**Weather**

Today: Cloudy some sun high 70s and cool high 47.

Tomorrow: Sunny to partly cloudy and cool high 54.

**Inside**

**Spotlight**: The pride of Pennsylvania, the University of Pennsylvania, President Judith Rodin.

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**VOLUME CXI, NUMBER 9**

**The Daily Pennsylvanian**

**Independent Student Newspaper of the University of Pennsylvania**

**Founded 1885**

**Thur**

**Thursday, February 2, 1995**

**Weather**

**Inside**

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**Bank to donate $750,000 for Lippincott**

**Wharton students can mino**

**Res. Living will not increase average rent Dept. targets upperclassmen**

**Student escapes from abduction**

**Gang-banger turned journalist speaks out about race in America**

**AIDS month observed**

**Rodin off to visit Pa. lawmakers**

**Penn**

**By Amy Lipman**

Starting this semester, Wharton School students are allowed to have minors in the College of Arts and Sciences.

The gift will provide funding for the Safra Family Research Center, which will comprise the University’s west wing of the second floor of the Van Pelt Library, according to Director of Libraries Constance Moneta.

**Wharton students can minor in College**

**By Ryan Papi**

Last fall, the West Philadelphia College Preparatory School students were allowed to have minors in the College of Arts and Sciences.

The gift will provide funding for the Safra Family Research Center, which will comprise the University’s west wing of the second floor of the Van Pelt Library, according to Director of Libraries Constance Moneta.

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Many students choosing to live on campus next year will not have to pay higher average room rates.

According to Director of Residence dining, upperclassmen will not have to pay a higher average rate.

**Student escapes from abduction**

**By Keith Riechle**

A taxi driver saved a graduate student from being abducted by three men early one morning earlier in front of the Meisel Hall. She escaped 24 hours after an 18-year-old Penn student was abducted.

While in pursuit, the taxi driver saved the student.

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CAMPUS EVENTS

NOTICE
CAMPUS EVENTS are later due to
the University of Pennsylvania and
the Press. Please check for the Daily
Pennsylvanian for up-to-date
information. Future events cannot be
instituted unless the news has be
sent to the Daily Pennsylvanian by 1 p.m.
for the following day's issue. The
University of Pennsylvania Business
Office, 433 North 33rd Street, is open
Monday through Friday, 8:30 a.m. to 5 p.m. (3
p.m. in winter). Business hours are
subject to the University's calendar.

THURSDAY

11:30 am Service to the Poor

FREE BUS TRIPS to the Society for
Stereotyping. Weekly bus tours to the
Society for Stereotyping in Philadelphia.

ATTENTION PENN STUDENTS, those
interested in interning during the summer
are invited to attend an internship
information session with representatives
of various organizations. For more
information, call the Office of Career
Services at 628-4915.

ATTENTION PENN STUDENTS: Those
interested in attending this special
workshop on Elimination of
Admissions Barriers are encouraged to
attend. The workshop will be held in the
University Center, room 318, at 12 noon
Thursday. For more information, call
628-7192.

LADIES' NIGHT OUT: The
LADIES' NIGHT OUT is held in the
University Center, room 315, at 7:30
pm. For more information, call 628-4915.

THURSDAY NIGHT DANCE: The
THURSDAY NIGHT DANCE is held in
the University Center, room 315, at
10:00 pm. For more information, call
628-4915.

FRIDAY NIGHT DANCE: The
FRIDAY NIGHT DANCE is held in the
University Center, room 315, at
10:00 pm. For more information, call
628-4915.

SUNDAY NIGHT DANCE: The
SUNDAY NIGHT DANCE is held in the
University Center, room 315, at
10:00 pm. For more information, call
628-4915.

SATURDAY NIGHT DANCE: The
SATURDAY NIGHT DANCE is held in the
University Center, room 315, at
10:00 pm. For more information, call
628-4915.

CAMPUS EVENTS are listed in
chronological order of occurrence. Most
events are free of charge. For more
information, call 628-4915.

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628-7192.
When performing arts groups travel, no amount of rehearsing can prepare them for what awaits. As groups travel to other campuses, they wonder if they're going to be welcomed and appreciated, you feel like we've just got a group that's successful at Penn, she added.

The world truly is a stage for the all-male a cappella group Chord on Blues, which has grown progressively larger at such locales as Disney World and their group president, Derek Robinson, said such overseas travels are the exception rather than the rule. Usually, tourists means weekend getaways to other colleges and universities, which make contact based on either word of mouth or prior performances.

"We travel a few times a semester to different schools," he said. "It's usually over a week-long holiday including spring break in 1992."

Despite the legend-like quality that the story has achieved, members recount that, at the time, the incident was anything but humorous.

However, they maintain a "something good from everything bad" philosophy, and said the accident helped to better a bond of togetherness that had been somewhat diminished by the relative insignificance of the event. "It got us all closer together because we were all worried about each other," College junior Melendez said. "We sang at Disney World, on this patch of land, and we had to relieve ourselves on one of the campfires, and we'd just start singing."

The group is presently readying itself for a trip to Hawaii, where they will be singing in Honolulu and Waikiki. In contrast to Kansas, Hawaii will include nightly entertainment, with a chance for daily daytime performances in addition to evening performances. And, "We'll be home the next morning (after we perform)," Robinson said.

"We ended up finding a freshman who set up with us some future in a study lounge," Robinson said. "And the group made a long distance phone calls from the home, at the expense of their 'toothbrush'," he said. "It's not exactly the best thing to be doing over there, we're completely screwing ourselves over, but you know."

"The entire clientele was almost entirely French, and so they continued to introduce us incorrectly as 'Counterpoints.'"

Illustration by Andrew Figel
**GAO official plans to ‘reinvent government’**

By Eric Rossow

Daily Pennsylvania Staff Writer

After 14 years of directing the U.S. General Accounting Office, Comptroller Charles Bowser is looking for a change.

And yesterday he revealed his agenda in more than 50 students and faculty in his speech entitled "Reinventing Government."

He told the group that his goal is to "reinvent government" and that it will be more privatized.

Bowser painted an essentially optimistic picture of the opportunity for governmental reorganization.

"It's beginning to dawn on the people in government what a crisis we're in," he said. "People really realize it's a new ball game."

While noting that there were a number of agencies with long-term problems who needed immediate attention, he warned that reorganization had to be carried out cautiously.

"One of the dangers if you get too much share of anything is that it will cause a lot of resistance," he said.

After praising prior efforts to privatize government, Bowser said he thought there might be some change with the new Republican majority in Congress.

"We have a new Congress," he said. "Fifty percent of the House was elected as conducive to governmental change."

Bowser discussed a number of successful reorganizations that had already taken place, and seemed excited that new governmental policies were going to make the federal government more accountable than ever.

"Starting next year," Bowser said of the new Congress, "there will be an annual audit."

He said Bowser will be forced to retire next year, as his 15-year term will expire in 1997.

**U. observes HIV/AIDS Awareness month**

AIDS from page 1

At the University community center, the open reading is worked on by about 10 students with HIV/AIDS. The event will be held in Houston Hall in the Hall at 12:30 p.m.

For students interested in learning about safe sex techniques, the LGBA and FLASH will sponsor a workshop entitled "Safe Sex Practices and Dating Skills" at the end of February.

Bowser also said that the University's gay/bisexual community most heterosexual students won't get counseled or tested.

"They make use of safe sex techniques," he said. "That's one of the reasons we believe it's a problem."

He added that students do not make regular use of safer sex practices.

"They make use of safe sex techniques, not consistently," he said. "That's one of the reasons we get a lot of effort into peer education."

In our experience, peer educators are most effective at peer education, and the message that safer sex works.

Women's Voices: Women's Choices Nursing Responds

February 6th

Healthy Women, Healthy Choices

Dr. Pamela Maraldo, Exec. Dir., Planned Parenthood

Women's Workshops and Women's Rights

Dr. Ann Burgess, Univ. of Penn

February 15th

Priorities for Nursing in a Changing Health Care System

Dr. Maria Salomon, Director, Division of Nursing, DHHS

Delayed Voice of the Battered Woman

Dr. Ann Burgess, Univ. of Penn

February 22nd

Voice of the Battered Woman

Dr. Jacqueline Campbell, Johns Hopkins Univ.

Nursing Education Building

4:00 - 5:30 pm

For more information: 898-1111
Dental School gives migrant kids free treatment

by Joe Fishman

Graduate students in the School of Dental Medicine had an unexpected visit yesterday when about 51 children of migrant workers arrived for the first dental screening of their lives.

Although the visit was scheduled as part of the Dental School's ongoing community service program, the students were kept in the dark so that the children's visit would come as a pleasant surprise. Dental care was just one of many services the students realized that many needed.

 tienen un recién nacido que duerme con un biberón, que causa enfermedad.

But Segal stressed that the free dental care is not the only change the current trend by attracting more students to stay on campus — to make on-campus living a more attractive option.

A riveting report from the war zone

on the language barrier they faced. The parents of the children spoke Spanish, and Segal said that free screening was a pleasant surprise.

The language barrier they faced. The parents of the children spoke Spanish, and Segal said that free screening was a pleasant surprise.

As dental students examined their small teeth, the children laughed and enjoyed the attention.

Dental School gives migrant kids free treatment

Student escapes abduction

As dental students examined their small teeth, the children laughed and enjoyed the attention.

As dental students examined their small teeth, the children laughed and enjoyed the attention.

He added that his office wants to consider offering special classes for more students to stay on campus — to make on-campus living a more attractive option.

We want to keep offering more services, better services and more aggressive services," he said.

This is not the first abduction on or near campus, however. A woman was attacked by a man in an incident in front of King's Court/English House.

The woman, who was walking to class, was almost kidnapped by a car driven by a man who jumped inside the car and tried to grab her.

The woman struggled to leave the car, but the man grabbed her and tried to drag her into the car. She fought back and was able to escape.

She then ran to a nearby building and was saved by other students.

McCall from page 1

The audience was extremely responsive to the presentation about the Department of Academic Support Programs in planning and implementing the largest university-wide programs. Responsibilities will begin in mid-March on a part time basis, but will become full time as of June 1, 1995. Applications and information are now available in suite 206 of High Rise East applications. Applications are due by February 24, 1995. Questions? Call Larry Reed at 898-42761.
A Lesson to Learn

To the Editor:

Even for the DP, even for Peru, Mon-
day’s story on “panhandling” (K-26) was
enlightening in its overall presentation, but
reporting and certain items in spelling are
vague.

The reporter and editors at DP could have
clarified the information, for example, by
spending a night in a shelter or a day in a
town where panhandling is common. They
didn’t. They chose to print a puff piece supporting
the non-profit and to repeat the usual story
about the wealthy students who could of
Dennis reporting and brutish elitism to appalling
weather asking for money. Instead,
spending the
bargain
about how the labs would func-
in this new setting.

Shapiro is concerned how the labs would func-
in this new setting.

Now, I would like to clear some information up
in completing removing the program, and
mail posts.

This is not a stereotype of the Jewish female
for its unique and even spiritual
obligation to help “outsiders” with loose change and compassion. This is a
lesson we could all learn.

In many cultures it is
considered one’s
civic and even
Civil obligation
to help out panhandlers.

I am the computer lab manager at
Annenberg School ’95

As I read Raphael Garfield’s impotent attempt
of acting with violence. Basically, the results of the study can be in-
dicated so wrong and un Christian to me

For Shilke-

Two are related, it is just as likely that be
two are related, it is just as likely that be

The Independents Students’ News-406

the ones paying for the pain.

I received e-mail to have people sign-in so
the spare change he gets panhandling on
the streets is far from having a

Shelters are often more dangerous
for students but now other people
find them.

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Wharton students can earn College minor

MINORS from page 1 whatever rules the College has for its students would apply to the Wharton students. "As far as we would be concerned, the student would treated just like the College students," he said.

The University's financial system is structured in such a way that whenever a student takes a course in another undergraduate division, the division that gives the course gains the money, Rescorla said. "We have always felt that students of any school should complete the requirements for a College minor should get that acknowledgment," Rescorla said. He said he does not believe any school would have to create something new, he said. "The issue is educational," he said. "It's consolidation and redesign," Gerrity said.

The renovations will be extensive. Halperin said Lippincott from page 1 According to Corson-Finnerty, the University's financial system is "as far as we would be concerned, the student would be treated just like the College students." He said he does not believe that there would have to create something new, he said. "The issue is educational," he said. "It's consolidation and redesign," Gerrity said. Halperin also said functions currently located on the second floor will be moved to the first floor for approximately six months, beginning in the summer.

According to Corson-Finnerty, the renovation will be "much more inviting" with the addition of new carpeting and new furniture. "It would be a modern corporate appearance to go with the other Wharton buildings," Halperin said, adding that he is enthusiastic about it. Halperin also said functions currently located on the second floor will be moved to the first floor for approximately six months, beginning in the summer.

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Monday, February 6 4:30-6:00pm Houston Hall, Ben Franklin Rm 3417 Spruce Street

LEBIAN, GAY 
AND BISEXUAL PEOPLE 
IN THE WORKPLACE

Before Street

Do you like to write about film, music and art? Want to meet interesting people (i.e. Quentin Tarantino, Douglas Coupland, Conan O'Brien, Phish, Allen Ginsberg, etc.) and talk to them? Then come to tonight's Street meeting at 7 p.m. at the 4015 Walnut Street. Be prepared to discuss the American Dreamer to Newt Gingrich's Contract with America.
Fed increases interest rates for seventh time

WASHINGTON — The Federal Reserve boosted interest rates yesterday for the seventh time in a year, tightening credit by 1/4 percentage point to 5 1/4 percent, a rate the nation’s leading business economists call "moderately high." 

In a brief announcement at the end of its two-day meeting, the Fed said its "modestly high" benchmark rate has contributed to "a gain in saving and a slowing in consumer spending, which have been restrained by weakly rising income, continuing high unemployment, and the state of the world economy." 

The Fed’s half-point increase in its benchmark rate was followed immediately by similar moves in Canada, Finland, New Zealand, and the United Kingdom. 

The Canadian central bank raised its key rate to 5 1/4 percent from 4 3/8 percent, and the Bank of New Zealand lifted its official rate to 4 percent from 3 1/2 percent. 

The British Bank of England increased its rate to 5 3/4 percent from 5 1/2 percent. 

The ministers of finance for Canada and the United States and the president of the European Central Bank reasserted their determination to "stabilize" the currency market after last week’s plunge. 

The dollar fell against the Japanese yen, which rose to 93.12; the Swiss franc, up to 4.7749; the West German mark, 1.9892; and the British pound, 1.5431. 

In a separate move, the Fed said it was increasing its target for the more important federal funds rate, the interest that banks charge each other, by 1/4 point, to 5 1/2 percent. 

When the Fed began this rate-setting process in April, the benchmark rate was 4 3/4 percent, the same rate set at the end of Tuesday’s meeting held virtually unchanged through the year even though the underlying rate of inflation in the country has actually declined during the same period. 

"The Fed is very much anti-inflation, but the U.S. economy is not in the midst of a deflation reaction," said William Safire, an economic commentator at the New York Times. "The year’s declining interest rates is enough that we could see a recession in the first quarter of 1995." 

While a weaker economy meant a slower response to President Clinton’s re-election chances, the White House remained anxious about the financial actions in a statement, "Treasurer Robert R. Reich considered those actions to be "a good move." 

The administration "respects the independence of the Federal Reserve and want them to do their job," said Bill Clinton, who was less enthusiastic. 

1-800-433-4FLY

ATTENTION: CURRENT AND PROSPECTIVE BBF MAJORS: Spring Semester OPEN DISCUSSION WITH THE BBF DIRECTOR Dr. Flaherty wants to meet and talk with current and prospective Biological Business Administration majors. This is an opportunity to come together and discuss the major to the public. Wednesday, February 8, 1995 5:30 - 7:30 pm Room to be arranged Food and beverages will be provided. RSVP to 573-3163 or e-mail: reed@catcall.psyh.upenn.edu by 2/5

Personal Attention

LSAT GMAT MCAT

Small Classes

Proven Results

215.243.1400

The Princeton Review

The Princeton Review is not affiliated with Princeton University or ETS.
Men’s Squash destroys Navy

PROPHECY FROM BACK PAGE!

The Quakers will be tested in this weekend’s Ivy League competition not only by Dartmouth, which is a very winnable match, but also by Harvard. The Crimson (No. 1 Harvard) has a lot of faith his team will perform well. He had said before that being a winner is merely a frame of mind, and the Quakers are putting a lot of work into their studies today.

Andrew Bratf, Penn’s No. 1 player, has a lot of faith his team will perform well. He had said before that being a winner is merely a frame of mind, and the Quakers are putting a lot of work into their studies today.

If you are interested in Intercollegiate athletics administration you won’t want to pass up this opportunity. The Athletics Department has received funding from the National Endowment for the Arts for a Minority Internship in intercollegiate athletics administration for a Penn undergraduate student.

Interested in a career in Athletics Administration?

Minority Internship in the Athletics Department

(Available Immediately)

If you are interested in intercollegiate athletics administration you won’t want to pass up this opportunity. The Athletics Department has received funding through the Ivy Group to create a minority internship in intercollegiate athletics administration for a Penn undergraduate student.

The internship is available immediately for the spring term. Interested students are asked to contact Ethics: Oxchum-Fires at 898-6121 for more information.

WEDNESDAY—THURSDAY
9 pm-12
5 WINGS OR PIZZA $1
SUPER BEER/DRINK PRICE SPECIALS

S P R I N G B R E A K !
JAMAICA
from 492
CANCUN
from 499
NAASSAU
from 492

The University of Pennsylvania Department of Music and Penn Contemporary Music present

CAVANI String Quartet

Winner of the Naumburg Chamber Music Award

This is what real chamber music is all about—“Musical America

Music by
Donald Tros, James Primoch, Dmitri Shostakovich

Tuesday, February 7 at 8:00 pm
Harold Prince Theater, Annenberg Center
3680 Walnut Street
ADMISSION FREE
898-6244 for information

Kite and Key

Introductory Meeting

Sunday, February 5th
Bodeck Lounge, Houston Hall
7:00 Old Members,
8:00 New Members
Or Call us at 898-2808

Sac Funded

The Sisters of Sigma Delta Tau
Proudly announce their 1995 New Member Class:

Ilana Albert
Wendy Blank
Ricke Brucker
Hallie Buchbinder
Elizabeth Ceiser
Jill Gliner
Beth Davis
Katie Deutch
Melissa Donald
Dana Drephkin
Sara Eisen
Allison Faber
Amy Forkas
Rachel Freidland
Melissa Friedman
Sari Friedman
Jamie Garfinkel
Katherine Gledman
Lindsay Gray
Erica Greenbaum
Kelly Gordon
Lisa Gordon
Lisa Jaffe
Wendy Kananack
Mackenzie Kaplan

Jennifer Kaufman
Sabrina Kleier
Danielle Knopf
Rachel Kohen
Lori Lazor
Debbie Lezkowitz
Alexis Leibel
Logan Levkoff
Jamie Miles
Robin Miller
Gina Millen
Marci Morgenstern
Susan Padnick
Stephanie Peari
Jessica Resnick
Amanda Roberts
Vanessa Rolfo
Laura Ross
Michelle Rozan
Alicia Rubenstein
Michelle Saposnik
Melissa Shingles
Marla Tusk
Julie Virag
Erica Weinfeld

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THE DANBURY MINT • THE EASTON PRESS POSTAL COMMEMORATIVE SOCIETY

Tom Reese • 47 Richards Avenue • Norwalk, CT 06857 • (203)-853-2000
Yale's Hunterton has surpassed even his own expectations. Saturday's 49-40 win over Brown was the difference in the Quakers' third one-v-one contest, propelling them into the final seconds.

That brings us to the subject of Ivy League basketball teams. While there seems to be a mad rush to label every moderately successful Ivy team, all the hype can sometimes cause a team to become just complacent enough to find itself at a disadvantage. When Jerome Allen, Matt Kame, and the rest of the Quakers are matched up with the likes of Yale's Gabe Hunterton and Brown's Eric Blackiston, the team with the most Ivy League experience is not necessarily the team that wins at Yale. And it is not known.

Andy Meran is a Wharton junior from Boca Raton. He is a senior at the Wharton School of the University of Pennsylvania and holds degrees in Economics and International Studies.

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So, this weekend may be the largest road trip yet, but it is not even close to that much of a change. When Jerome Allen, Matt Kame, and the rest of the Quakers are matched up with the likes of Yale's Gabe Hunterton and Brown's Eric Blackiston, the team with the most Ivy League experience is not necessarily the team that wins at Yale. And it is not known.
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Great Games in Penn History: Feb. 28, 1987

By Thomas Hill
Daily Pennsylvania State Week

— Before the Penn men's basketball team defeated Yale, 74-63, on Saturday, Feb. 27, the Quakers inspected that the championship window was not to be lost.

During the game — specifically at Penn's
game to scramble back from a 13-point deficit with 2:36 play — the Quakers inspected that the championship wasn't going to be easy.

Penn's defense searched ferociously for a pair of scorers with whom to play. Yale — a hot-hitting team, according to previous games — didn't mean that the road would become any easier. A new search must result in making life as difficult as possible for itself.

The Quakers seemed to have read the paper for this year. Although they had always had hard work to get to where they have arrived, they seem to be better. It looks as if they've achieved something great.

On the surface, all Penn (10-4 Ivy League, 13-6 overall) did during this weekend was capture its 12th victory by its 10th in the last three years, thereby ensuring itself a spot in the NCAA tournament.

Penn seniors played every one that has helped double their ability. Their dedication seems to have paid off.

This shows what kind of competitive spirt any university must have if it wants to succeed.

"We thought we weren't competitive. We believed in ourselves, and saw what happened," the 127th spectators at Peter Witt's rose. The only one that really knew what did happen, namely that with 12:36 left, Penn's传感器 transferred itself from the sluggish, efficiency team that started the second half, 91-10 into a club that revolutionized defense and took all the right shots.

And when the Quakers started walking on water it was the moment making story. The Quakers had blown away the Elis to 61-19. It's always easy to lose a game in the 8th or 9th.

"I thought we were going to lose in the 8th, but that's just not true," Pitts pointed it out on his shoulders and normal. Pitts pointed out that and then "put them to shunt."

The other players who were mainly responsible for the hard-earned loss were Pitts and Stovall. With 2:45 seconds left, Pitts stepped in to replace senior guard Jeff Beeten. When he left the game he "had his way into the Penn defense."

"I was on the defense finishing up, and felt overjoyed to see us end the match," Pitts said. "Put all of those reboots because Brue wasn't in the game," Pitts said. "We had a smaller team and we just didn't let the game slip away on us without us.

Pitts contribution came during what was a herauskind offensive game for him. He shot just one of 11 from the field.

"It was a struggle like hell as an offensive," Pitts said. "I just went down and got the ball for us on the other.

Pitts then pulled the ball up and fill the post, a shot he may have to get in order to allow Lewis's presence — start on the front, there are four other short turnarounds, including an eight-point lead with 10" that gave the Quakers a lead. It was Penn's first. The Quakers and one game never thoroughly resorted.

He also held Elie's two Mitch Mitchell to no field goals during Lewis's back-a-half and had his last three games. Pitts returned with 2:45 in the second half of the game and one goal was never thoroughly resorted.

Pitts and Stovall had to fill an even larger role. Penn's 6-3 center Bruce was already in the game after picking up his fourth foul. But it had to play out the Quakers to win it and it had to play out the Quakers to win it.

It was that kind of game we wanted to take this any further," Pitts said. "We wanted the title and we wanted it here."

The Penn hoops team clipped down the nets after winning the 1987 edition by title.
A 1-800-COLLECT CALL WAS ALL IT TOOK FOR MARY TO FORGIVE DAN FOR THAT WICKED CASE OF POISON IVY.
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The Daily Pennsylvania

THURSDAY
FEBRUARY 2, 1995

SPORTS

Rookies hoping to see more minutes

BY JOSH FRIEDMAN

(Journal/University News Service)

A first-year group of players has yet to make itself known, and several of the team's five starters are seniors. Denny's may give future Quaker stars valuable playing time in the upcoming season.

But to date, the five starting seniors have played over 20 minutes each in a game, and Tim Krug for the floor as much as eight minutes. Denny said that he would have to make the decision of how many minutes each of his players would have to play based on how well they perform.

The Penn men's basketball team is still in the running for a national title, and the future of the team is uncertain. Denny said that he was not focused on the future.

The other parts of the future also include the three freshmen newcomers this season - Victor Kaperis, Georg Zani, and Matteo Cervicchioli. With three freshmen entering the fold, the team is trying to build a strong nucleus.

But the real test may begin this season, as the Quakers are trying to earn the respect of the public eye. Denny said that he would not take it for granted, but that he was determined to make the team as good as possible.

Forward Shane Yee ranks last on the Quaker team in points per game, with 2.5. But Denny said that Yee should be able to see more playing time, Kreitz has been playing less due to his injury.

The only other starter outside of Allen and Maloney, the Quakers' star backcourt, will be ready for the team.

"We'll be mixing up the matchups as we have all year," Allen said. "We're trying to get better every game, and the team and I are trying to play as well as we can.

I can't wait to play against Allen and Maloney," Kreitz said. "I wish we could play against the best players every day.

It's always a challenge to play against people that are supposedly better than you.

Although the Quakers will be still feel the loss of Allen and Maloney, the Quakers' star backcourt will be ready for the team.

"We're trying to get better every game, and the team and I are trying to play as well as we can, said Allen.

The Quakers rank second in the Ivy League in rebounding, with 3.5. The other member of the backcourt, Allen, averages 1.8 ppg.

Maloney and his teammates to excel.

Manley and her teammates to excel.

Manley and her teammates to excel.

Manley and her teammates to excel.

Manley and her teammates to excel.

Manley and her teammates to excel.

Manley and her teammates to excel.

The Quakers haven't earned this tide because it is loaded with talent, however. As Allen said, "We just competed in three events this week, but we're not going to go as far as we can.

The Quakers are focused their efforts more on the Ivy League since Jerome Allen. Like Maloney, who has averaged 1.8 ppg.

I can't wait to play against Allen and Maloney," Kreitz said. "I wish we could play against the best players every day.

They're freshmen or whatever, that's when it's most important. This is a good win that should help us in the rest of our season.

Everyone looked impressive in their matches and appeared to be in top form. When Jerome Allen drains a three, a sold out Palestra erupts in his favor. When Maloney Burton, the gymnast's star with complete control of her gravity-defying floor routines, the applause is deafening.

Yale's four Ivy contests, that scoring clip is by far the best of the Ivy League this year. Allen and Maloney, the Quakers' star backcourt, will be ready for the team.

"I can't wait to play against Allen and Maloney," Kreitz said. "I wish we could play against the best players every day. It's always a challenge to play against people that are supposedly better than you.

Although the Quakers will be still feel the loss of Allen and Maloney, the Quakers' star backcourt will be ready for the team.

"I just try to get as many guys as possible to see more minutes. This is a good win that should help us in the rest of our season.

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Title: The Art Of The Deal
Date: February 2, 1995
Credit Line: "From Cézanne to Matisse: How the University Lost America’s Greatest Private Art Collection."
Dead Skin • by Melissa Oppen

Everyone Gets Dead Skin on the Bottom of Their Feet (You guessed it! A metaphor for LOVE)

That piece of dead skin that forms on the sole of your foot.
Hard and Rough.
Pull it, Tear it, Bite it
With your teeth.
Beginning as a solid layer of mass.
Not like the bright pink you had been born with,
Tinted orange and brown with age.
As time goes by, you realize you are Obsessed.
You become fascinated with its existence.
Whenever you are alone staring at its core, you must Continue
Digging deeper.
But it becomes Unbearable.
There must have been a time, you think,
When you shoved it into your daily routine,
When you forgot that it may someday cause you Pain,
And allowed it to get Thicker and Harder.
The more time it sat hidden in your sock,
The more difficult it would be to get rid of.
Finally, the day comes.
You don’t know what (or who) initiated it.
In fact, that doesn’t matter.
The growth has become Infested
With a crust of Dead skin.
It is time for it to End.
You grab your toe, still stinking of the sweat it absorbed
Every day — all day, all night.
You stare at your toe.
Clutching the cold silver handle of the nail clipper —
Sharp like lightning.
You have to resort to this Clip.
You couldn’t just end it between
The two of you —
Had to bring in an Outsider.
Peel.
It’s gone.

All that remains is a deep crevice of raw skin Barely Recognizable.
A smear of blood crawls.
You try to convince yourself that it’s better this way.
So much time could have been devoted to
Something different.
Something better.
The pulling,
the tearing,
the biting.
Tear forever.
You are left to face
Reality — alone.
No more procrastinating when trying to rid yourself of
It.
The salty red slime stings as it passes through the pores of The Raw skin.
Stinging is good.
Stinging is real.
You know someday you’ll forget about
That fourth toe.
On your right foot.
Moving onto bigger and better things.
Is this what love is?
Can it exist on your big toe, as well?
Healing will take time.
The physical pain will wear in a few days
But the actual scars may last years.
Layers of trust and devotion cannot be rebuilt in one day.
So you endure the Pain,
Watch the blood,
Maybe shed a Tear or two.
There is no one to blame.
Everyone gets dead skin on the bottom of their feet.
You just couldn’t take it anymore.
You chuck the metal clipper;
(It was a cheap way of dealing.)
You chuck the metal clipper;
(Tear it, Bite it)
Right now, Van Halen
is in a major creative slump. Bring back David Lee Roth!
by John Zucker

Look. We know that tonight’s 7 pm Street meeting (at 4015 Walnut Street) will conflict with The Simpsons, so we’ll tell you everything that’s going to happen while you’re scarfing down Thin Mints and asking us if you can review The Jerky Boys: Homer will say “D’oh!” at least three times, Barney will burp, Flanders will say “Hidely ho,” Apu will attempt to sell rancid food, Marge will worry about something, Nelson will laugh at someone, and there will be at least 5 obscure movie references. There. Now don’t you feel better about coming to hang with us tonight? At least you won’t be missing Madman of the People. Now that’s comedy.
Hey there, all you pickers and pokers! It's Dennis, again, man. I cruised down to the Palisades on Saturday to catch that Penn-Princeton game, and let me tell you something: that Eric Moore, he's like a freight train baby... CHOO! CHOO! BABY! CHOO! CHOO! CHOO! But even Eric and his shoes couldn't keep me interested in a real shiner of a game, so I dropped some Pepsi tabs and had a flushback to the Michigan game. There was ten seconds left, and the score was tied, man! And Eric didn't know what to do, so he turns to me and says, "Shoot, take 'em home." So I run the Picket Fence at 'em! I money to catch Pouss swelling, "talked the end of that fence and then I looked 'em dead in the eyes and said, "Noo, boys, don't get caught watchin' the paint dry! TEAM!!" And when René sunk that bucket, I started in like a baby, and they came and put me in restraints, but I was so happy, I didn't even care, man.

SHOULD HAVE PULLED AN ALL-NIGHTER: It seems that Finance, Statistics and Accounting have taken their toll on the self-proclaimed dreamer this past week. AFI sophomore Eric "Knight" Reiter was all oiled up and ready to go last Friday night for yet another wild and crazy evening of partying. It seems the theme of this week's party was the ever original cheep beer and bad 80s music that's all the rage these days. As the evening wound down Reiter retired to his bedroom flanked by Phi Sig Sig Sis- ter Evie Wilpon and former Tri-Delt Gillian Morris. The Meatloaf CD was playing and the lights were low but a week of calculating present values had left his cash rather flaccid and he promptly passed out faster than you can say Steinberg-Dietrich (College of Arts and Sciences translation: The loser fell asleep). Not even the flows were on the menu. As the evening wound down Reiter retired to his bedroom... (continued)

COME HERE OFTEN?: Finding herself "under the gun" on her 21st, Murph's waitress/Penn Band clarinet blower B Weiss decided to suck it up and enjoy a birthday drink at her 40th St. home. Every generous, when she was through dining on the scrumptious chicken and mashed potatoes comprised of her birthday present's hot dog and buns, B decided to share the wealth, encouraging a houseful of horny women to pass around her "friend's" jewelry. Ya just can't buy friendship like that, but in our world that's all we have. So please everyone involved, you can rent love by the hour.

ALAIN MAZAUD STORY OF THE WEEK: It seems the little boys of Delta Upsilon decided to go on a little fieldtrip last Thursday night. Short of funds and immaturity they headed en masse to the exotic hot spot of Chestnut Street -- Casa Mexicana. It turns out that this evening's special was chicos jenes con frioles. The service was thrown like agua down a El Llano and the harvest of fine young hotties was abundant. It seems that the sandanistas were busy spreading misinformation about their significance the fine brothers of Tau Epsilon Why were up to their typical ________? Amazed by the poor performance of their pitiful pledge, the brothers decided to construct a High Rise West in which to house the jiggling genitalia. Eleven, while the rest of the brotherhood sat on the stoop and watched intently at the jiggling genitalia.

Exclusive Street Society Photo!

OAKLAND PARK, Fla. — The owner of a dog who dug up her newborn puppies after they were buried alive was arrested Thursday on animal cruelty charges. Robert Humtrhoghes, 41, faces three felony charges of aggravated animal abuse and six counts of animal abandonment.

Humtrhoghes placed the pups in a paper bag shortly after their Jan. 16 birth and buried them alive in a 2-foot deep grave within their mother's sight, police said. Their mother, a Rottweiler mix named Sheba, broke free from her chain and rescued her puppies. A neighbor alerted police after hearing the dog's continuous barking.

INDIANA, Pa. — Hit the deck. Incoming potato?

Police believe someone is launching potatoes into the air for fun. But police aren't laughing. They say a potato could cause serious injury if it hit someone.

The shooter is believed to be using a "spud gun," a plastic tube armed with a trigger at the bottom. The trigger ignites aerosol and sends a potato flying up to 500 feet. Police do not believe the potato shooter is targeting anyone but rather is firing potatoes randomly.

ANTIOCH, Ill. — Police have outfitted a German shepherd's collar with a radio tracking device after the dog twice dragged home human legs, a detective said Wednesday.

Authorities have determined that the legs belong to the same young woman, said Lt. Chester Wan of Lake County Sheriff's Police. Coroner Barbara Richardson said the legs were saved from the body.

The dog will wear a transmitter provided by the state conservation department, which uses the devices to track wildlife. Police will track the dog from a car. Investigators have searched unsuccessfully for a body in the rural, partly wooded area northwest of Chicago... (continued)

STOCKHOLM, Sweden — Alert customs officers noticed "something weird" about a woman's bosom. On further investigation, they found 65 baby snakes in her bra. The national news agency TT reported Thursday that the 42-year-old woman, who was not identified, told the officers that she intended to start a reptile farm. The reptiles were found after a body search. In addition to the baby grass snakes, six lizards were crawling around under her blouse, TT reported.

STOCKHOLM, Sweden — A convicted killer barred from taping his trial beat up his two defense attorneys with a tape recorder Tuesday, briefly halting the trial.

Authorities have determined that the legs belong to the same young woman, said Lt. Chester Wan of Lake County Sheriff's Police. Coroner Barbara Richardson said the legs were saved from the body.

The Perelman Space Center — In an effort to promote greater campus unity, the administration toyed with the idea of constructing a High Rise West in which to house their "study lounges" (reservable by the hour), a rubber-floored "art film" screening room and a topless bar/Taco Bell. Advantages: Students would no longer have to travel the way out to Camden to experience the finest in couch dancing and live girl-on-girl reviews. Sexual tension on campus would drop dramatically, all but eliminating Class Board election debates, mail.sas and the Greek system. Disadvantages: The space is now slated to be turned into an utterly unerotic parking lot.

Ron Perelman: Let's buy a company! 

The Perelman Space Center — Tentative plans called for this cutting-edge satellite to be launched in early May, 1998. Advantages: Zero gravity would enable Stimulus Children's Theater to stage the classic Peter Pan without all the usual cumbersome flying rigs, and Taco Bell "Light" would become a reality. Disadvantages: Inaccessible by car, bus, plane, train, boat, hot air balloon or foot. The space is now slated to be turned into a completely useless parking lot.

The Perelman Biosphere — In an effort to promote greater campus unity, the administration toyed with the idea of constructing a High Rise West in which to house... (continued)

The Perelman XXX Quad Royale — In an effort to "legitimize" North campus, the administration toyed with the idea of constructing a High Rise West in which to house... (continued)
When Ethan met Julie
Richard Linklater's talky take on slacker romance

• by Elliot Karetny

TOO OFTEN IN HOLLYWOOD, HACK DIRECTORS WHO SHOULD KNOW BETTER TAKE ON "SERIOUS" PROJECTS — FILMS MEANT TO SHOW THE WORLD THAT JONQ Q, DIRECTOR, CAN DO MORE THAN FILM A BRUCE WILLIS SHOOTOUT IN SLO-MO. MORE OFTEN THAN NOT, HOWEVER, THESE "NOBLE" EFFORTS PROVE EXACTLY THE THEORY THE DIRECTOR IS TRYING TO DISCREDIT — THAT HE'S A GOOD CRAFTSMAN, BUT NO SCROOGE.

ON THE OTHER HAND, THERE ARE MOVIES LIKE BEFORE SUNRISE, THE THIRD FILM BY GENERATION-X POSTERBOY RICHARD LINKLATER. REVIEWS OF HIS PREVIOUS WORKS, SLACKER AND DAZED AND CONFUSED, BANDED ABOUT WORDS LIKE "BRILLIANT" AND "CAPTURES THE MALAISE OF A GENERATION." WITH BEFORE SUNRISE, LINKLATER HAS ESSENTIALLY MADE A DATE MOVIE — BUT BECAUSE OF LINKLATER'S EAR FOR DIALOGUE, INSIGHT INTO THE TWENTY-SOMETHING MENTALITY AND CONFIDENCE WITH THE CAMERA, IT'S A GREAT DATE MOVIE.

LINKLATER IS AIMING FOR SOMETHING DEEPER THAN A FORMULAIC CROWD-PLEASER LIKE SLEEPLESS IN SEATTLE. THE INSIGHTFUL AND WITTY DIALOGUE GIVES THE TWO LOVERS A CHANCE TO EXCHANGE THEIR MOST Precious THOUGHTS AND FEELINGS, AS WELL AS THEIR SALIVA. FROM THE MOMENT CELINE, A YOUNG PARISIAN WOMAN PLAYED WITH REALISM AND SUBTLE HUMOR BY JULIE DELPY (KILLING ZOE), MEETS TRAVELLING AMERICAN SLACKER JESSE (THE MODERATELY COOL ETHAN HAWKE), THEIR CHARMING BANTER TIPS YOU OFF TO THE FACT THAT THERE MAY BE MORE HERE THAN A ONE-DAY HOOKUP.

AT TIMES, HOWEVER, LINKLATER ENTRUSTS HIS DIALOGUE TO CARRY WHOLE CHUNKS OF THE FILM, A TASK IT IS NOT ALWAYS EQUIPPED TO HANDLE. CELINE AND JESSE'S OPENING CONVERSATION, WHILE Intriguing AT FIRST, GOES ON FOR FAR TOO LONG — YOU CAN LEAVE THE THEATER, GO AROUND THE BLOCK TO GET CIGARETTES, COME BACK AND FEEL LIKE YOU HAVEN'T MISSED ANY MAJOR DEVELOPMENTS.

EVERY ONCE IN A WHILE, THOUGH, THE COLLECTIVE HEART OF THE AUDIENCE STOPS, ESPECIALLY FOR THE EMOTIONALLY DRAINING CLIMAX. FEW WILL BE TOUGH ENOUGH TO RESIST THE DESPERATE ENDING OF THE LOVING AFFAIR, WHICH, AS THE TITLE SUGGESTS, LASTS THROUGH THE NIGHT AND NO FURTHER.

JUST AS JESSE AND CELINE HIT IT OFF, SO MUST HAWKE AND DELPY. IMPROVISATION AND DIRECTION BLEND TOGETHER SEAMLESSLY, SO THE REAL GENIUS LIES IN THE TRIO OF THE LEADS AND LINKLATER, NOT THE PAIR.

THE CAMERA ALSO SUGGESTS THEIR CLOSURE; MOST SHOTS ARE EITHER CLOSE-UPS OR TWO-SHOTS OF A FACE AND THE BACK OF A BRAD. THIS TYPE OF CINEMATOGRAPHY EMPHASIZES SOME OF THE INTERESTING PHILOSOPHICAL QUESTIONS LINKLATER CONfrontS IN ONE TELLING MOMENT THE CAMERA CAPTURES THE PAIR IN THE LIGHT OF THE OVERWHELLING TRagedy OF HUMAN EXISTENCE. SHE LOVES HIM AND HE LOVES HER, YET NOTHING IS THAT SIMPLE ANYMORE. IN AN ERA IN WHICH THE SUCCESS OF A MARRIAGE CAN BE DETERMINED BY THE DURATION OF A FLIGHT OR THE LENGTH OF A CONVERSATION, WE'RE FORCED TO REFLECT THE TRUE NATURE OF HUMAN RELATIONSHIP.

CELINE'S BELIEF THAT GOD IS NOT WITHIN PEOPLE, BUT IN THE SPACE BETWEEN THEM SO, IF YOU'RE SAYING TO YOURSELF, "ARE they DELIBERATELY ELIMINATING THE PRESENCE OF GOD?" AT TIMES CELINE AND JESSE HAVE TOO MUCH TO SAY TO WORRY ABOUT ROMANCE. AT OTHER TIMES, THEY'RE SO BUSY SQUEEZING INTO CRAMPED LISTENING BOOTHs TO MAKE OUT THAT THERE'S NO TIME FOR ANY CONVERSATION AT ALL.

IS THERE A SPECIAL RELATIONSHIP, OR JUST ONE IN A LONG LINE? LINKLATER SUGGESTS BOTH. IN ANY EVENT, YOU'LL PROBABLY Die WITH THEM AS THEY APPROACH THE CLASSIC TRAIN-PLATFORM ENDING. THE SCENE — AND MOST OF THE MOVIE — IS A TRENDY Cliché, BUT WITH DELPY'S ETHEREAL BEAUTY, HAWKE'S BOHEMIAN ARDOR AND LINKLATER'S CINEMATIC SAVOIR FAIRE, BEFORE SUNRISE SEEMS FRESH AND NEW, LIKE A SUNRISE IN VENICE.

So I can tape something I'm not even watching? That's amazing!

Miami Blues
Sarah's love fizzes under the sun

• by James Miller

LOVE IS DEAD

TODAY, THE FACELESS MASSES LIVE LIVES OF QUIET SUFFERING WHILE SIMPLY BIDING THEIR TIME FOR THE INEVITABLE AND GRISLY END THAT AWAITS EVERYONE WHEN THEY FINALLY PART FROM THIS BARREN AND UNJUST WORLD. AMERICA'S BASE MORTALITY OF THE 90'S HAS BEEN REPLACED BY A DEPRESSED DEPRESSION IN WHICH SELF-IMPORTANT, ANGST RIDDEN INDIVIDUALS GRAPGLE WITH UNANSWERABLE-CONUNDRUMS OF LIFE. YIPpee!

Miami Rhapsody, written and directed by David Frankel, centers around Gwen's (Sarah Jessica Parker's) struggle to decide if she is ready to marry her fiancé in light of the overwhelming tragedy of human existence. She loves him and he loves her, yet nothing is that simple anymore. In an era in which the success of a marriage can be determined by the flip of a coin, no relationship is beyond doubt, and for good reason. When Gwyn turns to her parents and siblings for support in her time of indecision, she is amazed to find that each of them is currently embroiled in their own extra-marital affair. But don't fear — although this movie focuses on the unraveling of American morality spiraling down into the depths of hell, it is actually a comedy in the spirit of Woody Allen. Desperate to ensure that the production was a fitting tribute to the Kennedy clan, they all share a common denominator of the lowest form. Always searching for a sure-fire hit, Hollywood has offered up yet another intellectually softball guaranteed to be the next "Date Movie of the Year!!!" Although successful in identifying all of the ingredients necessary for the recipe of success, there is still something lacking in Miami Rhapsody. It is a benign kind of emptiness that is not strong enough to directly identify, but tangible enough to relegate this film to the realm of critically mediocre.

Told in a series of interwoven flashbacks, the film races from couple to couple as the "fascinating" details of their lives are slowly revealed to the amusement of the crowd. Perhaps the greatest flaw of this film is not in its execution but rather in its misidentified audience. Although relegated to the banal realm of PG-13, the film's main audience seems to be senior citizens. Silly ramblings and witty repartees that can eat away at the soul and leave one longing for viable entertainment were met with gaiety and joy by the blue-hairied woman and her compatriots seated to my right.

If any blame can be placed in this production it rests on the shoulders of a writer/director who tried too hard to please. The first 30 minutes of the film are chock full of laughs designed to get 'em rolling in the aisles, yet it culminates in only the faintest of chuckles. As the film mercifully draws to a close (after a surprisingly long 90 minutes), a red flag seems to wave in the viewer's mind that all the loose ends must now be wrapped up in the waning minutes. The audience is promptly dragged from couple to couple to witness the prompt resolution of their tribulations. However, all judgment is not lost in this mad dash for the finish. Frankel must be complemented for having the gonads to leave one of the couple's conclusions just a twinge less than the classic "happily ever after."

Although Miami Rhapsody wholeheartedly capitulates to the current trends in mindless Hollywood entertainment, this production cannot simply be written off as a failure. Viewed solely as a piece of entertainment, it is moderately successful in its mission. It is demonstration of Frankel's ability to spoon-feed the very drivel the public longs for in a 90-minute light-hearted romantic comedy. It humanity has truly fallen to the moral depths that this film alleges, perhaps society simply needs to have the opportunity to laugh at characters more pitiful than themselves.

I can't believe you got that out of a Crackerjack box!
THE MADNESS OF KING GEORGE

Lush, dramatic period pieces set amidst the backdrop of the rich English countryside seem to be "the" film to produce nowadays. Usually a light comedy of errors or a serious tragedy, these formulaic productions focus on established institutions or the constraints of society.

The Madness of King George can’t decide which category it's in. It seems as though director Nicholas Hytner had trouble deciding on a definite direction. The major theme seems to waver between a King Lear-like tragedy of a fall from greatness and an ironic parody of the British monarchy and the medical field in the late 18th century. The movie switches gears to each of these possibilities so often that it fails to make a clear, strong statement about either.

Supposedly autobiographical, The Madness of King George details the sudden mental decline of King George III from a hereditary illness affecting the British monarchy. Unlike the incapacitated King George makes a speedy recovery, the power of the throne will be transferred to his greedy son, Prince of Wales. The future of the kingdom lies in the revolutionary physician Dr. Willis, one of the first known psychotherapists.

Unfortunately, neither the idea concerning mental illness nor a parade of the monarchy ever fully develops. This is because the director chooses to switch back and forth between the two so often. While no one wants to sit through two hours of intense drama without a little comic relief, a constant state of flux between the two is not the answer.

It’s a shame this problem exists. Hytner gathered together a truly talented cast of British actors, but due to the schizophrenia of the script, none have a chance to fully shine. Nigel Hawthorne is exceptional as George III, a doctor whom the viewer a glimpse of the psychological inner workings of its characters, the film leaves the audience with an incompletely sense of their mental stability.

Paulina Salas (Sigourney Weaver) was captured, beaten, and raped during the reign of a military dictatorship in a Latin American country. Her husband, Gerardo (Stuart Wilson), returns home one day with a doctor, Roberto Miranda (Ben Kingsley) — a doctor whom Paulina is immediately convinced was her torturer. Despite the fact that she never saw her captor and is identifying Miranda solely on the sound of his voice, she attacks him in the middle of the night, binds him to a chair, and puts him on "trial" for his supposed crimes against her.

Sadly enough, the cinematic version of Ariel Dorfman’s play does not live up to its potential. The movie reduces the supposed tension of the story to nothing more than a pot-boiler movie of the week. The film, however, is saved from complete failure by renowned director Roman Polanski’s unique cinematic expansion of a very stagy story. Since it’s primarily set in Paulina Salas’s living room and much of the action happens only in the room, it’s crucial for the attempts to do both. In its noble effort to give the audience in the room with the characters.

The superb acting by Sigourney Weaver, Ben Kingsley and Stuart Wilson falls under a script that fails to create the tension and aura of borderline insanity that is needed to make Polanski’s accent of the doctor believable. Weaver’s portrayal of Salas is especially electrifying, yet the screenplay denies the audience a chance to see the inner agony of the character. The story’s preachy intent is to tell the viewer that this woman is just one of the many victims of senseless crimes. However, the film fails to convey this feeling.

Most Hollywood films steer clear of stories about the inhuman atrocities man is capable of committing, but like Schindler’s List, Maud Linen addresses this issue in an honest and informative manner. Unfortunately, though, Maud Linen fails to create the believability and sense of horror that Schindler’s List did so well.

—Juan Diaz

DEATH AND THE MAIDEN

SOME MOVIES APPEAL TO AN AUDIENCE’S INTELLECT while others appeal to their sense of revulsion. Death and the Maiden is a film that attempts both. In its noble effort to give the viewer a glimpse of the psychological inner workings of its characters, the film leaves the audience with an incompletely sense of their mental stability.

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CULT MOVIE OF THE WEEK

THE KILLING (1956)

WITH ITS STYLISTIC PYROTECHNICS AND RESOURCEFUL USE OF GENRE CONVENTIONS UNDERSCORING THE SKEWED AUDACITY OF ITS PRESENTATION, THE KILLING (1956) STANDS OUT AS ONE OF STANLEY KUBRICK’S FINEST FILMS. HIS THIRD EFFORT AS DIRECTOR, IT WAS ALSO HIS FIRST MASTERPIECE, REFLECTING HIS ABILITY TO DO GREAT WORK IN WILDLY DISPARATE GENRES. THE KILLING IS HIS ENORMOUSLY CLEVER AND TIGHTLY PLOTTED STAB AT A CRIME FILM.

Led by ex-convict Johnny Clay (Sterling Hayden), a motley group of five men plan to rob a racetrack of its daily winnings. Although meticulously planned, the heist starts to unravel before it has even begun, leading to a surprisingly brutal climax.

Kubrick lives up the rather typical story with his probing, restless camerawork and an overwhelmingly tense, increasingly claustrophobic atmosphere. Acknowledged as yet another inspiration for Quentin Tarantino’s Reservoir Dogs (the real question being, at this point, “What movie didn’t Tarantino steal from?”), The Killing’s influence on the 1992 film is primarily structural. Instead of proceeding chronologically, both films have a narrative that insists on tracing every relevant detail, a tactic which involves the separate exposition of events that occur simultaneously. Plot ends touch each other at relevant junctures, scenes are repeated from different points of view, and the viewer is allowed to relax each twist and turn fully informed of its context. This startling technique, propelled by occasionally obtrusive narration, results in a dazzling if almost mechanistic exercise in sheer style.

However, the heart of the film lies in its characters, tired men and women who want nothing more than a chance at the life they feel fate has denied them. Clay’s gang is not made up of callous professionals but rather people who know that the money they steal is their one chance at happiness. Additionally, Elisha Cook proves once again that only Peter Lorre rivals his portrayals of noir weasels as he plays the timid clerk manipulated by his adulterous wife into revealing the particulars of the heist.

One of the most accomplished films by one of the cinema’s premier auteurs, The Killing loses little of its impact on the small screen, making it one of the greatest crime films ever made.

—Josh Biesler
Christian McBride has risen out of West Philly and into the jazz spotlight, helping to bring Philly's jazz culture back into the display windows of record company offices.

With the release of his first album, Gettin' To It, Christian McBride is set to launch a tour this spring. It's not his first tour and it's not the first time he will lead a band. Still, there is no musician in jazz with as much pressure to succeed as McBride.

But who can define success? McBride's definition is this: "I just want to be a good band leader. I don't need to be one of the best performers in history, I just want to be in a good band playing the music I want to play."

Score one for modesty.

And with Gettin' To It, score one for Christian McBride.
But for University officials in 1925, Barnes' enthusiasm for such development in the art world was not as contagious. Barnes was a well-known eccentric whose ideas had been scoffed at and shunned by Philadelphia's high society—they did not think twice about putting Barnes' intended agenda on the back burner.

In his eyes, Dr. Albert C. Barnes was a faithful alumnus. He chose the University to co-sponsor his new educational foundation. He implemented classes and helped promote cutting-edge professors to make sure Penn's art department was not only up-to-date, but rivaled the well-established programs offered at Princeton and Harvard. In addition to providing financial support, Barnes also oversaw every detail involved with the educational project himself.

by Paula Feldman
or the community of scholars and students who have comprised the University for the past 70 years, Barnes unfortunately thought about the disregard for his philosophy and collection often. And so, in 1926, he forever suspended any interaction between the two institutions, overriding his early suggestion that the University inherit the works of his growing collection after his death.

Forget Penn’s famed Thomas Eakins painting hanging in the medical school, the sculpture by Thomas Moore in Steinberg-Oetrich or even Claus Oldenberg’s Split Button. Great as these acquisitions are, they provide little competition when compared to works by masters of Impressionism, painters like Seurat, Cézanne and Matisse, who crossed unexplored territory in early modern art. Barnes envisioned a campus environment that would be enriched by the promotion of art through education and example.

If his original intentions had been carried out, students could conceivably gaze at Picasso’s Acrobat and Young Harlequin hanging from the walls in The Fischer Fine Arts Library. Instead of the Arthur Ross Gallery, Penn would have the artifacts and resources needed to create an art museum that would undoubtedly be one of the country’s finest, rivaling Harvard’s Fogg Museum as one of the preeminent comprehensive, university-owned collections. Moreover, Penn’s art department itself would attract the most distinguished scholars and students. Instead of coming to Penn for Wharton, people would say they went to Penn for its art.

As history dictates, this is exactly what Barnes dreamed of creating. Through his educational classes and foundation, he succeeded in fulfilling this desire, though the University’s role virtually dissolved after the initial planning stages. Barnes was a prolific letter-writer, and in the first of a series of correspondences to University officials, he suggested around March 17, 1925 that classes in “landscape architecture and cultivating flowers and trees” be taught on campus; however, the University did not have $450,000 available to purchase the necessary land. Two days later, the official naming of the Barnes Foundation as a “Foundation to the Cause of Education” University President Joseph H. Penniman attended the ceremony on behalf of the University of Pennsylvania to discuss educational objectives. On March 25, the first class of modern art was offered by the Foundation at the University, enrolling 30 students in the second half of the year.

Six months earlier, in a letter dated October 22, 1924, Barnes outlined his policy of the collection’s isolation from public view: “We have decided that the educational program which we have mapped out would be seriously handicapped by admitting the public, at least for the next couple of years.” In May of 1926, Barnes was pleased to renew his arrangements with Penn for another two years: “that Penn and ourselves together can do something for art education that has never even been approached before, I am absolutely certain.”

It was in this letter to Penniman that Barnes expressed his “vision of the Penn that would be triumphant when our generation has passed away.” Concerned that no material progress had been made toward the solution of “the most important and serious problem” in his life, he wrote about the uncertain fate of his twelve-acre park and magnificent buildings, which, at the time, were worth $1 million, even without the estimated value of his art collection.

“One object of the experiment of our tentative alliance with Penn was to find out if the University could seize as the job of being made the legal owner of both the assets and the determination to take art education out of the chaos it now occupies in universities...the results have not been very encouraging and I doubt if they ever will be under the plan in operation in the Fine Arts department where our courses are installed. Penn has at her door an enormous collection of paintings that cannot be made adequate use of until she gets rid of the present confusion of architecture with the other Fine Arts.” Barnes later called the Fine Arts department an “intellectual, educational and aesthetic sewer.”

Above all else, Barnes was a stubborn individualistic whose insistence on carrying out his own vision could be at odds with others. For a reason he refused to divulge, Barnes suspended the University from further correspondence, but delivered by hand to Edward Mumford, the University’s secretary, the letter stated. It was signed in the name of the Barnes Foundation and perverting its contributions. Barnes claimed that a Professor Flaccus misrepresented the Foundation in his article or book, quoting its [the Foundation’s] name and perverting its contributions...is that you mean? Am I to understand that you mean Flaccus replied, “I am accused of having stolen the Barnes method and style. I shall assert and prove that the Barnes method is not new, there is nothing about it that we have not obtained from sources other than ourselves,” the letter stated. It was signed in the name of the Barnes Foundation by John Lukacs, Barnes prided himself on his social lineage. A 1923 show of the modernists he arranged at the Pennsylvania Academy of the Fine Arts was a huge success. The exhibition was attended by 192,491 people, many of whom wereimportant institutions of the time.

Vulgar? Crude? Perhaps. But for Albert Coomes Barnes, it was better to be a clever deviant than a dim-wit. Barnes managed to alienate himself from the Philadelphia art community as well. Staunchly loyal to his own personal belief system, he sought to create a new generation of artists who would be beyond the confines of the traditional art world.

Paula Feldman is a sophomore from San Diego. She’s a newly appointed Alpha Phi pledge and since Sunday has been...
 have already been taken to ensure that, after my death, University will have no finger on it.

November 1926

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November 1926
Right Now, We Suck
Van Halen is just not good anymore

by John Zucker

SINCE THE DEPARTURE OF DAVID LEE ROTH AND THE arrival of Sammy Hagar, the music of Van Halen has disappointed many fans of their early material. Unfortunately, Eddie Van Halen has been an indirect casualty of this sad truth. Back in the good old 80s, when the charismatic Roth led the band, it seemed like Eddie Van Halen graced the cover of Guitar Magazine every month. Since Hagar's arrival, though, Ed's popularity has noticeably diminished, as has the band's critical acclaim. In the past, Van Halen had a reputation for being creative, entertaining and innovative but their last few releases have been far from superb. Their new album, Balance, lacks the ingredients necessary for a good, or even average, rock album. The disc contains hackneyed arrangement after hackneyed arrangement — 12 tracks entirely devoid of originality. Van Halen, on Balance, manages to sound like every rock band around... except Van Halen. There is virtually nothing on the album that has not been done before, and better, by other musicians.

There are some tracks on Balance that the band would not have been caught dead recording eight or 10 years ago, today they release those songs as singles. Their latest, "Not Enough," is a slow, (supposedly) romantic ballad reminiscent of bands such as Journey or Chicago. The problem is that Van Halen has simply "Not Enough" ability to write a decent love song. The track is one of many examples of how Van Halen went way over (or under) its collective head on this project.

Just about every other song on Balance comes across as painfully angry and pathetically simplistic. "Big Fat Money," for example, contains the highly intellectual request, "Gimme, gimme, gimme some of that big money alright!" Then again, Van Halen did not become famous for writing words that could bring the most stoic person to tears. "Amster-
dam" contains possibly the most moving lyrics to come along since Crash Test Dummies crooned the classic line, "Mmm Mmm Mmm. Mmm."

Really, who wouldn't find the phrase "Wham, bam, oh Amsterdam yea, yea, yea?" to be an emotional-ly charged lead-in to "hot damn, roll an Amsterdam, yea, yea, yea?" Such cerebral phrasings have not been emitted from Sam-

my Hagar's mouth since the band's last masterpiece, For Unlawful Carnal Knowledge (F.U.C.K.).

Past albums succeeded on the basis of the music, but on Balance the horridly lyrics detract heavily from the one significant bright spot on the album: Eddie on the guitar. Edward Van Halen is deservedly considered one of the greatest guitarists in the history of Rock & Roll, and it is unfortunate that, for about seven years, he has been playing without the vocal support of David Lee Roth.

Indeed, it was Roth, not Hagar who sang for Van Halen when they were a real rock band. It's a shame that Eddie has to be asso-
ciated with such low quality recordings, be-
cause his instrumental talent is highly evident on almost every track.

Fortunately, amidst a sea of mediocre to ter-
rible songs, there are a few tracks that are lis-
tenable and, in the right setting, even enjoyable. Even Eddie need not be embar-

rassed of "The Seventh Seal" and the album's first single, "Don't Tell Me (What Love Can Do)." Yes, these two tracks feature the band's trademark pukeable lyrics, but both are well-crafted musically, and evoke memories of

the older, better Van Halen.

(Note: "Can't Stop Lovin' You" would probably also be con-
sidered decent, if only it didn't sound so much like REO Speedwagon's "Keep on Loving You. What was Van Halen thinking when they tried to emulate a band with a strong foothold in 80s teen romance music?)

Whatever Van Halen was shooting for with this album, they totally missed the target. Balance is for the die-hard fan and virtual-

ly nobody else. Eddie and the boys could have retained some dignity if they had split up five or six years ago, but at this point their best bet is probably to take whatever money Balance brings in and escape to Cabo... forever.

Van Halen, right where they belong
BETTIE SERVEERT
Lamprey
(Atlantic)

WHAT DO YOU GET WHEN YOU
combine two parts Sebadoh, two parts Juliana
Hatfield and one part Neil Young? Bettie
Serveert, the hottest thing to come out of Holland
since windmills.

No, Bettie Serveert is not the lead singer of the
band, nor is she even a member of the band. Lit-
erally translated as “service to Bettie,” the name
is a random quote taken from an instructional
tennis book written by Wimbledon finalist Bettie
Stove.

With Lamprey, band members Carol van Dijk
(vocals/guitar), Peter Visser (guitar), Herman
Bunskoeko (bass) and Berend Dubbe (drums)
fuse together to produce a strong, diverse mix
of songs. The first single, “Ray Ray Rain,” was
written one rainy night on a road trip in Holland.
The song conveys a feeling of reclusiveness, as
the minds of both passenger and driver are “oc-
cupied by memories.” One of the more upbeat
tracks, “Josephine Baker” is typically of much of the music on Lamprey.

Among the many other highlights of the disc
is “D. Feathers.” The slow, reflective tune,
sounds “I can’t trust the things I see/I can only
trust in me/And if the whole world should
drop dead/I’ll build my own inside my head.”
By combining creative vocal melodies and lyrics
with stylistically unique instrumental backing,
Betts Serveert establish their credibility as song-
writers.

Since their emergence on the U.S. scene, this
band has been the focus of major label bidding
wars. Following their critically praised Palomine,
Lamprey displays the sublime talent that the
PolyGrams and Geffen of the world wish they
could sign.

—Derek Lee

WOLFGANG PRESS CITES THE
influences of De La Soul, Nick Cave and Marvin
Gaye in producing their latest album, Funky Little
Demons. The album has been heralded as a “syn-
copated style of soul music,” while the band
prefers to think of it as a mixture of the newest
technology and a return to the “roots of music.”
Yeah, right. These are all whimsy attempts to
avoid categorizing Wolfgang Press under the
less ecletic title of “Europop club music,” which
is exactly what they are. To their credit, Wolfgang
Press can fortify their synthesizers more skillfully
than the Charlatans. And thankfully, their lyrics
are not ridden with any all-too-profound Soup
Dough-esque lines.

No, the we do not particularly love. Lead singer
Michael Allen instead casts a rather dark shadow
over the album; his deadpan voice contrasts
interestingly with their own brand of mellow
classic rock. Their music is not
unconsumming riffs, opting for understated guitars
accompanied by thoughtful lyrics.

The lyrics, like the music, are wisely uncom-
plicated; O’Gurek goes for simplicity and
achieves it. The album’s first track, “Moon,” sim-
ply asks “How can I presume to sing about the
moon?” Fossil can also be playful, as is the case
with the album’s fourth track “Josephine Baker.”
O’Gurek, frustrated with the women of his gen-
eration, looks to the past for a lover: “l’m in love
with Josephine Baker/There’s a problem she’s
twenty years dead.” Occasionally, the light-heart-
ed lyrics lape into the realm of the silly. In “Fr-
ancie,” a song about a murdering wife-to-be,
O’Gurek sings “Today I found a stain...it’s dark,
It’s red and it isn’t catsup.”

Regardless of the goofy lines (a testament to the
wonders of technology. Un-
fortunately, for all their attempts to break from the
fold, their new album is fair, but does not
impress. Despite all their experimentation, they
do not discover an exceptional new style. Their
brighter songs cast a dance music, but the
toiler are nowhere served as failed experiments.

Oh well. Maybe Wolfgang Press’s underwear-
dodging client Tom Jones will facilitate their rise
to stardom, beginning with bestowing upon them his much-coveted Buzz Clip spot.

—Corina Zappia

The Roots
Do You Want
More!?!?!
(BMI)

IN RECENT YEARS, PHILADELPHIA’s
biggest export has been hip-hop. The Goats and
G. Love & Special Sauce have both escaped the
city limits with major labels, and on January
17th, Geffen introduced the nation to the jazz-
based rap of The Roots. On their second LP Do
You Want More!?!?!, The Roots offer a groovy
alternative to gangsta rap — the way, way
over-done genre where all you need to go platinum
is a Kingdom with D.J. Dee.

The Roots are definitely a part of the East-
Coast scene. They pay tribute to the “electric
relaxation” of a Tribe Called Quest. Shorty No
Mas of De La Soul fame appears on the album.
And the frantic style of rapper Malik B. would
make up the boys from Das EFX proud. They also
share common ground with the Beastic Boyz — both
groups play their own instruments.

The Roots’ instrumental inclination was a happy
coincidence of unhappy circumstances. When rapper Tariq Trotter (Black Thought) met
percussionist B.R.O. the R? (Ahnir-Khalib
Thompson) at the Philadelphia High School
for Creative and Performing Arts, neither could
supply the funds to purchase the drum set. The duo
spent several years performing for appreciative,
toosinging crowds on South Street. When they met rapper Malik B. and bassist Leonard Hub-
ard, The Roots were formed — a rap group
with a live rhythm section.

Do You Want More!?!?!!?? is one stand-out
track, one irresistible hook after another. From
the funky “Dat Skat,” to the hypnotic “Lazy Al-
terno,” to the raw “I Remain Calm,” The Roots
come fresh throughout the album’s sixteen
tracks.

Trotter prepares you for The Roots experience
with the album’s spoken-word intro: “You are all to
about to witness some organic hip-hop jazz, 100%
groove.”

—Anthony Pryor

Electrofixion
Zephyr
(Warner)

“ECHO AND THE BUNNYMEN DON’T RE-
form!” That was the cry when it was announced
that Ian McCulloch and Will Sergeant had buried
their six year old hatchet and started a new group,
Electrofixion, who have just release their first M.
Zephyr.

For their previous group, Echo and the Bun-
nymen, the 80s was the “nearly” decade. It looked
as if they were going to become an act of inter-
ational importance, but then The Smiths came along
and usurped all that McCulloch had done
and would do. In the kingdom of British ind pop
Morrissey was on the throne with Marr at his side.
McCulloch and Sergeant were in the back-
ground somewhere training the corgies.

Enter Electrofixion. Whereas Echo and the Bun-
nymen had set musical fashion trends, Electro-
fixion is following them. Adding a touch of grunge
to the Bunnymen sound, Electrofixion has creat-
ed a style that while not completely original, still
manages to sound fresh. The string arrangements
that appeared on their later material are gone,
along with their sense of preciousness. The more
simple (less pretentious) lyrics have allowed McCul-
loch to belt out songs rather than haj-croon.

Put simply, the E.P. rocks. The guitar is to the
fore, battering out chord progressions (especially
on the title jacket) as if Sergeant is trying to make
up time for the six years of lost noise-making. He
even has the audacity to try an extended one-note
guitar solo on “Mirrorball.” The four tracks do
not differ much in style or even in content, but
the band sounds like they are having a whale of a
time making the fairly melodious racket. The out-
come is two old musical partners reacquainting
themselves on an E.P. that promises better results
in the future. They will never be as big as they
think they should be, but deservedly so.

—Colin Paterson
At halftime, the score is...
...not worth mentioning. But the commercials, now that’s another story altogether...

by Melissa Geschwind

Knowing that the 49ers were going to stomp the Chargers into oblivion, why did people across America still tune in to ABC last Sunday? Did they watch for it the thrill of competition? Yes. Did they watch it for the suspense? Yes. Did they watch it for the football game? Hell no. The Super Bowl is almost never a decent game of football. With rare exception (see Super Bowl XXV), the center ring features an unstoppable powerhouse (played by the 49ers) against an unbelievable pansy (played by the Chargers, understudying the role of the Buffalo Bills).

But it’s not the center ring that attracts viewers. Rather, it’s a combination of two factors: the powerful pull of almost three decades of testosterone-powered American tradition, and the freak tents.

In the case of the television circus that is Super Bowl Sunday, the freak tents come in the form of the year’s best commercials. While on all other nights we avoid watching commercials when at all possible, on this night we look forward to some kick-ass ads. And while the 49ers got to take home a pretty spiffy trophy, the commercials that get us through the game received no recognition at all. So, as a tribute to the pomp and circumstance of the lumps of coal, I now present the Unofficial Super Bowl Ad Campaign Awards:

Best Overall Commercial: The last McDonald’s spot of the night featured, among other things, Michael Jordan and Larry Bird using Lesley Visser’s head as an obstacle in their never-ending one-on-one game. That’s entertainment!

Most Exciting Commercial: Without a doubt, this one goes to Soloflex. No touchdown can get the heart pumping as much as a good Soloflex spot, and Mr. Abs-and-Pecs is far easier on the eyes than those fat guys on the field in tight pants.

Most Suspenseful Ad Series: As always, Bud Bowl. It’s a shame it ended before the Super Bowl actually began; it would have been the only good game to watch on Sunday night.

Best Head-to-Head Competition: With Coke conspicuously absent from this year’s line-up, the award must go, by default, to McDonald’s vs. Burger King. The match-up itself was pretty lopsided, though — the Big Mac guys left us utterly satisfied by the end of the night, while the Burger King spots sucked Special Sauce.

Best Use of Frogs: Budweiser, hands down.

Best Spokesman: Dennis Hopper for Nike, America just can’t get enough of that guy.

Most Cultural References Packed Into One Spot: Someone at Rold Gold headquarters managed to work together “Secret Agent Man,” the O.J. Simpson Hertz ads of yore, a clone of Eddie the Dog from “Frazier” and Lloyd Bridges as the Tough-as-Nails Air Force Sergeant. All starring Jason Alexander. Whoever this brainstormer was, he or she deserves a medal — and some lithium.

Best Use of Politicians: Doritos managed to find two public figures — former New York Governor Mario Cuomo and former Texas Governor Ann Richards — who don’t come across as cadavers on camera. And the mention of the Cowboys’ disappointing post-season was classic.

Dullest Genre: Automobile ads are always boring. There are no exceptions.

Most Dubious Sales Approach: Here we have a rare tie, between Dodge Neon and Taco Bell. Apart from being boring (see previous award), the Neon ads are also excruciatingly cute; the wuss approach is not too likely to work on people who watch professional wrestling the other 364 days of the year. & for Taco Bell, when is their ad agency going to learn that burritos just aren’t sexy?

Lamest Attempt to Cash In on a Fad: Thrifty car rentals’ dilosaurus spot. Jurassic Fever is over, guys — and you missed it.

There you have it, the best — and worst — of the best of Super Bowl XXIX. When else do you get to see Dennis Hopper, Jason Alexander, Michael Jordan and three literate frogs, all in an evening of nation-wide sanctioned sloth. God bless the NFL.
Jazz has traditionally been the music of the American night, whether in the shadowy velvet of a Chicago saxophone or the sweaty stomp of a Dixie juke joint. This spring, the Museum of American Art of the Pennsylvania Academy of Fine Arts is offering a unique musical experience that promises to be as enjoyable as it is educational. The museum is presenting a series of Sunday Morning Jazz Brunches in its elegant cafe. Each week from 11:30 a.m. to 1 p.m., the museum will feature different bands and artists from the burgeoning Philadelphia jazz scene.

The cafe is a tiny, quaint nook of Art Deco tucked beside the museum's entrance. Its space limits the number of musicians to a trio or quartet, and the acoustics are a bit wanting. Still, aficionados should find the music as pleasant and peaceful a way to begin a Sunday morning as to end a Friday evening.

The brunch, served cafeteria-style, consists of $4-5 sandwiches, $2-3 salads and a variety of breads, muffins and croissants. Jujube, coffee, cappuccino and espresso are also available at reasonable prices. All foods are served cold, and the portions tend towards continental sizes. Reservations are not necessary, but brunch-goers should arrive early as seating is limited.

The brunch is an excellent introduction to the Museum (student admission $4.95), which has recently seen a $3.5 million renovation to its Victorian Gothic-style architecture. The Museum is a historical landmark and adjunct to America's oldest school of fine arts, the Pennsylvania Academy of Fine Arts. Art lovers can peruse over two centuries' worth of the finest in American painting and sculpture, including works by Charles Wilson Peale, Mary Cassatt and Robert Motherwell. The Museum also displays recent works by its students so that visitors may catch a glimpse of the future of American art.

Find a sun-streaked Sunday, take a friend, and renew your appreciation for America's cultural heritage.

(Museum of American Art of the Pennsylvania Academy of Fine Arts, 118 N. Broad Street, 972-7600)
— Mark Tonsic

Sax and Sauce

Tucked away beneath the street's surface, JJ's Grotto is a cozy place for a casual and relaxing Italian meal. Live jazz bands begin playing at 6:30 p.m. on weekdays, 8 p.m. on Fridays and Saturdays and 7 p.m. on Sundays.

If the jazz doesn't sound inviting, the specialty pizzas should. Philadelphia Magazine's "Best of" issue awarded JJ's with the Best Pizza honor in 1990. These pizzas cost about $10-$12 and include toppings such as sun-dried tomatoes, fresh garlic, and prosciutto. Other à la carte items include various pastas, clams on the half shell, salads and antipasto. For chicken lovers, seven different chicken dishes are available to please the appetite. The menu also includes the classic Italian pasta dishes as well as seafood and pasta combos.

Nightly specials may include stuffed calamari or linguini or mussels and linguini with a choice of sauces. Unlike many Italian food chefs who use heavy sauces, the restaurant's chef uses spices and herbs to create flavorful sauces that are light and fresh. Entrees cost between $8-$12 and are large enough that they may not be much room left for dessert, which includes chocolate mouse cake, cappuccino torte or cheesecake.

While bread was cold and probably day-old, the water glasses were always promptly full. The small size of the restaurant allows the staff to provide quick and frequent service. Open for lunch, dinner and take-out five days and seven nights of the week, JJ's Grotto starts to get crowded when the jazz is about to start, so you may want to call for reservations.

(JJ's Grotto, 27 S. 21st Street, 988-9255)
— Sue Lee

OLIANNA

In David Mamet's Oleanna, dialogue is everything. Due to Mamet's brilliant writing and Jim Frangione's equally impressive performance, the show — running at the Annenberg Center this week — is a poignant depiction of an unfortunatе sorrow in academia. The two-actor play confronts the issue of sexual harassment in academia. This theme, however, does not fully materialize until act two, in which a female student (Carol, played by Monica Koskey) accuses her male professor (John, played by Frangione) of using sex to intimidate her.

A striking dichotomy exists between the two acts. In the beginning, Professor John has complete control over his student, and his erudite usage of the language make heady words fly by — Carol, on the other hand, is a submissive and insipid character. In the second act, though, Carol develops an almost tiringly strong backbone. No longer mousy and reserved, Carol — backed by an anonymous "group" — draws and increases her power by hurling words like "sexual" and "elitist" at her disbelieving teacher. And hers is no small power: her accusations have the potential to single-handedly ruin the professor's reputation, his career and possibly even his marriage. This high-stakes conflict provides the glue that holds the production together.

Mamet has sculpted a delicately ambiguous script which inevitably leaves the audience divided as to which character is in the right. Whether you side with the righteousness indignant student or the opinionated professor, though, Oleanna is a must-see. The emotionally-charged ending and brilliant, flowing dialogue make this performance well worth the time and money.
(Oleanna will play at the Annenberg Center until February 5. Tickets are on sale at Locust Walk or can be purchased at the Annenberg box office.)
— Jay Orlandi
BAD COMPANY
Ellen Barkin and Laurence Fishburne have sex on a chair. Ho hum. When will Hollywood stop pandering to the lowest common denominator and produce a quality film? (UA Senter, UA Riverview)

BEFORE SUNRISE
SEE REVIEW PAGE 5.

DEATH AND THE MAIDEN
SEE REVIEW PAGE 6. (Ritz Four)

DEMON KNIGHT
It wasn't even brilliant in theory. (UA Senter)

DISCLOSURE
Any man who turns down Demi Moore deserves what he gets. (AMC Old City)

DUMB AND DUMBER
Surefire Oscar candidate Jim Carrey stars in an evocative melodrama that will pull at the heart strings and leave you sitting in a puddle of your own tears. (Summit, UA Riverview)

FAR FROM HOME: THE ADVENTURES OF YELLOW DOG
Old Yeller, back from the dead and ready to settle the score. (UA Riverview)

HEAVENLY CREATURES
It's good. We're serious this time. Go now. What are you waiting for? (Ritz at the Bourse)

HIGHER LEARNING
Boys in the Classroom. (UA Riverview, Sumner)

IQ
Albert Einstein strips back nekkids, straps on some wings and plays cupid for ninety minutes. Ladies will be happy to note that the role is played with much verve by the studmuffin Walter Matthau. (UA Riverview)

IMMORTAL BELIEVED
Beethoven/Actor of Base Adult Peper: Dr. Kevorkian Richard Alfa Sprout, Cshimon Peres: Simon Boulivar Dieme (Ritz Four)

THE LAST SEDUCTION
SEX. See ya there! (UA Riverview)

LEGENDS OF THE FALL
Don't forget to catch the soon-to-be-released Legends of the Winter, Legends of the Spring and Legends of the Summer. (UA Riverview, AMC Midtown)

LITTLE WOMEN
Eric Stoltz, Gabriel Byrne, and Christian Bale lead an all-star melodrama in this heart warming drama based on Louisa May Alcott's classic. (Ritz Four)

PENN FILM SOCIETY
CLERKS
Trapped 24 Hours in Wawa. The Movie. (Saturday at 7 & 9:30 at Irvine Auditorium)

LES REGLES DU JEU
Does that say Jew? What the hell are the rules of the game? Alert the ADL Anti-semitism is not to be tolerated. (Friday at 7 & 9:30 at Irvine Auditorium)

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**THURSDAY**

**EMILY'S PRIZE**

Local boys who sound like other local boys Ocean Blue. They supported Ml on their last Philly visit and the order is unlikely to have switched around before the Manchester boys return next month. (Casa Mexicana, Main St. Manayunk, 483-4890)

**PARMESAN**

Ted Wurfi's and "Acoustic" Finessa Gage a.k.a. Jay Sen's branchchild still rages — with two new leaders. Daryl (nicknamed Del) Marco and Ben Kim have taken over the helm of this minimalist affair that highlights Penn's band scene. This week, Some Generic God and Wooden Soul. Special bonus: Electra is giving away C.D.'s from bands that just had a little less than these two. (Rathskeller of High Rise North, 10 p.m.)

**FRIDAY**

**MEGADEATH W/ CORROSION OF COMFORT**

Lock up your pentagrams, the family goat and your beard trimmers as these bad boys of metal roll into town. Megadeath have never got over the disappointment of not making it onto either Beach or Battle Head's T-Shirt, but can take some solace in the knowledge that tonight no homework will be done by Penn's engineering students. (Philadelphia Civic Center, 3:26-2000)

**ASS PONIES W/ SMALL FACTORY**

Worth seeing for singing about the flattest poet to ever live, Fred Maddox Ford. Masters of self-indulgence to handle themselves as a more band-sumo match with Inner Circle. You may have already been annoyed by their single "Little Bastard." (Khyber Pass, 56 S. 2nd St, 440-9683)

**SATURDAY**

**GOD STREET WINE**

Neo-hippie band from Penn, er, I mean, Penn State. If you think of "kind" as more than just a synonym for "nice," you'll love this show. (TLM, 334 South St, 922-1011)

**SUNDAY**

**MAGNAPOP W/ THORNERRY**

Hailing from Athens, Georgia and being discovered by Bob Mould are two pieces of luck that any band would be glad of. Their cool guitar pop deserved both. (TLM, 334 South St, 922-1011)

---

**DO**

**Penn Student Agencies**

is holding its annual

**YOU**

**JOB FAIR**

at Bodek Lounge

Houston Hall

Friday, Feb 3

12:00-4:00 PM

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-competitive campus wages
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**JOB??????**

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**Guise**

To win free movie posters for Samuel Goldwyn's The Madness of King George call 898-1111 tonight between 6:50 and 6:55 with the answer to the following question: What actor from Taxi also appeared in One Flew Over the Cuckoo's Nest?
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MUSEUMS

ATWATER KENT MUSEUM
The City Beneath Us is an archaeological excavation exhibit looking at artifacts from four different Philadelphia sights. Also opening recently in the Works in Progress gallery is Making It In Philadelphia, a hands-on exhibit featuring various artisan activities.
(15 South Seventh St., 922-3031)

THE LIBRARY COMPANY OF PHILADELPHIA
Dr. Paul Needham, Director of Books and Manuscripts and Senior Vice President at Sotheby’s, will be presenting a free lecture entitled Bibliophily in the Age of William Mackenzie on Friday at 5:30 pm.
(1334 Locust St., 546-3181)

PHILADELPHIA MUSEUM OF ART
"All these years I been running up and down these steps and I never even knew that there was beautiful works of art inside." — Sylvester Stallone, Rocky V. Try not to be as dumb as Rocky.
(26th & Franklin Parkway, 763-8100)

GALLERIES

THE FABRIC WORKSHOP
Material Culture: The Roe Prints shows Jamaican artist Bertrand Booth’s silkscreen and ink work. The artist is now a resident of Pennsylvania, and his prints will be displaying until early March.
(1315 Cherry St., 922-7303)

OFFICE OF ARTS AND CULTURE
Beyond Borders 2 displays a wide variety of works by international artists who have immigrated to Philadelphia as a part of the Art in City Hall program. The show will be on display until April 21 with artists talking every Wednesday in March.
(1600 Arch Street, 686-2803)

AMERICAN DINER

THE WALDORF CAFE
Predominantly American fare at this home-style restaurant in Center City. Hearty portions and a helpful staff are also pluses.
(26th and Lombard St., 985-1540)

WHITE DOG CAFE
Considered one of the best in Philly. American cuisine in a classic setting offers grilled stuffed chicken breasts, flanked salmon, panfried trout, and grilled veggies. A notable wine list and desserts.
(3610 Sansom St., 386-9224)

16TH STREET BAR AND GRILL
A relaxed restaurant serving pastas, chicken and steaks in a fun, contemporary atmosphere. Great bar, too.
(26th and Lombard St., 985-1540)

AMERICAN ART

CHINESE

THE WALDORF CAFE
Predominantly American fare at this homestyle restaurant in Center City. Hearty portions and a helpful staff are also pluses.
(26th and Lombard St., 985-1540)

WHITE DOG CAFE
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(26th and Lombard St., 985-1540)

AMERICAN ART

JOE'S PEKING DUCK HOUSE
Reputed to be the best place in Chinatown, and they're right. Super-duper duck dude.
(921 Race St., 922-3277)

39TH STREET HONG KONG CAFE
This Chinese restaurant still offers out of this world specials for lunch and dinner.
(39th St., between Sansom and Chestnut, 386-1208)

JAPANESE

ZIGGY'S
A truly unique atmosphere with an awesome all you can eat special.
(222 Walnut St., 985-1308)

SHIROI HANA
Located down by Rittenhouse Square, Shiroi Hana’s extra cost is worthwhile for true connoisseurs of raw fish inards.
(222 S. 15th St. 735-4444)