School censors Internet

By Lisa Levinson

Last week’s decision by administrators at Carnegie-Mellon University to restrict student access to some sexually-explicit Internet newsgroups has crystallized three major factors. These include CMU’s Vice Provost for Computing Services William Argo, who is responsible for the school’s entire network, all new groups were also slated to be removed from the campus, Hale said. “This is the type of material,” he added.

The ban is a necessary step to prevent the overuse of the network, Argo said. CMU’s Vice Provost for Computing Services William Argo, who is responsible for the school’s entire network, all new groups were also slated to be removed from the campus, because these groups are primarily discussion-oriented, access to them is already very easy for the student population.

The ban is also the result of a decision by the university to restrict access to certain groups, Hale said. “This is the type of material,” he added.

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Hale said the administration’s decision was reached after considering three major factors. These include CMU’s increased visibility among Jewish students, he added.

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CAMPUS EVENTS

NOTICE

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THURSDAY

THURSDAY

THURSDAY

SATURDAY SYMPOSIUM

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IN BRIEF

Movies celebrate Unity Week

A movie marathon today will feature films depicting the lives of minorities. The marathon sponsored by the United Multicultural Council, will be held at the Greenfield Development Center. Television screens as part of Unity Week. The movies include: Daughters of the Dust at noon, Mississippi Masala at 3 p.m., Come See the Pant at 6 p.m., and Who's Afraid of Virginia Woolf? at 9:30 p.m. Best of all, it's all free and Bus Stop at 9 p.m.

― Tammy Polsonsky

Memorial service to honor poet

Running across campus, a poet who died two years ago, the Christian Association, Program for the Lesbian Gay Bisexual Community at Penn and the Women's Center will sponsor a memorial service next to noon at the 7th Street.

― Tammy Polsonsky

Crime Reports

Burglary

November 16 — A housemate burglarized an apartment at 39th and Chestnut streets between 2 a.m. and 9 a.m. after a tenant in that building fell ill.

Robberies

November 19 — A student was robbed of $229 and事后 sprinting down streets at about 9:30 p.m.

Trespass

November 16 — Edward Wilson was arrested by University Police for trespassing in the Podiatrjr/Fiber building. He may be a suspect in past thefts on campus. In addition, he had an outstanding bench warrant from Montgomery County.

Theft

November 15 — A 1987 Ford was stolen from St. Mark's Square and Locust Street between 11 a.m. and 8 p.m.

November 16 — A bicycle valued at $200, was stolen from a house at 41st and Locust streets at 2:36 a.m.

Recovered Auto

November 16 — A University Police officer recovered an automobile on 30th Street with a clearly damaged steering column as well as break and rear windows at about 1:20 a.m. The car turned up stolen from the 19th Police District in West Philadelphia on Oct. 24th.

All information was obtained from the University Police.

― Gregory Montanaro

Quote of the Day

"The art of storytelling is a linear, one group level, with lots of random thoughts, a discussion group that meets to discuss strange topics."

― Assistant Editors

The Daily Pennsylvania

The Daily Pennsylvania is an student-written newspaper, essential resource for students and visitors to the University of Pennsylvania. The Daily Pennsylvania is an independent, student-run newspaper. The newspaper's editors are solely responsible for its content, and the editors are in no way responsible for the content of the newspaper.

― Greg Montanaro

Correction and Clarifications

― Assistant Editors

Get into the Act!

Join Actors from the London Stage in free events throughout the week of Nov. 14. It’s your chance to meet and talk informally with five of Britain’s leading theater stars. Receive individual coaching in directing or playwriting. No previous acting experience required.

Thurs., Nov. 17 at 4:30 p.m. Penniman Library of Bennett Hall. Richard Howard presents a dramatic reading of favorite Irish writers. Reception at 5:30. Sponsored by the Irish Club and English Dept.

Thurs., Nov. 17 at 7:30 p.m. Piano Lounge of Van Pelt House. Shakespearean acting workshop; reception to follow

Sat., Nov. 19 at 10:00 a.m. and 12 noon Main Lobby of Annenberg Center. Opening reception for the exhibit. All are welcome!

These free events are part of a residency sponsored by the Annenberg Center that includes performances of Macbeth on Wed. Nov. 16 at 7:00 p.m. and Fri. Nov. 18 at 8:00 p.m. for students. Special discounts and group rates. For more information, call 898-9080.
THE CORNELL DAILY SUN

Princeton switches to early decision

The Cornell University Student Assembly last week voted in favor of a resolution similar to "The Cambridge Declaration," a Harvard University document that guarantees students' academic freedom. The declaration, created at Harvard last April with the assistance of Cornell students, is designed to protect every student's right to "intellectual diversity, universal standards and scale.

THE DAILY PRINCETONIAN

Ithaca nixes Cornell building projects

Meningitis hospitalizes Columbia student

As The Brown Student Homeless Action Campaign prepared an annual sleep-in on the Main Greens during a cold Saturday night, about 30 students turned out to consider whether to support the presidency's call for a mandatory community service program. The event was a part of the Task Force on Sexual Assault Policy's first draft of a policy, but could not agree on the issue of legal counsel. University officials have not yet determined how long the mandatory community service program will last.

THE BROWN DAILY HERALD

A Brown student discovered a Coventry, Rhode Island resident dead in the Glen Morples Athletic Center last week. The student, who spoke on the condition of anonymity, said she found the man lying face down in front of a stair machine on which he was exercising before his death.

"He looked like he had gotten off the stair machine, he had tried to walk, and tumbled to the ground," she said. The student said she tried to ask the man if he was okay, but he did not respond. When Brown Emergency Medical Services responded to the scene, the man had suffered a fatal cardiac arrest. The medical team, consisting of Brown student technicians, failed to revive the man.

Brown spokeswman Mark Nickle said he could not confirm the cause of death for the 42-year-old man.

THE DAILY SPECTATOR

A Columbia University freshman was diagnosed with meningococcal meningitis earlier this week. The disease can be fatal and is highly contagious. It is caused by an inflammation of the tissues that line the brain, called meninges. The disease can be fatal and is highly contagious.

Representatives of the Columbia University Senate are debating whether to allow students to participate in sexual assault hearings. Lawmakers were surprised at the Task Force on Sexual Assault Policy's first draft of a policy, but could not agree on the issue of legal counsel.

The task force recommends that victims of sexual assault be allowed to bring legal counsel to their hearings. The dispute could delay the adoption of the proposal until next month.

School of Law Associate Professor Ellen Wiggins spoke in support of allowing students to represent complainants.

It is not sufficient to have someone whisper your name when you are not present. The future is highly imminent. The court should have the same rights they would have in court.

Columbia University President Grenigo does not favor the proposal.
Group calls for University Museum to return bones

The Piscataway people stored the chief's body in a mausoleum for two years until the government allowed the burial in Mayone. But the Department of the Interior would not permit the Piscataway to perform what they considered their natural right.

"Our people have been burying their deceased in our own way for generations and generations," Tayac said. "Our people have been doing this for generations and generations."

Carnegie-Mellon censors pornographic newsgroups

"There's a fine line to walk between censorship and free speech, and it's a really difficult line to walk," he said. "I'm taking a watch and wait attitude." Carnegie Mellon has convened a committee of faculty, staff, and administrators to examine the matter in question and ultimately make a recommendation to the school's president for consideration in formulating future policy.

INTERNET from page 1

censors pornographic newsgroups

"Carnegie-Mellon, Electronic Frontier Foundation, Netscape, America Online, and dozens of other groups who had an interest in protecting the policy changes "We must adhere to the law, respect the standards of our community, and ensure that reasonable, open communication is maintained," Neilsen said. In a speech given the same day at Carnegie-Mellon, Electronic Frontier Foundation lawyer Mike Godwin characterized the school's actions as contributing to "the imminent death of academic freedom." "This is because of the Internet's incredible communication and democratization potential, free access to it is vital," David Lippman, associate vice provost for information systems and computing and executive director of Data Communications and Computing Services at the University, was not available for comment last night.

A show of abstract art

Opening Reception

Thursday, November 17, 1994
5-6:30 pm

The Bowl Room

Houston Hall

SPECl

refreshments, music and artists
Fruitless Thought provides forum for random topics

**THOUGHTS** from page 1

everyday things. — the discussion theme and a “Fruit of the fruit.” It’s a good way to eugli fruit and starfruit.

**ADMISSIONS** from page 1

member of Fruitless Thought, Lauren Arbittier, a charter member. Despite minor setbacks, more than 220 children of alumni applied early to the University, totaling 56 black, 314 Asian-American, and 12 Latino students had the largest increase in numbers — at 12 applicants, 11 more than last year. About 300 applicants will be mailed in mid December. The group’s next meeting will be on Tuesday, November 22 at 7:45 p.m. due to Thanksgiving. The topic is “Chopnick — The Life Long Crede.

Early University applications increase by 12 percent

**Hillel show**

TV from page 1

The group’s next meeting will be on Tuesday, November 22 at 7:45 p.m. due to Thanksgiving. The topic is “Chopnick — The Life Long Crede.

Every meeting of Fruitless Thought can afford to provide the “Fruit of the Even-numbered Thursday,” because Kings Court/English House scholarship the group, Romansoff.

The University funding come about in typical business fashion, he added. “I was hanging posters in the ele-

ment and I was summoned because it was a $50 fine for hanging posters without authorization,” he said.

But rather than punishing Ro-

manoff, Assistant Dean for Resi-
dinary fund maintained by the de-

partment, Assistant Dean for Resi-
**Ridiculous Policies**

To the Editor:

In light of the recent concerns about crime on the West Campus, I felt it would be worthwhile to use the following in the mollifying role that the Residential Living Lawrence and the larger West Pennsylvania community. D.0. This Escort driver whose job it is to interrogate our generation of non-Escorts, and those on the campus, is to ensure our campus the safety of the University and the larger dynamics of how we act toward others. Marc Teillon is a junior Finance major at the Pennsylvania.

**Warring Fractions**

To the Editor:

This letter is in response to Gabrielle Maron's article, "From the Academic and the Prac-
cial" (IP, 11/17:94). CIAM, that the Escort rules are designed to maximize. Cavalier driving by Escort drivers un-

I ask Marcoti, does this constitute a "real

school, "I think"..."It is not just a free ride."

In other words, behaviors that some Escort drivers might think are unnecessary formalities may actually serve a purpose. Perhaps this is why the Escort drivers need to be clearly trained in a manner which makes them understand their role in promoting the safety of the University and its students.

Marc Teillon, a junior Finance major at Penn, New York. The Public Affairs Office alternates appear.

**LETTERS TO THE EDITOR**

**Mature Enough to Realize**

To the Editor:

I wonder how Joe Lee's friends and fami-
ly "For injured student's family, 'suspect is
...most theories of crime..." (IP, 11/17:94).

In critical, Marcoti uses Penn's Folk-
lore department specifically to show us the
university's imperial intellectualism. However,
the folklore group only constitutes Penn's reputation, but also
departments as Folklore and F Lithikides, one of
the members of the group, wrote an article
Marcoti finds this article with a plea for
the integration of folklore and pro-

I am told, however, that some Escort drivers may think this is a "high," (spitting, darting, not checking the

When our federal government secures the right of ever duly old man to a punchcard

In the first month, the 'baby's heart

sometimes soon cease to be an option. We

...are sorry for the larger dynamics of how we

Marcus would be much safer. The man

searching for firing the driver. Moreover, the incident re-

In the first week, all the bodily organs and sys-
tems are functioning and the baby's head and

What otherwise argue themselves as working through the

The two rows of participants, clad in fu-

The man babbled repeatedly on about guns

The Escort driver had apparently stopped when this guy handed over the 38th Street bridge. As the end of

A popular NOW placard reads, "keep your

The road to destruction is paved with the "right" of ever dirty

inorton other Escort rules (not checking

To help or hinder relations between mem-

This Escort driver whose job it is to interro-

Perhaps consideration of such a simple yet

I have mentally composed numerous com-

While our federal government secures the right of ever duly old man to a punchcard, and I approached High

Rise East and began to very aggressively

There is simply no reason why a Penn

Frank discussion and realistic training con-

Marcoci ends his article with a plea

After several moments, a black man

We have observed that any civili-

They have the power over their own body

They demand money and be-

The man babbled repeatedly on about guns

This Escort driver whose job it is to interro-

Furthermore, Marcoci fails to make a

The road to destruction is paved with the "right" of ever dirty

forms them thirty feet from abortion clinics.

After several moments, a black man

I am told that, however, that some Escort drivers may think this is a "high," (spitting, darting, not checking the

If we choose a time when the unborn is

In the first week, all the bodily organs and sys-
tems are functioning and the baby's head and

What otherwise argue themselves as working through the

The road to destruction is paved with the "right" of ever dirty

While most of the nation has become im-

Marcoci's head-trauma experiments

Are they too lazy? Do they not

If we choose a time when the unborn is

I am told, however, that some Escort drivers may think this is a "high," (spitting, darting, not checking the

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Levitt wants to avenge last season's finale.

In the process of leading Cornell to a 6-0 start, Levitt piled up enough yards to lead the Ivy League in rushing, and rank third in Division I-AA. In the Red's recent 6-0 run, Levitt maintained those numbers, with 1,162 yards on the season. For an average of 6.0 yards per carry. Levitt ranked seventh nationally. His running, it seems to say, has not been the problem in Cornell's three losses.

His performance this year has led no doubt Levitt will be the basis of the Cornell offense for the next two seasons. Against Harvard, he rushed for 227 yards on six carries, propelling the Big Red to its first three touchdowns against Leigh. Along with freshman Terry Smith, Levitt rushed for 423 yards, the Big Red has a powerful two punch in the backfield.

"I don't think you ever go into a season expecting a running back to be a 1,000 yard rusher," Huber said.

"Do we expect Chad to be a fine, productive running back for us? Absolutely." Levitt wasn't always the back of choice, actually. We've got two fine underclassmen and we've looked at what we've got and decided to play them as much as possible. Levitt downplayed his numbers, but he'll carry the lion's share of the Cornell offense. "I know I'm going to get my numbers a bit a next couple seasons," he said. "But I worry about this season, and the next game." Levitt clearly wasn't always the backup of the future. After graduating from Cheltenham, he wasn't recruited by Penn for football even though his father and all three of his father's brothers had gone to the University. His uncle had even played for the Quakers. But only the wrestling coach from Penn, and Levitt went north to try a different Ivy League school. Perhaps it would have ended up that way regardless.

At Penn, Levitt wanted to avenge last season's finale. He was the first Ivy freshman to rush for 100 yards in a game.

"Chad showed a lot of promise last year," Huber said. "He was a guy you wanted to get on the field and get some game experience as soon as possible"

As Levitt's sophomore season winds down, he has a distinct motivating factor in Saturday's otherwise meaningless game against Penn. He knows Ross Levitt attends Penn, and the two families will be together for Thanksgiving.

"I sent him some e-mail where I said, 'I think we could have gotten away with it. How do you feel about that?" Levitt said.

"There's nothing else I'd rather do than end this season on a good note," Huber said. Chad Levitt said. It may be an interesting Thanksgiving at the Levitt household.

Penn stunned

UPSET from BACK PAGE: it seemed incredible when you got away with it bad. You couldn't get the ball out of it in that one stretch. Winning cam- paigns mistakes, and losing will never be easy. The Quakers primary weakness last eight was probably the excep- tion of Scott Keger, nobody Schultz the ball--Tim Kegler on the 1 for 4 last year, and McNamee, and Allen combined to hit only 11 of 82 pass attempts. This is either going to be the best thing that ever could have happened to us or we're in for a struggle." Fran Dunphy said.

"I think I'm not nervous, I just think we're going to have a long day down here, revealing all the questions and listen to your concerns. We're here to listen, and we're open to your suggestions.

Opportunity

BURBN from BACK PAGE: ability is key to keep in mind when fantasizing about games against Michigan, Mass- achusetts, Villanova and Temple. "This is either going to be the best thing that ever could have happened to us or we're in for a struggle." Dunphy

"I think it's going to be a huge season for Levitt," Huber added. "He called from Penn, and Levitt went to try a different Ivy League school. Perhaps it would have ended up that way regardless.

"I really wanted to get away from home," Levitt said. "I was a kid that didn't want to be in the city, in West Philadelphia. I really just looked elsewhere."

"Even after arriving at Cornell, Levitt said.

"I don't think you ever go into a season expecting a running back to be a 1,000 yard rusher," Huber said.

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The Parthenon Group

The Parthenon Group is a Boston-based management consulting and investing group. Founded in 1991, we create premium value for our clients and ourselves through strategy consulting and selective principal investments.

Parthenon is seeking a select number of exceptional December and May graduates to join our team.

Resumes must be received by Nov. 23, 1994.

Please mail or fax resume and cover letter for consideration to:

Patty Mudduck
Recruiting Coordinator
The Parthenon Group
200 State Street, Boston, MA 02109

(617) 478-2550 Fax (617) 478-2555

SPEC Jazz presents

with:

The Terrell Stafford / Tim Warfield Quintet

featuring: Stephen Scott

Terrell Stafford: trumpet
Tim Warfield: tenor saxophone
Stephen Scott: piano
Taurus Maleen: bass
Clarence Penn: drums

Friday November 18 from 1:00 to 3:00

The Hall of Flags in Houston Hall
Inflation gauge shows only .1 percent raise

WASHINGTON — A day after the Postmaster General raised stamp rates 1.8 cents to help finance an increase in postal workers' pay, the government reported Thursday that the rate of inflation slowed to a .1 percent rise last month, the same level of increase as the previous year. The Bureau of Labor Statistics said the consumer price index for all items increased only .1 percent in August, after rising .2 percent in July. The August rise was the same as the increase in July and lower than the 0.3 percent inflation rate of mid-July.

Retirees trade tales of terror, storm causes destruction

A SHAKING OF CULTURE: James Edwards, of the Streetsville, episode at The Evening of Native American Culture and Contemporary Thought last night. Edwards, 76, has been a member of the Pow Wow since 1980 and has traveled to over 20 different pow wows across the country. "I've been to pow wows in Canada, the United States, and even in Europe," he said. "It's a way to connect with our heritage and culture." Edwards said he has seen a lot of changes over the years, including the incorporation of modern music and fashion into the traditional regalia. "It's been great to see the younger generations embrace this tradition," he added. "But there's always a balance between keeping our roots and embracing new ideas." Edwards was accompanied by his wife, Betty, who also has been a member of the Pow Wow since 1980. "We've been together through it all," Betty said. "It's been a big part of our lives for the past 36 years." Despite the changes, the Edwards say they remain committed to preserving their cultural heritage. "We want to keep our traditions alive," James said. "It's important for our children and grandchildren to understand where we come from and how we got here." The Pow Wow is held annually in late summer and attracts thousands of attendees from across the country. This year's event featured traditional dancing, drumming, and food and craft vendors. Attendees also had the opportunity to participate in various workshops and cultural presentations. "It's a great way to celebrate our culture and connect with others," Betty said. "We could never get tired of it." The Pow Wow continues throughout the day, with events and performances scheduled at regular intervals. The organizers encourage visitors to attend and participate in the festivities, as it is a time for celebration and community.
The Daily Pennsylvania

WORLD

Inflation gauge shows only 0.1 percent raise

WASHINGTON - A day after the Fed
told the economy's most
costly victory was the battle of the
consumers price rise of only 0.1 percent

Where today's Consumer Price Index
was certain to provide ammunition
to control those who are victim of the
Clinton administration's recent move to
to the consumer price index.

Aristide said to resign his priesthood

PORT-AU-PRINCE, Haiti - President Jean-Bertrand
Aristide was resigning his priesthood
and later grafting the president,
who has just been freed after 8
years in prison, is leaving the
of Aristide, a church source said yesterday. Two
government officials, who were on condition of anonymity
announced Aristide would leave the priesthood.

Two major new reports on conditions in Haiti are
on the way, according to the church source.

"We have promised the ability of the Haitian army is
an idea whose time has come," Arnaud Cotta, the
master of ceremonies, said at a ceremony in Central America.

Study: cholesterol-lowering drug saves lives

DALLAS - A new study shows for the first time that patients with a family history of heart disease
who are treated with a cholesterol-saving drug
lower the risk of death in people with heart disease.

The study found that many consumers of the drug were
lowering the average of a 5 percent of deaths.

"I think we can still have an economy
with strong joblessness, low inflation and
high unemployment," he said.

You have not yet provided the raw text content for the document. Please provide the raw text content, and I will be able to read it naturally and return the plain text representation.
W. X-Country does not reach goals

BY ERIC GUARDIANI
Daily Pennsylvanian Sports Writer

The Penn women's cross country team entered the 36th season with dreams of an Ivy League title. Who could have blamed it?

The team was returning five of its top runners from last year, including MVP Maggie Morrow. Coach Betty Costanza brought in the strongest class of recruits in three years, including three freshmen who Betty Costanza brought in the team MVP Maggie Morrow. Coach strongest class of recruits in three

years, including three freshmen who Costanza said. "She's not in tip-top

shape."

The varsity runners had six weeks to prepare for the Paul Short invitational, where they ran against third-ranked Providence, as well as regional powers Massachusetts and Connecticut. Morrow, Anzelone and Costanza had their own on the all-star field, finishing in the top five. Anzelone also

showed flashes of distance running, finishing 18th. Her time of 18 minutes, 29.6 seconds held up as the team's best of the year.

But the Quakers started off slow, with second-place finishers at Fordham and Princeton. Morrow and Ward looked solid in both meets, but Anzelone, Riley and Kim struggled. Picking up the slack was Belsley, who got back into top form faster than expec
ted. The sophomore finished in the top five overall in both meets. The varsity runners had two weeks to prepare for the Paul Short invitational. The team was entering the season healthy after an in

jury-plagued freshman year.

Season Review

But the Quakers started off slow, with second-place finishers at Fordham and Princeton. Morrow and Ward looked solid in both meets, but Anzelone, Riley and Kim struggled. Picking up the slack was Belsley, who got back into top form faster than expec
ted. The sophomore finished in the top five overall in both meets. The varsity runners had two weeks to prepare for the Paul Short invitational. The team was entering the season healthy after an injury-plagued freshman year.

The surprise of the season was junior Melanie Gesker. By the season's end, Gesker was a fixture in the Penn lineup, leading the team in scoring. At the Paul Short, she finished in 19:21.2. She had her worst race at Princeton (19:05.16), but she was not able to produce in the big meets. At Boston College, she barely cracked 20 minutes (19:41). At the Paul Short, she finished 19:12. She led her worst meet of the year at Heps, coming in at 20:12.

A middle-distance specialist, Gesker was a question mark entering the season. A middle-distance specialist, Gesker was a question mark entering the season. A middle-distance specialty,

while strong years were expected, the team stumbled at the Lehigh Invitational. With Belsley sidelined with an injury and Morrow forced to sit out mid race, the Quakers dropped out of the five teams. The letdown at Lehigh carried over to the Heptagonal Championships (18:59).

The biggest disappointment was Jane Kim, who showed flashes of distance running, finishing 18th. Her time of 18 minutes, 29.6 seconds held up as the team's best of the year.

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**Thursday, November 17, 1994**

**THURSDAY EVENING**

8:00 PM

• **Princess Bride**
  1982, Romance, Fantasy, Drama (402 minutes), Rated PG-13
  The story of a young man and his bride-to-be, who are stranded in a medieval world and must find a way to return home.

9:00 PM

• **Magnum P.I.**
  1980-1988, Crime, Action, Drama (56 episodes)
  The adventures of a private investigator working in Hawaii.

10:00 PM

• **Who's the Boss?**
  1984-1992, Comedy, Family (94 episodes)
  A middle-aged widower and a young former restaurant worker become co-parents following the unexpected arrival of a girl from the poor neighborhood.

11:00 PM

• **Seinfeld**
  1990-1998, Comedy, Sitcom (200 episodes)
  The daily lives of a New York City comic and his friends.

**SATURDAY MORNING**

7:00 AM

• **The Magic School Bus: In the Sunken City**
  1994, Educational, Adventure, Children's TV (47 minutes)
  The magic school bus and its teacher, Ms. Frizzle, take the students on a field trip to the Pacific Northwest.

8:00 AM

• **Mighty Morphin' Power Rangers: The Movie**
  1995, Action, Adventure, Science Fiction (82 minutes)
  The story of a group of high school students who are turned into five different ninja warriors when they take a trip to the Land of Ninjas.

9:00 AM

• **Jim Henson's Muppets & Friends**
  1989-1989, Variety, Comedy, Family (52 episodes)
  The adventures of the Muppets and their human friends.

10:00 AM

• **The Honeymooners**
  1955-1957, Comedy, Sitcom, Family (110 episodes)
  The story of a young married couple who move into a lovely new apartment and try to make ends meet in New York City.

11:00 AM

• **The People's Republic of Resource Recovery**
  1994, Documentary, Education, Children's TV (45 minutes)
  The story of a boy and his family who learn how to reduce, reuse, and recycle.

**SUNDAY NIGHT**

8:00 PM

• **The West Wing**
  1999-2006, Drama, Comedy, Drama (86 episodes)
  The story of the White House's West Wing staff as they scramble to save the presidency.

9:00 PM

• **ER**
  1994-2009, Drama, Medical, Sitcom (331 episodes)
  The stories of the emergency room doctors and nurses.

10:00 PM

• **Law & Order**
  1990-2010, Crime, Drama, Crime (409 episodes)
  The stories of the New York City police detectives.

11:00 PM

• **The King of Queens**
  1998-2007, Comedy, Sitcom, Family (199 episodes)
  The story of a former minor league baseball player and his wife who try to put the pieces of their lives together.

**DEADLINES & PAYMENT**

**AD DEADLINES**

- New orleans: Thursday, November 2
- Los Angeles: Thursday, November 9
- San Francisco: Thursday, November 16

**FOR RENT**

- 415 Walnut Street, 2nd floor: $1500/month, 3 bedrooms, hardwood floors, washer/dryer in unit, available November 17th.
- 4217 Girard Avenue: 2.5 bedrooms, 1.5 bathrooms, remodeled kitchen,在整个

**TERMS & POLICIES**

No refunds are given for cancelled classified ads. Check your ad并对 at least 5 words.

**AD RATES**

- Regular line classified ads are priced by the number of words:
  - 1 word: $2.00 for one day, up to 20 words (25c for each additional 5 words).

**CLASSIFIED ADS**

- There are no ads of that type.

**HOW TO PLACE AN AD**

- Call (215) 388-0991

**CLASSIFIED ADS**

- There are no ads of that type.

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**CLASSIFIED ADS**

- There are no ads of that type.
George Washington upsets No. 12 Syracuse in OT
76ers score Heat; Celtics humiliate Sonics; Moorer finally signs; Mooter calls it quits

SYRACUSE, N.Y. — Kwame Walker scored 19 of his 29 points in the second half as George Washington scored the first 17 points of overtime to stun No. 12 Syracuse 93-93 at the regulation buzzer, then win 107-103 in overtime.

"It feels like deja vu," said Steve Moltz, George Washington's coach, who was an assistant at Syracuse when the Orange won the national title in 1983. "It's a very tough game. It's a very emotional game."

Nearly 15 minutes into overtime, George Washington had scored only four points. The game was tied at 93 when Joe Mihalich hit a 3-pointer for Syracuse with 9.3 seconds left.

"They had beaten us twice before," Moltz said. "We had been in the same situation before. We were going to have to expect that."

The game was tied 93-93 when F镌elense Michael Lloyd committed a foul on the basket. His free throws that made it 95-93 with 0.8 seconds remaining. He made both free throws as time expired.

Moorer, who was held to just two points in the first half of the Cavs-Cavaliers game, said that he was pleased with the way he was able to get the ball to the people around him.

"There were 14 lead changes and 10 ties, including a final one in the first half. Butler's third basket of the second half tied it at 67-67 with 14.6 seconds left.

"There were 14 lead changes and 10 ties, including a final one in the first half. Butler's third basket of the second half tied it at 67-67 with 14.6 seconds left.

The game was played at Carrier Dome.

Syracuse was 66-2 against non-conference opponents, but the Orange has lost three of its last four games and is 1-1 against ranked teams.

George Washington beat Virginia in overtime, 73-71, on Tuesday night after trailing by 20 points late in the second half.

The game was played at Manley Field House.

"I'm sure we'll be more focused in practice," Moltz said. "The game is over and we're on to the next one."

The Cavaliers are off to a 2-0 start in the ACC and are tied with Duke and Maryland for the lead in the conference.

The win was the first for George Washington since the 1979-80 season when they beat Eastern Kentucky in the first round of the NCAA tournament.

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Rhodes Field. The Penn men's soccer team posted a 6-8-1 record this season.

The Quakers (6-8-1, 2-4-1 Ivy) were not paying as much attention to its at-the-linebacker, freshman Chad Levitt. Penn scored the first point on a two-yard run by Mike Sahn, but the second was 14 points behind.

Penn grabbed a 14-2 lead, C
cornell kicked off and
the featured back
Levitt is running back for the Big Red since last September.

M. Soccer
ends season below .500
BY JON HAYS
Daily Pennsylvanian
Penn soccer, you have to score goals. At the start of the season, Penn's never-coach George O'Siell thought his team "had the talent to be a winning season." Sometimes raw talent just isn't enough. The Quakers finished the year 6-8-1, tied for last in the Ivy. Despite the losing record, the senior members showed up to play to the end.

Senior midfielder Brendan Fullum (64) gets tripped up during an NCAA game against Columbia at the Palestra. The Penn men's soccer team posted a 6-8-1 record this season.

"It's a very disappointing season," O'Siell said. "I thought about that all summer, that's gone by that I haven't thought about it. It was a very disappointing season for me and the players. That's it. Things have been very disappointing."

Junior midfielder Brendan Fullum (64) gets tripped up during an NCAA game against Columbia at the Palestra. The Penn men's soccer team posted a 6-8-1 record this season.

The lights that sat as the nal sun on the Palestra are still burned. Not a single weld is broken. It will be much like the moments after Penn lost to Lehigh.

Bowman capped this impressive shot by taking five free throws with 12 seconds remaining in the game to give Lehigh a 78-70 victory.

"We need to improve both offensive and defensive discipline," O'Siell said. "If those chances in front of the net we had, we would have won more games than we lost."

Levitt still remembers about it. It was a very disappointing season for me and the players. That's it. Things have been very disappointing."

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"It's a very disappointing season," O'Siell said. "I thought about that all summer, that's gone by that I haven't thought about it. It was a very disappointing season for me and the players. That's it. Things have been very disappointing."

"The win proved to ourselves and everyone else that we could play with the best teams in the nation."

"We need to improve both offensive and defensive discipline," O'Siell said. "If those chances in front of the net we had, we would have won more games than we lost."

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The lights that sat as the nal sun on the Palestra are still burned. Not a single weld is broken.
Cornel West: The man who could melt Brother Newt and the Conservative deep freeze

OLEANNA
KEENEN IVORY WAYANS
TOM PETTY
17 NOVEMBER 1994
How Many Creams, Sir?

by Paula Feldman

IT’S NICE THAT WITH THE ADVENT OF PC AND all, I have a new title. Administrative assistant.

Four years of college, two summers of internships, and here I am, in an old job with a new name. I’m working hard to make ends meet and all I’ve got is one damn fine cup of coffee. If I’m forced to stay in this position much longer, I’m going to have to leave town. Good-bye apartment, good-bye friends, I’m leaving one dead-end job.

Always an assistant, never an administrator.

Hell, that’s what my “title” implies. It means that I can type so fast even members of Mensa would be jealous. Need someone who can transcribe dictation, operate a switchboard and address members of the corporate world in the appropriate tone and voice? Let me give you my card...

Yes, yes, that’s me, umm, administrative assistant, oh, really, what a coincidence, a friend who works in the same building, is that right? What’s his name? John McArthur? No kidding, I know him — he was in my class. Yes, I went to school there, graduated in ’89. What am I doing as an office assistant? Well, (knowing glance), I’m understanding chuckling taking a few years off before going to graduate school. In what? Oh, I’m not sure yet, that’s what this time is for, to clarify things and figure it out (admitting studying and nod). Time to go? I ought to head back as well... it was nice meeting you, Jim, right? (Laugh). And tell him I said hello.

I scowl at the wall after he leaves. Well I’ll be darned, look at him, with his shiny suitcase and well-tailored suit. I bet he’s earning lots of dollars in his high-profile, number-crunching job. Yup. Plenty of power lunches, too, in restaurants with names that consist of main French definite articles. I learned about those too, along with theories I was told were impractical and inconsequential to modern life. At least I’m not selling my soul to any corporation, right? And I’m broadened and enlightened by my educational background. I think it was the president of Bryn Mawr college who said something like: “The value of a liberal arts education means that you have an exciting mind to live in for the rest of your life.” Great. So it’s me, my mind, my electricity bill and my rent. We’ll have a ball, now, won’t we?

Gina comes back to her desk after an hour-long coffee break. I swear, that woman knows how to waste time better than anyone else I know... and I used to think I was kind of good at it. I could stretch out a bathroom break for at least 15 minutes — go to the bathroom, wash your hands repeatedly, brush your hair, braid your hair, have long, meaningful conversations with whoever else happens to be there, even if it’s the janitor, check your make-up (if you don’t wear much, but that’s beside the point) and pull up your hose. Mastering the bathroom break is key to workplace success.

Gina’s okay. I mean, I don’t exactly agree with many of her ideologies, but we get along and it’s nice to have someone to talk to about your life when you first come to work in the morning. Some of her views are really messed up. She refuses to go to the zoo because of their inhumane treatment of animals, but she is the biggest fan of veal she has ever met. It’s crazy.

When it comes down to it, though, thinking about Gina makes me rather sad. She’s a bright girl — maybe not the most logical, but bright nonetheless. The thing is, I don’t see her doing much else in her life besides typing correspondence and adding up the office budget. She revels in her status as the boss’s favorite, lapping up every word. I wish she could see that all of her power comes not from her, but from him. It doesn’t have to be that way. I’m not denying the fact that she’s an incredible secretary — she is. I’m just sorry for her sake that is all she will ever lay claim to, besides maybe marrying and raising children. Gina won’t fill a role as anything else, because no one ever told her she could.

Not that I’m one to speak. Here I am, with all my lofty thoughts and dreams, churning away at the word processor just like everyone else. Who says I’m not going to be forced into this pattern as well? My grandmother told me to reach for the stars, and I did, and so far all I’ve accumulated is a dusty senior thesis. Do I feel like my time in school was a waste? No. Do I feel like a failure? Not really — I always knew I wasn’t going to be extremely marketable. Besides, in the back of my mind, when I’m transcribing at meetings or answering phones here at the front desk, the same old thought creeps to the surface, whispering, “my life is a book, and this all makes great writing material.”

More coffee? No problem. Would you like sugar or cream with that? I apologize for the mix-up yesterday — it’s cream, not half-and-half. So sorry...

As I get up from my desk, I discover a huge hole spreading across my right stockinged leg. Twelve o’clock, and it’s time to make a run to CVS to grab some Leggs.
Dear Diary,
I don't know what they put in that fruit ring, but let me tell you, it was scary. But it was exciting and I kept getting these warm sensations all over my body—especially after I inhaled that moon. I don't know what put in that fruit ring, but let me tell you.

Dear Diary,

my mother's Sky kyt ticking that VCR head demur under my nose. I was giving home for Thanksgiving. Who knows what I said, I must oil and chaired and Men to the rural and men. Of all proms, a Debutante confirmation, if you will. For the LA-based teen...

AND THEN THERE WERE ONLY TWO: In a rare Street Society follow-up, we return to the ill-fated PIKA rush. After Street graphically reported on the sparse attendance at the PIKA-boys first rush event, the brotherhood became rather disheartened. And while their parties still pull the best crowds in the baseball-cap scene, a true observer can see that this is thanks to the extensive Smoke's networking of its soon-to-be graduating elders. In fact, it would seem that the house is crumbling. At least the brothers thought so, and so they called off rush for the second time in three years. Like, lata' felas.

DA' BOMB: With their extensive DP advertising campaign, one would have imagined Bombs' promoters (led by Swiss sissier Luis Fresco) would pull an elite crowd of social superiors to their downtown party at Gotham. Unfortunately, Gotham decided to crack down on those poorly made Rhode Island and Florida IDs that are de rigueur for any Penn busbud-who-wannabe. Gotham's expansive size and Delaware Ave locale didn't help. Bombs bombed, baby.

FIRING BLANKS: Pan Hel! sources (code-named Deep Throat II and III) have revealed that there are powerful forces working to insure that fash Wendy Blank is, dare we say, blackballed. Apparently, the socially hyperactive froshy loudly, resoundingly and repeatedly called a pristine Theta sister a bitch, in fact, a total cunt. And she did this at a ZBT party, a place of absolute homogeneity where no one ever talks about anyone else. The "Oh-my-gawd she said what?" circuit has already ruined Wendy's name at not only Theta, but also at least Tabard and Alpha Phi (big loss).

LEAN ON ME: The flowers that Sig Ep sent to SDT are are starting to wilt. And why, you ask, did the stovey-like Sig Ep send an aromatic bouquet to Donia Karan's best customers? Well, when the adventuresome Sig Ep decided to hold a date party downtown, they forgot that most of their brothers don't go out much. In fact, almost everyone and their dates got neg-ed at their own party. And so, as smartly dressed couples milled about on the tarmac, the enterprising Ep prez headed over to SDT's almost empty party. He cut a quick deal, paying for the homeless couples in bulk, and then hustled back to bring all his, once-again, sherry brothers, to the also lightweight-filled affair. Thankful for the brief rescue from nerdom, the Ep-sters sent roses to their overly primped saviors.

All bolded names grew up on a steady diet of maize and shish tawook.

"Life in Hell" Sponsored by...

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3419 Walnut Street • (215) 386 - 5953
Ain't No Shame

Keenen Ivory Wayans • by Alan Sepinwall
does a Shaft for the '90s

KEEVEN IVORY WAYANS CAN'T RIDE behind the jokes anymore. For years, under- noth- has been the logo of a real cinematic talent, both in front of and behind the camera. In his new film, A Low Down Dirty Shame, he finally shaves away the yack to reveal the confident artist underneath. It takes all the blaxploitation conventions Wayans mocked in I'm Gonna Git You Sucka and plays them totally straight with startling virulence and efficiency.

At heart a wickedly private, cecky flick, replete with a sassy Gal Friday named Peach (Jada Pinkett), loud po- lice detective (Charles S. Dutton), and the requ- ieste midnight beating, Shame manages to boast on the vast charm of its leading man (creator Keenen Ivory Wayans), a dogged ex-cop barely ek- ing out a living as a private dick. Wayans is a true movie star—handsome, witty, charismatic, and as adept at trading punches as he is at playing quips.

The story, revolving around Shame's hunt for the drug lord (Andrew Divoff) who framed him, is helplessly generic. But the mar- velously relaxed give- and-take between Wayans and Pinkett is so en- gaging that the hackneyed plot seems unimportant.

In addition to Wayans' star charms and his great bond with Pinkett, Shame's strength lies in its hypercharged slomo action se- quences. Most of the shootouts are cribbed from John Woo, but even Wayans is honest about it — he names one of the villains Chow Yun-Fat (Woo's most fre- quent leading man).

The gunfight also leads to some wonderfully loo- py jokes. A cat-fight between Peaches and Femme fatale Angela (Salli Richardson) is wonderfully vicious. And the movie's most spectacular stunt (involving a shopping mall, heavy explosives, and a burgeon cord) is capped by a terrific visual gag that is so obvious and totally unexpected.

The only time the movie seems forced is whenever Wayans tries to import his raunchy brand of comedy. The In Living Color-reject jokes — most notably a series of riffs about Peaches' wacky male roommate (the late Corwin Hawkins) — are funny, but don't mesh with Shame's generally sophisti- cated tone.

Of course, the very fact that Shame succeeds in spite of the jokes and not because of them is impressive. With A Low Down Dirty Shame, Keenen Ivory Wayans shows he's a directorial force to be reckoned with — a man whose considerable talents allow him to move effortlessly between comedy and action. Now let's see whether he can handle a musical...

Double your pleasure?

A hitman is redeemed by a child's love

Cleaner Living

• by Jessica Resnick &
Karen Pasterneck

FATHER FIGURE OR COLD-HEARTED KILLER? IT ISN'T often that one person can be successful at both tasks. In writer/director Luc Besson's new film, The Professional, the audience sees another side of the seemingly robotic assassin from his previous film, Le Femme Nikita. Besson creates a character who mercilessly wips out a room of Mattheos' (Clive Owen) another corrupt Italian Mafia movie and then later watches Seinfeld play The Rain with the excitement of a ten-year-old.

Lucas, played by Jean Reno in a variation of his role as Victor the Cleaner from Nikita, is a contracted hit-man who works un- der the guidance of Mafia don Tony (Danny Aiello). The movie begins with a nauseatingly bloody scene, which brings to mind GoodFellas meets The Terminator. However, Besson throws the audience a curve ball by introduc- ing a twelve-year-old Mathilda (Natalie Portman). It's a typical dirty cop and transforms into a horri- fying monster of the nineties. He represents the true evil in the movie. The brutality with which he kills is a complete contrast to the machine-like indifference of Leon.

While the three leads are wonderful, Aiello barely registers. His character is supposed to be an omnipotent Mafia boss, but Aiello is as entertaining as the ridiculous window plant that is his "best friend." He's aware of the way the film business works and has no problem expressing his feelings on any subject.

For starters, all of the so-called double-standard in Hollywood that Spike Lee is always whining about, Wayans is realistic on why black directors are given smaller budgets than whites.

"Black directors are just now starting to make projects that are commercial vehicles," he explains. "Any- body who does films that are limited to a particular audience is going to be given a smaller budget. It's not just black filmmakers. Abel Ferrara has never had a com- mercial success, and nobody gives him $100 million to make his next movie." One of the reasons he's making Shame is to show that black directors can make com- mercial Hollywood movies as well as anyone else.

Although he's pragmatic about monetary issues, he gets upset when people accuse him of using negative stereotypes in his work. "The word 'stereotype' is thrown around so loosely, and only when you're talking about a work by someone who's African. James Cameron has never heard the word 'stereotype.' Nobody says to him, 'You make stereotypical white characters.'"

While he's extremely busy with upcoming projects, including a production deal with CBS and a script he's working on with brother Damon — Wayans would like to see some of his hair off and just act for once, maybe even with Cameron, whom he greatly admires.

"But I know it would never work," he acknowledges. He shifts into his best "Home Shopping Network" voice and continues, "The first or second day, I'd be gone. Look here, Jim, you might want to change the angle right here."

Of course, now that his star is on the rise, Keenen's en- titlest is to show that black directors can make com- mercial Hollywood movies as well as anyone else.

You make stereotypical white characters.

Can you say "Clock 47," little girl?
Shorts

**INTERVIEW: HEAVENLY CREATURES**

Even though he wasn't even born at the time, director Peter Jackson (Dead-Alive) knows all about the tragic friendship of Pauline Parker and Juliet Hulme. The two teenage girls were put on trial for the murder of Parker's mother back in 1954, but they're still talked about today. "It was the most notorious murder trial in the history of New Zealand," explains Jackson.

Jackson read about the trial all through childhood, and finally gets a chance to put his own spin on the whole sordid business with his enchanting new film, Heavenly Creatures. The movie is Jackson's way of telling the story from Pauline and Juliet's point of view.

Regardless of the shocking violence of the girls' act, Jackson doesn't view them as villains. "What is a villain?" he asks. "A villain is a habitual criminal. These two girls led blameless lives of remorse both before and after the incident." They're just two girls who went off the rails and committed an extraordinarily tragic act to preserve their friendship.

While reading old newspaper accounts of the murder, Jackson found that at the time, the girls were viewed as anything but blameless. "In the 1950s, Pauline Parker and Juliet Hulme were branded as possibly the most evil people on earth. What they had done seemed without rational explanation, and people could only assume that there was something terrible with their minds."

Reading Pauline's diary gave Jackson a whole different side of the story. He began to see that they were just two lonely, emotionally needy girls whose vivid imaginations brought them together. He found the descriptions of the girls' fictional kingdom of Borovonia fascinating, and made sure these scenes looked impressive on film—dozens of plasticine people cavort about a huge castle while listening to Mario Lanza records.

Jackson's childhood was even more insular than Pauline and Juliet's, and produced its own form of creativity. "I was an only child, with a Super 8 camera as my only friend. I had to be imaginative." That camera was the first link to Jackson's future career, and who knows where it would have led if his little brother's coming for a visit and Fritz The Cat weren't doing. Kirschen took the idea of subversively peddling the concept of reading to our youth. But he talks about his kids too much for the message to be unintentional.

"PageMaster is clearly for those whose chins don't clear the bar of creativity, but it's a good right-brainer. Get the picture?"

—Fritz Frißland

**INTERVIEW: THE PAGEMASTER**

"I'M NOT TRYING TO BE DISNEY/I MEAN, I'M TRYING TO be David," producer and screenwriter David Kirschner adamantly asserts. But now, three years, over 964,000 animation cells and one $10 million computer system later, he's got his next chef d'oeuvre: The animated Macaulay Culkin film The PageMaster.

The PageMaster incorporates advanced computer animation with stunted 101 Dalmatians classic cel animation. The multimedia approach executed in the feline sand monster scene of Disney's Aladdin as well as numerous takes in The Lion King were the first to really incorporate the two technologies on such a grand scale. Kirschen takes the technology one step further.

We have an awful lot more animation going on in this film. Because it's not only the computer generated images, the CGI, but it's also cell animation over that and live action in addition the computer work at the beginning of the film with the dragon sequence itself took almost a year and that's for just a matter of seconds that that appears, like 30 or 40 seconds. This morphing technology produces scenes like the one where Culkin is chased by a trippy, liquid mercury, 3-D tsunami through a vaulted library of sketched books — so you get Culkin's trademark "Ahhs!" expression with an embellished background behind it.

Christopher Lloyd also stars as yet another of his raging eccentricities in this film. He plays the heuristic librarian that guides Macaulay, along with three anthropomorphized books, into the realm of libraries. Kirschen denies the idea of subversively peddling the concept of reading to our youth. But he talks about his kids too much for the message to be unintentional.

"PageMaster is clearly for those whose chins don't clear the bar of creativity, but it's a good right-brainer. Get the picture?"

—Jason "Skippy" Giardino

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**REVIEW: MIRACLE ON 34TH STREET**

What would happen ifolly ol' Saint Nick came to cynical 1990s New York City? The new Miracle on 34th Street answers this innocent question and tells a delightful story about human beliefs, desires and the Christmas spirit. The film is a fantasy tale that brings a sparkle to a child's eye and makes believers out of even one of us.

The story, of course, centers around Santa Claus. Not just any drunken department store Santa, mind you, but the real article. Kris Kringle (Lord Richard Attenborough) finds himself working in a major New York department store and becoming one of the most popular icons in the city's history. Kringle is on a mission to bring the Christmas spirit back to the hearts of people everywhere, and he begins his mission with the pragmatic woman who hired him, Dorey Walker (Elizabeth Perkins), and her unbelieving daughter, Susan (Mara Wilson).

The original Miracle on 34th Street is regarded as one of the greatest Christmas tales of all time, and its Santa (Edmund Gwenn) won an Academy Award for his portrayal of Father Christmas. Obviously, man-child producer John Hughes (Home Alone) and director Les Mayfield (Encino Man), had quite a bit to live up to. Their work succeeds brilliantly, and in some ways even exceeds the original.

Christmas films often fall into attacking the audience with too much Christmas tree sap, and Miracle on 34th Street doesn't escape that trap entirely. Every character is either beautiful, cute or handsome. The villainous corporate execs always sit in dark rooms and wear gray clothing. The children who come to see Santa are all out of Norman Rockwell paintings. However, the thing that makes Miracle on 34th Street remarkable is that despite all this sweetness, the characters have depth and emotion. The performers go beyond the flat characters often found in fantasy stories and offer quite a bit of substance, especially Attenborough.

All other aspects of the film are also very well done. From directing to costumes to cinematography, the film is nothing but first class. It is refreshing to see that Hollywood can honor a classic tale by making such an outstanding remake, rather than letting a shoddy product slip by and expect parents to check out their hard-earned bucks to show their kids a Christmas movie they enjoyed when they were children. And unlike much of today's children's movies (the word "Disney" comes to mind), the film can be enjoyed by movie goers of all ages.

—Jason "Skippy" Giardino
With a Metallica CD playing, his black leather-jacketed inn rests hopping into the professor's carl movie about 1 prores-to fasten my seat!

It may be November, but it’s a beautiful night in Philly and the top of Dave Cass’ white Mazda RX7 convertible is down. With a Metallica CD playing, his black leather-jacketed arm rests on the door and his half-smoked cigarette points skyward.

And here I come downstairs, the naïve undergraduate woman, hopping into the professor’s car to see a movie about a professor accused of sexually harassing a female student. I don’t bother to fasten my seatbelt.

This isn’t just any professor. Cass was recently denied the Economics Graduate Chair this fall because he was in a graduate student in his department. It’s not that the couple didn’t think about the possible repercussions — in 1989, Cass and girlfriend Claudia Stanchel discussed the University’s sexual harassment policy, but reasoned that since Stanchel was not in his class and the relationship was consensual, the rules did not apply.

But they had still broken one of the University’s most volatile yet unwritten rules: date a student and you jeopardize all chances of getting an administrative appointment. Consensual relationship or no, don’t stand so close to me.

David Mamet’s play Oleanna, recently made into a film starring William H. Macy (who played the role on stage) as a professor and Debra Eisenstadt as a student, has nothing to do with consent.

Debra Eisenstadt as a student, has nothing to do with consent... or no, don’t stand so close to me.

The Insipid begins.

We’re at the theater; he stands in front of the marquee and we continue to talk as the camera’s flash goes off again and again. People coming out of the movie point and whisper. Is that David Mamet? Who is that?

“You’ll probably pick the most unattractive one,” he says, smiling at me, crossing his arms over his chest. “Here we go — standard tough guy pose.”

“So, is you and me going together considered wrong?” I ask him as we step on the escalator.

“By some people, sure,” he says.

Like School of Arts and Sciences Dean Rosemary Stevens who, earlier this fall, said that both “the policy of professional etiquette between professors and students and the appearance of that etiquette are essential elements in University governance.”

So, would you call this a date?

It’s obviously not a date; no arms edge back over the chair in a casual yawn, no hands meet romantically in the popcorn tub. So, what is obvious when defining sexual harassment?

According to Mamet, nothing. On his idyllic Amherst-styled campus, the student comes to the professor for help in his pedantic humanities course; the professor, stereotypically clad in wilted knitted tie, corduroy jacket and patchy beard, pompously obliges through a series of classic Mamet ping-pong dialogue exchanges. She diligently takes notes, scribbling down whatever trickles from his mind.

“I hope you haven’t encountered too many jerks like this,” Cass (Dave?) whispers during one of John’s false thrusts into the esoteric.

By the second scene, Carol has transformed: now an agent of her ambiguous “Group,” presumably ultra-feminist in nature, she has submitted an account of the first meeting to the tenure committee considering John. She claims he is “sexist... elitist.”

“He said he ‘liked me’,” John reads to Carol from her charges. “‘That he liked being with me.’ He’d let me write my examination paper over, if I could come back and see him in his office.”

Everything is removed from context, injected solely with the meaning that each participant gives it. While it works on stage, it is incredibly grating on celluloid. In the movie’s third scene, after John has been denied tenure, Carol takes on the role of instructor, the oppressed coaching the oppressor.

“You are not God,” she proclaims — but it’s not clear who is.
“America is, and always has been, a deeply conservative country, especially when it comes to race and gender.”

It is said that Gilgamesh, epic king of Babylonian mythology, had truly captivating hands. Hands that were muscular, yet warm. Hands that traced complex arguments and instilled quiet confidence.

It is unlikely that Cornel West can trace his roots back to Gilgamesh. His bloodlines are probably Nubian or of similar African origins. What he does share with the legendary Babylonian king is hands — mighty hands framed by symmetrically huge gold rings.

Unlike Arsenio Hall’s famous hands, West’s are powerful and bulky. There are no kilometric digits, no bony pointers as with his syndicated counterpart — just stout muscle that at once enchants and educates his audience.

by Gabriele Marcotti

photos by Elie Seidman
Cornel West blasted out of the catacombs of academia and into the public eye two years ago with the release of his bestselling work, *Race Matters.*

In a few months, he rose from respected Ivy League scholar to adulated national authority on issues of race.

To hear him talk about it, the book that has defined him in the common man's consciousness is little more than a collection of old thoughts bundled together by a clever play on words.

He says he was approached by publishers, so he found some essays that were "lying around on his office floor" and packaged them into a marketable book. "I thought we were talking 5,000 copies," he recalls. "Before I knew it, we had sold a quarter of a million."

West's nonchalance over his book's success is not borne of false modesty. Rather, it is a perfect acknowledgement of the market-driven capitalistic world in which he must operate and, more importantly, the best way he can reach those who don't read academic journals.

If West's academic works are a continuation of his scholarly analysis of Americana, *Race Matters* is his vehicle for social change.

His commitment to social progress blends with his passion for scholarly work. At the same time, he fights battles by highlighting the contradictions of the power elites while remaining a senior member of the academic fraternity — analyzing and critiquing mankind from the safety of Harvard Yard.

*Race Matters* is a product of this duality. The work is a departure from the highbrow discourse that made him a respected professor at both Princeton and Harvard; it is a compelling, yet accessible journey through issues of race that can be thoroughly digested by anyone with a third grade education.

This is not to say the work is in any way superficial or simplistic. Rather, it speaks from the heart and neatly encapsulates West's assessment of America, which is unchanged two years later.

"America proceeds along two basic unquestioned postulates: economic growth by means of corporate priority and white supremacy," he asserts, his rich voice dipping and mounting in pitch and volume.

No image of West would be complete without mention of his voice. It is easy to see him as a fire and brimstone preacher, showering virtue and the fear of God on huddled parishioners. But it is equally feasible to picture him as a Gladsonian orator alternating staccato verse and throaty whispers.

Like Gladstone, West knows the plight of the oppressed who labor in a materialist universe.

"For so many poor white brothers and sisters, if they had no money, at least they had whiteness, which is the most prized possession alongside material goods."

"We are seeing exasperated materialism that defines people by what they have," he explains. "Everybody wants to be somebody — people are trying to assert their sense of 'somebodiness' by means of consumption."

And few feel the pressure to be somebody while lacking the financial means to attain this "somebodiness" as much as the black population. Blacks have the lowest rate of savings and the highest rate of consumption in America. This is no accident — it is an effort to catch up and accumulate the material goods dangled before them by capitalism.

The problem is compounded by the mythical black middle class, which — West contends — is not only extremely small, it is well below its white counterpart.

"Fifty-one percent of the black middle class works in the public sphere, where there is very little money," he says. "Most of the white middle class consists of doctors, lawyers and other private sector jobs."

And the ill effects of materialism go far deeper. "For so many poor white brothers and sisters," he goes on, "If they had no money, at least they had whiteness, which is the most prized possession alongside material goods."

It is no wonder then, that the most evident racism comes from those who are unable to compete in the materialistic marathon: poor, forgotten whites.
The white underclass — passed over by affirmative action, neglected by their cousins in the power structure, can at least find solace in their contempt for blacks.

"It's a certain kind of illusion," West concedes. "But it's an illusion that has worked fairly well in terms of homogenizing and amalgamating so many different people into something called whiteness — even those who resist are still lured because whites get the privileges."

West sums up the aftermath of last Tuesday's Democratic apocalypse at the polls. "These are tough times, very tough times."

The conservative backlash has weakened what some saw as President Bill Clinton's progressive, mini-renaissance. Some see a kind of populism in the right wing, the kind of grass roots people power someone like West might advocate.

This is not the case.

"The problem — and this has been a historical problem — is that this kind of populism is tied in with uniquely xenophobic perspective," he explains. "This populism has a white supremacist tilt in a very subtle way."

The populism West has a problem with is the populism of California's Proposition 187, it is the populism of anti-gay legislation, it is the populism of anti-white supremacist groups and anti-homophobia groups that provide countervailing forces to insure that the tribal ways of the market do not lead to a form of fascism," he explains.

Conservatives would probably call this "same old, same old," but West stands firm. It is the white supremacist culture, coupled with institutionalized capitalism, that have stifled these measures in the past, never affording a chance to let them work, he says.

The lingering memory of West, aside from his hands and his voice, is his charisma — the eerily magnetic ability to woo an audience.

West's charisma isn't the chummy likability so popular among man-of-the-people olds and entertainers. He is an academic, a philosopher and a deeply religious man who writes books — very successful books — borne of his deepest moral and intellectual convictions. He is not, nor does he wish to be, Everyman. He is not one of us.

But West does not see a conservative renaissance in the works. Rather, it is a continuation of the same culture that has been served up in this country for centuries. Constructive action by the left is the anomaly, not the rule.

"Progressives are cutting against the grain," he explains. "America is, and has always been, a deeply conservative country, especially when it comes to race and gender."

Unlike conservative European countries, America has yet to be the scene of class struggle. Without it, West says, there can be no forum for the redistribution of wealth.

"We've never had class-based politics," he explains. "This has meant that corporate management has been able to wield tremendous power in the workforce. This has meant that bank elites and corporate elites have been able to have a disproportionate amount of influence in shaping the interests of the nation."

As a result, the "interests of the nation" have inevitably mirrored the priorities of those doing the shaping, who, without fail, have been white, straight, males of European descent.

Times change, political climates change. The road to equality passes not through violent struggle or even civil disobedience — rather, it must come from within the system... at least for now.

"At the moment, we have to acknowledge the fact that we live in a world capitalist economy," he offers. "We have to come up with countervailing forces within that economy — there's no jumping out of it."

Progress will not come from alternative social systems. He is well aware that starting anew would not only be problematic and impractical, it would erase the benefits of capitalism entirely.

"The question becomes how do you talk about democracy in such a way that the virtues of the capitalist system — efficiency and productivity — are severed from the vices of the system, which are high levels of inequality, isolation and individualism," he states.

His recipe for change smacks a little of tried, tested and oft-criticized liberalism.

"You need forms of regulation, workers' organizations, anti-white supremacist groups, anti-patriarchy groups and anti-homophobic groups that provide countervailing forces to ensure that the tribal ways of the market do not lead to a form of fascism," he explains."

The lingering memory of West, aside from his hands and his voice, is his charisma — the eerily magnetic ability to woo an audience.

West's charisma isn't the chummy likability so popular among man-of-the-people olds and entertainers. He is an academic, a philospher and a deeply religious man who writes books — very successful books — borne of his deepest moral and intellectual convictions. He is not, nor does he wish to be, Everyman. He is not one of us.

Nor is his charisma the sycophantic lure of the fly-by-night messiah who provides ready-made solutions to fix the world's ills. West does not claim to have all the answers; as a matter of fact, he knows he could very well be wrong. But it doesn't matter, because his conclusions aren't convenient blueprints. They're educated suggestions, he says.

"Every moment in human history has its own challenges," he muses. "We just have to try and respond to ours."

Gabriele Marcotti is the imposing Editorial Page Editor of the DP from Milan[10], Italy. Though he never means what he says, we suspect he thinks nice thoughts.
Pity Poor Petty

Tom Petty and the Heartbreakers Xerox
another new album

by James Miller

THE LIFE OF AN AGING ROCK STAR IS NOT AN easy one. You’re not allowed to grow old. You’re not allowed to deviate from the standard you established decades ago. You’re making too much money and have too many fans to stop making music. And you don’t have enough dignity to simply fade away. Instead you endure the life of a successful has-been. The result is that you’re much more interested in the forays singing youthful love ballads more applicable to their children than themselves. (See Steven Tyler of Aerosmith, who now features his own daughter in his videos.)

Yet Tyler is sadly not alone — joining him on the wheelchair-rock scene are Tom Petty and the Heartbreakers, with their latest release Wildflowers. Riding on the heels last year’s successful greatest hits album, Tom and the boys have thrown together another album in record time. The result is neither new or exciting, but it is Petty nonetheless, and he’s in vintage form. Complete with ballads about lost love and the simple pleasure of smoking a joint, Petty knows his niche and rides it for all its worth.

Jumping on the unplugged bandwagon, Petty mixes up the pace on Wildflowers, but only within reason. At times the album feels like a sequel. “To Find a Friend” seems to pick up where “Yet so bad” of Full Moon Fever left off. After nearly two decades of recording, Petty seems to have painted himself into a corner, now forced to sing songs from a severely limited repertoire.

“Darlin’,” “honey” and “baby” are the staples of any classic Petty song and this album is chock full of them. Trapped in a psyche muffled by the lingos of Baby Boom America and crystallized in the drug haze of the seventies, Petty now struggles to adjust to a new audience. Instead of changing his approach, Petty sticks to what he knows and figures his fans will follow. He’s been right so far, but all good things must come to an end and Wildflowers shows that Petty is almost out of steam.

Trapped in middle age, Petty seems to struggle to find appropriate subject matter for his fans. The album demonstrates his meager attempts to identify who he is and his direction as an artist. Noting the amount of remi-

Watch my forehead grow!

nership for former girl-

friends and the infinite possibilities of the future, he

comes to no definitive conclusions. Instead he continues to run in place doing what he knows best.

Wildflowers’ lyrics seem to find their inspiration in the works of the muse of all great rock songs, the immortal Dr. Seuss. Read in iambic pentameter the lyrics take on a first

grade, sing-song feeling that just makes you want to skip. Take a little ditty like “It’s Good to Be King” in which Dr. Petty muses:

“It’s good to be king, if just for a while

To be there in velvet, yeah; to give ‘em a smile

It’s good to get high and never come down

It’s good to be king of your own little town”

As if by default, Wildflowers is an album that caters to true fans of Tom Petty and the Heartbreakers. Trapped in the stereotype he spent years cultivating, Petty now seems unsure what to do with the rest of his career. The same quanadry led Eric Clapton to sing the blues, one can only hope that Petty doesn’t follow suit. Instead, Tom and the boys need to take the plunge and try something new or simply have the dignity to pack up the drum set and go home.

Wildflowers

(Warner Bros.)

Tom Petty

Latimer

World’s Portable
(Work Domination)

Catherine

Sorry!
(TVT)

The Cult

Flamejob
(Sire)

It’s rare that music reminds a listener of food. But whether you prefer Swiss, Muenster, or American, Latimer’s latest album, World’s Portable, smells like cheese.

“Carolina,” the first track, boasts one of the album’s few highlights. The song begins with an offbeat drum pattern that makes the listener wonder if the drummer is a creative marvel or just a spaz. Sparodic guitar noise are dabbled over the rhythm before the band breaks into a heavy, quasi-cold riff. But at this point, the excitement stops.

The remainder of this EP invokes vivid images of rodents feasting on moldy dairy products. The weak vocals demonstrate little talent and the music fails to achieve much of anything, using eighties guitar riffs that the members of Warrant wouldn’t even consider unique. And at certain points, Latimer attempts to cross the lines into the territory of Tool and Quicksand, but, instead, weakly conveys some of the dull fury of Urge Overkill.

The instrumental effects Latimer uses, though, merit recognition. “Carolina” revives flange, a guitar effect which had lost its novelty. And on “Wants,” the band plays some interesting games with reverb and vocal echo. The arpeggiated guitar introduction to “Dragster” showcases tremolo, a technique which seems to be making a comeback.

In a music world saturated with bands claiming to be “alternative,” Latimer is ultimately another “alternamop” act that tries to be different. Unfortunately it falls short — very short.

—Kesty Gilis

—Dan Haimoff

17 November
CENTURIES AGO IN IRELAND, POETS WERE SECOND only to kings, and they were often sent as the last chance to avert war by entertaining the opposing ruler. Some of the world's best poets and writers have come from the Emerald Isle, and perhaps this is one reason why bands from Ireland have done so well, including megastars U2 and undergound successes like the Pogues. This is a difficult history to live up to, but Black 47 has managed to cut a niche for itself. Though they may never be chart-toppers, their albums have been critically successful, and they have at least a respectable fan base.

The band's most recent work, Home of the Brave, lives up to their solid past. Their music is directly inspired by Irish folk tradition, which Ninety-eight percent of the time, has one of three plots: whiskey, women, or winning freedom. Thus, every Black 47 song makes you want to either drink, screw, or fight. Irish bands often have a unique combination of rock and Irish folk, but Black 47 is not limited to these two genres. The occasional tastes of reggae, rap, and funk add a distinct flavor to the album. This latest effort is also linguistically impressive. The use of Gaelic (the native tongue of Ireland) and Spanish is brilliant, and unprecedented on a U.S.-released album. Though Black 47 doesn't quite have Dylan Thomas's talent, the lyrics are incredibly moving. Although rarely subtle, there is still a depth to the words sound. Home of the Brave is an excellent album that is very moving, and has a wide range of music, language, and ideas. There is definitely a difference between Black 47 and any other band you've ever heard. If you've never listened to Irish music before, give it a try now.

—James Ingraham

Ice Cube
Bootlegs & B-Sides
(Priority Records)

NEVER LET IT BE SAID ICE CUBE HAS A TERRIBLE agent. He has remained at the height of the rap world even between albums, usually through movie appearances and his videos. He has a new scheme to cheat his way to the top of the charts again; with the release of Bootlegs & B Sides, he skips the studio and heads straight onto the scene. It takes a lot of confidence to do this — usually the only bands to release B sides are washed up or on the verge of extinction. Ice Cube is hardly forgotten or unworshiped.

Bootlegs offers the occasional remix of hit songs. Everyone's heard the new versions of "It Was Good Day" and "Check Yo Sell" by now and almost everyone prefers the original. It's the songs that never made it to the radio and video stations that capture attention. He's indignant, and accompanied by his catchy riffs and samples, as vicious as only he can be.

For the Ice Cube fan that never bought all the singles or for those who wish to hear the tracks that didn't make it onto the albums, Bootlegs is a necessity.

Sure, it's an immensely commercial move to make some extra cash. But it's more Ice Cube and it's the best rap gets.
—Elisa Ramirez

Black 47
Home of the Brave
(EMI)

FOR BLACK SHEEP TO TOP A WOLF IN SHEEP'S Clothing, their 1991 debut album would be an achievement. That album asserted Dres and Mr. Lawng gave the creators of some of the most innovative music available. Lawng's production, characterized by dense sonic layering and use of obscure jazz and funk samples, provided the perfect complement to Dres's mellow, soft-spoken voice. Songs like "The Flavor of the Month" kept heads nodding, and though they were criticized for misogyny, the Sheep had arrived on the hip-hop scene.

Three years later, the Sheep drop their long-awaited sophomore effort, Non-Fiction. In their absence, hip-hop has gone pop, jazzmatted and most recently departed on G-funk's ultimate journey. In stark contrast to the fantasy of prevalent funkadelia, the new album returns to the roots of the Sheep, the Boogie-Down Bronx and Queensbridge.

Non-Fiction gives a much darker vision of the world than Wolf. Drawing the listener in with deep, spiraling bass lines and muted horns, Lawng's live jazz samples give the songs a controlled randomness that mirrors real life.

Lyrically, the Sheep succeed in painting a dark picture of life in New York. Dres's aptitude for thoughtful metaphors and pop-culture references is highlighted. His fast-paced, complex delivery returns, and on tracks like "Autobiographical" and "Freak Y'all" he exothes himself. Missing, though, are the whimsical rhymes that made Wolf distinctive and fun. Also gone are the misogynistic ovetones so present on the first album.

Though they may not have exceeded their previous work, Dres and Lawng have, at least, equalled it. What the Black Sheep have produced with Non-Fiction is an album with no real faults, and they may get the recognition they deserve.
—Ben Dietz

Black Sheep
Non-Fiction
(Mercury)

THE FEMALE PUNK ROCK REVOLUTION CONTINUES: Pork is the latest riot girl offering and they are a band from the old school of punk rock. They strut their old school-style on their debut release Strip on No. 6 Records. Sporting a sound very much like, if not identical to, the Ramones, these girls know how to use distortion with the best of them.

Hailing from traditional country music-loving Texas, these girls were not influenced by Tammy Wynette or Dolly Parton. Their grinding, almost surf-style sounds are reminiscent of punk rock of the early eighties. Adding further to this retro effect are dull, distorted guitars that give the impression that this is a vinyl recording and not a CD. The band is a cross between the Ramones, the Beach Boys and Liz Phair, with a style all their own.

Lyrically, they could use some serious help. Besides the incessant chanting of the chorus (hence The Ramones likeness) the writing is much like Liz Phair, but it lacks her distinctive punch. The themes center on relationships and love, but in proscriptions like "my boss, he really sucks, fuck him man, let's get f**ked up" or "this little piggies going to come over and f**k you all night long" are about as deep as the album gets.

And if you suffer from song title amnesia, don't worry about it because all you have to do is listen to them yell it 8,000 times during the song. However, Pork's strong point is that they can play some hard, kickass music, and this helps to overlook their lyrical deficiencies. Some of the stand out tracks on this album are "Oh Connie," "See You Again" and "I Can't Wait".

This band needs to polish its song writing skills, but these chicks could be one step away from stardom. They are the perfect band for those who are tired of the grunge of today and need a change. Carrying a unique sound unlike many of the contemporary riot girl groups, Pork is a refreshing look back at the true glory days of punk rock music.
—Sam Kwon

Poster Children
Just Like You
(Sire)

OKAY, YOU'RE HIP NOW. YOU LISTEN TO POP BANDS like Pavement, Dinosaur Jr and Sebadoh. But, more importantly you appreciate the talents of these fine bands. You may also know that they've been around for years, only recently amassing success as a result of "modern rock" radio.

One band you may not be familiar with, though, is Poster Children, who has released its fair share of records over the past few years. But, unlike its musical cousins, Poster Children has remained in the underground of college radio. Why? Only because the band has not been deemed "marketable" by program directors and publicity firms.

The band's EP Just Like You, however, confirms what many fans have known for years. Poster Children are equally as skillful as Dinosaur Jr, more talented than losers like Offspring and better songwriters than (gasp) The Breeders.

To prove this, listen to the songs on the EP. "Sick of It All" begins with a lovely, melodic intro which sounds exactly like Velocity Girl. But then the song breaks into a heavy frenzy of drums, power chords and engaging solos. The result is, essentially, the ideal pop song. Similarly, you can't stop humming along with the embarrassingly catchy "What's Inside the Box."

Poster Children are the quintessential nineties pop band with just enough genius to (maybe) make a buck while proving it.

—Mike Tuffy

Pork
Strip
(No. 6 Records)

“What's that thing in your nose?”
by Elva Ramirez

Even if a liberal arts education costs more than a new Mercedes, soaking up culture doesn’t have to wring you dry — especially when brandishing the mighty sword that is the Penn Card. We found some places carry world-renowned talent, while still offering exhibits, symphonies and plays at surprisingly affordable prices.

Andres Serrano at the Institute of Contemporary Art

Jesse Helms can go to hell. Andres Serrano, Works 1983-1993 has opened at the Institute of Contemporary Art, proving the best controversies are caused by works which inspire as many questions as they do doubts. His collected works contain a ferocity and composure found within the most brilliant art. He furthered the abstract expressionism of Rothko and Mondrian, who broke painting down into its most basic form to produce a pure experience of color without the ostensible hindrance of structure. Serrano’s Milk, Blood and Urine are works beyond paint and canvas, focusing on medium and subjects which are an integral part of life, yet rarely considered art.

The tension between form, media and subject tangible in the Morgue (Cause of Death) series and Untitled series comes from their uneasy union. The urgency of the vibrant colors in the Untitled series is matched by the dignity of the religious and pagan Greco-Roman subjects, while a third force exudes the effervescence of water bubbles and silkiness of milk. The notorious Piss Christ is part of this collection, but should not be misunderstood as blasphemous or sacrilegious; the picture is a bright display of color and an ingenious representation of a static symbol. The Morgue (Knife to Death) I and II are two pictures of hands reaching toward each other; the allusion to Michelangelo is sardonic, and in the grisly context of blood and wounds, the humor is subtly self-deprecating.

By elevating the commonest of fluids to the stature of art and presenting the decay of death as both elegant and beautiful, Serrano produces perennial riddles alongside blatant answers, teasing rhetoric and ironic humor. He creates a juxtaposition whose juxtaposition is itself, an energy that encompasses the works and an orchestrated effort to further blur the boundaries between classic and experimental art.

Admission for students is $1, Wed-Sun (Sun 10 a.m.-12 p.m., free admission), 36th and Sansom St., 898-7108.

Samuel Beckett’s
Waiting for Godot

When Shakespeare’s King Lear said “Nothing comes of nothing,” he spoke profundities later cradled and nursed to bloom by twentieth century disillusion and melancholy. While Lear was consumed by the insecurity of his void, modern-day playwright Samuel Beckett approaches the issue with nonchalance characteristic of these jaded times. His resulting masterpiece of existentialist theory and absurdist theater, Waiting for Godot, is now playing at the Walnut Street Theater Studio III.

Vladimir (played by Ross Widdall) and Estragon (Michael Brophy) mock themselves and their hopeless existences. By finding ways to take up the time in which they sit around and wait for Godot, they touch upon the inconsistencies of Biblical tales, the fleeting nature of memory and the contradictions of civilization. Their lives exist within the void of a wasteland that is neither heaven, hell nor limbo; it is a hopeless land where nature is represented only in the leaves of a tree and their sole contacts with human kind are passing encounters with a sadistic old man (Ralph Edmonds), his dehumanized yet brilliant boy-slave (Charles McMahon, who also directs) and Godot’s messenger (Marianne O’Day).

The action, plot and theme of the work concern the waiting for Godot. Yet the play’s nihilism, surrealism and absurdity produce a vision of dejection and futility that has come to symbolize not only this century’s release of old beliefs and faith, but current obsessions with helplessness and narcissistic depression.

That the actions of two men trapped in a world of emptiness mirrors our own superficial lives of disposable culture and mass-produced movies should come to no one’s surprise.

Thur-Sat, 8 p.m., Sun 2 p.m. Walnut Street Theater, Studio III, 9th & Walnut St., (610) 660-9278.

the Philadelphia Orchestra
at the
Academy of Music

If the sounds of Philadelphia’s traffic and populace are anything but melodious, the Academy of Music allows special discounts to students. This is particularly useful, since tickets can cost as much as $73 (students pay only $7, for the Friday 2 p.m. show.) The repertoire changes constantly, so it’s a good idea to keep up with their calendar. The Philadelphia Orchestra offers a program of classical music which varies from the stirring to the soothing.

Conducted by Eiji Oue, the evening will breathe new life into Stravinsky and Copland. Stravinsky’s Suite from L’Oiseau de feu and Copland’s Suite from Appalachian Spring are as inspiring now as they were when they were first performed. Maintaining the ostensible frailty of classical strings, the works are often overcome by enormous bursts of barely contained energy and power. Dvorak’s Violin Concerto in A minor, Op. 53 and Smetana’s Overture to The Bartered Bride will also be featured, creating an aura that fills the room with the highest chords and lowest notes, yet always remains perfectly composed. Academy of Music, Broad & Locust St., 893-1999.

“...the works are often overcome by enormous bursts of barely contained energy and power.”
Nitrous oxide — a brief inhalation of the gas is followed by 20 seconds of uncontrollable laughter. This drug, part of the “brown” mars of quasi-legal inhalants, is often relegated to the ranks of “high-street drugs” like glue sniffing and No-Quill shots. The way nitrous works is by depriving the brain of oxygen — kind of like holding your breath for a half minute.

While there are several methods of ingestion, the most common is through a whipped cream canister, or “whipped cream” (see the Devo song “Whip It!”) Available at Wawa or 7-11, they cost about $1.50, and can easily be concealed in the pocket of an overcoat. To extract the nitrous from the tank, use: Hold it upright, wrap their lips tightly around the nozzle, bend, and inhale until their lungs are full. When done for an optimal buzz, users hold their breath until they can no more and enter into a short but entire bliss. If done wrong, a full can of whipped cream is discharged in the user’s mouth. Either way, most nitrous devotees love the results.

For the more serious users of nitrous oxide, cream chargers are available at restaurant supply stores in Olde City, or at a mark-up price at Wonderland. Sold in a packet of 10 for $6 or 24 for $11, these chargers each contain enough nitrous for two lungfuls, and avoid the problems of “whipped-cream mouth.” The only drawbacks are the importance of a 30 metal dispenser (available at the same locations), and extra-thick balloons — without which fingers and lips will be frozen instantly.

Nitrous is also found at your local dentist (for even more hard-core users) or in mass quantity outside of a Grateful Dead show, but it’s important to remember that this drug is not completely legal. While it is sold for use in the production of whipped cream, inhaling nitrous oxide for non-medical purposes is strictly illegal, and considered a class E offense in many states (read: you may be arrested if caught.)

—Andy Deemer

Marijuana Reconsidered

Cannabis, tetrahydrocannabinol, Mary Jane, weed, pot, chronic, ganja, reefer, devil’s weed; whatever you call it, marijuana is one of the most divisive issues in America today. Mandatory minimum sentences for users, Bill “I didn’t inhale” Clinton, and a dogged judicial system make the re-publication of Marijuana Reconsidered by Harvard professor Lester Grinspoon timely and essential to intelligent debate.

Originally published in 1971 during a cultural revolution, Grinspoon wrote this treatise on marijuana to discover if its dangers warranted the military-style crackdown undertaken by hysterical law-enforcement agencies. Most of the studies on marijuana had been conducted by biased researchers little attention to scientific method. With a skeptical voice and methodical approach, Grinspoon guides the reader through the history of marijuana, its uses, effects, and impact on society.

His writing style is readable and informative without being boring or didactic. The book abounds with fun facts to know, for example, did you know the guy in Dead and Company was right about George Washington growing marijuana and that he smoked it according to interpretations of his diaries? Or that, contrary to popular lore, pot seeds are edible and even nutritious?

In view of marijuana’s industrial and medicinal uses for those with AIDS, cancer, and even migraines, as well as its benefits of creativity and happiness, Grinspoon is trying again to get government to listen and legalize this drug whose greatest danger, he contends, is the harsh legal penalties it incurs for those caught using it.

—Rachel Agronsky

Let’s be honest, no one ever says on Saturday evening, with a wild gleam in his eye, “Let’s get crazy tonight and drink lots of coffee!” It’s true, caffeine is probably the most widely used drug, but not for pleasure. While drinking 20 cups of coffee will provide one with bloodshot eyes and shaky hands, it doesn’t hold a candle to stronger drugs. Still, caffeine is an essential stimulant and a crucial counterpart to the others. It’s your close friend after a weekend spent with more potent drugs, especially when you just have a 30-page paper due Monday morning. Or after a wild, drunken night, what else helps you get through that pending 8 a.m. exam?

But don’t count on weak street vendor coffee to stimulate you in times of extreme drowsiness. Caffeine is found at your local dentist (for even more hard-core users) or in mass quantity outside of a Grateful Dead show, but it’s important to remember that this drug is not completely legal. While it is sold for use in the production of whipped cream, inhaling nitrous oxide for non-medical purposes is strictly illegal, and considered a class E offense in many states (read: you may be arrested if caught.)

—Andy Deemer

Hemp Today

George Washington once said, “Make the most of the hemp seed. Grow it everywhere.” You see, back in colonial America, the hemp plant was as important to the American economy as cotton was in the early nineteenth century and wheat and corn in our century.

However, the recent stereotypes of public opinion established by governmental philosophy have attached a negative association to the plant and its uses, according to the book Hemp Today by Ed Rosenthal.

From Jack Herer to Woodstock to Snoop Dogg, the plant’s euphoric aspect has persuaded American subcultures for much of this decade. Society has been disillusioned and led to believe that this is the only use for this plant.

Hemp Today, however, is a book that looks beyond the superficiality of “getting stoned” and explores the plant’s other, more beneficial uses. Edited by Rosenthal, the book contains articles written by the world’s top hemp experts.

Among the plant’s uses are paper production, pain killers (used widely for AIDS and cancer patients, rope and twine, organic fuel, and, most importantly, as a potential economic boom for America and worldwide farmers. This last use is important to Willie Nelson, the musician who has long been a proponent of the legalization of hemp. Nelson wrote a passionate introduction to the book discussing the impact the plant can have as a crop.

The articles in Hemp Today are intriguing and an essential learning device for anyone interested in the perpetual debate over the legalization of the “crop.”

—Mike Today
- THE LAST SEDUCTION
A cold-hearted woman and lots of cold, hard cash come together in this new thriller from the director of Red Rock West. Ladies, pay attention to the pick-up lines—they work like a charm. (Ritz Fire)

- THE LION KING
The kiddies loved it so much that Disney brought it back for the holidays, but we still have a hard time believing James Earl Jones' son would sound like Ferris Bueller. (UA Rittenhouse)

- LOVE AFFAIR
Warren Beatty plays (get this!) an aging playboy. Annette Bening plays (get this!) the woman who falls in love with him. I wonder how long the screenwriters slaved to come up with the idea. (AMC Old City)

- A LOW DOWN DIRTY SHAME
SEE REVIEW PAGE 4. (AMC Matin, AMC Old City)

- CARO DIARIO
Dear Diary: this movie stinks. (Ritz at the Bourse)

- CLERKS
Imagine Slater taking place entirely inside a crummy convenience store and you have an idea of the charms of this hilarious new comedy. Silent Bob rules, by the way. (Ritz at the Bourse)

- THE PUPPET MASTERS
Donald Sutherland has aliens taking over people's bodies in Iowa. Can you say: 'Bad Invasion of the Body Snatchers' clone.' boys and girls? I know you could. (AMC Matin)

- THE ROAD TO WELLVILLE
Hannibal the Cannibal gives Ferris Bueller a Corn Flakes scene. Hilarity ensues on a grand scale. (Ritz at the Bourse)

- THE SANTA CLAUSE
Tim Allen has to replace Saint Nick in a comedy that's as funny as those ABC Friday night "TGIF" shows. (Rittenhouse, UA Rittenhouse)

- THE SPECIALIST
Sharon Stone & Sky Stakeen, two primo slabs of Grade-A Hollywood beef, get together to do the nasty and blow stuff up. (UA Rittenhouse)

- STARGATE
Movie Rule #107: No movie with the word "Gate" in the title can ever be good. (See Gate, Hazen's for details) (UA Rittenhouse, Senator) / STAR TREK GENERATIONS
Captains Kirk and Picard get together to debate who has the most natural hair left. Shatner's Turbo 2000 toupee doesn't count. (Senator, UA Rittenhouse)

- THE SWAN PRINCESS
The only question is, can it whip The Lion King's tail? (UA Rittenhouse)

- THE WAR
Kevin Costner with another bad haircut playing another boring hack. (Rittenhouse, UA Rittenhouse)

- THE PUPPET MASTERS
Red and Delores, 755-2119
Mary Shelley's Frankenstein Fri-Thu 1:30, 4:30, 7:30, 10:30 The War Fri-Thu 1:30, 4:45, 9:45, Sun-Thu also 7:20. Star Trek Generations Fri-Thu 1:30, 4:30, 7:30, 10:30 Stargate Fri-Thu 1:45, 4:45, 9:45, 10:30 Interview with the Vampire Fri-Thu 1:30, 4:30, 7:30, 10:30 The Santa Clause Fri-Thu 12, 12:30, 2, 2:30, 4:45, 6:45, 7, 7:30, 9, 9:30, 10:30 The Lion King Fri-Thu 1, 3, 5, 7, 9. The Specialist Fri-Thu 1:15, 12:30, 10, 10:30. The Swan Princess Fri-Thu 1:30, 3, 5, 7, 9, Junior (week preview) Fri-Thu 7:20.

- UA REVIEW

- RITZ AT THE BOURSE

- J.J.'s Grotto
PIZZA AND PITCHERS
LIVE JAZZ NIGHTLY
27 S. 21st Street • 988-9255
With this Coupon Between 5 and 7:30 pm
$4 Pitchers
Buy any 2 pizzas at regular price, get a third pizza of equal or lower value FREE! offer valid only at dinner only.

- SPECIAL ADVANCE SCREENINGS
TONIGHT AT 7:00 P.M.
AT SELECT THEATRES:
STAR TREK GENERATIONS

- AT THEATRES
AMC MIDTOWN
1412 Chestnut, 567-7021.
The Puppet Masters Fri-Sun 5, 8, 10:30
Mon-Thur 7:30. Double Dragon Fri-Sun 1:45
Mon-Thur 5:45. Interview with the Vampire Fri-Sun 2, 5, 7:45, 10:45, Mon-Thur 2, 5:30, 8, 10:30
Wed-Thur 5, 7, 10, 10:30 A Low Down Dirty Shame Wed-Thur 2, 5, 8, 10:30

- THEATRES
AMC OLD CITY
2nd and Sansom, 627-9966.
Quiz Show Fri-Sun 1:30, 4:30, 7, 9:45
Love Affair Fri-Sun 1:45, 4:30, 7:10, Mon-Wed 5:30, 7:30, 10, A Low Down Dirty Shame Wed-Thur 5:30, 7:45, 10, Thurs 1:45, 5:30, 7:45, 10.

- ERIC'S RITTENHOUSE
1902 Walnut, 657-0520.
The War Fri-Thu 1:45, 4:30, 7, 9:45, Miracle on 34th Street Fri-Thu 1:30, 4:30, 7:30, 10:30

- OCEANNA
SEE ARTICLE PAGE 6. (Ritz at the Bourse)

- THE PAGEMASTER
SEE REVIEW PAGE 5. (Starts Wednesday)

- THE PROFESSIONAL
SEE REVIEW PAGE 4. (Senator, UA Rittenhouse)

- PULP FICTION
Quentin Tarantino's latest is the movie of the year, and maybe the decade. See it now or we'll skip the Gimp on you. (Ritz Fire)
The retrospective on the Piclonil magazine has featured some of the artist-photographers Edward Steichen, Clarence White, and Heinrich Kuhn, among others. Published in some of art's greatest photog-raphers, their works are showcased and viewed from that time. The exhibition documents a thousand year history of the Mayan civilization, featuring some bond school columnist-African-American artists of the 1930s and 1940s, highlighting techniques and themes of the masters of the 50's and 60's, but presents a totally new vision that is all his own. And so, you don't need an art history degree to enter, only $1, an open mind and a love for beauty.

**AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM**


**THE INSTITUTE OF CONTEMPORARY ART**

Anders Serrano, Works 1983-1994, sees some bored school columnists really annoyed. If you don't go and see what the fuss is all about, you will not only be the biggest dork this side of the LL Bean catalog, but we will tell all your friends you left those silly conservatives make up your mind for you. Besides, it happens to be the most brilliant, powerful, startling work since Warhol and Lichtenstein. It raises questions and offers no answers in return. It not only incorporates the themes of the masters of the 50's and 60's, but presents a totally new vision that is all his own. And no, you don't need an art history degree to enter, only $1, an open mind and a love for beauty.

**THE ANNENBERG CENTER**

Waiting for Godot, Samuel Beckett's existentialist play about the "nothingness of it all," has become a classic example of 20th century disjunctive. While it is true that nothing comes of nothing, the dull roar of emptiness is sometimes too loud to ignore. Onstage, Estragon and Vladimir take on a narcistic detachment that is compelling in its frighteningly accurate mirroring of our own hopeless, irrelevant lives. Bring the kids. November 3-19. (Studio III, 9th & Walnut Sts, 574-3550)

**THE OLD ACADEMY PLAYERS**

Neil Simon's notoriously famous Lost in Yonkers will be presented through November 26th. Not only has this show won Simon a Pulitzer Prize, it is one of the theater's classics that is always onstage, somewhere at any given time. To see why, step by step and see the show. At only $8, it's bound to be better than some expensive, noisy movies. It'll make you laugh and cry, we promise. (594 Indian Queen Lane, 843-4324)

**THE CURTIS INSTITUTE**

Dr. Fiddlerman, by Johann Strauss will be performed by the Music Opera Theatre. It is the story of a practical joke gone too far. The three act Viennese opera famous for its elegance and wit will be presented with English subtitles beginning on December 8 and 10. (Central Hall, The Haverford School, 893-7602). Also part of the Curtis Institute faculty, pianist Seymour Lipkin will perform a free recital on Wednesday, Dec 7 at 8 p.m. The program includes the Fantasy in D minor of Mozart. Balladine by George Perle, Suite No. 3 by Harold Shapiro and the Divertimenti Variations, Op. 120 by Beethoven. Seating is first come, first served or we wouldn't wait until ten minutes before the show to start putting on the Lamaco. (Curtis Hall, 1725 Locust Hall, 893-7902)

**THE PAINTED BRIDE GALLERY**

The Painted Bride Gallery is an innovative piece by performance artists Fayeh Khan and Paula Septnick. It uses the stereotypes of African-American women to face today's society. They will examine the prevalent, misleading opinions that cause women as mothers or martyrs. The show will run November 17 and 18 at 8 p.m. Selected Readings from Gothic Tales, a new play by Greg Giovanni will preview Saturday and Sunday, November 26 and 27. The alternative theater takes its inspiration from the work of the century Paris, where it is seen from the point of view of a disenfranchised and sick artist. A full theatrical run will take place Dec. 4. Tickets are $10 for both shows, but students receive 25% discount. Now try and find an excuse not to go. (230 S Vine St., 893-1145)

**GOING GREEK**

**The Blue Thread**, a new innovative piece by performance artists Fayeh Khan and Paula Septnick deals with the stereotypes of African-American women in society. They will examine the prevalent, misleading opinions that cause women as mothers or martyrs. The show will run November 17 and 18 at 8 p.m.

**THE WALENUT STREET THEATRE**

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**music**

**THURSDAY**

**JAWBOX w/ PEGBOY**
On tour this summer with Stone Temple Pilots, Jawbox made a lot of noise. They have a nice, tight sound a la Monster Magnet or a stripped down Soundgarden. But seriously, give this band a try. Seat yourself at the front of the room and enjoy these guys for what they are: a band seriously with a trumped-up, alternative name like that. I liked a lot of them better when bands wouldn’t use the lead singer’s first name followed by a category for the rest of the members. Something like Luciusa Parker and the Four Hula Hoops.

(Trocadero, 108th & Arch, 973-ROCK)

**PARMASON**
Ted Wonghirth and Jay Sand’s brainchild still rages — with two new leaders: Dale Marco and Ben Kim have taken over the helm of this minimalist affair that highlights Pinn’s laid back scene.

(Barrakheller at High Rise North, 10 p.m.)

**JACK O’ NUTS w/ PSYCLONE RANGERS & SUSPECTS**
Athens GA’s Jack O Nuts can get down with some congas, some bongas, even a little Segovia. Anything but a screechy guitar. The Psychline Rangers and Suspects round out this tantalizing schlock-rock extravaganza.

(Trohpey Pass Pub, 56 S. 2nd St., 440-9683)

**FRIDAY**

**STEEL PULSE**
These reggae greats have been “Stepping Out” for about 15 years. Playing a more melodic brand of reggae, they put on a great show. Heck, they’re one of the only groups on the island not to die or be gunned down. Oh, I’m sorry, that was meant. Why doesn’t somebody fax us another letter and phone? Please, that’ll get our Jesus Lizard jumpin’. Anyways, go see these reggae gurus now before they join their illustrious brethren.

(TLA, 334 South Street, 922-1011)

**BAD RELIGION w/ SUPERSUCKERS & SAMIAM**
Paving the way for groups like Green Day and the Offspring, these pioneering punkers pound some of that original flavor. Throughout history there have been many bad religions. The worst example was probably the mass suicide at Jonestown, when 900 members of the Church of the Divine Light drank some funky Kool-Aid and died. That was not a day of joy.

(Trocadero, 108th & Arch, 973-ROCK)

**WEDNESDAY**

**JOE JACKSON w/ THE MURMURS**
He’s bald and old, but one of the best acts from the early 80s who is still making great music. Stepping Out, his classic album, sounds as new today as it did in 1980. Catch his “Night Music Tour” on Wednesday and “make it a night.”

(Trohpey Pass Pub, 56 S. 2nd St., 440-9683)