Soap star trades TV life for Penn

By Jamie Phares

College freshman Jessica Prunell, pictured here in front of Van Pelt College House, turned down a six-year television contract to come to the University. Prunell has been acting since she was four years old.

Prunell made her debut at the age of two, but began her long hours show business resume when she was just four years old, shooting long in Los Angeles to quickly move into commercials.

"In a movie, a character can go through a whole range of emotions," she said. "It's not the Thursday night or Friday night, it's not the weekend. You get to feel the audience out as you're going through it." As a Freshman in high school, Prunell secured a role in the major movie "On the Edge." As the young female star, Prunell's time at Penn was for the most part spent acting in the East Coast actors who had been active physically and socially — she said the role was her most challenging. "It was hard," she said. "It all of emotional outings." Prunell said the show with those scenes by thinking about something under one day, but she could recall the "It's what makes every actress different," she said.

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U. Council discusses judicial charter draft

By Mike Madden
The Daily Pennsylvania

Criticism of the proposed University judicial charter dominated discussion at yesterday's University Council meeting, the first of the year. Presently Stanley Chodorow did not explicitly defend the draft against its critics, saying that a heated debate at Council would do little to resolve the concerns members of the community have expressed about the charter.

Instead, Chodorow clarified some vague parts of the charter, and called for responses to the proposal from across the University.

"I welcome all the feedback I can get," he said. "And I would be happy to entertain new comments based on a complete reading of the actual document."

The body also discussed the reports of the Provost's Council of Undergraduate Education and several Council committees yesterday.

And before the meeting started, Council moderator and Political Science Professor Will Harris announced that the Council's Steering Committee had decided to allow UT13 to televise meetings for at least the duration of the fall semester.

But most of the meeting focused specifically on responses to the charter proposal, which was released for comment by the University community on Tuesday.

"It comes a long way, and it's a generally workable document," said College senior Wilton Levine, chairperson of a student committee that advised Chodorow on the draft last spring. "But in some areas it's not really a fair system.

Stanley Chodorow Provost

But Chodorow said he is ultimately responsible for protecting both the integrity of the system and the mission of the University. He said he felt this justifies the provost's powerful role in the proposed charter.

But he also said that part of the University's mission is to ensure fairness for its students.

"I can't guarantee I will change my mind," he said. "It's a matter of assessing where the responsibility for the mission of the institution is.

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VENDORS (page 1)

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LGBA unveils revamped office

By Julayne Austin
The Daily Pennsylvanian

What do a rainbow-striped radiator and pink heart have in common? Anthony Pita said the shared space represents the solidarity within the gay community. Approximately 25 students and faculty members gathered Wednesday for the ribbon-cutting ceremony for the Lesbian, Gay, Bisexual Alliance (LGBA) office on the second floor of Houston Hall.

The office, which has been closed for the past year and a half due to flooding and water damage, is now outfitted with posters, couches and pillows.

"This is an old office, but a new space and a new start," said LGBA co-chair Rob Faunce, a Daily Pennsylvanian columnist. "This office is one of many places on this campus that lifts my spirits because of the strength of the people involved. This space is fantastic."

College junior Lija Bentley agreed. "It looks so much better than it did a year ago," she said.

College senior and LGBA co-chair Maria Gonzalez reflected on the changes that have occurred on this campus that lifts my spirits. "This is an old office, but a new space and a new era," said LGBA co-chair and College junior Jeremy Shapira said. "I think it will be a resource for undergraduate and graduate students, as well as for the faculty and other officials on campus," she said.

"We are happy to have Val here taking part in our ceremony," Gonzalez said. "It is important that all University life is celebrated." Before the ribbon-cutting ceremony, McCoullum presented the co-chairs of the LGBA with two loaves of freshly baked bread. "Broad symbolizes the home and the hearth and a place of refuge," McCoullum said. "We all need a safe place for us to feel free to be whatever we are."

"Hopefully these types of events will increase awareness about the gay community," he said. "It is a pleasure to take part in this ceremony," McCoullum said. "This is an old office, but a new start for us." McCoullum cut the pink banner out of a heart into the space. "It is a pleasure to take part in this ceremony," McCoullum said. "This is an old office, but a new start for us."

They were among the new items on display. "They are safe places where I can meet people and be open and honest," he said.

The Center and the LGBA office held sponsor weekly socials. On Mondays, the center hosts a "Melrose Place" social at 3 p.m. and on Wednesdays the office hosts a social at 7 p.m.

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The recent $600 million fund-raising drive undertaken by the University Health System is just the latest step in an exciting progression of events for the University's health-care system.

When University Health System administrators announced recently that they were undertaking a major fund-raising drive to preserve the health of the medical school system, few seemed surprised. The Health System, which has taken the lead in research and becomes a model for management, is simply cementing its role as the nation's pre-eminent health center.

Over the past year, University researchers have made major advances in marked areas, from the genetics of inherited conditions to new treatments for respiratory diseases. They have been named to a list of "The Best Doctors in America." And they have developed new techniques to ease pain without using addictive drugs. The Health System has also grown in size through a series of mergers and affiliation agreements. This year, the Health System acquired Presbyterian Health System, following a nationwide trend of smaller hospitals merging with larger systems, or establishing partnerships.

If the Health System's research size and scope are impressive enough, it still is attempting to raise $600 million to further its struggle for perfection. The drive, for which $30 million has already been raised, will provide much-needed student financial aid, funds for important research and money for improving the care of patients.

Seventy-seven million dollars will be used to form the 21st Century School of Medicine, which will allow top medical students to attend school tuition free. This noble goal—a tuition-free medical education—has been achieved. The Health System could eliminate the financial pressures that sometimes prevent the top young minds from pursuing a career in health care.

In a few short weeks, the University's Health System has climbed to the top of its field, garnering the utmost respect and admiration from its peers worldwide. We hope the Health System will be as successful in fundraising drive, and we applaud its administrators for their adopted guidance of the University's medical services.

Max Page

Office Hours

Max Page is a lecturer in the History Department from Amherst, Mass. "Office Hours" will appear alternate Thursdays.

TOM ORRA

Senior Editor

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A Health System

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Wharton students shop for clubs

By Michelle Bovin
The Daily Pennsylvanian

Wharton went clubbing this week, but there was no cover charge.

"I hope that this is the beginning of a productive and exciting year for clubs."

Belinda Huang
Wharton Associate Director of Undergraduate Affairs

The Wharton School of Business introduced its first annual "Clubbing Night" Tuesday night in order to give Penn students a taste of all the clubs in Wharton." According to Wharton junior Matt Schneider, a member of the Wharton Undergraduate Alumni Association, which sponsored the event. The event introduces 17 clubs to the approximately 150 students who attended.

The evening included three 20-minute rotations, each of which included presentations by two to three club officers and sign up for clubs at the end of the time. Pizza and soda were also supplied. Organizers said the event was a success.

"Hopefully Wharton students will get a feel for the extracurricular opportunities available to them," Schneider said. "They're trying to get big speakers like Donald Trump and Peter Lynch, who we could learn a tremendous amount of information from," he said.

Wharton freshman Robb Lethco said he was most impressed by the Management Club.

"The clubs are well-structured, and the information is well-presented," he said. "And Wharton freshman Raymon Pal said he was most impressed by the Clubbing Night," Schneider said. "It's exciting to see such a large turnout," Huang said. "I hope that this is the beginning of a productive and exciting year for clubs."
Hijacked Iranian plane leaves Israel

OTWA AIR FORCE BASE, Israel - A hijacked Iranian jetliner from Tehran today took off back to Tehran with 19 civilians on board after it had been forced to land at Ovda, a Galilee air base, Tuesday during a flight from Tel Aviv to the Persian Gulf resort island of Kish.

Prime Minister Yitzhak Rabin said Israel made the decision "not to take any prisoners in the air.

U.N. halts airstrikes against Serbs

A joint statement by NATO and the U.N. Security Council called for an immediate cessation of all attacks by the Serbs against civilians and other non-combatants.

"There can be no military solution to the problem in the area," the statement said.

The Serbs allowed peacekeepers to enter the besieged Bosnian city of Sarajevo, an U.N. spokesman said.

Drought emergency announced

RIDGEFEST, Calif. - A powerful earthquake centered beneath this Southern California desert town yesterday was being declared a "state of emergency,"

The National Weather Service in Los Angeles said the quake has the potential to cause "extensive damage and severe injuries,"

"We are at a crisis point in the history of the CAT Fund," Kaiser testified.

CAT Fund, which are the biggest customers of AT&T's equipment business, had been unable to contact their customers by directly challenging them, Kaiser said. "There are occasional times when it makes it even more attractive for AT&T services, such as to enter the local phone business."

"The need for conservation has never been so critical,"

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"...the drought is affecting all parts of the country," said Rep. Nick Joe Rahall, D-W.Va., who wanted to lift the threat of federal water cuts.

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The House bill would let each state set its own top legal speed limit on most roads and 65 mph on roads with a history of speeding and fatalities.

The differences have to be resolved in a conference committee of key lawmakers from both sides, they warned.

State

CAT fund to be increased by doctors

HARRISBURG - Hospitals and doctors in Pennsylvania are facing an unexpected surprise - on a bill that came from the state's top policy making body, the Pennsylvania House of Representatives, doctors and hospitals may see a dramatic increase in the money they receive from the state's Medicaid program.

"This is a bill that has a lot of money in it," said Rep. William J. McCarty, R-Lancaster, who sponsored the bill. "It's going to benefit every doctor and hospital in the state."

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State
There's a new film society debuting on campus — but it won't be showing mainstream fare. College seniors Andy Beisler and Josh Deemer were frustrated with the conventional movies screened by the Penn Film Society. So the two formed Threat Theatre, as an alternative to foreign film buffs decided to establish.

"We were sick of the mainstream taste," he said. "It's hard to get in a video store anywhere," he explained.

Threat Theatre has an "entirely separate appeal to an enjoyably different audience,\" Beisler said. The first showing was free, but the first film shown last night was for members only. Although the group is not legally registered, they plan to increase membership.

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The Babysitter's Club, Life of a Dog, and other films which deal with the young and escapes, don't even try. Enjoy the Caulfield5. Surf the Imagination Network. Tonight we spotlight, along with 15,000 college students, Frank Zappa's "Bom Bom Bom."

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Dominant defense led Penn past Leopards

GREAT GAMES from page 12

Leopards' sixth turnover of the afternoon, and Penn cornerback
188 yards passing, his lowest
expected," said Baur, who was held to
even up the entire season.

"Against their defense, you can't pick
you can't learn them all in a
"They have a million blitzes,
But if you wanna torture infants, we're not gonna stop you.

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Great Games in Penn History: Nov. 5, 1988

Penn and Lafayette were the top two rated teams in the East when they squared off seven years ago in Easton, Pa. All Penn wanted was respect — the Quakers not only got that, but a 31-17 victory as well.

— By Alan Schwartz
Daily Pennsylvanian

Penn State, 21-0, defeated Lafayette 31-17 Saturday, Nov. 5, in front of 3,500 incredulous fans at Fisher Field. It was apparent that both teams had continued on their respective paths.

"The Lambeau Field was very important to us," said Lambert. "The past tense intentionally. We thought we might be the best team in the East."

"The Quakers hadn't really beaten a good, dominant team yet," said Frank Bauer, Lafayette's star quarterback and the nation's top rated junior. "I didn't have much rest and I don't know if I should do this again."...

Pennsylvania 31
Lafayette 17

Since both Marshall and West Virginia had been in the running for the top spot, the Quakers were now the only undefeated team in the nation.

If any Lafayette fans had arrived at the game a little late — say, with eight minutes remaining in the third quarter — they would have been taken aback not just for the scoreboard, which showed Penn ahead, 31-17, but that while the Leopards' stout defense was shut down, Lafayette ran the ball. And the check continued to look.

"Throw the ball!" several fans yelled, and here we've come to 'Hey don't let go I'm gonna take the ball!'

Lafayette's hopes were still alive with 3 minutes, 53 seconds remaining when backup Tony Miller took Bear's hand at the Penn 20.

"The Quakers' opportunistic defense forced the ball onto the Penn 0,184 yard line, and here we've come to 'Hey don't let go I'm gonna take the ball!"

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Call (215) 96-43 to come to the Bushouse
Bus leaves Weightman Hall at 2, 3, 4 p.m.

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Bus leaves Weightman Hall at 2, 3, 4 p.m.

CHAOSS by Brian Shuster

and here we've come to 'Hey don't let go I'm gonna take the ball!'

SINGLE SLICES by Peter Kishin

I can't give you much for your ring, mom. The diamond is flawed.

PENN STATE

THE QUIGGMS by Buddy Hickerson

SAY SWEET SWEET! WHERE WERE YOU WHEN ALL MY LIFE?

UNBORN, MOSTLY!
Boston - The Red Sox won the AP World Series 1988 last night as Joe Torre's bro- ken bat drive in the go-ahead run in a 3-2 victory over the New York Yankees. The Red Sox clinched their fourth 6-AL division title in five years with a 4-2 win over the Yankees. The win gave the Red Sox an 87-75 record, good enough for a wild card in the East. The Red Sox last World Series appearance was in 1986, when they were swept by the New York Yankees in four games.

The Red Sox have been the toast of Boston since the 1970s, when they won their first title in 1975. They have also been a source of frustration for fans in recent years, as they have not won a World Series title since 1918.

The Red Sox have been the toast of Boston since the 1970s, when they won their first title in 1975. They have also been a source of frustration for fans in recent years, as they have not won a World Series title since 1918.
Penn wins thriller

Philibin's goal with 15 left lifts Field Hockey

By Eric Goldstein

Heading into last night's Penn-Lafayette field hockey contest, Quarterback stars for the Quakers and Leopards didn't exactly know how to spend the afternoon. 

"We just don't want to go to overtime again," she said. 

However, after two Penn opportunities to put the game out of reach failed to produce any goals, it appeared the 1-1 contest would have to be decided in sudden death. But that scenario would remain just a hypothetical, as Penn was scoreless at the end of regulation.

Lafayette victory

The final minute came and went on both sides of the net, and neither team could find a way to break the tie. In the overtime period, Penn had the better of the chances, but was unable to find the back of the net. 

The overtime was scoreless, and the Quakers advanced to the final four of the NCAA tournament with a 1-1 tie. 

M. Soccer rallies for first win

Marcinkevicz tallies twice to ignite comeback

By Steve Schorr

"If the Penn men's soccer team had lost yesterday, the outlook for the season would have been disastrous. There was a sense of urgency to get a win," said captain Trevor Leavenworth. "That was the most important thing to us yesterday." 

The Quakers rallied from a 2-0 deficit to down Columbia, 3-2, in overtime. 

"We were able to get a win and that's what we needed," said coach Tim Rusnak. "We needed to get a sense of winning before we move on to bigger and better things." 

The win was the first of the season for Penn, which had lost its first two games. 

The Quakers began the game with a 2-0 lead, thanks to goals by James Howard and Phil Bearden. Columbia tied the game early in the second half, and the teams went into overtime tied, 2-2. 

In the overtime period, Penn scored the winning goal on a penalty kick, courtesy of a苗木详细信息

Thursday, September 21, 1995

The Daily Pennsylvanian

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M. Soccer 2

La Salle 1

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The Quakers' first goal in over 110 minutes, scored by Howard, gave the team a 1-0 lead in the 36th minute.

"It was the Quakers' first goal in over 110 minutes, scored by Howard, gave the team a 1-0 lead in the 36th minute."
Has MTV's corporate avarice put an end to the music video?
Agree/Disagree

45 statements about the culture

1. Old folks never curse.
2. It's better to be an individual in front of others.
3. Fraternities are good because they make judging people easy.
4. Fat-free muffins are a hoax.
5. Women should learn to use urinals.
6. Hockey is the most graceful sport.
7. People who wear dreadlocks are politically aware.
8. When you recycle, you're making someone else wealthy.
9. Motorcyclists want one else wealthy.
10. Fat-free muffins are a hoax.
11. When you recycle, you're making someone else wealthy.
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44. Motorcyclists want one else wealthy.
45. Fat-free muffins are a hoax.

by Dennis Berman

Street Meeting Tonight

Okay, so you missed the intro meeting last week. All you have to do to get back in our good graces is recreate the scene depicted above. Failing that, just show up at 4015 Walnut Street tonight at 5:30. We'll rap about this week's issue, assign articles and give lessons on improving your flexibility.
I Want My Street

The Mayor of Nogales, NM
MusiTkify Bee Girl
Melissa Genchwield
Jimmy the Cabdriver

Jeremy Chad Evans
Peck
Vince Riegeltz
Flea
Scott Neustadter
Alicia Silverstone
Anthony Pryor

The MAXX
Jason "Yippee" Garantino

Jenny McCarthy
Lara Parker
Martha Quinn
Joe Parisi

Barry and LeVon
Carina Zappia
Josh Beider

Bobby the Rookie
Kutkrin Zivkowski

ButtHeads
Andy Deemer
Paula Feldman
James Miller

Juliette Hohnen
Colin Paterson

Sprint and Chin-Chim
Iwona Marusin
Tiffany Zentis

Spice Jonaz
Walter Andrew Fipel, Esq.

Our Bear
Amy Lipman

Blowfish

Hilary Baker, Mona Chatterjee, Gene Daul,
Niharika Divetti, Daniel Feinberg, Dan
Hainoff, Dan Kaisnoff, Joanna Leukem
Zach Lutsky, Sam Mustar, Susan Polvyka,
Gene Russo, Brooke Smith, Benjamin
Souder, Jennifer Taylor, Jared Velden,
Jonathan Zucker

September 21 1995

Freshmen Superlatives

Most of the following are real freshmen from this year's Freshmen Pic Book. The rest is self-explanatory.

Tina Cooper and Jesse Simonin
Most Athletic

Usman Ashraf
Best Dressed

Christopher Cutie
Most Sensitive

Jennifer Tran
Most likely to graduate

Nikhil Sawney
Best Smile

Elif Ayas
Largest Head

Bogdan Minda
Most likely to supply the campus.

Monica Leas and Piotr Wroblewski
Cute Couple

Stephen Erdman
Cheapest / Most likely to get caught masturbating

Jarred Sherman
Most likely to go stag

David Zlotlow
Most likely to let you know he plays trumpet

Brian Moore
Most likely to disembowel his roommate with a popsicle stick

Jonah Fried
Most likely to leap from a highrise window / Most likely to attend PARMESAN

Steve Caldwell
Most likely to be calling you from a Spoils Illustrated sneaker phone

Ashley Davenport
Most likely to break Anthony's heart

Kevin Kearney
Most likely to get carded at Murphy's

Hal Greenwald
Most likely to become a standup comic

Stephanie Biggyer
Most Likely To

Amanda Hall
Most likely to go to a 2 for 1 sale on gloves

Jennifer Russert
Most likely to pledge Theta

Edward Samek
Most likely to get a bid from TEP

Charles Ornstein
Most likely to be mistaken for a freshman

Olivia Troye
Most likely to play the part of Mama Cass in the T.V. miniseries California Dreamin', the Story of the Monke and the Popes

David Stier
Most likely to play Pat in sitcom The New Pat

Nikhil Ramchandani
Most likely to go to jail for stalking LL Cool J

Patrick Cahill
Most likely to resemble Mike Tuhy if he gained 30 pounds and took up smoking

Mike Tuhy

Looking for your horoscope?

Street's astrology columns have moved to the Voice section (that's page 11 to you and me).

In addition, this week Voice features the debut of Ask Penny, our brand-spankin' new advice columnist. It's Street-erific!
Saved by the Nudity

Basic Instinct’s creators legitimize NC-17 rating
• by Josh Beisler

Paul Verhoeven could change the face of the American film industry for the better. An accomplished Dutch director whose previous domestic credits include Robbery and Basic Instinct, Verhoeven has made quite a name for himself by pushing the R-rating just about as far as it can go. Embittered by the numerous cuts he was forced to make for Basic Instinct, he has taken the unprecedented step of securing an NC-17 rating for his newest film, Showgirls. Before the cameras even began rolling, which makes it the second film ever released by a major Hollywood studio where no one under seventeen is admitted.

If Showgirls is successful, it could create a cinematic situation similar to that in Hong Kong, where a rating analogous to the NC-17, dubbed “Category III,” attracts mainstream audiences. The consequent freedom could open Hollywood films to greater freedom of expression, particularly in the realm of sexuality, which the notoriously prudish ratings board inexplicably tends to view in much more stringent, conservative terms than violence. Although welcome, such a change still seems rather unlikely. Part of the problem is Verhoeven’s film itself, which is far from a guaranteed hit. In terms of sex, nudity and general voyeuristic titillation, this film certainly delivers dozens of enormously attractive young women appear in various stages of undress, and naked female bodies are displayed with the kind of abandon hitherto relegated to European cinema.

Unfortunately, these visual fireworks push the human drama to the sidelines. Elizabeth Berkley, a stunningly beautiful young actress who was once part of the cast of the cheesy teen TV show Saved, is the star. By The Bell, makes her film debut as Nomi Malone, an up and coming stripper with aspirations of becoming a Las Vegas showgirl. She faces all kinds of opposition from other dancers, a shady “entertainment director” (played by Kyle MacLachlan, who looks a little lost without David Lynch) and her own.

SHOWGIRLS - United Artists starring Elizabeth Berkley

unwillingness to sink to the level of sexual degradation necessary to make it to the top. The film pulls no punches in its portrayal of the utter shallowness of the road to stardom, reaching its apex with the brutal rape of Malone’s best friend. Probably because it gives them an air of respectable genitality, critics love to put the final nail in the coffin of sex extravaganzas like Silver and Jade/Ton Prey by gleefully pronouncing them as failing to be erotic. With Showgirls, such a contention would be more than vaguely ridiculous, and the copulatory interlude between Berkley and MacLachlan has enough violent energy to carve its place in cinematic history.

Screenwriter Joe Eszterhas, who previously worked with Verhoeven on Basic Instinct and scripted the upcoming Jade, proves incapable of moving beyond sex-clad melanomadomas, going so far as to recycle the ubiquitous lesbian subplot here rendered through the sexual tension between Malone and her main rival Crystal (an entertainingly nasty Gina Gershon). Despite its trademark hyperbole, Eszterhas’ slight story lacks the abundant kid of his previous collaborations with Verhoeven, and consequently the film can’t quite decide whether to be campy or serious. On the other hand, the original sexuality becomes so distracting that it’s debatable if a stronger story could have had the necessary impact.

Another problem is the star. Although she does a competent job in the lead and does a volcanic lap dance, Berkley is more memorable for her full-frontal nudity and pelvic thrusts than for her acting range. Her awkwardness exacerbates the film’s inability to smoothly combine supercharged eroticism and a strong narrative. Perhaps Showgirls is too sexy for its own good.

Screw the Right Thing

Spike Lee looks at urban decay, yet again
• by Gene Russo

So what happens when cinematic geniuses Spike Lee and Martin Scorcese get together to make a film? Not too much. In his latest film, Hackers, Lee focuses on the same issues that he, John Singleton and others have explored in previous works: drug use, blacks against whites, gung-ho cops taking on young black America and the choice between right and wrong.

The film tells the tale of two brothers living in the projects in New York City. Victor (Isaiah Washington IV) is an honest and straight-laced blue-collar guy trying to get his wife and two kids out of the projects, and Strike (Mekhi Phifer) is a decked-out petty dope dealer who works around the clock who’s in way over his head in drugs and crime. Both brothers become possible culprits in the murder of a local crooked dealer. Victor, the less likely suspect of the two, admits to the crime early in the film and is imprisoned.

The detective on the case, Rocco, played adequately by Harvey Keitel, becomes convinced that Victor has only confessed to the crime in order to protect his guilty younger brother. Thus the stage is set for an absurdly melodramatic plot that goes nowhere.

The movie may have worked (just barely) on that basis alone, but, instead Lee pontificates about the evils of the drugs and the extent of prejudice prevalent in the society to the point where you lose interest in the plot. At times, it seems as if the actors come out of character to deliver public service announcements about racism and the drug abuse.

While Lee adds no new insight or commentary, he does demonstrate a knack for creating powerful imagery and charged dialogue. The film’s opening credits roll, for example, against a backdrop of realistic still photographs of African American gang members, bodies revealing grotesque detail that impresses immediately upon the viewer the seriousness of the subject matter. Exchanges between characters frequently make us cringe while we mull over the issues brought to the fore.

The acting is also very weak. British actor Harvey Keitel’s character mercilessly interrogates Strike even while he is hunched over, spitting up blood. Such images leave the viewer with an interesting mix of emotions; while we empathize with the character, at the same time we question the validity of our feelings for a drug dealer and possible murderer.

With regard to the film’s cinematography, Lee is mist after successful. He tries to incorporate wild and unusual camera movements which were more effective in Do the Right Thing and Mo Betta Blues where he let the audience move with the characters and quickly and intensely focus on a character’s expression or movement, thus emphasizing certain dialogue. In Hackers, however, the camera movements seem cheap and unnecessary, as if they’re thrown in to merely surprise the audience rather than bolster the dialogue.

If the storyline of Clockers was more compelling, we could excuse Lee’s overdone material since the issues raised are so poignant. To the audience’s dismay, however, this two-hour-plus movie pushes the plot to the wayside to allow Lee to get on with his political and social soapbox. The quasi-murder mystery storyline gets old fast and much of the dialogue is frustratingly repetitive. The film’s main point is all too easily summed up in a newspaper headline: Detective Rocco reads near the film’s conclusion:

Harvey, I told you to go before we left
Imagine after your father's funeral, your mother pulls you aside and innocently states she will be leaving for Ireland the following morning to be reunited with her true love after 33 years of a seemingly satisfactory marriage - it's unusual incidents like this that set the tone of Edward Burns' charming first film, The Brothers McMullen.

The muted colors and muddy, home video quality of the scenes (the movie was shot over the course of several weekends at Burns' parents home in Long Island, New York on a shoe-string budget with equipment borrowed from his day job at Entertainment Tonight) establish an intimacy between the audience and the three Irish-Catholic characters: Barry (Burns), Jack (Jack Mulcahy) and Patrick (Mike McGlone). The audience is able to surreptitiously watch the brothers' lives unravel, sharing in their triumphs and tragedies as they confront their Catholic morality and hormonal rages.

Barry struts around confidently dispensing advice before falling into his own trap. His pontificating and crude demeanor (the deepest he gets is his attempt to compare men to bananas) are attempts at masking his vulnerability, which he finally confronts.

Patrick, a recent college graduate, is the most endearing of Burns' three fictional brothers. His fears are numerous and range from 'going to hell' to facing the "real world" on his own. He is scared of the uncertainty in his future, and agrees to move in with his Jewish girlfriend, whose father will give him a cushy position in New York's garment district. His agonizing journey to find himself causes a reevaluation of his religious priorities and provokes a quest for a soul mate.

Jack, the most set and adult of the threesome is happily married to Molly, a beautiful, caring Irish lass who looks forward to starting a family. Jack, however, experiences a premature mid-life crisis and faces the ultimate test of self control and strength, as he is tempted with forbidden apple named Ann.

The plot is simple, but the ideas of love and life are refreshing real as are the characters and actors who translate them. The film's universal topic should touch everyone and will leave many with positive expectations about that "thing" called love.

—Niharika Deveddi

Take a young, rich suicidal man and a 79-year-old vibrant woman, have them meet at a funeral for someone neither of them knew, and what do you get? You get Harold and Maude, a hilarious and profound story about love, death, and above all, life's potential.

It's hard to watch this movie without becoming personally attached to Harold and Maude, the title characters of Hal Ashby's 1971 masterpiece Harold (Bud Cort), a morbid 20-year-old boy, takes multiple suicides to gain his self-centered mother's attention. He expresses his fascination with death by attending funerals and driving around in a hearse. This obsession is what brings him and Maude (Ruth Gordon) together; she steals his hearse at a funeral and offers to drive him home.

Maude first appears sporting a white coat and carrying a yellow umbrella, which is indicative of her energetic personality. Her vivaciously sharp contrasts with Harold's despair. He takes her to a demolition site; she takes him to a greenhouse. She brings him into her reality, a celebration of life, and contrasts with Harold's despair. He takes her to a demolition site; she takes him to a greenhouse. She brings him into her reality, a celebration of life, and her relationship mirrors this development. They fall in love. This love is so pure and honest that their age difference and Harold's obsessive Oedipal complex don't even matter — you are ecstatic for them.

Whether or not you find this unorthodox behavior disturbing, Harold and Maude will make you laugh over and over again. Its black humor is a refreshing departure from the simplistic feel-good comedy of modern cinema. It's good to watch this film more than once, because each time you see it, you come away with something new.

Ashby (who would later go on to direct film classics like Slapstick and Being There) packed a lot into this early effort. Harold and Maude, originally produced as a twenty minute short for his master's thesis, was expanded into a major motion picture when the wife of a studio executive fell in love with the story. The initial release produced an instant cult following, causing it to be re-released nationally a year later. Though it was not initially a big hit, word-of-mouth helped maintain a steady following which continues to the present day.

Harold and Maude has a lot to offer. The actors are extremely charismatic, the soundtrack (by Cat Stevens) is fabulous, and the imagery is extremely provocative. For days after watching this movie you will feel uplifted in a twisted, liberating way. Life has no limits, and Harold and Maude is a living testament to that.

—Susie Polytaka

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**Back to the Basics**

*Where G. Love and Special Sauce go from here*

*by Anthony Pryor*

Philly Town native G. Love had a brilliant idea. Blend the oldest form of American music with the newest, blues with hip-hop. Along with the Bostonian rhythm section of Special Sauce (Jimmy “Jazz” Prescott on bass and Jeffrey “Houseman” Clemens on drums), G. Love made the difficult transition from idea to album look easy on his 1994 self-titled debut. Songs like “This Ain’t Livin’,” “Cold Beverage” and “Baby’s Got Sauce” were among last year’s best (if most under-rated) offerings.

But G. Love’s sweet stew of old and new begged the question: Where does he go from here? On the one hand, his music (along with that of fellow sorta-rappers Beck, MC 900 Ft. Jesus, Spearhead, Soul Coughing, etc.) could be called modern rock: a taxonomy that demands change, where even veterans like Peter Gabriel and R.E.M. can come under criticism for not constantly pushing the envelope. On the other hand, the Dobro-slinging G. Love was firmly based in the blues, a genre that has used the same three chords since Robert Johnson went down to the crossroads.

On his new release *Coast to Coast Motel*, G. Love has left no doubt as to his direction. He lets you know in the cover art: a portrait of G. Love holding his acoustic Dobro and looking like a cross between Elvis and Ricky Nelson. He lets you know on the opening track “Sweet Sugar Mama,” as he sucks away at his harmonica as if he were blowing fanfare for blues music. For the moment, at least, G. Love has made a calculated effort to distance himself from the hip-hop part of his debut sound to concentrate on the roots of rock & roll.

G. Love and Special Sauce, who played a few dates on the H.O.R.D.E. tour this summer, have taken retro-rock one step further than any of their H.O.R.D.E. compatriots had thought to. While a growing number of bands want to sound like the Allman Brothers, G. Love has captured the kind of soulful groove that first inspired the Allmans. Songs like “Kiss and Tell” could pass for an early Beatles pop tune. “Everybody” is a rockabilly tune reminiscent of Carl Perkins. “Bye Bye Baby” is vintage Dixieland complete with a horn section. Occasionally (“Soda Pop” and “Leavin’ the City”) G. Love tends to lapse back into his sing-song style of vocals, but the Houseman never lays down a hip-hop beat. As a result, *Coast to Coast* is less danceable and less poppy than the debut release.

Whether or not this is a welcome change depends on your affinity for the blues. While *Coast to Coast* is not a blues album in the traditional twelve-bar sense, it does share that genre’s best and worst qualities. The songs are undeniably soulful, but they also have a tendency to be repetitive. *Coast to Coast* simply lacks the hooks that were prevalent on the first album. It seems that G. Love wanted to go the way of the Beastie Boys’ sophomore effort Paul’s Boutique: he has made an album that is deliberately not radio-friendly.

Unfortunately, the lyrics on *Coast to Coast Motel* are tired in comparison to the poetry of G. Love and Special Sauce. On the first album, G. Love turned a story about an overweight car salesman into a work of art. Here he sticks mainly to songs about love, etc. In “Coming Home,” he all but footnotes Led Zeppelin’s “Ramble On”: “In the fall leaves turn brown/ Nature sings its song takes its course/ Now I know I’ll be traveling on.” Perhaps the addition of the concert standard “South Philly Slide” could have helped matters, but it was tragically left off the album. *Coast to Coast Motel* is not devoid of poetry. The back cover includes a tribute to G. Love and Special Sauce penned by Boston personality Washtub Robbie. Washub humbly offers these words to potential fans of the band: “I know you’ll have no doubt in your mind/ Their fresh American music is fine as kind.”

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**G. LOVE & SPECIAL SAUCE**

**Coast to Coast Motel - Okeh**

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ASH

Trailer - Reprise

The United Kingdom has long been known for exporting quality music to the United States. In the past few years, the U.S. has been introduced to successful acts such as Oasis, Blur and The London Suede, who have achieved critical acclaim and impressive followings here. At the same time, "punk" has re-surfaced in the States after being associated with Lisa Bonet's boyfriend and having the kind of name that you'd expect from a kasher butcher perhaps, but not a feedbacked neo-hippie musician. Recently, though, Lenny's last album, *Are You Gonna Go My Way*, went multi-platinum, and that has left fans clamoring for a follow-up that is just as good.

Lenny Kravitz has responded well to the pressure with his newest release, *Circus*, which is, if anything, an improvement on his last album. *Circus* has a focus and direction that his previous work always seemed to be lacking.

The album gets off to a weak start, however, with the first track, "Rock and Roll Is Dead," where Lenny complains about how rock music today is all about image; a tired topic many a disgruntled rock star has already addressed. However, the next track, the title track, is one of the best he has ever done, a somber piece about the difficulties of life that puts his heart and soul into.

There are a few unusual things that Kravitz does here. He plays virtually every instrument himself. Many of his songs deal with his relationship with God. What might be most striking about Circus, though, is its simplicity. Kravitz hardly veers from the bass-guitar-drums format. "Madalaine," for example, perfectly illustrates what a "short and sweet" song is.

Still, that criticism of old comes back after hearing this album. You can clearly hear all-time greats like Curtis Mayfield and Jimi Hendrix in Kravitz's music. Whether this constitutes thievery or inspiration is debatable. It cannot be debated, however, that Kravitz is a talented guy, even if he still isn't the seventies' "short and sweet" singer.

—Dan Hainoff

**FRIENDS SOUNDTRACK**

with Hootie & The Blowfish and R.E.M. - Reprise

When most new movies come out, you can also expect to find a catchy pop soundtrack being released at the same time. In fact, sometimes the right artists can even make the soundtrack far more popular than the film.

But awhile back some record producer came up with the bright idea of making a television show soundtrack, and the world was forced to endure such blatant commercialized albums as the 90210 and Melrose Place soundtracks. (Remember those cheesy videos that they used to play during the credits of 90210?)

Now jumping on the bandwagon is the hottest show on TV, *Friends*, with a new soundtrack of songs that will be featured on the upcoming season. However, rather than throwing together a few popular tracks to make a back, the Friends soundtrack is a fresh, innovative collection that offers a lot more than the incredibly overplayed Rembrandts theme song.

The list of artists on the album reads like a poll of twentysomethings' favorite bands. The disc's highlights are "Jack Names the Planets" and "Punk Boy." —Jonathan Zucker

**JETHRO TULL**

Roots to Branches - EMI

For the many that are still slowly recovering from all the angst and melodramatic drivel that MTV has shown them through the eyes of Hole and Collective Soul, Jethro Tull's latest studio release, Roots to Branches, is to be a small glimmer of light at the end of the grunge/punk/Generation X tunnel. Ian Anderson's smooth flute riffs blending with Martin Barre's guitar and Dave Pegg's talents are eagerly anticipated by those who long for the days of "Aqualung" and the unforgettable "L鄠merbrade." 

Well, 1995 is a long way from 1968, and the cheesy keyboards and varied sound effects used in every song on Roots to Branches render the tunes virtually indistinguishable from each other. The trademark Tull flute is overpowered by hard, menacing guitar riffs and ominous synthesized sounds which give off that mystical, adventurous aura that would be more appropriate on a Dungeons & Dragons soundtrack.

Anderson's vocals are delivered with the intensity of a man who has had visions, but the lyrics try so hard to show off depth that they defeat themselves: "Old crows cawing as the straight crow flies/there was a time when love was the law /there was a time for the tooth and the claw." After a while, listeners will find themselves making sure that this is indeed Tull, not John Tesh or David Hasselhoff, if that gives any indication of this album's musical merit.

However, Roots to Branches is not without some strength. "Another Harry's Bar" has a believable emotional quality to the lyrics ("You don't have to pay for memories/they will all come free"), and "Wounded, Old, and Treacherous" has an excellent flute intro. In the culture's musical quagmire, a Jethro Tull release should sound like refreshing words from an old comrade, but the admonition remains: for die-hard fans only.

—Dave Kilstein

**BLINK**

A Map of the Universe by Blink - Lime Records

Blink is disappointing—almost. After listening to the first track, "It's Not My Fault," it's easy to compare this band (which is huge in Ireland) with U2. However, as soon as frontman Dermot Lacen starts singing, the comparison is lost; Blink does not sound like another U2.

Blink's music and the lyrics are quite different from most bands. In fact, each song on the CD sounds totally different from the one before it. "Cells" is a very mysterious and poetic song, while the song before it has very humorous lyrics: "Sheriff Brady and a four foot lady / Died of happiness in a bowl of gravy." While it's pleasing to hear the 13 completely different songs on this CD, it's even more pleasing to hear that Blink has its own distinct sound.

—Hillary Baker

**PRAM**

Sargasso Sea - Too Pure

Don't bother buying the entire Sargasso Sea album. One song is more than enough to dispel any doubts in your mind that it's not worth it to go on living. This latest "effort" from Pram is difficult to describe. For true understanding, consider taking large quantities of LSD, placing your head in a fishbowl and humming loudly. Pram reveals itself in a lounge-singer-mets-Jacques-Cousteau type of groove, not unlike their Too Pure labelmates Stereolab. There is the occasional bright spot, most notably the few moments of each song when the entire band has not yet struck up its cacophonical, melodious dissonant chords.

—Benjamin Sowade

**JONATHA BROOKE & THE STORY**

Plumb - Blue Thumb

Plumb: the debut solo release from Jonatha Brooke and the Story leaves one wondering what's the difference between this group and her original band, The Story. The difference is in Jonatha Brooke's attitude; the split from bandmate Jennifer Kimball has made her more cynical and helped her to hone her songwriting skills. Plumb includes the use of her characteristic spanish-sounding acoustic guitar as well as some non-traditional instruments such as the organ, accordion and mandolin. All of these combined with Brooke's clear, wide-ranging voice make for some great harmonies and one of the strongest solo debuts of the year.

—Brooke Smith

**DIE TOTEN HOSEN**

Love, Peace & Money - Atlantic

Die Toten Hosen is from Germany, so cut them some slack. Their music is strikingly similar to any generic hard rock band of the '80s and they even sound a little like Spinal Tap at times. The only difference, of course, is that Die Toten Hosen is no joke. Lyricaly, they sound like, well, remember the German thing. It's gotta be difficult for these guys to rhyme in English.

Despite being close to a decade behind American popular music, these guys sell out stadiums in Germany and The Mighty Mighty Bosstones opened for them last summer during a European tour. As a humorous blast from the past or if, god help you, you still listen to this genre, this album might even be worth it. Otherwise, remember the concept that The Scorpions appear to be gone good.

—Mike Tuffy
MTV Killed The Video

By Mike Tuhy

Money changes everything, according to a spritely eighties pop star by the name of Cyndi Lauper. But as she sang these lyrics with her over-done Brooklyn accent, she could not have known their inherent irony.

For Lauper, and hundreds of musicians like her, a career was started, shaped and all but dictated by one network: MTV.

Likewise, for millions of television viewers, personal tastes, memories and the whole concept of "cool" were molded by the same network — ironic that such a powerful arbiter of hip sprouted from the primordial ooze of the disco era.

But success can often be found in the most unexpected of places. Suddenly the limits of television were expanded, reevaluated. Viewers could expect to turn on the TV and watch a video, at any time of the day. During the early eighties — the fickle era of Cabbage Patch Kids, New Coke and parachute pants — MTV was constant.

But as Ms. Lauper sang so eloquently in that song, money does change things, and it wasn't long before corporate greed, er, business sense vaulted MTV into the cable network elite. Programmed shows replaced random video selection and one of the most innovative networks on cable began its gradual regression to the mean.

"They've definitely gotten away from the way they started," says Philadelphia Inquirer television critic Jonathan Storm. But MTV's transition from music television to a regular format network has taken more than a decade. Constantly struggling to define itself, MTV has slowly hazed new programs in and out of its line-up. And just as the music has changed, the premiere music TV station has changed along with it.

During the early eighties, popular music was dominated by synthesized experimentation from artists like Duran Duran, Madonna and Thomas Dolby. The music video opened the door for these performers, who coupled their nauseatingly catchy pop hooks with camera-ready visual appeal that spawned clothing trends, hairstyle fads and, most importantly, uninhibited infatuation and devotion among their fans. Not since the sixties had music so permeated the lives of adolescents and college students.

Music lovers were no longer limited to hearing their favorite band's singles on the radio; they could also see the theatrical accompaniment, which gave them a glimpse into what they believed to be the private lives of their most beloved heroes — if MTV showed them Simon LeBon perched on the bow of a schooner swiftly moving through the ocean, they believed that to be the "real" Simon LeBon, as Sting danced around a classroom during "Every Little Thing She Does Is Magic," the viewer felt he understood Sting as a person. The video added dimension and mysticism to these already multi-faceted charmers.

No wonder, then, that after only a few years, Music Television was huge. According to Philadelphia Daily News television critic Mark de La Vina, MTV had become "The Nation's Radio Station." Bands could reach millions of viewers who tuned in simultaneously nationwide, and so could advertisers. MTV had become the primary market for Clearasil, Intellivision and, of course, Dippity-Do.

The nascent MTV seemed disjointed, however. Despite the immediate fascination, de La Vina says, videos were still hard to come by. He asserts that only two types of artists were actively employing this new medium: those like David Bowie and Talking Heads who used the video as an avant-garde art form, and those like 38 Special and Blue Oyster Cult who used the video to reach a new crowd. A good start, but not yet enough to satisfy the viewers' obsession with their new toy.

As the eighties progressed, MTV began to evolve. The network struggled with its format for years, dipping its toe into the traditional half-hour/hour-long programming style with more coherent video-based offerings like IRS' "The Cutting Edge," and later, Headbanger's Ball and YO!

MTV Reap.

"I think of MTV as a brand name... MTV logo is like a Coca-Cola.

Advertisers now knew exactly when people would tune in to see Public Enemy or Johnny Lydon — target marketing at its finest.

The MTV executives were not stupid, and they began to realize that if they could target specific viewers with video shows, they could also expand into other areas. A crop of new shows appeared, seeming at first glance like non-video shows: Remote Control, Just Say Julie and The Ben Stiller Show. But again, these shows centered around the music video. Remote Control had entire categories devoted to videos and video celebrities; Julie Brown mocked videos as an integral part of her show; Ben Stiller's sketches served as lead-ins to videos. Still, these innocent offerings were harbingers of things to come.

During the past five years, MTV has pushed the "well-rounded network" concept beyond a simple attempt to please and capture viewers. Now, it's about cash. "Real money exists in TV," says de La Vina. For
networks, producing original programming has endless financial benefits. Aeon Flux T-shirts and Beavis & Butt-Head video games are good examples, but they pale in comparison to the biggest cash cow of all — syndication. Nickelodeon has capitalized on this idea already. And it’s not surprising that MTV is now doing the same, since both networks are owned by industry giant Viacom. Even HBO has ventured into original programming, recognizing the multiplying dollar signs into owned by industry giant Viacom. Even HBO has ventured into original programming, recognizing the multiplying dollar signs into.

Beavis & Butt-Head, Aeon Flux benefits. T-shirts and endless financial networks, producing original programming. Advertisers no doubt welcomed this idea of concrete programming on MTV — it’s easier to target Beavis & Butt-Head fans than attention-deficient remote-control junkies. This marketing concept even transcended into wee-jay selection. The MTV vee-ys of yore were a collection of rock n roll veterans whose knowledge of music far exceeded their camera-friendly appeal. Today, prettier-than-thou appearance and superpolished personality are far more important than intelligence or education — that’s what viewers are for. MTV’s history represents the epitome of capitalism in action. The corporation marketed a new product during the booming eighties and could remain content to market that same product as long as it was hot. During the latter half of the decade, as the economy slowed down, so did MTV’s popularity. High on market potential, low on skill, bands like Slaughter, Warrant and Great White pervaded the MTV playlist as Adam Curry’s big hair threatened to overwhelm every TV screen in America.

The era of transition was looming in the immediate future, but it was clear that the network wasn’t entirely sure how to make the big move without breaking too much china. Many shows came and went during this period as MTV struggled to keep both its audience and advertisers interested. Shows like Pirate TV and Kevin: Sporting Feel found moderate success, but limited longevity. The recession of the nineties forced MTV to seek out new marketable options. But because it had been proactive a few years earlier, the increasingly intelligent network already had the ideas in place to survive. 1992 brought The Real World into common vernacular. Liquid Television had already become a cult favorite and MTV News had become a popular, informative and reliable guide to the events of the music industry and popular culture in general.

Even today MTV struggles with its identity. Certainly it’s clear that MTV has become far more than “music television.” But not too far behind the hyped-up successes, there are quite a few programs which MTV would just as soon forget. Did anyone actually sit through an entire episode of The Brothers Grand? As MTV forsaken viewer satisfaction for the sake of money? Well, that depends on who you ask.

Everyone knows somebody who worships Mike Judge for creating Beavis & Butt-Head, The Real World has become a cultural entity onto itself, and Singled-Out, in a few months, has become something of a Gen-X Dating Game. Still, there are millions of kids who have grown up on music video. Many of today’s 25-year-olds remember Herbie Hancock’s “Rock-It” video more vividly than they remember anything they learned in their seventh-grade classrooms. Look at the success of WDRE’s “Rock of the Eighties Lunch” or VH-1’s The Big 80s for proof of the powerful draw of video nostalgia. VH-1 as a whole has proven to be a solid network in its own right, and it’s “Music First” motto hints at the true nature of “music television.” MTV need not pay too much attention to VH-1 as a competitor, though — Viacom owns it as well. With the vast success of Beavis and Butt-Head and The Real World, and with Aeon Flux booming on the commercial horizon, MTV’s drive for programmed shows is not slowing down. Within a few years, these shows will be in mass syndication, reaping profits with no effort at all. MTV will only get richer.

Does anyone still care about videos anymore? MTV may say no, but they’ll run across some demission from video fans like David Browne.

“I think they should go back to playing more videos,” he says. “I don’t need to see Real World over and over again.”
Tommy Leonardi is building a career — and a great sex life — out of attending to her needs.

"My book isn’t about medical issues," says author, sex guru and former Penn student Tommy Leonardi, "my book is about pleasure issues."

Yeah, go ahead, read those lines again. It may be a difficult concept to grasp, but there is actually a man out there dedicating his time to female pleasure. Novel, huh?

Leonardi, now 34, is the only man on earth who does not believe that sex revolves solely around male satisfaction. And he’s done something that should elicit moans, sighs and more than a little applause from women everywhere: he’s thrust himself into the world of female desire, done some homework and come out with a book, Secrets of Sensual Lovemaking (Penguin/Dutton).

Now, don’t get too hot and bothered — although Leonardi makes his living as a freelance photographer, his book is purely a work of prose, so you won’t find any sensory overload there.

And here’s one more thing you need to know about Leonardi: His delicate yet straightforward style helps the author to describe his sexual exploits without sounding either clinical or smutty. His book deals with pleasure issues. You don’t learn better sexual techniques in school. Doctors don’t learn how to make a woman have an orgasm. If you were in bed with a doctor and he started describing what was physiologically behind your body, you’d say, ‘Shut the hell up.’

"I’m not talking about sexual hang-ups here," he continues. "My work is for people who are ready and willing and open-minded enough to go further in their sexuality."

By the tender age of 25, Leonardi had already caused a stir in the academic world. He started describing what was physiologically behind a woman’s desire to be kissed by that person. Well it’s the same thing. "I’ve always said, if one knows someone who’s a good kisser, right? But that person isn’t a good kisser because of the way they kiss you physically. Usually you don’t think of it like this, but if someone is a good kisser, they kiss you in the same exact way physically that you think is a great kiss, but that person doesn’t attract you at all, it wouldn’t feel too great. Psychologically you’re not connected to that person, and you have no desire to be kissed by that person. Well it’s the same thing."

According to Leonardi, it is here, in the emotional and psychological aspects of sex, that men tend to fall short: "Men are too damn conscious about getting laid. The problem is that most men don’t enjoy sex, they enjoy the fact that they’re having sex."

For instance if a guy here sleeps with someone, the next day he’ll call his friend and say, ‘Hey, I got laid last night.’ But the woman he was with, would call her best friend and say, ‘I got laid good last night.’ Or more likely, ‘I was with this guy last night, yeah, it was alright. Women always talk about the quality of sex; men rarely talk about the quality of sex. All you ever hear from men is ‘she fucks’ or ‘she doesn’t fuck.’"

A woman’s goal is to have good sex. The whole point here is that men are interested in the quantity, while women are interested in the quality.

What’s next for Leonardi? He has two more books in the works: Ultimate Simultaneous Orgasms and The Erotic Italian Cookbook. But for the moment, we can only guess that his hands are full with the task of continuing his research. Despite his unswerving dedication to this exhausting endeavor, Leonardi insists that he is not exactly going where no man has gone before: "Am I the discoverer of new territory? No. Women have probably been having ejaculatory orgasms as long as women have been around. Once men know it exists, perhaps they will become more intrigued with the concept."

Jennifer Taylor and Mona Chatterjee are College sophomores who have recently ditched their respective boyfriends.
Dear Penny,

It has become impossible for me to accomplish anything at my job, because my bosses are all self-involved creeps. As much effort as I put into my work, I can't seem to shake my reputation as a go-getter and a slacker. And the worst part is, I never really was a slacker to begin with. I just liked to joke around to break up the tension and prevent boredom. I'm a junior now.

Anyway, I'm afraid that no matter how much quality work I do, I'm not going to get any credit or impressions. I'm afraid help before you earn a promotion or learn the advanced skills I will need to turn myself into a hard worker and start hurling large, radioactive pieces of scrap metal at your swollen little head. And for health's sake, stop wearing that t-shirt you shrink in the wash with those jeans that make your butt look like it's pregnant with twins.

Cancer (June 21 - July 22): We know what you've been thinking about, and your suspicions are right on — get your butt to a clinic and order up a herpes test IMMEDIATELY. Early detection means early cure.

Leo (July 23 - Aug. 22): Order another week's worth of take-out and keep on covering. We promise we'll tell you when the world is done consoling you.

Virgo (Aug. 23 - Sept. 22): There's a time for love, Virgo, and a time for living, so take a chance and face the wind. This week there's an open road and that's hidden — the stars can guide you, but the choice is up to you. The nights are long, but you might awake to a brand new life around the bend.

Libra (Sept. 23 - Oct. 22): The galactic positioning of Orio's belt indicates financial trouble on the horizon. If you make it through the coming crisis with any money left, remember next time to take the advice from the Whan-tionaries or those who seek to torment you for their own amusement. In the meantime, call home and pray that Manny and Daddy still love you.

Scorpio (Oct. 23 - Nov. 21): Almost everyone else is having the week from astrological Hell, and your stars are practically spilling out the winning lottery numbers for you. While your friends are mourning their calls and grades, and persistently dry, tchy scalps, you'll have an entire week of good hair days. Now would be the perfect time for you to examine your sympathetic, giving side — examine it, and then swap it for a bag. Your mission this week is to enhance the enjoyment of your own good fortune by laughing at everyone else's pain.

Saggitarius (Nov. 22 - Dec. 21): If you don't stop being such an egoistical, insufferable scumbag, we will ins solently project you to the Andromeda Galaxy and start hurling large, radioactive pieces of scrap metal at your swollen little head. And for heaven's sake, stop wearing that t-shirt you shrunk in the wash with those jeans that make your butt look like it's pregnant with twins.

Capricron (Dec. 22 - Jan. 19): The word for the week, Capricorn, is: mess. No matter how bad you think you've screwed up, no matter how many people you hurt or how much you put off your professors, just don't give it a second thought. You're about to be under Venus and the moon, and you will be guided entirely by fate this week. So don't worry, nobody has any right to hold you accountable for your actions.

Aquarious (Jan. 20 - Feb. 18): A wise man once said, "A penny saved is a penny earned." He's dead now. This week, don't make the same mistake.

Piscs (Feb. 19 - Mar. 20): This is your week to be strong, be firm, be downright pushy and dare we — abuse. Your sphere is: just don't.

Taurus (Apr. 20 - May 20): Jupiter's position in the solar system clearly indicates that the best way to gain the love and confidence you need is to share your heart and get a nice, cleansing enema. Uranus is giving off some strong vibes that say you should wait and give this some serious thought. But Jupiter can kick Uranus anyway.

Gemini (May 21 - June 20): Go to the Pleasure Chest, buy a good stiff whip and beat yourself senseless this week. We don't want to see you walking around campus until you've driven all sin from your soul and you're dropping blood all over Locust Walk. And no bitching — we warned you it was a comin'.

Dear Starved,

I lease help me before you make it through the first week of classes I had a lot of problems trying to find pamphlets in their faces. If I'm no! Listen I'm not "Whom." That settlement's not "Whom" either. It's my "tea." And if you get yourself a "hmm" I "Whom." J umpin' his bonnet! When Nellie! I I stop at a time. If you're seeking safety please use protection. I hear that Trojan is pretty popular at CVS, but first you've got to win him over.

Virgo: If I'm a good and bad side to every situation. Being the pessimist is that I'm always saying the bad side of the house. It was on the day you got a house. Your house is: just don't.

Libra: Here's what I know. I'm a tea. I say "tea." I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea.

Cancer: It's a tea. I know. I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea.

Leo: I'm a tea. I know. I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea.

Virgo: I'm a tea. I know. I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea.

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Virgo: I know. I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea. I'm a tea.
WHERE MAURICE SENDAK IS

You may have spotted many wild things in this jungle we call West Philadelphia; perhaps you've even accidentally witnessed college students engaged in some wild things of their own. But now Philly will finally see the one definitive answer to the question of "Where the Wild Things Are."

They'll be at the Rosenbach Museum and Library, 2010 DeLancey Place, in an exhibition entitled "Sendak at the Rosenbach." The event is a showcase of original works, manuscripts and rare books from the personal collection of Maurice Sendak, best known as the author and illustrator of children's books such as Where the Wild Things Are and In the Night Kitchen.

The Rosenbach exhibition proves Sendak to be both a maker and a collector of excellent books. Original paintings in water color and in tempera, pencil sketches and pen and ink drawings from his many books are on display. Also being showcased are some magnificent items from Sendak's personal art and book collection, including works by William Blake, The Brothers Grimm and Beatrice Potter.

The newest of Sendak's own efforts is also unveiled at this exhibit. In an attempt to revive the lost Herman Melville classic Pierre, Sendak has illustrated a new edition due out this fall. A passionate fan of Melville, Sendak provides original letters written by Melville and the actual Pierre book contract.

Sendak's artwork, as you may recall from your childhood, is both magical and truly exquisite. Seeing it now brings you to that bedroom of make-believe back when your parents,Greed, gluttony, sloth, basshful, dopey, pride, sleepy, lust, sexiness, envy, dancer, prancer, dixon, mason, samson, dellah, fellatio, necrophilia, deemer, beister and wrath.

The exhibit will run through October 30 at the Rosenbach Museum, which is open Tuesday-Sunday, 11 a.m. to 4 p.m. Admission costs $3.50; student discounts are available.

--Sue Master

RECENT RELEASES

ANGUS (PG-13)

From the producer of Cool Runnings, the mother of all bobsled movies, comes this tale of a homey teen coming of age in the '90s. Perhaps in the sequel he dons a school boy outfit and joins an Australian heavy metal band with songs such as "Back in Black" and "Big Balls." (UA Revenues)

BRIAN WILSON: I WASN'T MADE FOR THIS TIME (PG)

This is an insightful look at the troubled genius who fronted one of the 60s most influential bands, the Beach Boys. That he went insane should come as no surprise to those who know that Wilson's off-spring include two of the girls in Wilson Phillips. (And not the pretty one.) (UA Revenues)

CLOCKERS (R)

I liked it better when it was called Stand and Deliver. Of course, Michelle Pfieffer adds a certain something to the film that

Restaurant

Rose Tattoo Cafe

Need a place to go for dinner Parent's Weekend? Haven't got a reservation? One solution: located relatively close to campus, on 21st and Spring Garden Street, is the Rose Tattoo Cafe.

The restaurant offers a lively, attractive atmosphere and an extensive variety of eclectic, interestingly-prepared dishes. We were seated promptly for our reservation, and our waitress was both knowledgeable and pleasant, reciting from memory the night's enticing specials.

Had enough Natural Light? For those of legal age or for those with cool parents, you can all get trashed sampling the bar's extensive stock of bottled beers. The wine lover, however, might be disappointed with the limited and expensive selection.

The menu's appetizers include wonderfully fresh salmon pinwheels, although most of our party opted for the more reasonably priced soups and salads. To start, we chose the cream of mushroom soup and the caesar salad, both of which were satisfying, though not outstanding.

The main dishes are priced between $15 and $20. Two features include a delicious, beautifully prepared and appropriately named Tattoo Tuna and a hearty portion of veal medallions, complete with potatoes and succulent portabello mushrooms. The cafe offers several pasta choices, which can generally be ordered as appetizers as well. Our server also informed us that the duck and the crab cakes are among the most frequently ordered selections.

To start your meal, the latter can also be ordered in a half portion. From the impressively stocked dessert tray we selected a fruit tart, although dessert was far from necessary due to the oversized portions. While everything we ordered was easy on the eye as well as the stomach, we noted that the food was a bit rich. Also, the restaurant was somewhat noisy until about nine o'clock, as the fairly crowded bar is situated in the middle of the main dining room.

Overall, dinner at the Rose Tattoo Cafe proved highly enjoyable, and while the restaurant might be a bit pricey for anything but an important date or family gathering, it's a good place to keep in mind for a special occasion. But the meal goes down easier when Dad's paying the bill!

—Joanna Lieberman and Jared Viders

To win free passes to see Excalibur Films' Kids at Cinemagic 3 at Penn, call 898-1111 tonight between 5:15 and 5:20 (no earlier, no later) with the answer to the following question: how old was Kids screenwriter Harmony Korine when she wrote the script?
Birth and After Birth

The Wilma Theatre successfully delivers playwright Tina Howe's newest theatrical "baby" with the world premiere opening of Birth and Afterbirth. This accomplishment not only marks the end of 22 years of writing and polishing for the Obie Award-winning and Tony-nominated author, but it begins the 16th and final season at the Wilma Theatre's 20th and Sansom street location.

Birth and Afterbirth tells the story of the Apples, an average middle class family, on the morning of little Nicky Apple's fourth birthday party. The intimacy of the Wilma Theatre places the audience literally in the Apple living room, elaborately decorated with toys, streamers and other birthday paraphernalia. Mom and Dad Apple wake early that morning so that everything could be perfect for their child's birthday. Quite rapidly however, the play illustrates how imperfect raising a child can be.

Birth and Afterbirth lives up to its description as both a "surreal comedy" and "tragic farce." It carefully weaves together fantasy and reality into a thought-provoking playpen of absurdity. As the play progresses, four-year-old Nicky, played by an adult man in pajamas, shows his parents everything of his own birthday party. The intimacy of the Wilma Theatre places the audience literally in the Apple living room, elaborately decorated with toys, streamers and other birthday paraphernalia. Mom and Dad Apple wake early that morning so that everything could be perfect for their child's birthday. Quite rapidly however, the play illustrates how imperfect raising a child can be.

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The success of this new work is found in its metaphoric implications. How few questions who is fit to be a mother and explores the incredible sacrifice that goes along with motherhood. She interweaves such themes as family rituals, loneliness and longing in a stark look at the realities of family life. Quite powerfully, the play contrasts Sandy Apple, a woman who has given up freedom and youth to raise her child, with the female anthropologist who is free to travel the world, both literally and figuratively, but has no children.

The final moments of the play optimistically sum up Howe's overall message about motherhood. As the anthropologists quickly exit the stage to explore more of the world, Sandy calls after them, "It wears you out but it's worth it!"

"Birth and Afterbirth" is playing at the Wilma Theatre through October 22. Although the sense of humor and content of Birth and Afterbirth is obviously geared more towards parents than the average college student, its craziness and fun make it worth seeing. And it's perfect for Parents' Weekend.

—Zach Latsky

Edward James Olmos was lacking.
(AMC) Maltese

DOUBt HAPPINESS (PG-13)

Yet another in a long series of culture-clash/coming-of-age movies. In this one, the heroine is Chinese. That's really the only thing that's new about it.
(Rite at the Bourse)

HACKERS (R)
See review page 4.
(LJA Riemer)

KIDS (R)
Definitely not the feel good movie of the year, this harrowing portrait of urban decay will linger in your brain a long time after it's over, much like an ice cold glass of Kool-Aid. Beware, the nastiest scene involves an innocent teenager getting beaten to a bloody pulp. You know it's good if Charlie Sheen doesn't like it.
(Comrade J)

LORD OF ILLUSIONS (R)
Scott Bakula, satanism and super-special effects make this one a surefire winner at the box-office. Or maybe they don't.
(LJA Riemer)

MORTAL KOMBAT (PG-13)
From the famous arcade game comes this box-office hit that features lots of flying kicks and roundhouses. That is, if you can drop the joystick before it's too late.
(LJA Riemer)

NATIONAL LAMPOON'S SENIOR TRIP (R)
It's a sad day when the people who brought us Vacation and Animal House are reduced to producing such miserable crap. Not even the trailers are funny, and they're supposed to be the best parts.
(LJA Riemer)

THE POSTMAN (PG)
The legendary poet Pablo Neruda gives the gift of love to a simple man and hope to the masses that they too can craft love sonnets that women will find irresistible.
(Rite at the Bourse)

THE PROPHET (R)
Christopher Walken is great as a creepy guy in this supernatural thriller from the creator of Highlander. Of course, he is playing himself.
(LJA Riemer)

THE REGGAE MOVIE
Like, I'm not totally sure what it's about, but, I'm kinda under the impression that it's got something to do with reggae music, maybe?
(LJA Riemer)

SMOKE (R)
Too slow for some, this interesting look at New York and its inhabitants features outstanding performances from Forest Hill and all the rest.
(Continued on the next page)
MOVIE TIMES

AMC OLDE CITY
2nd and Sansom, 627-5966.
Apollo 13 Fri-Sun 1:45, 4:30, 7:15, 10; Mon-Tue 5 and 7:45; Wed at 4:30 only. Dangerous Minds Fri-Sun 2, 5, 7:30, 10:15; Mon-Tue 5:30 and 8; Wed at 5 and 8.

AMC MIDTOWN
1442 Chestnut, 568-5953.
Dangerous Minds Fri-Sun 2, 5:15, 7:45, 10; Mon-Thurs 5:45, 8:10. The Tie That Binds Fri-Sun 1:45, 5, 7:30, 9:45; Mon-Thurs 5:30, 7:45, 10.

CINEMAGIC 3
Walnut, between 38th and 39th St, 222-5555

SAMERIC
1908 Chestnut, 567-0604.
Clockers Fri-Sun 1, 4, 7, 10; Mon-Thurs 1:20, 4:10, 7, 10. Hackers Fri-Sun 12:50, 3, 5:25, 7:50, 10:10; Mon-Thurs 1:00, 3:20, 5:30, 7:40, 9:50. Mortal Kombat Fri-Sun 1:30, 4:40; Mon-Thurs 1:40, 4:40. The Prophecy Fri-Sun 7:30, 9:50; Mon-Thurs 7:10, 9:40. Seven Fri-Sun 1:20, 4:20, 7:20, 10:20; Mon-Thurs 1:30, 4:30, 7:20, 10:10.

UA RIVERVIEW
Reed and Delaware, 755-2219.

RITZ AT THE BOURSE
4th St. north of Chestnut, 925-7900.

RITZ FIVE
214 Walnut, 925-7900.

THE TIE THAT BINDS (R)
No comment said Scott. (off the record he said “this movie is ass.”) A thoughtful and eloquent analysis of this vacuous thriller.

UNZIPPED (R)
No it’s not the Hugh Grant story and Madonna is no where to be found. Instead, this documentary is the story of fashion designer Isaac Mizrahi and his everyday life with Naomi Campbell, Cindy Crawford, and Linda Evangelista. By the end you’ll either love or want him dead.

THE USUAL SUSPECTS (R)
Pee Wee Herman is awesome as Keyser Soze! Oops.

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To win free passes to see 20th Century Fox’s Strange Days, be one of the first seven people to e-mail us at street@dp.upenn.edu between 5 and 5:30 with the answer to the following question: Name two other movies directed by Kathryn Bigelow.

Visit the SHOWGIRLS Site on the INTERNET: http://www.mgmusa.com/showgirls

Cinemagic 3 at Penn 222-5555

Toongton at 12:15 am, Be the First to See

THE SHOW IS ABOUT TO BEGIN

Weekend
Behold! Once again the sages of the almighty Street are here to give your life meaning by telling you what gigs are in town. Do not deny our knowledge, mortal! Just read on and learn from the sharing...

**THURSDAY**

**TRIPPING DAISY**

"I Got a Girl.../ She's in the trunk of my car./ I take her out when we go somewhere far" (or something like that). Tripping Daisy is coming to town after producing the big hit, "I Got a Girl" off their latest album, *Elastic Firecracker*. Obviously, while learning how to capitalize their music, they failed that section on capitalization of letters. However, don't let that stop you from checking these guys out at the Troc along with Eve's Plum and Ruth Ruth. When you get there, ask if they're friends with the up and coming group, The Masturbating Daisies. (The Trocadero, 10th & Arch, 923-ROCK)

**FRIDAY**

**BLISS ON BLISS w/ MARAH**

Catch Adam Matta, Neil, Adam Komegay and Del Marco as they finally take their score of blistering, funkified, original tunes off of Penn's campus. On Thursday, their "unique Philly venue" is the Boot 'n' Saddle, which apparently a country bar trying out the alternative thing. Of course, if it is a country bar, you can expect to see a lot of hats, a lot of women wearing blue jeans too small for them, a lot of men wearing belt buckles too big for them "nd a lot of people wondering whether or not you say "Yee-hah!" and "Y'all" and even "All y'all" to a funk alternative group. Don't miss the entertainment in the making! (Boot 'n' Saddle, 1131 S. Broad St.)

**SPLENDORBIN**

West Philly's favorite venue brings you Penn's favorite band. Splendorbin w/ Stinking Lizveta and Emory Swank (Pi Craft, 39th & Spruce)

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**Billboard Magazine charts**

Weekly charts for the nation's best-selling recorded music as they appear in next week's issue of Billboard magazine. Reprinted with permission. (Platinum signifies more than 1 million copies sold; Gold signifies more than 500,000 copies sold.)

**TOP SINGLES**

Copyright 1995, Billboard-Soundscan Inc - Broadcast Data Systems.

1. "Gangsta's Paradise," Coolio featuring L.V. (MCA)
2. "You Are Not Alone," Michael Jackson (Epic)
3. "Kiss From a Rose," Seal (ZTT-Sire) (Gold)
4. "Waterfalls," TLC (LaFace) (Platinum)
5. "Runaway," Janet Jackson (A&M) (Platinum)
6. "I Can Love You Like That," All-4-One (B Victoria) (Platinum)
7. "Boombastic — In the Summertime," Shaggy (Virgin) (Platinum)
8. "I Got 5 On It," Luniz (Noo Trybe) (Gold)

**TOP ALBUMS**

Copyright 1995, Billboard-Soundscan Inc.

1. "Dookie," Green Day (MCA) (Platinum)
2. "aked Little Pill," Alanis Morissette ( Maverick-Reprise) (Platinum)
3. "Crazysexycool," TLC (LaFace) (Platinum)
5. "The Woman in Me," Shania Twain (Mercury) (Platinum)
6. "Games Redneck Stylin'" (Warner Bros)
7. "The Show Soundtrack," (Def Jam-RAL)
8. "Forest Gump," "Frogsong," (Silverchair) (Epic) (Gold)