesy, though they vigorously (and believably) downplay their mental gifts. The entire band was admitted to Harvard, but wanted to spread the ska gospel past Boston (home of ska faves Bim Skala Bim and ska posers The Mighty Mighty Bosstones.)

Channelling their energies towards music, they have expanded their repertoire to include 28 songs. Seventeen songs are originals, while the other 11 are covers from just two albums (saying a lot about their love for ska vets The Specials and The Toasters, as well as their lack of motivation to find other material).

While writing the songs is a mostly collaborative effort, the band never writes the music down; they never rehearse, and they rarely remember the correct key for "Attitude" (which helps explains all that whispering before every song).

Once they figure things out — and it takes a while — they jump about the room in boisterous jubilee. Amid Roc's wisecracks and random Butthead imitations, they do get around to jamming. Watching the Lidds perform is like shaking up a stale beer and popping it open.

They work themselves past deliberate campiness and into a fast paced hip hoppity thrust that ends in an exuberant release of pent-up hyperactivity. While the banter, horseplay and love of healthy male bonding pervades the room, they don't really shine until they get to riffs like the aforementioned "Attitude," where they gleefully bounce around with Finnsbone/Chilli Pepper pluckiness.

All is not so rosy in Liddsland, though. Going the way of Traffic, The Police, The Smiths and Exposé, a breakup is imminent. Come November, the group will have its final tour of St A's, SAM, DU and Smoke's. They promise a reunion tour, however, conveniently planned for sometime around Spring Fling.

With so much talent, energy and enthusiasm it's a wonder The Lidds haven't been picked up by a studio. They admit to a half-hearted attempt to play for music industry representatives, but acknowledge they only sound good live because sound technician Mike Shaw works wonders.

And despite Ice Latte's sworn determination to become a rock god (Cole merely wants to be an idol), The Lidds admit they aren't looking for everlasting fame and fortune, and not even random nubile groupies (though it would be nice).

They just want one last night at Smoke's.
Radical Modernism

Dan Friedman doesn't want to be seen as an ideologue, but if his doctrine of "radical modernism" is as well embraced by the art world as his design and sculpture, Friedman may be well on his way to becoming one.

"Radical Modernism: Works by Dan Friedman" at the Moore College of Art and Design is an exhibition of lively, brightly colored objects and photographs from Friedman's twenty-five year career as a designer, artist and educator. From the framed ads he created for the ICA's "Street Sights" in 1980 to "Biological Clock," a painted wood, back-lit photograph, picturing an aerial view of the artist's bald head with an LED clock below, the show runs the gamut from boldly inspirational and socially critical to mundane neon modernist abstractions. A highlight is his "Three Mile Island" lamp, complete with dangling love beads and a photo on the lampshade of the nuclear generating station in Middletown, Pennsylvania.

Friedman coined the term "radical modernism" in the early 80s, at a time when the art world was, in his view, "concerned with post-modernism." Today, our appreciation of design is much more elevated, and we are well-versed in the artistic and social value of advertisements. Friedman's "Artificial Nature Poster" explores our growing inability to distinguish between nature and its simulation in contemporary culture. In a century where every art movement has had its own leader and manifesto, the sudden rise of Dan Friedman and radical modernism would come as no surprise.

The Moore College of Art and Design is located on 20th Street and the Parkway. Gallery hours are Tuesday, Thursday and Friday from 10 a.m. to 5 p.m., Wednesdays from 10 a.m. to 8 p.m., and Saturdays and Sundays from 12-4. Admission is free.

—Paula Feldman

ILLUSTRATION

Judith Shea

"Process of Form": Drawings by Judith Shea

It's often difficult for an artist to branch away from a chosen forte and explore the dimensions of another medium. At this small exhibition at the University of the Arts Gallery, Judith Shea creates striking images through her study of form. Shea is an accomplished sculptor who was raised in Philadelphia and has since spent time studying in Rome. Most of the show's images are based on this classical influence.

The artist adds emotional depth to her marble subjects by fusing together traditional male and female symbolism.

"Process of Form" is more of an exploration into the art of creation and process, than an expose on a final product. The show derives its power from Shea's construction of art. It's almost as if she's leading the viewer visually through her mental imaging process.

The nudes are powerful in their affrontery to the conventional male gaze. This agenda coincides with other contemporary female artists like Kiki Smith who use the human form to question accepted ideology. Curated by Leah Douglas, the layout and progression of the works lends a progressive tone to the exhibition. The University of the Arts is located at 320 South Broad Street. Phone 875-4800.

—Susan Garfield

Sculpture

An Engman family rivalry might be described in terms of a feminist haranguing a geometrist who beats a minimalist with a right angle. While one can only imagine what bizarre observations arise over their holiday dinners, the three members of the Engman family are currently holding an easily accessible exhibition titled "The Affair of Art: Three Views" at the Arthur Ross Gallery in the Furness Library on campus.

The exhibition offers three vastly different styles, reflecting the innumerable definitions and interpretations of contemporary art. Robert Engman, professor emeritus of fine arts at Penn, creates precise geometric sculptures that appear contrived and unemotional, except, perhaps to analytical mathematicians. Bevin Engman's 36 paintings of book arrangements resemble minimalist Giorgio Morandi's still life creations. At times, her paintings create a claustrophobic feeling. Others show a somber, melancholy tone through the simple exploration of the physical interaction of books.

Undoubtedly, the emotional stand-outs are the figurative sculptures of Kerstin Engman. Her works, solely of female subjects, represent an intense view of psychological and social issues facing all women. The visages, which never face the observer directly, express both fear and overburdening. "Picking Up," her nearly existential, weighty figure, has already become an icon for the exhibition.

Admission is free, and the exhibition is open Monday to Saturday through October 9.

—by Joshua Schuster

Photography

Perspective is essential to local artist Mei-Ling Horn.

Her "Picturing Asian America," now on display at the Levy Gallery for the Arts at Moore College of Art and Design, compiles the photography of 75 Asian Americans. As amateur photographers from five to 65 years old, they capture the broad landscape of the Asian spirit.

The photos are life-affirming, profound and often whimsical. One photograph portrays a delicate Chinese doll encased in glass poised next to a half-naked Barbie.

Food is also showcased as a rich element of Asian life. Steaming bowls of rice and tempting displays of dim sum leave the viewer with a hankering for exotic cuisine.

Asian celebration is also a primary focus in Horn's effort. A Filipino coming-out party has as much pomp and circumstance as a country club wedding and as much warmth as a Bar-Mitzvah. Life's pathos and fragility is explored in a photograph of an elderly man staring into a Philadelphia slum.

"Picturing Asian America" is open to the public until October 12, Tuesday, Thursday, and Friday 10am-5pm; Wednesday 10am-8pm and Saturday and Sunday 12-4pm. Admission is free.

—Amy Rosenberg

THE ARTIST GUILD PRESENTS...

ntaglio

Friday, September 23
6-8 PM
@ Institute of Contemporary Art
36th and Sansom (between Walnut and Chestnut)

sponsored by T-square and Chimes Cafe
BLUE SKY
SEE REVIEW, PAGE 5 (UA Riverborn)

CLEAR AND PRESENT DANGER
If you can avoid laughing at Willem Dafoe's block job and make sure to skip out before the cheesy "How dare you set" ending, you'll enjoy one of the smarter thrillers around.
(Same)

THE CLIENT
Well, at least this John Grisham adaptation doesn't have the standard 'our heroes escape to the Caribbean' ending. (Amc)

COLOR OF NIGHT
Has there ever been a movie in Hollywood history where a psychiatrist didn't sleep with his patient? At least the MFMA kept the filmmakers from subjecting us to seeing Bruce Willis' penis. (Same)

CORRINA, CORRINA
I don't have a problem with Whoopi Goldberg appearing in all these interracial love stories -- my problem is with her appearing in any love stories at all. If I want to watch romance among the freakishly ugly, I'll check out the latest David/Donna subplot on 927. (Amc Old City)

FORREST GUMP
This movie is like a box of choo-choo-trains: all that sweetness's eventually make you sick. The scene where Balala talks about shrimp is kind of funny, though. (Ritz/Fox)

FRESH
The most amazing fact about this guy is the Hold-enough urban drama is that it was directed by a white, Jewish guy named Boaz Yakin. Next thing you know, Spike Lee is gonna change his name to Izyi Lekwicz. (Ritz)

A GOOD MAN IN AFRICA
Any movie that stars Sean Connery, John Lithgow, and Lewis Gossett Jr. can't be all bad, but this one comes damn close. (Amc Midtown)

KILLING ZOE
Quentin Tarantino executive produced this violent heist drama, and you would think he would've noticed that it totally rips off Reservoir Dogs, but without the wit or the ear-removal. And where the hell is Mr. Blue? (Ritz at the Bourse)

LATCCHO DROM
SEE REVIEW, PAGE 5 (Ritz at the Bourse)

THE LION KING
The kids don't seem to love it, but I've got a hard-time believing that James Earl Jones' kid would sound anything like Ferris Bueller. (Watch only at the AMC Midtown)

MILK MONEY
The world's best son buys his dad a bonzer for his birthday. Unfortunately, he has the bad taste to pick Melanie Griffith. (Even if it weren't

NATURAL BORN KILLERS
A definite love-to-hate-it movie. Almost worth seeing just to catch Rodney Dangerfield's bald nest. (Amc Walnut)

NEXT KARATE KID
It's hard to tell who's worse off: Ralph Macchio, who's co-starring in a sitcom this fall with Andrew Dice Clay, or Pat Morita, who's still driving out the fortune cookie karate lessons in the latest sequel. At least Morita gets to hang with sweet young thing Hilary Swank. (Same)

PRINCESS CARABOO
SEE REVIEW, PAGE 5 (Amc Walnut)

PRISCILLA, QUEEN OF THE DESERT
Just your standard "two drag queens and a transsexual go on a road trip in the Australian outback" kind of flick. Ho hum. When is Hollywood gonna stop making these formula pictures, anyway? Too bad Paul Hogan turned down the chance to flash his gains. (Ritz/Fox)

QUICK SHOW
Robert Redford's look at the "Twenty-One" scandal is a classy, immensely entertaining period piece with dynamic performances by Ralph Brown and Bob Morley. Who'd have thought an actor most famous for playing a Nazi concentration camp commander would play so well off of Joel Fleischman? (Ritz)

SPANKING THE MONKEY
Just your standard "sexually-frustrated-teen-maiden-repeatedly-then-balls-up-more" kind of flick. Ho hum. When is Hollywood gonna stop making these formula pictures, anyway? (Ritz)

TERMINAL VELOCITY
SEE REVIEW, PAGE 4 (Same)

TIME COP
SEE REVIEW, PAGE 4 (Amc Walnut, Same)

TRUE LIES
Jamie Lee Curtis does the best straightface around, so who the hell cares if she used to be a hemophiliac? (Amc Midtown)

THEATRES

AMC WALNUT MALL
9235 Walnut, 322-3344
Natural Born Killers Fri 5:30, 8, 10:30; Sat-Sun 2:30, 5:30, 8, 10:30. Time Cop Fri 5:15, 7:30, 10:15. Fresh Fri 5:30, 7:45, 10:30, Sat-Sun 1:45, 5:30, 7:45, 10:30. (Note: The AMC Walnut will be closing its doors after Sunday, September 25th).

AMC MIDTOWN
1412 Chestnut, 967-7921

AMC OLDE CITY
2nd and Sansom, 627-9896

ERIC'S RITTENHOUSE
1907 Walnut, 867-3030
Princess Caraboo Fri-Thur 1, 3:15, 5:20, 7, 9:40. Schindler's List Fri-Thur 1, 5, 8:45. Forest Gump Fri-Thur 1, 4, 7, 10.

SAMERIC
1907 Chestnut, 676-0604
Time Cop Fri-Thur 1, 3:15, 5:20, 7, 9:40. Clear and Present Danger Fri-Thur 1, 4, 7, 9:30. Terminal Velocity Fri-Thur 1, 3:15, 5:30, 7:45, 10.

UA RIVERVIEW
Race and Delaware, 773-2219
Time Cop Fri-Thur 1, 3:15, 5:30, 7, 9:40. Clear and Present Danger Fri-Thur 1, 5, 8:45. Forest Gump Fri-Thur 1, 4, 7, 10.

RITZ AT THE BOURSE

RITZ FIVE
214 Walnut, 925-7900

MALCOLM'S
874 Chestnut, 567-0604
Time Cop Fri-Thur 1, 3:15, 5:30, 7, 9:40. Clear and Present Danger Fri-Thur 1, 4, 7, 9:30. Terminal Velocity Fri-Thur 1, 3:15, 5:30, 7:45, 10.

SPECIAL GUEST

Kathleen Chalfant

Thursday, October 27 • 8pm
General Admission & Reserved Seating

WIDESCREEN PANIC

FREDDY JONES BAND
Saturday, October 15 • 8pm
General Admission & Reserved Seating

THE PRETENDERS

WITH SPECIAL GUEST MAURICIAUX

Saturday, October 21 • 8pm
General Admission & Reserved Seating

Barcelona
To win free CD soundtracks for the Fine Line Features release Barcelona, call 998-1111 tonight between 5:35 & 5:40 (no earlier, no later) with the answer to the following question: In what country is Barcelona located?
To win free passes to see 20th-Century Fox's new comedy, The Scout, as well as t-shirts or baseball caps, call 898-1111 tonight between 5:45 & 5:50 (no earlier, no later) with the answer to the following question: When did the NY Yankees last win a World Series?

UNIVERSITY MUSEUM
Time & Ra"s Art: Architectural Sculpture of the Maya. A thousand year history of the Maya, the exhibition documents hieroglyphs, sculpture, Mayan gods & rulers. The Ancient Greek World contains hundreds of artifacts, dating from the 11th century to the first century BC. (53rd & Spruce, 986-4000)

PHILADELPHIA MUSEUM OF ART
Contemporary Art on Paper features 80's and 90's artists from here and Europe, through Sept 25. Alfred Stieglitz Center Collection documents photography's early pioneers as well as its latest artists, through Oct 9. And each Wednesday, the Museum stays open late to host selected special events: Sept 28 is "Philadelphia Dance Night" and Oct 5 is "Contemporary American Craft: The Cutting Edge". We know a certain Fox show is on that night, but you could always tape it, your AmCore teacher will adore you and it will give more culture than any show (except TV Nation). (26th & Park, 763-6100)

AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM

THE WILMA THEATER
What the Butler Sire is the new play by Joe Orton that is a sexually charged, mixed identity enjoyable piece. Call theater for times & details, through Oct 30. (2030 Sansom St, 963-0540)

THE WALNUT STREET THEATRE
Bent is Martin Sherman's play, under the direction of Deborah Block and produced by Russell Dersch. Presented by the Fabulous Theater Company, the play has Newsweek raving, bouncing up and down, and creating general havoc. Anything this exciting has to be witnessed. These sorts of events don't usually go straight to video, so get ever there and see what the excitement is all about. Playing Sept 24-Oct 12. (9th & Walnut Sts, 574-3550)

PHILADELPHIA ARTS BANK
Annie Sprinkle's Post -Puls Porn Materials is the new controversial (and quite explicit!) show featuring performance artist diva Annie Sprinkle. The show examines gender and social issues, specifically those centered around prostitution, the objectification of women's bodies and the sexual politics of porn. Fans of Andrea Dworin will likely want to kick it at home these nights. Annie requests audience members to bring cameras. Sept 22-24, 8 pm. (Broad & South Sts. Tickets at UPSTAGES 545-0600)

PHILADELPHIA THEATRE COMPANY
All in the Timing is the new collection of six one-acts by David Ives, under the direction of Jacove McConnell. The New York Times decidedly raved about it, so we strongly suggest you go. It's not as messy as Annie Sprinkle, just not as revolutionary. Through Oct 12. (1714 Delancey St, 735-0600)

ACADEMY OF MUSIC
Kitaro the Mandala Tour shows up in Philadelphia after an absence of three years. For an evening of classic, different, new age jazz, make a date for Sunday night at 8 pm. (527 South St, 893-1999)

THE 1521 CAFE GALLERY
The Anniversary Show (through Oct 30) makes it hard to keep track of them all, so we suggest going all the time. (1521) (convenient, isn't it?) Spruce, 546-1321

THE MUSE GALLERY
The Anniversay Show (through Sept 25) is spotlighting the gallery's current members, the work on display could very well be the next genres to grace the pages of art texts. Catch them while they are in three dimensions. (60 N 2nd St, 627-5310)

NEWMAN GALLERIES
The well balanced gallery has both a modernist look at fall with its Autumn in Reverse and a look back to classic styles of Early 20th Century Artists of Rockport and New Hope. Autumn focuses on artists' take on the season from works created from 1930-1994, while the other exhibit compares the different schools of art during the early years of the century, through Oct 4. (1625 Walnut St, 563-1779)

TUNING IN...
[to our interactive video games]

CHARLIE'S DREAM
61st and Passyunk Ave. 724-8508
Philly's Complete Adult Center
99¢ Video Rentals
Video Sale$9.95
- Private Session Rooms
- Bookstore-Movie Theatre
- CD-Roms!
- "In-Out" Pass Available
FREE PARKING!!!
Hootie & the Blowfish
Special Guest
GO TO BLAZES
This Saturday, Sept 24 • 8pm

The SPECIALS
Special Guest
LET'S GO BOWLING
Thursday, September 29 • 8pm

Jeffrey Gaines
Friday, September 30 • 8pm

Dave Matthews Band
Special Guest
FROM GOOD HOMES
Saturday, October 1 • 8pm

Love and Special Sauce
Black Beans
Monday, October 3 • 8pm

Ferron
Thursday, October 6 • 8pm

God Street Wine
Tuesday, October 11 • 8pm

Steve Howe
Saturday, October 15 • 8pm

Moxy Fravous
Saturday, October 22 • 8pm

Theatre of Living Arts
334 South Street

Music

Thursday
CROSSTONE PIE w/
BLACK NO.9
If you’ve ever wanted a real rock ‘n’ roll experience, this is it. The Cashbox is a room that holds about 35 to 40 people in it. The music, whatever it may be, shakes the walls and is guaranteed to make your ears bleed. Add to this atmosphere Crossbone’s intense sound and you certainly in for a unique time.
(Cashbox, 5 South Bank Street, 592-0481)

KIMBEL BROWN QUARTET
Breaden your musical horizons. Take a night off from Pearl Jam, Superchunk, Barry Manilow, or whatever else you stock your shelves with.
(Blue Moon Jazz Club & Restaurant, 4th Street b/t Market and Chestnut Streets, 413-2722)

Peter Jefferson w/
MECCA NORMAL
What a stud. He’s back to rock the Philly scene again. It’s been many moons and we’ve all been waiting.
(Khyber Pass Pub, 56 South 2nd Street, 440-9863)

Friday
HOOTIE and THE BLOWFISH
They’re from Columbia, South Carolina. Normally, this would be enough reason to see a band. But, we’ll tell you more. They also have a hit single, “Hold Your Hand,” and represent the cutting edge of a burgeoning new music scene. Out of every band playing in town this week, make sure and catch this show.
(Cashbox, 5 South Bank Street, 592-0481)

SATURDAY
KEPONE w/
HANDSOME
Kepone is a merging of minds between ex-Helmet members and the Cro-Mags. The level of intelligence present here could possibly light up a 30 watt light bulb. So, obviously they play great music.
(Khyber Pass Pub, 56 South 2nd Street, 440-9863)

Sunday
SHUDDER TO THINK w/
ARCHERS OF LOAF

Lunch Special
Sunday Brunch
Early Bird Special

3 COURSES

Lunch Special $6 95
Sunday Brunch $8 95
Early Bird Special (5:00-6:30) $8 95
Sun. - Thurs.

JESUS LIZARD w/
GIRLS AGAINST BOYS
If you thought that nothing could give you a headache, you were wrong. Make sure not to miss the riot gril opening act. Any way you slice it, this show will be better than being at Penn. (Trocas, 10th and Arch Streets, 923-ROCK)

Only the best and brightest play at the Troc. So, needless to say, this group is meant to be seen. With a smash new album, these guys should be pumped and rindy to play. Also, Archers have been making quite a splash on the Chapel Hill scene, so they’re also worth a trip down to the Troc.

Guide

Come See Us At Street
If you’re lucky, you could write next week’s guide

Thursday, 6pm, DP Palace

16