Guinier study shows men outperform women at Law School

By ANDRE AHELE

A recent study completed by Law School Professor Lani Guinier has found that few of both genders.

Guinier study shows men outperform women at Law School placement of the Revlon Center with change in plans. But he added that the proposed Perelman Quadrangle its effect on students would be.

Some still favor Revlon plan

President despite a personal invitation from/on the move. But he added that the proposed Perelman Quadrangle its effect on students would be.

EATHER

Please see HARBATER, page 3

Outcome of BYOB policy still up in the air

By MIKE BROWN

A 19th century French mathematician, Augustin Louis Cauchy, had a very good reason to be unhappy: He was the first to discover what we might today call a “fixed point theorem.”

The theorem states that for every continuous function f from a compact metric space X to itself, there is a point x in X such that f(x) = x.

The significance of Cauchy’s theorem is that it provides a powerful tool for proving the existence of solutions to certain equations.

In this article, we will present a proof of Cauchy’s fixed point theorem using a simple graphical argument.

Please see BROWN, page 3

Bodybuilders flex for contest

While most bodybuilders are focused on maximizing muscle mass, some participate in contests that require them to be at their most muscular and fit.

In addition to the Bahamas Open, there are a number of other bodybuilding competitions that take place each year.

One of the oldest and most prestigious of these is the Mr. America contest, which has been held annually since 1946.

The competition is open to men of all ages and backgrounds, and is judged on a variety of factors, including overall muscularity, symmetry, and stage presence.

The winner is crowned Mr. America, and is often featured in bodybuilding magazines and on television.

Please see BROWN, page 3

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THURSDAY, JANUARY 26, 1995

The Independent Student Newspaper of the University of Pennsylvania • Founded 1885

The Daily Pennsylvanian

Vol. 84, No. 2

A study by Lani Guinier, a law professor at the University of Pennsylvania, has found that men outperform women at law school.

The study, which was published in the Harvard Law Review, analyzed data from 160 law schools and found that men had higher grades on average than women.

According to Diver, women admitted into law school score higher on the LSAT, the test used to measure law school aptitude, but men have higher grade point averages than men, although the men are not higher on the Law School Admissions Test.

"It is not just a phenomenon at the undergraduate level," he said.

from Harris蝗, timeline of the 19th century French mathematician.

The policy passed with little opposition at an IFC meeting last Tuesday, and has received a positive reaction from the University.

"We want to inquire into the profile of

President Clinton, conflicts with a presidential transition plan and the complications of last-minute negotiations. President Clinton has revealed hints from going to Washington to talk with him. Editions of the Daily Pennsylvanian have been mailed to Pennsylvania, and the university president’s office is pleased with the progress.

Vice President for Community and Government Affairs Tony Cipollone said President Clinton will release the full version of the statement tomorrow.

President Clinton will release a statement on Thursday.

The feasibility of consistent monitoring and the possibility of BYOB alternatives remain unresolved.

But what makes BYOB this year different than in previous years? Sehab says the new policy is “higher logic.”

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Burglary

January 23 — University Police arrested a man for stealing boxes of aluminum channel braces from PrAACtico on or about 1 a.m.

Vandalism

January 20 — Beethoven was found on the wall of the eighth-floor men’s bathroom in Van Pelt Library at about 6 p.m.

Theft of Auto

January 20 — A 1986 Saab was stolen from the second level of the parking lot at Convent Avenue and South Street.

February 11 — A 1984 Cadillac was stolen from the 4th level of the parking lot at Convention Avenue and South Street.

BYOB policy

BYOB from page 1

According to Patricia Brostoff, Residential Life Assistant Dean Debby Dirks, students sometimes will use BYOB as a method of transportation of alcohol during late night parties.

Last week, Alpha Chi Rho President D.J. Zeldin said that students will use BYOB for parties too.

But OFSA Director Trina Pho explained that students have been using BYOB for years too.

"It’s a party to well-manage for alcohol consumption, steps taken that people don’t drink too much, that greatly reduces the chance of risk," Zeldin said.

But he added that risk-management cannot eliminate an accident, and if an accident does happen, bystanders and Those "close" to the accident are "at risk" to be involved.

"Everybody’s helping their own self," he said. "If you’re coming home, and you probably end up using the University," he said.

Law students

STUDY from page 3

The student body of women tend to concentrate in humanities and the sciences, and the student body of men tend to concentrate in engineering, Ford said.

He wasn’t surprised for comment.

Quote of the Day

"constantly lit."

— Keith Huebsch

WARRANTY CARDS

Photo Night Editor

SOMEBODY FORGOT

Editorial Board

STEVE LEU

Assistant Editors

HEAVY D

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Sports Night Editors

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Send corrections to The Daily Pennsylvanian, 122 McCosh Hall.

The Daily

Pennsylvaniaian

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**Bites for the development of the Campus Center**

**The total cost for construction of this site was $84 million.**

- **Parking.** The cylindrical building was to contain lounges, performing arts space, and office space, "our music listening room and student offices of undergraduate and graduate students," per student services in one. and the actual Revlon Center would be re-examined, along with all other University capital projects.
- **Propositions.** But in October 1994, University Provost for University Life Kim Moran announced that the Revlon Center would be re-examined, along with all other University capital projects.
- **Mamet.** Under the Perelman Quad plan, "in the fall of 1994 and he completed in 1996. But ground was never broken on the site."
- **Koren.** In 1991, architects revealed plans for the campus center as two buildings on Walnut street between the Quadrangle and its ability to serve as a center of the University in a number of ways, and the actual Revlon Center would be re-examined, along with all other University capital projects.
- **Mamet.** In April 1984, then Interim Provost Koren proposed a new plan, which called for the construction of two buildings, with a free standing book store and other student services in one, and the actual Revlon Campus Center in the other. The Center would contain a black box theater, a box office, six music practice rooms, two large rehearsal rooms, a dance studio, a drama studio, a forum, a periodical room, a music listening room and student offices. The proposal was presented to the Quad, but was never broken on the site.
Perelman plan: Man behind the plan

By JOSH FELDMAN

The Perelman Quad project is being viewed as a major undertaking, with its $100 million price tag and ongoing construction. However, it is unlikely to be the last large-scale project at the University.

The former University President Richard Brodhead has been criticized for his handling of the project, and his successor, Richard Levin, has been vocal in his support for the plan.

In addition, there has been controversy over the selection of the architect, Steven Holl. Some have questioned his qualifications and the cost of his work.

Despite these challenges, the Perelman Quad project continues to move forward, with the hope of creating a new campus center that will attract students, faculty, and visitors alike.

Perelman's influence on the University:

By LISA LEVINE

The Perelman Quad project is a testament to the influence of one of the University's most successful alumni, Ronald Perelman. His donation of $100 million has sparked a major reorganization of the campus center, including the construction of the Perelman Quad.

Perelman is a well-known businessman and philanthropist, with a net worth of over $10 billion. He is the founder and CEO of the investment firm, Och-Ziff Capital Management.

The project has been praised for its potential to revitalize the campus, and has also faced criticism for its cost and the impact on the surrounding community.

Perelman has been a long-time supporter of the University, and has donated millions of dollars to various projects and programs. His support has been instrumental in the University's ability to attract top talent and funding.

The Perelman Quad project is just one example of how Perelman's influence continues to shape the University's future.
Prof wins algebra award

HARBATER from page 1

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A Bold Step

University President Judith Rodin and Provost Stanley Chodorow have demonstrated remarkable leadership and vision in their decision to scrap Revlon and replace it with the Perelman Quadrangle.

Yesterday, The Daily Pennsylvanian revealed the administration's plans to make a move forward in the development of the Quad area, but the move is necessary if the administration's plans are to be realized.

In a strategic move, the administration is planning to change the name of the field to the Perelman Quadrangle. The move is expected to be announced in the near future.

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We’re looking for smart, hardworking individuals who can run a part of our business. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities for unusually talented individuals. We are dedicated to grooming and nurturing those who show they have the talent and ambition to become general managers.

**The Company:**
MBI, Inc. is a medium-sized ($350+ million in sales) privately-owned company. It is a leader in the highly competitive direct marketing field. MBI’s track record is one of growth: sales and profits have increased every single year since the company was started in 1969.

**The Position:**
Entry to general management at MBI is at the Assistant Product Manager level, depending upon experience. Assistants share in product development and implementation responsibilities as an extension of the Product Manager. Typically, a Product Group is comprised of the Product Manager and several Assistants and/or Associates.

**The Structure:**
Organization is on the Product Group basis, with Product Managers having total responsibility for individual products. The structure offers a unique opportunity for direct and broad experience in all areas of business management (not available in larger organizations where positions tend to be more functionalized or narrow).

**The Products:**
Through its operating divisions, MBI markets an ever-expanding line of high quality products designed to enhance the quality of life. Major categories in the current product line include collector dolls; leather-bound books; die-cast automobile replicas; philatelic and coin items; porcelain collector plates; sculptures; audio and video cassettes; exercise equipment and clothing.

**The Industry:**
Direct Marketing is a $300+ billion industry. It accounts for more than 15% of all consumer purchases in America and more than 20% of total advertising dollar volume. Well over half of the Fortune 500 companies are engaged in some way in direct marketing, yet the industry remains powerfully entrepreneurial.

**The Rewards:**
Our view is that outstanding achievement should meet with outstanding reward. Our success has been built on the excellent performance of a motivated, well-rewarded management team. Very few companies can match our high standards; even fewer match the financial success our managers can achieve.

The successful candidate for an entry level management position at MBI will be intelligent and highly self-motivated with entrepreneurial instincts and high personal standards of excellence. A high energy level and a willingness to work hard are essential to keep pace with a rapidly growing business. Involvement in the business, keen attention to detail, and a take-charge attitude are crucial success factors. To the individual with proper motivation, we can provide the challenge that permits maximum development of each person’s general management potential.

If you are a top individual who is interested in a truly outstanding career opportunity and would like to learn more about MBI, send us your resume and a letter of introduction. We’ll get back to you immediately.

MBI, Inc.
47 Richards Avenue
Norwalk, CT 06857
Attention: Tom Reese
Personnel Manager

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Russians! It's all a mistake?
The Northern Lights. The Norwegians blamed the mistake on false information from a high-ranking military source. Vyacheslav Terekhov, deputy director of the shootdown.

"The question we have to deal with is what is the least lousy alternative."

Federal chairmen urges approval of Mexico aid

Custody of adopted child even to biological father

AIDS vaccine may be safe for human use

Republican and Democrats alike upset by address

Simpson defense portrays O.J. as 'innocent man'
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Pete Carril
Carmudgen of the Week

As the part for about not wanting ques-
tions, it seems that old Yoda got a wise bit
twenty when a reporter started a question
about some college scout that doesn’t usually
let him speak.

Carril stopped him and continued:
"We’re starting three freshmen, four play-
ners will be none other than Carril’s Tigers.

At Roundup we have heard reports
that our favorite curmudgeon has been
bleating about a lack of support from the
Princeton administration and admissions
staff, so we think it’s time for Carril staff put two and
one together, and figured we needed two
previously unimportant.

Top Gun
Cornell is often an impressive 2-0 start
by Leaguer play and shares the league lead
with Penn. Of course, we at Roundup re-
alter that every greyhound needs a rabbit
to set the pace and then disappear.

And Cornell will disappear.

The Big Red roster lists eleven new play-
eers this year: night freshman and three
 transfers) and according to sources at the
Cornell Daily Shout, everybody is still
kicking his heels:

Oh, really.

And then he puts together a great defense

E. Samuels
Sergeant ASSO

This weekend Penn goes for its XXXIII
straight Ivy League victory. The oppo-
ponent will be none other than Carril’s Tigers.

And there he was playing in a pickup bas-
ketball game when a scout discovered his
talent.

Among those junior college transfers
that our favorite curmudgeon has been
bleating about a lack of support from the
Princeton administration and admissions
staff, so we think it’s time for Carril staff put two and

Then this prime example of why
occasions because guard Claude Crudup left the
remaining games last week. He came up with the lamest excuse yet to
over. Much to our chagrin, his secretary
didn’t get along — at all.”

Then again, you already knew that.

Hangover

Is there any wonder the lion is called the
king of the jungle?

In the male lion eats and sleeps.

Diego Zoo, male lions sleep 20 hours a day.

And then he constantly rolls his eyes and

Hangover

In the male lion eats and sleeps.

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Diego Zoo, male lions sleep 20 hours a day.
Hielscher's goal is just to play the best he can. "I mean, that's the goal of our whole year to watch the Ivy League, but I think it's just as important to pick up momentum in the conference and hope that whatever happens in the game we have to concentrate on what we will be the whole rest of the year."

Familiar face awaits Fencing teams at Rutgers

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- Other UK & Ireland Programs - Feb. 15th, ’95

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For more information, contact a study abroad advisor in the Office of International Programs, 133 Bennett Hall, 898-9073.

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Penn, I'll ask, 'Why did You do this to me? Why pick me out for this?' What did my grandfather do?

We've had a couple of games like this. It makes you question what's going on up there.

— Peter Carril after Penn's 51-50 last-second win.

By Alan Schwarz

Daily Pennsylvanian / Staff

Princeton basketball, for the past 23 years under head coach Pete Carril, has virtually defined the art of fundamental basketball. Carril's accurate attacks, including defense and perfect place judgment, place the Tigers on a level all their own.

Princeton

Penn

But for one second — one tick of the clock that no one at the Palestra last night will ever forget — Princeton jumped.

With 0.01 second on the shot clock and the ball at the free throw line ready to shoot the tying foul shots, Princeton center Hassan Chambers drained the two and put the Quakers down 59-58.

That instant was long enough for Penn center Hassan Duncombe to snatch the rebound and dribble upcourt as the boards from the opposite side — grabbed the ball and dropped it into the hoop.

Penn won, 61-59, sending some of the 3,186 spectators in attendance into fits of delight.

The Tigers, who looked so predictable and so unacceptably ways to lose a game," Carril said. "He was 100 percent sure it was lost.

With the victory, the Quakers now stand tied with Brown and Princeton basketball, for the past 23 years under head coach Pete Carril, has virtually defined the art of fundamental basketball. Carril's accurate attacks, including defense and perfect place judgment, place the Tigers on a level all their own.

Princeton center Hassan Duncombe in action during the Quakers' 51-50 upset of Princeton at the Palestra Feb. 6, 1990. Duncombe tipped in a missed Paul Chambers free throw at the buzzer for the victory.

For more information, contact a study abroad advisor in the Office of International Programs, 133 Bennett Hall, tel. 898-9073.

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THE DAILY PENNSYLVANIAN
Thursday, January 26, 1989
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than ever the premier choice among
apartments look alike.
Hamilton Court: the finest in
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THE COURTS
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entrance on 36th Street)
24-HR ATTENDED INDOOR GARAGE
involving a stale senalor. I
on 36th Street)
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defects of a nearby widow.
Robert Knepper (In Stereo) 'PG-13' I
Prime Time (In Stereo)
's son.
Alternative
Stranger Dr. George C. Scott stars
Across the Universe in 80 Days
3 p.m., two business days preceding publication
60's and 70's. The biggest.

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Day's herosics make it another long night for 76ers

Hornets lose third straight; Wake edges U Va.; 'Nova routs Miami; Smith leads Terps

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SPORTS WIRE

Compiled from Associated Press Dispatches

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NBA

Eastern Conference

Atlanta Hawks

60 15 35 30

Charlotte Hornets

53 18 35 33

Chicago Bulls

53 18 35 33

Detroit Pistons

51 20 32 34

Indiana Pacers

49 22 32 35

New York Knicks

47 25 34 36

Washington Bullets

43 28 36 36

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NHL

Eastern Conference

Atlantic Division

Florida Panthers

46 16 30 32

New York Islanders

46 16 30 32

New Jersey Devils

46 16 30 32

New York Rangers

46 16 30 32

Philadelphia Flyers

46 16 30 32

Pittsburgh Penguins

46 16 30 32

Tampa Bay Lightning

46 16 30 32

Toronto Maple Leafs

46 16 30 32

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Gymnastics place second to Owls

BY HANNAH FINNEAN
Daily Pennslyvania Sports Writer

Competing at Ursinus College yesterday evening was tantamount to a scoping out of high school matches. The U. S. Gymnastics Meet in Greensboro, N.C. was due in just a few days, and the Quakers' point total is all the measure of success. Penn finished second, which they achieved a decent amount of difficulty of routines. "More injuries..." Fuss said. "Their players were talented, which helped end with three tough but winnable matches on the...

The equipment was a factor in..." Hielscher said. "Their players were talented, which helped make the equipment a factor. I could..." Hielscher said. "The comparisons are always tough because we always want some..." Hielscher said. "And just wish that people could have forgotten..."

"The equipment was a factor, I could not take chances on the difficulty of routines." These injuries are the last thing the Quakers want to deal with at this point in the season. Fortunately, they escaped..." Hielscher said. "I wish it did go down easy, especially..." Hielscher said. "Just when it thought it was safe,..." Hielscher said. "It was a wild opening to the most..." Hielscher said. "I'm more concerned with how..."

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THIRTY-FOURTH STREET

2ND THEATER HAILED CLOSED FOR BUSINESS

FINAL SCREENINGS
Why movie theaters in center city are rapidly becoming an endangered species.

THE BEATLES
BAD COMPANY
SAVING SNL

JANUARY 26 1995
"All of the things I am about to tell you are shameless lies."

—From The Books of Bokonon

In Cat's Cradle, Kurt Vonnegut describes a new religion founded on lies called Bokononism. According to this doctrine, "humanity is organized into teams that do God's Will without ever discovering what they are doing."

At 34th Street, while we may not necessarily do God's will (although some former editors may disagree), we do, to an extent, have our own mission: we attempt to measure the pulse of our generation, searching for innovative topics which are relevant to today's college experience.

And, like Vonnegut's Bokononists, we have yet to unearth what we are doing. However, we do seem to belong to the same karass—the teams into which Bokononists are organized. These "teams" are defined by Bokonon as follows: "If you find your life tangled up with somebody else's life for no logical reasons, that person may be a member of your karass." This karass is brought together by a wampeter, the pivot of the particular karass (i.e. a rock, an animal, an idea, a book, a melody, the Holy Grail, a strip club, a bad acid trip, etc.). And, as Bokonon writes, the karass "revolves about [the wampeter] in the majestic chaos of a spiral nebula." Chaos may be true—just take a glimpse of our office—but a nebula is far too immutable to describe our level of disarray.

Still, we revolve around Street, our wampeter, like dazed, drooling fools (after all, the magazine is, to an extent, our religion). This may sound overly trite and simplistic, but you should understand that we sacrifice sleep, television, school work and all-too-often sex to create a magazine that lives up to our expectations. We have a talented, youthful staff which will provide a fresh perspective. We will be publishing 20 pages per week sometime around Spring Break. We have some new sections, including StreetVoice (our chance to bitch about whatever the hell we want) and a Video Corner (figure it out, braniacs).

As obligated, we thank our predecessors (Dennis Berman, Ben Myers, Josh Leitner and Bret Stuntz) for their tutelage, spiritual guidance and late-night runs for 40s of jazzy employee involving unprotected sex and an impending paternity suit...but the exact details are unclear. Seriously, you should read our little rag as an indication that you appreciate the amount of godforsaken time we spend here—98% of which is spent on stuff other than Street Society...which is being abolished after next week anyway. So there.

Finally, I'd like to include the last line of The Books of Bokonon to inform you of my everlasting quest to satisfy your interests:

"If I were a younger man, I would write a history of human stupidity; and I would take from the ground some of the blue-white poison that makes statues of men; and I would make a statue of myself, lying on my back, grinning horribly, and thumbing my nose at You Know Who."

You, the uneducated, unenlightened reader.

Hugs and kisses, Mike

by Mike Tuhy
Genesis of a get-rich-quick scheme

by Adam Matto

KUALA LUMPUR, Malaysia — A farmer was killed by a coconut apparently thrown by his pet monkey, a newspaper reported last week.

Mat Hussein Salaman, 76, was waiting below a tree to collect the coconuts that his monkey was trained to pluck when one hit him in the neck, breaking it.

The boy was so proud of himself," Sheriff Randy Roberts said Thursday. "He was tickled to death at what he'd done."

STATE COLLEGE, Pa. — Although thousands of deer roamed the sides of Pennsylvania roads each year, anyone picking one up without a permit could face a harsh penalty.

Soltis, an unemployed father of three, faces $862 in fines after he picked up a deer on a rural road near Hazleton in mid-November.

TORRANCE, Calif. — A man convicted of stealing a slice of pizza from a group of children faces 25 years to life in prison under the state’s “three strikes” law.

STOP

DO YOU HAVE THE CALL OF THE WILD?

STREET BYTES

From the AP Wire

THE JOY OF RESNET

Ya know, we at Street were never big fans of President Rodin — until the DP Banquet, that is, when Judy wandered in with a chip on her shoulder and delivered a scathing attack on our esteemed colleagues at the DP. More importantly, however, she revealed her love of Penn’s own movie network, and declared an open invitation to catch a ResNet flick at Eisenlohr with her. “And when you come to my house to watch a movie,” proclaimed the prez, “the popcorn’s on me!” Street takes this kind of offer very seriously, and we think it would behoove all of you out there in Readerland to do the same. After all, how often do you get the chance to watch Turner & Hooch with a former Yale provost? So to help you make your own personal movie date with the lumdeister, allow us to provide you with her home address (in case you can’t find Eisenlohr on your own): 3812 Walnut. And remember, she’ll provide the popcorn, but all campus events are now BYOB, so be civilized and spring for a six-pack. We hear the President is partial to Beast Ice. Both took a wide turn when they smelled wolf.

Camels are serious traffic hazard in camel-dense areas of Kuwait.

PONTOTOC, Miss. — A 5-year-old home from school with the chicken pox called 911 five times and got his pot-smoking mother busted.

"The boy was so proud of himself," Sheriff Randy Roberts said Thursday. "He was tickled to death at what he’d done."

STATE COLLEGE, Pa. — Although thousands of deer roamed the sides of Pennsylvania roads each year, anyone picking one up without a permit could face a harsh penalty.

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Bad to the Bone
Laurence Fishburne plays spy vs. spy

by James Miller

As its title suggests, Bad Company is a movie about bad people. Very bad people in fact. People who are willing to do whatever it takes to get the job done. In this era of political correctness they would best be described as "professional problem solvers." No matter what your problem is, these bad men will do what it takes to make sure it winds up sleepin' with the fishes.

One of these aforementioned bad people is Nelson Crow (Laurence Fishburne). Following a botched covert operation in Iraq for the CIA, Crow goes looking for a good job with strong earning potential and opportunity for advancement that will cater to his highly refined skills, namely: kidnapping, coup attempts and, of course, cold-blooded murder. His inquiries lead him to "The Toolshed."

In the wake of the fall of the Berlin Wall and the collapse of Communism as a global threat the intelligence community finds itself in a crisis. With no defined enemy there seems to be no reason to support a gargantuan army of spies, moles and double agents. Luckily, it turns out the world isn't safe after all. In fact "the enemy" is still omnipresent - he's just a bit harder to pick out of the crowd of common criminals, vandals and hooligans. If this wasn't enough to keep the Agency boys in business, there is the burgeoning field of industrial espionage.

The Toolshed is a collection of rogue spies for hire. Gathered together by the forces of evil and betrayal in the name of the almighty dollar, this coterie of cold-blooded killers specializes in unmentionables. One of the group's ringleaders is Margaret Wells (Ellen Barkin), a woman who knows what she wants and will do whatever or whomever it takes to get it. Wells and Crow join together to form the ultimate power couple. Their relationship quickly spirals to new heights of complexity and passion in which murder and betrayal are the ultimate aphrodisiacs. Amidst the grunts and moans of ecstasy, they discuss the details of their duplicitous plots to take control of the Toolshed.

Bad Company's plot is a spider web of intersecting plot lines. Writer Ross Thomas strives desperately to convey a feeling of unceasing suspense throughout the film. Yet the multiplicity of plot lines quickly flummoxes the viewer, leaving him lost in a labyrinth of conflicting goals and desires in which nothing is constant. Thomas attempts to achieve a two-hour climax and in the end leaves the viewer exhausted and bewildered by the complexity of the entire exercise. Even director Damian Harris appears to have been baffled by the intricacies of his own project, resulting in characters like Tod Stapp (Michael Beach) who are introduced, developed and then abandoned. To find what is wrong with this film, look at the cutting room floor. It is here that all of the necessary plot development and necessary closure can be found. But a script has yet to be written that can stop Laurence Fishburne from dominating any movie in which he appears. His pock-marked complexion and gap-toothed smile belie an actor capable of a vast array of emotions with a power seldom seen in B-movies like Bad Company. There is no question that Fishburne is the star around which this movie rotates. Ellen Barkin and the rest of her co-stars are forced to live in his shadow.

Bad Company is a thriller on steroids, designed to make the viewer wait with bated breath for its conclusion. Yet in its desperate attempt to achieve "edge of your seat excitement," it falls overboard. Its twists and turns are daunting and leave the audience exhausted before the film's conclusion.

Ice Cube and friends go back to school

Singleton 101

by Vince Stieglitz

As a passionate artist, John Singleton is uncompromising. He asks questions and delves into issues most filmmakers wouldn't dare explore. His bold stylistic touches, full of gratuitous violence and nihilistic sentiments, are surefire confections that filmmakers wouldn't dare explore. His bold stylistic touches, full of gratuitous violence and nihilistic sentiments, are surefire confections that filmmakers wouldn't dare explore. His bold stylistic touches, full of gratuitous violence and nihilistic sentiments, are surefire confections that filmmakers wouldn't dare explore.

As his debut film — the Academy Award-nominated Boyz In The Hood — was the talk of 1991 because of its gripping realistic portrayal of adolescence in the inner-city. The ear-piercing sounds and blinding spotlight’s of the police helicopters that were constantly overhead captured the sense of trapped isolation and despair in the crime-plagued hood. In his latest film, Higher Learning, Singleton moves to a more upscale locale by recreating the color and energy of the college environment as a microcosm for America. By examining the interactions of the stew-pot of people from different cultures, races, nationalities and sexual orientations, the film broaches enough social issues to fuel a handful of movies. Singleton’s larger objective, though, is readily apparent in the film’s opening shot, as the camera pans from an American flag to a campus pep rally, where a cheerleader is seen bellowing into a megaphone, “How many of you came here to change the world?”

The drama is set at the fictitious Columbus University (shot on location at USC and UCLA), where the freshman experiences of the three idiosyncratic protagonists unfold. Malik (Omar Epps) is a confused and frustrated track-star who feels that the university views him as a black athlete and nothing more. Kristen (Kristy Swanson), a blonde from Orange County, arrives to a cold and hostile campus atmosphere full of Disneyland innocence and youthful naiveté. Remy (Ice Cube with an Alfred E. Neuman-like pock-marked face) is a loner from Idaho who unsuccessfullly tries to fit in with the frat boys. Each gets lost amidst the dizzying surroundings and desperately seeks out role models.

Professor Phipps (deftly played by Laurence Fishburne), a political science scholar who fills his lectures with motivational truisms, takes Malik under his wing. As in Boyz, Singleton uses Fishburne as the mouthpiece for his own political viewpoints. When Malik calls Phipps an “Uncle Tom” for not showing him favoritism because he is black, Phipps negates Malik’s constant complaints and berates him, saying that “people aren’t interested in excuses or empty rhetoric.” Fudge (Ice Cube with an intimidating afro), a career collegian and leader of the black students, also plays a mentor role to Malik.

After Christian gets date raped, she is full of sexual ambiguity. Confused, Kristen attempts to get in touch with her inner feelings by simultaneously becoming romantically involved with sensitive lesbian Taryn (Jennifer Connelly) and sweet hunk Wayne (Jason Wiles). Remy does not fare as well; he becomes involved with a brutish group of neo-Nazi skinheads who offer him the brotherhood and purpose that he so badly sought. Their corrupting influence, though, indoctrinates him with an unadulterated hate for those who are different and leads him to drop out of school and take up arms.

Despite Singleton’s valiant efforts to piece together the three intertwining subplots with an apocalyptic ending, he spreads himself too thin by not developing the characters enough: only Malik comes across as showing any depth. Kristen’s uncertainty is powerfully illustrated as the camera cross-cuts her in bed with either Wayne and Taryn, but these relationships never develop; and the audience’s view of Remy the skinhead is limited to his chanting “white power.”

As Learning loses its focus, Singleton tries to gloss over the rough edges with some overly didactic scenes. In a bit of overwrought melodrama, after Kristen and Wayne mutually agree to have sex, Wayne springs out of bed to get a condom from his coat pocket. It would have made for a great Trojan commercial, but it detracts from the film’s credibility.

While Singleton’s attempt to show the gamut of college experiences is commendable, it ultimately results in the film’s downfall. The audience just cannot connect with the coeds in the same way we did with the boney's in Hood.
MURDER IN THE FIRST
CRIMES AGAINST HUMANITY ARE MOST COMMONLY associated with foreign dictatorships and international despots, but as Murder in the First profoundly illustrates, those same inhumane and abominable actions exist in America as well. The film’s storyline centers on convicted felon Henri Young (Kevin Bacon), but its true focus is on the unjust treatment of criminals by those in charge of the infamous Alcatraz Prison.

In the late 1920s, Young was sent to prison for stealing five dollars to feed his starving sister. After years of torment, Young makes a desperate attempt for freedom, but discovers that Alcatraz is truly inescapable and pays a very high price. His punishment is to spend over three years in the solitary confinement cell known as The Hole. The torture includes years of uninterrupted darkness, shortages of food and physical assaults at the hands of Associate Warden Glenn (played by Gary Oldman, in a rare uninspired performance). This unjust torment slowly erodes his sanity, and it comes as no surprise when, on his first day out of The Hole, he stabs and kills another inmate with a spoon.

Young is clearly guilty, but who is to blame? Assigned to defend him is naive, inexperienced defense attorney James Stampphill (Christian Slater). Faced with an impossible case, Stampphill attempts to bond with Young to set him at ease and get him to finally reveal the truth about what goes on behind the walls of The Rock. His harrowing descriptions inspire Stampphill to put Alcatraz on trial.

The most powerful scenes are those that depict the budding friendship between Stampphill and Young. One feels cheated to learn that this relationship never existed. Stampphill’s character is a composite of the many lawyers who represented Young, a fact that detracts from the film and erases its credibility as a “true story.”

The primary reason for the success of the movie is the stunning performance of Kevin Bacon. His sympathetic portrayal makes Young seem the most likable, identifiable criminal since Jean Valjean.

Demon Knight
AFTER A SUCCESSFUL RUN ON LATE NIGHT PAY CABLE, the popular suspense/horror television show, Tales From the Crypt, has moved to the big screen with Tales From the Crypt Presents Demon Knight. The movie appears to have been a bit too much for The Crypt Keeper and his ghoulish pals, and the result is a boring and thoroughly unimaginative hackfest.

The few sparks Demon Knight has to offer have nothing to do with the actual movie. Before the story begins and at its conclusion, everyone’s favorite undead host, The Crypt Keeper, entertains the audience with his simultaneous delightful and macabre sense of humor. Unfortunately, the middle of the film is fished out with a tale that is about as scary as a Boy Scout campfire ghost story.

The convoluted plot revolves around a mysterious stranger named Brayker (William Sadler) who defends a group of boarding house guests against a powerful demon called The Collector (Billy Zane) and his posse of zombie soldiers. Brayker possesses the ancient icon that the demon needs to rule the universe. Fortunately for Brayker, the icon also serves as a powerful weapon to thwart the demon’s nefarious plans.

Demon Knight features plenty of blood and guts for the gore fans and the special effects are impressive, but director Ernest Dickerson’s (Juice) dialogue depends too heavily on the technical wizardry to carry the storyline. Brayker (William Sadler) who devours around a mysterious new house rejects against a powerful Demon Knight has some sort of Rod Serling-esque twist that makes the movie some... well... juice.

True to form for the horror genre, the acting in Demon Knight is abysmal. The only performer with even a hint of charisma is Zane. Despite his appearance as a spawn of hell, he offers a great deal of sincerity in the part — you’d sell your soul to The Collector with or without thinking twice. In fact, against a backdrop of bland “heroes,” Demon Knight decides to steal from Jason and Freddy instead of Resorting. By sparing the Rod, the filmmakers spoiled the movie — Jason “Skippy” Giardino

Contest
To win free posters, books, and CDs for the new Fine Line Feature Death and the Maiden, call 898-1111 between 6:50 and 6:55 with the answer to the following question: What three major Hollywood stars appeared in the Broadway version of Death and the Maiden?
Better Living Through Chemistry

An inside look into the unknown world of Campus Chemists

by Jorie Green

They really ought to package Samuel Paul dolls. Samuel Paul is the 75-year-old clerk at Campus Chemists who talks in the slow, earnest voice of a man elevated by the experience of cracks jokes with as much ease and wit as Mel Brooks back in the days when Brooks was actually funny.

It's amazing that Paul doesn't already have a cult following. Really, with his charm, he has the potential to become a cultural icon — maybe even a Disney character.

Just pull a string and Paul blushes and confesses with a bashful smile that the thing he likes best about his job is "seeing all of the pretty girls that come in here."

"I never forget a shau pum," he says in authentic old-world Yiddish.

Pull the string again and Paul will tell you about a few more of his favorite things: grandchildren, memories of being a pitcher for the Overbrook High School baseball team,casinos and, of course, Sinatra.

"WFEN AM on the Dial from 11 'til 12," he sings out, his eyes shining brightly behind black horn-rimmed glasses. "It's Frank Sinatra and that's great!"

Another tug on the string may even induce him to hum along to Nat King Cole's "Fascination" as he rings you up a pack of Gillettes; a few minutes later he'll be belting out Bing Crosby's "Wedding Bells" in a scratchy, nasal voice without an ounce of self-consciousness.

"Wedddddding bells ..."

Now this is irresistible. Never mind the Campus Chemists merchandise — unless you're laughing when Bambi's mother died, a trip to the Spruce Street store will leave you longing to take home your own merchadise — unless you laughed when Bambi's mother died, a trip to the Spruce Street store will leave you longing to take home your own

but it's more than memories that make this store an unusual place. It's ambience, created inadvertently by touches like the hand-written price marks and sale signs. At the front of the store, a red magic-marked sign advertises "Cute Little Valentines" in writing that slants a little to much to the left. Random displays of soap, packages of balloons, Timex alarm clocks and Mace scattered along the aisles contribute to the place's comfortable quickness. Campus Chemists may lack the science of neat CVS aisles, but there is something more touching about this store — an innocence, an art.

Paul, however, does not see anything exceptional about the merchandise. "We don't really specialize in that, we specialize in prescrip-tions. Mali's Action Figure. But for the purportedly "aimless" young adults of our generation, what could be better than the ideal Grandpa Figure, complete with a Mister Rogers sweater and wispy white hair?

This is, after all, a man who knows how to spout sweet pleasantries so genuine they really aren't even pleasantries. And with properly charged batteries, he can direct you to the Vitamins Aisle with a charming air of simultaneous meekness and authority so that you'll really want to find that bottle of B-12, even if it's just to let him know he's doing his job right.

Paul, of course, isn't solely responsible for the unique appeal of Campus Chemists. There is an overall quality about the store — noticeable in everything from the merchandise to the person-ality — that speaks of comfort yet distant familiarity, a sen-sation similar to that of looking at pictures of someone else's dearest relative. It's warmth without trauma, family ties without family bonds.

Because with the stale candy and dated feminine hygiene products, Campus Chemists is as much an anachronism as Samuel Paul.

It's amazing that Paul doesn't already have a cult following. Really, with his charm, he has the potential to become a cultural icon — maybe even a Disney character.

The merchandise is anachronistic and nostalgic — remember the time you bought your first tube of toothpaste without a tube of toothpaste from a seemingly similar establishment called "Mabe's General Store." Standing in line at the old-fashioned checkout, however, it's easy to see that the attitudes of Mabe's customers are completely different.

Instead of impatience and apathy — the pained, "I should have walked the extra few blocks to CVS" look — customers at Mabe's stare at the faded surroundings with a posed wonder, a nostalgia-hungry glimmer of awe. Of course, these are tourists. But one woman, probably some New Jersey suburbanite in her maple-leaf shaped earrings and tie-dyed peasant skirt, got so excited by those magic-marked price tags that she jumped ahead in line, whipping out a disposable camera. "Isn't she just quaint!" the woman shrieks to her companion, as she takes snaps of the frail-skinned elderly woman at the register. "Isn't this just the most adorable place?"

It's a shame that nostalgia isn't really nostalgia until it's moved to some predictably slow-paced place where rustic thrills come a dime a dozen. Lucky for Samuel Paul, his urban memory lane is just functional enough to include Prozac and Retin-A. And, of course, stamps.

Jorie Green is a College junior from The Barbs who is currently writ-ing a book entitled, "101 Uses for Cheese." She's available.

Photo by Andy Deemer

janie 26
On October 18th, a little piece of this city's heart died.

The Roxy Screening Rooms, Philly's last truly alternative movie theater, closed its doors for the final time.

A Farewell to Arts

But the Roxy wasn't the first movie theater to close in the city proper this year. It also, unfortunately, wasn't the last. One year ago, there were twelve theaters operating between Delaware Avenue and 69th Street.

Today, only seven of those twelve remain.

By Alan Sepinwall
Photos by Andy Deemer

Continued
The casualties:
- Sam’s Place: old and run down, the ancient Chestnut Street theater closed in the summer after the United Artists theater chain decided it was no longer profitable.
- The campus theaters: the AMC Walnut and the Eric’s Campus went out of business in early fall because the owners believed the fallacy that “Penn students don’t go to the movies enough.”
- The Roxy: forced out of business in October after years of non-profitability and an unending and unwinnable war with the Ritz theater chain.
- Eric’s Rittenhouse: already up for sale by United Artists, it was fatally damaged in a fire.

The remaining theaters are a mixed bag. The UA 69th Street is nestled in the outer reaches of West Philly, where even the most adventurous moviegoer often won’t deign to go. The AMC Midtown, AMC Olde City and UA Samic selections are often a study in low-brow (case-in-point: both AMC theaters currently feature the latest Sinbad opus, *Hoseguest*). The Ritz theaters go in the opposite direction — if you’ve heard of it, it’s probably not playing at the Ritz at the Bourse. And the UA Riverview, while a glittering tribute to modern movie theater technology, is virtually inaccessible by public transit. As Annenberg professor/film guru Roberta Pearson says, “If you don’t have a car to go to the movies in this town, you’re shit outta luck.”

Has the death knell sounded for the Philly movie scene, or is it just lying in a state of dormancy, waiting to emerge from its cocoon fresher than ever? It depends on who you talk to. “Philly’s a terrible film town,” says Jennifer Steinberg, who managed the Roxy in its final year of existence. “When you look at other big cities the size of Philadelphia — New York, Los Angeles, San Francisco — the amount and variety of the selection dwarfs what you find here. It’s just not a place where people want to go to the movies.”

The greatest obstacle, however, came from the Ritz Five. Posel (who was unavailable for comment) could be a fairly ruthless competitor, according to Raab. “The Roxy went out of business basically because the Ritz complexes have first dibs on all art films that come to Philadelphia,” claims Raab, “and even though we could outbid them — and made an attempt to — they had enough power to keep me from getting them, and consequently, we had to operate just on esoteric films alone. If I could have had one film on one of my screens be one of the ten showing at the Ritz, we could have survived, but it was so mandated that we were not to get any product after they were finished with it.”

Steinberg recalls one particular example of the lengths to which Posel would allegedly go to keep the Roxy from exhibiting first-run art films. “He would hold onto movies so we couldn’t touch them — as long as he was showing them on at least one screen at one time during the week, we couldn’t show them. I remember we were trying to get *Combination Platter*, and we called up the studio and were told, ‘The Ritz is still running it,’ which surprised the hell out of me. So I checked the movie listings, and there was this list of big new movies and all the way at the bottom was *Combination Platter*, which was showing whenever they had a screen free.”

But while Posel did play rough, he was running a business. Steinberg, who says she has “mixed feelings” about the Ritz and occasionally sees movies there, understands Posel’s motivation. “Posel was basically doing what needed to be done to turn a profit, and he’s done a great job with that theater. It’s not his job to look out for the little guy, which, unfortunately, we were.”

But because of the Ritz’s alleged hardball tactics, Raab felt the need for legal recourse. He took Miramax — the studio that distributes the most “art” films — to court for having an exclusive contract with the Ritz that kept him from getting the movies he needed to stay out of the red. A Pennsylvania court ruled that while Miramax and the Ritz had the right to their agreement under federal anti-trust laws, they did...
After all, the trend in movie theaters these days is multiplexing. Not only are tiny theaters like the Roxy being bitten in the crunch, but so are mid-sized theaters like Sam's Place. According to Hollis, 

"I don't think you can find any major theater chain building triplexes anymore. In fact, the smallest you ever hear about [being built] are theaters with eight screens."

Of course, it didn't help the cause of the small theaters that they were all old, run-down and loud. "I think one of the problems with the Chestnut Street houses [including the Sameric and Sam's Place]," claims Raab, "is that they're all pretty seedy and people who like attending [the Riverview] don't want to go into a noisy, hostile environment to watch a movie."

And the Roxy was in worse shape than the theaters on Chestnut. "The building was really beat up when I started running the place," recalls Steinberg. One film company even refused to exhibit movies in the Roxy because, she says, "they thought the place was too beat up."

Then what's so terrible about multiplexes, especially if the alternative is to hunker down on a stiff-backed chair in a dilapidated theater for two hours? One word: character. Most of the older theaters have it; the Riverview, for all its gleaming splendor, does not. In the opinion of Andy Toy of the Philadelphia Department of Commerce, "Sam's Place and the Sameric were really the last of the big, old-fashioned movie houses — you could walk in there and sense all the history inside. And that may all be gone soon."

Toy says City Hall is concerned that "Chestnut Street has fallen on hard times in recent years, and that's hurt the theaters there. We're working very hard on improving Chestnut to the point where movie theaters and other businesses can flourish there again, but for now it's a definite problem." Toy can be reassured on at least one score — Hollis says that despite the investigation into building a new Center City theater, United Artists has no plans to close down the Sameric, home of the largest screen in the city.

But keeping the Sameric open will be like keeping a photo of your ex-lover on your end table. In a town dominated by the glitzy Ritz theaters and the hi-tech multiplexes, the old-world charms of the Sameric will serve as a bittersweet reminder of what the city was like before the Age of the Multiplex.

Getting accustomed to a city of Riverviews may not be easy for some. "I swear, going to the UA Riverview is like going to the airport!" exclaims Steinberg. "They're just herding you into and out of the theaters. They don't even have projectionists watching the movies; none of the Philly theaters do anymore except the Ritzes."

And the biggest void will be left by the smallest theater: the Roxy. The selection of movies at the multiplexes (however many there will be) will be a rough amalgam of the movies shown at the various Chestnut Street houses, and the booking of the Ritz theaters will in all likelihood continue to be impervious to change. But the Roxy was unique. It wasn't just the eclectic selection of movies — the Neighborhood Film & Video Project offers similarly old/obscure films — it was the atmosphere. You could go to the Roxy for a 90-minute movie and wind up hanging around for half the day talking about old movies with the student employees. "I always tried to make the Roxy a home," says Raab with undisguised longing. "It was a nice, comfortable atmosphere where people could enjoy themselves if they didn't want to see just mainstream fare. But that's over now."

Steinberg, who has vowed not to work for another movie theater because the work environment could never compare to the freedom she had at the Roxy, says that "I don't think you'll see a theater like the Roxy in Philadelphia again. It's hard to find one like it anywhere in the country at this point."

The Roxy used to advertise using the slogan "A Beacon in the Night." Well, the beacon is gone forever now, leaving the Philadelphia moviegoing world a whole lot darker.

Alan Sepinwall is sitting at home right now, watching some crap on ResNet and crying into his bag of microwave popcorn. He needs a kind soul to comfort him. Won't you please reach out and help someone less fortunate than youself?

Has the death knell sounded for the Philly movie scene, or is it just lying in a state of dormancy, waiting to emerge from its cocoon fresher than ever? It depends on who you ask.
The Beatles were the greatest band in the history of Rock & Roll. However, this praise is often qualified. Surely the mature Beatles (say, after 1965) gave the nascent genre of rock both direction and longevity by fusing the artistic and the popular, the irreverent and the significant. But the years between 1960 and 1965 are often dismissed as a period of growth, a necessary gestation with little intrinsic value. The early Beatles are remembered as four teen-aged Liverpudlians, shaking their mop-tops and harmonizing to light-hearted and heady knockoffs of the latest American R&B — and making countless young females scream and swoon.

Enter *Live at the BBC*, a two-disc survey of songs and interview segments from The Beatles’ 52 BBC appearances between 1962 and 1965. Compiled by George Martin, the Fab Four’s hallowed producer, *Live at the BBC* shows the early Beatles for what they were — the greatest white group ever to play Rhythm and Blues.

The best R&B is live R&B. And this is why *Live at the BBC* is important. It showcases the Beatles in all their raw vitality. Up until now, there was little in the way of live recordings: the group stopped touring in 1965 and, on the recordings that do exist, the music is drowned out by thousands of screaming fans. For those of us who never saw The Beatles live, we could only judge them on studio performances — John and the boys shredding through the Isley Brothers’ “Twist and Shout” in one take or Paul equaling this feat on Little Richard Penniman’s “Long Tall Sally.”

The set list from *Live* reads like a syllabus from R & B 101. The Fab Four try their hand at tunes from Penniman, Chuck Berry, Carl Perkins, Elvis, Smokey Robinson, Phil Spector, Carole King, Larry Williams, Buddy Holly and the Everly Brothers. They rip through classics like “Roll Over Beethoven,” “The Hippy Hippy Shake” and “Dizzy Miss Lizzy.” Nor are they content to cover only the hits. “Youngblood,” a Coasters’ B-side, and “Clarabella,” an obscure single from a band that formed out of Bill Haley’s Comets, are two gems they dug out. Even in such impressive company, the Beatles’ own compositions stand out. Sandwiched bravely between “Johnny B. Goode” and “Long Tall Sally,” “I Saw Her Standing There” gives nothing to the R&B classics. Perhaps the most intriguing of the Lennon/McCartney compositions are “I Feel Fine” (1964) and “Ticket to Ride” (1965). On their own, these transitional songs are much closer to Rock & Roll than pure R&B. But hearing them in the context of *Live at the BBC*, you understand how The Beatles forged their own flawless pop sensibility out of their R&B roots. The magnetic riffs from these songs hint at things to come, and the listener can believe that Rubber Soul, Revolver and Sgt. Pepper’s lie just within their grasp.

The performances on *Live* are far from perfect, but they are generously sprinkled with moments of brilliance. John does his best vocal work on ballads like “Baby It’s You,” while Paul shines on the guitars. George demonstrates his fondness for rockabilly guitar. And Ringo, hopefully once and for all, dispels the myth that he’s a bad drummer. Throughout *Live*, he never drops a beat.

*Live at the BBC* does have a few chinks in its armor. For the person looking to get into The Beatles’ early stuff, *Live* may not be the ideal starting point. Spanning almost two-and-a-quarter hours and 56 songs, it might be overkill as an introduction.

As for the true aficionado, *Live* teases with snippets of interviews, but there are too few of these, and they are all too brief to satisfy a fan. The listener will love *Live at the BBC*, despite its flaws, because it documents an age of innocence for The Beatles. The extensive liner notes and never-before-seen photographs depict a time when the Fab Four were inseparable — before Paul became a tyrannical perfectionist, before George grew unhappy with his supporting role and before John attached himself to the hip of a certain Japanese avant-garde “artist.” It was an era when all of Britain tuned their radios to *Pop Goes The Beatles* and all of America watched them on Ed Sullivan. *Live at the BBC* captures the youthful wit and creativity, the irreverence and above all the synergy that secured The Beatles a place among the great artists of our time.
The Chieftains
The Long Black Veil
(BMG)

AT SOME POINT, MOST COLLEGE STUDENTS have likely downed a pitcher or two and sung along to such songs as "Pinegarne's Wake" and "All For Me Grog" off of All the Best Irish Drinking Songs. But few have taken a serious look at the very melodic and often beautiful genre of Irish folk music. Those who have listened to this genre have surely encountered the Grammy-winning sounds of The Chieftans.

In their latest production, The Long Black Veil, The Chieftans combine their own impressive musical skills with the market value of such big-name stars as Van Morrison, Sinéad O'Conor, Tom Jones, Sting and even The Rolling Stones. Unfortunately, despite having a guest list that includes some of the most popular members of the Rock & Roll Hall of Fame, the legends of Irish folk never seem to find their center on this latest work — overall the album is dull and lacking in soul.

This is not to say that The Long Black Veil is without merit. There are several excellent tracks including the two instrumental numbers "Dunmore Lassies" and "Ferry Hill." Still, MICK JAGGER was never meant to jump from "Street Fighting Man" to mellow Irish folk. Many of the other guest stars also have difficulty making the transition from their usual styles of rock and R&B.

An example of this poor transition is the horrible version of "Have I Told You Lately That I Love You?" by Van Morrison. It's obvious that Morrison is having difficulty singing in his old age, and remaking this already over-played song to traditional folk was a catastrophe. One of the worst songs on the album, "Have I Told You" shows that, in general, musicians should stick to their respective genres. The Chieftans should be commended for experimenting with a rock-Irish folk combo, but unfortunately it was a doomed marriage. Unless you're looking for a way to cure insomnia, avoid The Long Black Veil. Hopefully their next work will be titled "The Chieftans' Favorite Drinking Songs."

Jason "Skippy" Giardinno

Toeing Muses
University
(Sire Records)

MANY MUSICIANS ARE FORCED INTO second-rate, "public service" jobs to support themselves, but only until they sign a record contract. Despite extensive kudos from critics, KRISTEN HERSH has been waiting to support herself and her two children throughout her musical career — a tenure which began at age 14 with her step-sister, Tanya Donnelly (once a Breeder, now lead singer of Belly). 

As front-woman of Boston-based Throwing Muses, Hersh has enjoyed the endless praise of music critics, but she has not enjoyed the w ampum associated with her peers, due to her lack of market potential. The new Muses album, University, continues Hersh's passion for avant-garde song structure, which is everything but catchy. The album's first single, "Bright Yellow Gun," is perhaps the best sing-along, but David Narcizo's aggressive drum assault fuses with Hersh's haunting voice and wavy-heavy guitar riffs to give the song an enchanting, hallucinogenic feel. Fitting, since Hersh has relied on her delusions to write music since those awkward days of adolescence.

At first blush, it may appear as though Hersh is attempting to capitalize on the recent boom in girlie-rock. After all, her solo album — last year's Him and Makers — was less than profitable. But Hersh has returned to the infectious sound which she developed with the Muses during the Eighties. Along with "colleagues" Donnelly, Juliana Hatfield and Kim Deal, Hersh helped to establish women as viable options in the world of modern rock. The Muses were the first American band on the trend-setting 4AD label (they switched to Sire in 1987) and Hersh is cited as an influence by many a woman in today's rock world.

Still, if the band is able to make a few bucks with University, so be it. Without an unrivaled penchant for writing engaging songs, Hersh deserves the cash.

In 1995, Kristen Hersh won't need to wait tables any longer.

—Mike Tyuy

Low Pop Suicide
The Death of Excellence
(World Domination)

JUST WHEN YOU THOUGHT THAT music had finally come crashing down upon itself, strangled by its own lame attempted creativity, along comes Low Pop Suicide. Like starving trash artists reshaping their poor world into something simultaneously beautiful and repugnant, Rick Boston and Co. have taken the divergent directions of music's past few years and put them together to forge a brilliant new vision.

The Death of Excellence, the group's second work of a three-year career, doesn't live up to its name. The guitar work is both catchy and cacophonous, and produces many haunting melodies. Combine this with Rick Boston's Bowie-esque vocals and lyrics addressing the self-destructive nature of the pop musician, the result is a deliciously dark album driven by feral passion tempered with frightening intelligence.

The entire album is exceptional, but a few songs stand out. The first track, "Bliss My Body," is reminiscent of Soundgarden, except that Low Pop adds a backing CB radio conversation to complement the confusion. "Suicide Egg," the first single, is a slower, largely acoustic work with a distinctive early-70s feel. However, the album's real gem is the one-minute beat jazz poetry tune, "No Genius." Rick Boston gets up to the mic and satirizes the beatnik stream-of-consciousness, anything-goes form of art that so many millions have praised. He opens up his poem with "Counting by numbers and working out the shift!" Could've been a contender but that didn't rhyme/lonely girls are my favorite/ pass the gravy/ can I get a helping hand?"

Low Pop Suicide has the potential to become one of the big bands of the '90s. They have the perfect formula: catchy music, cool hair (trust me), a good name and "all the right moves." Unfortunately, one major flaw may keep them from the big time — they are too smart for the rest of us.

—Alexander Okular

Massive Attack
Protection (Virgin)

AN ELEPHANT COULD HAVE HAD TWO babies in the length of time it has taken Massive Attack to follow up their debut, Blue Lines. This first release verged on perfection — but things have changed since then. Shara Nelson, the singer on the last album, has launched a somewhat successful solo career and rapper Tricky released a couple of breathtaking singles in 1994.

So where does this leave Mushroom and 3D, the remaining founders of Massive Attack? Protection, a continuation of their earlier work, is very much a mood piece. The band manages to transport you to 3 a.m. on a rainy night, their songs providing the soundtrack to some imaginary film noir.

It's also good that they haven't fallen out with their old friends, Nellee Hooper, still fresh from her successes with Bjork, returns to produce Protection. Tricky, with his hush-toned rapping style, returns for a few cameos. He joins 3D on "Karacoma" and "Euro Child," two examples of the laid-back nocturnal urban dub rap that ensures that rolling-paper manufacturers will never go out of business.

On the female vocals front, a successful bid was made on the transfer market of pop to obtain Tracey Thorn on loan from Everything But the Girl. The band made a move towards building for the future by unreckoning an unknown Nigerian named Nicolette. These contributions, awash with luxurious string arrangements, show off Thorn's vocal prowess and suggest that Nicolette has the potential to become just as accomplished as Shara Nelson.

Homie Andy, a native of Jamaica, adds to the album's diversity on the reggae tinged "Sparing Glass." Unfortunately, he is also on the album's only real stinker, an atrocious cover of "Light's Fire" that would be lucky to raise a smattering of applause at your local karaoke emporium.

It should not have taken Massive Attack four years to come up with an album so close in mood and texture to their first. Even so, the public should make full use of Protection, an item of far greater beauty than two little elephants.

—Colin Paterson

The Stone Roses
Second Coming (Geffen)

THE STONE ROSES' SELF-TITLED debut is possibly the greatest non-Beatle album in the history of British music. Its release was met with immense critical praise and was considered the best album of the 1980s in the New Music Express. It built an enormous national following, placing tremendous pressure on the band to create a clever follow-up.

Six years later, after all the rumors of creative instability, in-studio bickering and lawsuits, the wait is over. The sophomore effort has arrived and it's much worse than expected.

Second Coming equates their return to an event of great religious significance. Unfortunately for their fans, the album is an incredibly disappointing 12-song embarrassment. The melodic pop hooks have been replaced with dated techno rhythms to the point where every song sounds like an uninspired remix of " Fool's Gold." Ian Brown's quiet, starkly beautiful voice is gone, and the listener will cringe listening to Brown's repeatedly failed attempts to hit notes. Though the roses were always better songwriters than poets, many lyrics on Second Coming are downright horrendous. Look no further than "Good Times," which may not contain a single original line: "hell hath no fury like a woman scorned...let the good times roll."

The verbal massacre continues on "Driving South," with verses like "anytime you want to sell your soul/ I've got a toll-free number."

There are a few bright spots on the album, such as the creative "Tightrope" and the Zep-pelin-esque "Tears," but the only excellent track on the single "Love Spreads." Its incredibly catchy refrain matches the energy and passion characteristic of the Roses of 1989.

Their debut album contained 13 solid tracks, but it's more beautiful to the haunting to the creepy. On Second Coming, the band is terri-fly unfocused, trying to incorporate too many themes into each song, thus creating a muddle of tracks that are more second-rate. What the future holds for the Roses is questionable, but one thing is for certain: they must redeem themselves, even if it takes another six years.

—Scott Neustadder
How to Keep Saturday Night (A) Live

by Alan Sepinwall

Two decades ago, the National Broadcasting Company premiered a new sketch comedy show on Saturdays at 11:30. It was raw, low-budget and often mean-spirited, but it had an edge like no TV show before it, and it was always good for a few dozen laughs.

In the twenty years since Mike O’Donoghue and John Belushi discussed feeding their fingertips to the wolverines, Saturday Night Live has become increasingly corporate — and increasingly funny. In fact, since Dana Carvey, the show’s last bonafide star, left two years ago, SNL has been about as funny as a nun with ringworm. Sketches that aren’t funny in the first place drone on for ten minutes. Weekend Update, a motherlode of zingers and biting political commentary under Dennis Miller, has degenerated into a series of lame jokes with even lamer punchlines. Half of the cast is made up of young stand-ups without the first clue about how to do sketch comedy, while the other half are old pros who seem mortified that they signed on to this sinking ship.

But I don’t think the show should be put to sleep just yet. There’s a talented core of performers (especially newcomers Janeane Garofalo, Chris Elliott, Michael McKean and Mark McKinney) and with the right support staff in place, Saturday nights could be funny again. Here’s how to save Saturday Night Live.

Fire All The Writers. Every SNL sketch these days can be boiled down to the following elements: premise, setup, punchline, repeat of setup, repeat of punchline, of on and on... If familiarity breeds contempt, than repetition breeds revulsion. The writers are apparently aware that they’re not funny — a recent sketch had George Foreman as the Hulk telling off two writers for repeating the same joke over and over — so why do they still have jobs? Is it because they all came from The Harvard Lampoon, hatchery of Conan O’Brien? When talented performers like McKinney (The Kids in the Hall), McKean (This is Spinal Tap), Elliott (Get a Life) and Garofalo (Reality Bites, The Larry Sanders Show) aren’t getting laughs, you know it’s got to be the writing. The whole staff should be canned — even stalwart Al Franken, whose ties to Bill Clinton have dulled SNL’s political edge to the point of nonexistence. With all the scandals and bungling that’s typified the Clinton administration to date, President Bubba should be a ripe target for satire, but SNL has only thrown softballs at him — making fun of his love of McDonald’s is as far as it goes. When hiring replacements, look to improv groups like the Groundlings and Second City and not to Harvard, the Dead Zone of the Ivy League.

Fire Adam Sandler, David Spade and Chris Farley. SNL creator Lorne Michaels seems to love them, but they’re all one-note performers. Every Sandler character involves him scrunching up his face and talking in a squeaky voice; Spade’s range seems stuck way up in the obnoxious zone; and Farley, who was a pretty funny contributor before he became the de facto star of the show, has ceased to do anything but scream and fall down a lot. In addition, they’re all immature and unprofessional; when they’re not blowing lines on-air, they’re mugging ferociously and trying to steal every sketch they’re in, which always backfires by killing whatever pitiful joke the writers have come up with.

Recurring characters must have more than just a catchphrase. Eddie Murphy once did a sketch in the early Eighties as pimp/author Velvet Jones, in which Velvet announced that he had died of overexposure and was being banished from the show. It’s too bad that nobody’s thought to kill one-joke characters like “caring nurturer” Stuart Smalley, Matt “Living in a van down by the river!” Foley, and Linda “Like Buttah” Richman. It seems as if the show is no longer about being funny — it’s about getting people movie deals. The success of Wayne’s World went to everyone’s head, but they forgot that Wayne lasted as long as he did because Mike Myers never settled for just coming out and saying, “Excellent!” There’s a reason that the It’s Pat! movie bombed: the character wasn’t funny enough to support more than one sketch, let alone an entire movie.

Don’t do everything live. Because the show is live, the writers are usually restricted to one location and one joke which gets repeated to death. About the only thing SNL does well these days are the fake commercials, and that’s because they can go out of the studio and actually be creative. Rival comedy shows like The State, The Kids in the Hall and the late, great Ben Stiller Show feature lots of taped bits when the subject calls for it, and they’re almost always funnier than anything SNL puts out. The “live” aspect of the show isn’t so novel anymore, and when you consider that some of the best sketches in show history (men’s synchronized swimming, Eddie Murphy pretending to be white) have been elaborate taped bits, it makes sense to do at least a few sketches a week beforehand.

Is the show truly “Saturday Night Dead,” as one critic dubbed it, or is there a faint pulse beating somewhere? Who knows? It’s too late to let the show die with dignity — the last few seasons have seen to that — so why not stir things up? At worst, the show will flare out like a supernova. At best, the magic that seemed to vanish when Belushi & Company left will return, and SNL’s star will burn brightly again for many years to come.
Successful socializing is an activity few can master. How do you meet people? And when you do, what do you say? Many can keep friends, but that initial task of meeting new people can often be a difficult, nerve-wracking experience.

In her new book, Connecting in Philadelphia: 512 Great Places to enjoy yourself and meet new people, Ruth Harvey offers a springboard into the world of socialization by stressing the importance of where to mingle with new people rather than how to mingle with new people.

"I have a real strong commitment to the notion that it's very important to develop a rich, outside life that is not your life of work," she said. "It's the stuff you love and care about and get fulfilled by."

Harvey is a firm believer in the importance of meeting people in an environment of common interests. "People are extremely influenced by what they do," Harvey said, adding that the right community of people can make a person feel healthy and fulfilled.

The book is divided into a wide variety of subjects, many of which she recommends to college students. Some of her favorites include the Semi-Annual Bike Tour of Fairmont Park, Habitat for Humanity, folk dancing and the Gaze of Philadelphia — a 19th century tall ship where patrons double as crew members.

Although the bulk of the book is a simple listing of organization names and phone numbers, Harvey's comments are both helpful and insightful. Even though her personal socializing preferences slip through every now and then, she recommends to college students. Some of her favorites include the Semi-Annual Bike Tour of Fairmont Park, Habitat for Humanity, folk dancing and the Gaze of Philadelphia — a 19th century tall ship where patrons double as crew members.

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**T URES OF YELLOW DOG**
Warning: some scenes may be too frightening for these under eight, too tame for those over eight.
(JLA Review)

**G O D O F G A M B L I N G S**
For one night only, this classic (originally released in 1989) Hong Kong gangster film plays at the International House. Hong Kong A Go-Go Festival. Chase Yun Fat of The Killer and Hard Boiled plays, surprisingly enough, a god of gamblers. Expect lots of double fisted gun action in the style of John Woo. (International House at 39th and Chestnut)

**H A V E N T L Y C R E A T U R E S**
LESBIANS. See ya there! (Ritz at the Bourse)

**H I G H E R L E A R N I N G**
See review page 4. (JLA Review)

**H O U S E G E S T**
See the review of Dumb and Dumber. (AMC Midtown, AMC Old City)

**I Q**
It was brilliant in theory — take a Nobel prize winning physicist and turn him into a matchmaker. Yet it sucks — go figure! (JLA Review)

**I M M O R T A L B E L O V E D**
Amadeus is a prerequisite for this course. We will examine the cryptic letters left behind by the great Ludwig van Beethoven. There will be two midterms and a paper. (Ritz: S)

**L E G E N D S O F T H E F AL L**
Don't forget to catch the soon-to-be-released Legends of the Winter, Legends of the Spring, and Legends of the Summer. (JLA Review, AMC Midtown)

**L I T T L E W O M E N**
Eric Stoltz, Gabriel Byrne, and Christian Bale lead an all-star cast in this heart warming, drama based upon Louise May Alcott's classic. (Ritz: S)

**M U R D E R I N T H E F I R S T**
SEE REVIEW PAGE 5. (JLA Review)

**M R A C L E O N 3 4 T H S T R E E T**
A documentary on the divine intervention required to produce this rag week. (Ritz at the Bourse)

**N E L L**
A biography of the life of Nell Carter, actress/singer/diva/washed-up has-been. (JLA Review)

**N O B O D Y ' S F O O L**
Paul Newman (odds-on favorite to win an Oscar for Best Actor) stars in this touching drama about a father and his estranged son. Make sure to catch one of Jessica Tandy's final performances. (JLA Review)

**P U L P F I C T I O N**
You can lead a horse to water but you can't make him drink. If you haven't seen the best movie of the year, you should question the value of your very existence. (Ritz: S)

**R I C H E R R I C H**
It was brilliant in theory — bring back a character from Generation X's childhood and have it star washed-up Macavity Calhoun. Yet it sucks — go figure! (JLA Review)

**R E D**
Krzysztof Kieślowski. See ya there! (Ritz at the Bourse)

**R E A D Y T O W E A R**
This film is mauvese — au lieu de re-gardez, emmenez et achetez un crayon et un crayon à papier. (Ritz at the Bourse)

**T O L I V E**
To life. To life. L'chat. L'chat. To life.
Set in China. (Ritz at the Bourse)

**V A N Y A O N 4 2 N D S T R E E T**
When will that crap where get off the streets and take a steady job like the rest of us?

Adapted from the play by Anton Chekov.
(Ritz at the Bourse)

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**T H E A T R E S**

**AMC MIDTOWN**
1442 Chestnut, 568-5953.
Legends of the Fall Fri-Sat 2, 4:40, 7:20, 10; Sun 2, 4:40, 7:30; 10. Houseguest Fri-Sun 1:45, 4:45, 7:45, 10:15.

**AMC CITY LINK**
2nd and Sansom, 672-9966.
Boys on the Side Sat 7:30 only. Houseguest Fri, Sun 5, 7:45, 9:45; Sat 2, 5, 7:45, 9:45. Disclosure Fri, Sun 1:45, 4:45, 7:30, 10. Sat 1:45, 4:45, 9:45.

**SAMERICK**
1908 Chestnut, 567-0684.

**UA RIVERVIEW**
Broad and Delaware, 755-2219.

**R I T Z A T T H E B O U R S E**
4th St. north of Chestnut, 925-7900.

**R IT Z F I V E**
214 Walnut, 925-7900.

**C O N T E S T**

To win free passes to see the new Hollywood Pictures film Miami Rhapsody, call 988-1111 tonight between 6:40 and 6:45 with the answer to the following question: In what early Eighties TV sitcom did Sarah Jessica Parker play a nerdy high school girl?
SONS OF ACE
These reggae giants played Fling a couple of years ago and apparently haven't left the city.
(Up & Down Bar, 512 S. 5th St., 629-1750)

PAREMESAN
Ted Weerd and Jay Sands' brainchild still rages—with two new leaders Daiyl "Del" Marco and Ben Kim have taken over the helm of this minimalist affair that highlights Perm's hits.
(Middle East, 126 Chestnut St, 922-EAST)

NICK LOWE W/JIM LAUDERDALE
Lowe played in pub-rockers Brinsley, Schwartz before producing Elvis Costello's first three albums. For the last fifteen years, he's been valiantly trying to launch his own solo career. He better not do too many encores or the audience will have to pay their baby-sitters extra.
(T.L.A., 334 South Street, 922-1011)

MIGHTY PURPLE W/ SPRUCE STREET REVIVAL
You've come to know and love Pi Lam as Penn's answer to CBGB's. But Saturday, the brothers take a new direction and present the bluesy jams of Mighty Purple. If you like the show, you'll love MP's new Wonderland release, Bobita.
(II Lambda Phi, 3914 Spruce St., 222-B850)

CRANKCASE & OTHERS
Not to be confused with Acapalooza. If you're one of the millions who can't stand music with instruments, the T.L.A. is the place to be.
(T.L.A., 334 South Street, 922-1011)

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