Faculty, staff criticize Penn's mortgage incentive plan

Program encourages University employees to live in West Philadelphia

By Ben Hammer

Since 1985, the University's guaranteed mortgage plan has offered financial incentives to faculty members and employees to make a mortgage down payment or refinance a mortgage. The University guarantees a principal and interest mortgage payment of 10 percent for up to 20 years, and also provides a 1 percent mortgage payment guarantee for the life of a mortgage. The program has been successful, with over 3,000 employees accessing it since its inception. However, there has been criticism from faculty and staff who argue that the program is biased and encourages employees to live in West Philadelphia.

"The program is not fair and it's not equitable," said President Amy Gutmann. "It creates a financial incentive for employees to live in West Philadelphia, which is not representative of the diversity of our community." She added that the University is considering making changes to the program to address these concerns.

Meanwhile, the University is also facing criticism for its response to the mortgage incentive plan. "I don't think the University is doing enough to address the concerns of faculty and staff," said a faculty member. "They need to be more transparent and open about the program's impact on the community."
Faculty Senate delays vote on judicial draft

By Randi Feigenbaum

Yesterday marked the second time the Faculty Senate Executive Committee gathered to discuss the issue. And like the first meeting, the group did not come to any firm conclusions.

Provost Stanley Chodorow attend-
ed most of the meeting to hear feedback from the senate members.

Senate Chairperson David Hildebrand, a radiology professor, said the idea of passing a resolution was not even considered.

"There are some issues that still aren't resolved but we're getting there," Hildebrand added. He said the idea of passing a resolution was not on the table because the faculty senate was not planning on discussing the issue any further, Hildebrand said.

The Faculty Senate Executive Com-
mittee is composed of five members: Provost Stanley Chodorow, David Hildebrand, a radiology professor; Arthur Kramer, a political science professor; and David Hackney and Microbiology Professor Lynn Liddlebrand. The Faculty Senate Past Chairperson is Don Schott, a macroeconomics professor and the Senate Chairperson is William Harris, a radiology professor.

HUP to apply gene therapy to brain cancer

By Sarika Garg

The University Medical Center for Gene Therapy will carry out experiments involving mice to determine if gene therapy can be utilized to treat brain cancer, a type of cancer that is difficult to treat, according to Stephen Eck, who directs the University of Pennsylvania's Gene Therapy Center.

"I don't think anyone will be cured by this," he added. "It's automatic to kill a brain in mice at first but it won't work in real people. We need to work with real people."

The meeting was the second time President Robert Calhoun met with Provost Stanley Chodorow and the executive committee to discuss the issue. "There are some issues that still aren't resolved but we're getting there," Chairperson William Kissick said. "There are some issues that still aren't resolved but we're getting there," Hildebrand added. He said the idea of passing a resolution was not even considered.

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Employee mortgage program proposal

By Randi Feigenbaum

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EXPLORE THE OUTDOORS AND MAKE A DIFFERENCE IN THE LIFE OF A FIRST YEAR STUDENT!

PENN QUEST TEAM LEADER POSITIONS AVAILABLE FOR 1996!

PENN's Outdoor Pre-Orientatation Program is seeking undergraduate volunteers for the 1996 program. Team leaders are responsible for leading a group of new students during a three and 1/2 day hiking and camping trip.

Applicants must possess a background in leadership and involvement. Camping and backpacking experience is not necessary but, an enthusiasm for the outdoor experience is a must! Upon selection, all leaders must attend a mandatory training program which includes the entire weekend of March 29,30, and 31, 1996. (No exceptions)

Applications are available in the Department of Academic Support Programs in Suite 102, High Rise East. Applications are due by November 27. Questions? Call 898-4276.

Informed Consent in Health Care:

10 November 1995, Friday
University of Pennsylvania The Annenberg School Theater
3620 Walnut Street

WHAT IS THE PROJECT ON INFORMED CONSENT?
The Center for Bioethics of the University of Pennsylvania has established the "Project on Informed Consent" (PIC), a unique project initially funded by a two-year Annenberg Public Policy Center grant. PIC is a comprehensive program that conducts scholarly inquiry on issues pertaining to informed consent in clinical and medical research.

MORNING SESSION
9:00 AM Welcome and Introduction
Arthur Caplan, PhD, Director of the Center for Bioethics, University of Pennsylvania Medical Center
9:15 AM Informed Consent: Neither Informed nor Consensual (discuss...)
Paul Root Wolpe, PhD and Peter Ubel, MD, Co-Founders of Project on Informed Consent
10:00 AM Patient's Involvement in Clinical Decision Making
Rita Deber, PhD, Professor of Health Policy, University of Toronto
10:35 AM Question and Answer Session
10:50 AM Refreshment Break
11:00 AM Clinician's role in Making Decisions of the Bedside Based on Economics
Halot Morrison, PhD, Professor, College of Medicine, University of Tennessee
11:35 AM Question and Answer Session
11:45 AM A "Systems" View of Informed Consent
Norman Levinsky, MD, Chairman, Department of Medicine, Boston University
12:30 PM Question and Answer Session
12:30 PM Lunch

CONFERENCE PARTICIPANTS:
Arthur Caplan, PhD
James A. Childress, PhD
Norman Levinsky, MD
Ralsa Deber, PhD
James F. Childress, PhD
Paul Root Wolpe, PhD

A Conference sponsored by:
The Annenberg Public Policy Center and The Project on Informed Consent of the Center for Bioethics, University of Pennsylvania Medical Center

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Music by Handel, Pachelbel, Telemann and others
Thursday, November 9 at 8:00 pm

CONCERT TWO
Music by J. S. Bach, Handel, Mozart and more
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Professor, University of Chicago
South Asia Department
Author of Rethinking Working Class
History: Bengal, 1890 - 1940


Monday, November 13, 1995 at 4:30 p.m
History Department Lounge
(329A, 340 Walnut St.)

Paper Available
History Dept. Office (329B, 340. Walnut St.)
Eyeglass Encounters
Dr. Chris Annas Optometrist

GIORGIO ARMANI and Brooks Brothers

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Thursday, NOVEMBER 9, 1995
12:00 P.M. – 4:00 P.M.

- Giorgio Armani and Brooks Brothers Representatives on the premises with the full Armani and Brooks Brothers eyewear lines.
- Free RX lenses (plastic, polycarbonate or plastic flat top 28 bifocal) with purchase of Armani or Brooks Brothers frames up to $99 value.
- Free T-shirts with purchase of frame while supplies last.

Some restrictions apply.

Special Clearance on Designer Sunglasses
$20.00
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Trimming the Fat

We encourage the University to continue finding ways to improve efficiency and reduce costs.

In January, the professional service firm of Cooper & Lybrand issued a report on how the administration could restructure the University to function more efficiently. Unlike most reports given to the University, this administration actually acted on its recommendations. Tuesday, officials said the University has laid off 29 employees as part of its administrative restructuring plan, and will continue to streamline its operations to minimize its costs.

We are encouraged that the University is attempting to eliminate redundancy in order to keep higher education affordable.

Unfortunately, this bitter process has resulted in 20 employees losing their jobs. And the University is not alone in not simply abandoning these particular individuals. Executive Vice President John Fry has established a coordinator in his office to attempt to shift these individuals to other departments where they can be more productive, rather than firing them outright. If this "shift" process is to be any- thing more than a farce, the University must consider its recommendations. Tuesday, officials said the University is currently working with two outside firms that specialize in placing laid off workers in new jobs. The University's reality, however, remains a harsh one. During an era of federal cutbacks, tuition hikes have skyrocketed as a result of increasing costs, and publicspirited investment has continued to subsidize. To maintain a competitive edge in this economically strapped world, the University has no choice but to downsize and eliminate unnecessary jobs.

As the administration continues to reengineer various departments, we hope it will remain concerned about the victims of this ugly but necessary process. At the same time, the University must make a serious stand to continue to cut away waste so that it will not allocations into its costs.

Jami Smith is a junior English major from Cleveland, Ohio. "Trimmable Waste: An Opinion" appears alternately.

Policy on Submissions

The Daily Pennsylvanian welcomes comments from the University community on the opinions of guest columnists and letters to the editor. Unpublished submissions on this page represent the opinions of The Daily Pennsylvanian editors.

Letters should be no more than 200 words, and should be clearly signed and typed. The editor reserves the right to abbreviate letters and must delete any submissions that are not signed. The editor reserves the right to publish letters from any student, faculty or staff member. The editors reserve the right to publish letters from any student, faculty or staff member. The editors reserve the right to publish letters from any student, faculty or staff member. The editors reserve the right to publish letters from any student, faculty or staff member.
Annenberg Center had begun to fill. "It's not every day that something this big comes along," explained Annenberg Center administrator Rachel Golberg. "That sort of buzz is new to the campus." And it should be on a college campus," she added.

The Center decided to charge a $10 ticket price of his, compared to a previous price high of $30. And the Annenberg Foundation helped to heavily subsidize student tickets, lowering the prices to $12 for balcony seats for students, which sold out almost immediately, he added.

"The student response has been overwhelming," Goth said. Due to the heavy demand, on additional 800 seats were put aside.

At 7 p.m., Tuesday, the curtains went up. "We're grown enough to handle heavy demand, and an honest lawyer who is asked to prove whether an angel who is chairperson of the student government, said he has been working "I disagree Theater, good theater," said Whitman sophomore Alan Danzig, "but I'm not useful to the students, and the end is what counts". "I think that it was marvelous." said.

During the performance, Acton-Henry, an Annenberg support group, held a fundraiser for a planned Washington Square Apartment support clinic.

"There are things you believe in, and there are things that you expect to make a bundle on," explained Bri-an Cuffel, an outside consultant to the college. "But this is something we believe in, in the strength, in the magic. And I think that it was marvelous." he said.

The place to go for student CHEAP stuff - within easy walking distance from campus - stop in...

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Rep. Powell says he won't run in '96

Compiles self to resting the "spirit of Lincoln" to the GOP
Kevorlavian takes part in 26th reported suicide

Yeltsin fires chief banker

The Daily Pennsylvania
The Pennsylvania Quakers made what actually happened on Franklin Field, Dave Shulman kicked a 27-

By Dave Ziltin*
two plays when there was then no Count. Two and the Ivy League title appeared time ran out Harvard was ahead 21 to 20 and the Ivy League title appeared. This formula means a lot to his family. To learn more

It was Incredible Harvard was

Professor Clark uses every formula in applied physics. With one simple formula, he can calculate his life insurance needs.

"Here's a new idea:"

NO GIMMICKS (see taking stuff off at a running joke)
NO EXCUSES (no one will steal you right now)
NO LIMITS (as a teen, customer, your age, or

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Highest Paying Careers

"Seeking advice from professionals in the field?"

M. Tennis optimistic about spring

The contrary Princeton or Cornell is a
tutoring, acceleration and enrichment in students' work. To whom it may concern, coaches,

Cornell, Princeton early favorites for V-ball crown

TROUNAMENT from Back Page

IT IS not hard to see where compe-
titors could have been so early. With 21-19 left in the game, the Quakers opened up a first down and scored an easy touchdown in the last game. The trend moved in as he had every reason. For the first time in

"Don't STRESS Over Your Workouts!"

The DP -- Where there is no
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Professor Clark uses every formula in applied physics. With one simple formula, he can calculate his life insurance needs.

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"Don't STRESS Over Your Workouts!"

The DP -- Where there is no
gag rule.
Eion Hu has been a lone bright spot for Tim Murphy's Harvard squad since Murphy took over the Crimson's reigns last year. The Crimson have not posted a winning record since 1987, but this season is shaping up to be one of the worst in the program's history. Hu, a freshman running back, has been In the last three seasons.

Even though the Quakers held Hu to just 52 yards on 14 carries during the game, the rear in 1994, Hu is a legitimate rookie. These stats are a testament to the presence of another team's sacks, which is what Hu described as shunning a big player as he is, and he's probably the best player on the team. "As an average player as he is, he's probably the best player on the team. "As a good player as he is, and he's probably the best player on the team," Murphy said. "He works harder than anybody else on the field and he's the most humble guy you've ever seen. If we had 40 of them, we'd be in the position Penn's in this year."

"He works harder than anybody else on the field and he's the most humble guy you've ever seen. If we had 40 of them, we'd be in the position Penn's been in the last three seasons," Murphy said. "As a good player as he is, he's probably the best player on the team."

"As a good player as he is, and he's probably the best player on the team, he's an even better guy," Murphy said.

"We wen' fortunate to yet a lead and keep it," Harvard Stadium - nothing except maybe coming to Penn one day. "I Harvard Stadium - nothing except maybe coming to Penn one day. I Harvard Stadium - nothing except maybe coming to Penn one day."

"I want to go to business school. That's as good as goats."
Guide to the V-ball tournament

FRIDAY: Bank Field (Fairmount)

The锅炉 Women's Safety Seminar Series: Part I - Safety in the Home & Dorm
Join us for the 1st of a three part series!

10:30 am
STAA Presentation

12:00 pm
Mimi Rose, Chief of the Family Violence/Sexual Assault Unit of the DA's office

1:00 pm
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Monday, November 13, 1995
10 am - 2 pm in Stittler Hall

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FREE SHUTTLE SERVICE TO PENN, CITY COLLEGE, AND TEMPLE.
MAM - The Miami Heat needed just two games to achieve unprece-
dented success under Pat Riley. "We're 2-0 in the playoffs and all we have to do is win one more game," Riley said before Game 3.

"We're not going to try to score 105 points. We're going to try to win a game," Riley said. "I told the guys to just enjoy the ride." The Heat have not won back-to-back games since 1986.

In the timeout before the second half, Riley said: "We have to stop playing like we're 1-0 in the playoffs and try to win this game." The Heat have scored at least 100 points in each of their first two playoff games.

"The only thing we can do is win," Riley said. "If we win, we'll be in the next round. If we lose, we're out." The Heat have won back-to-back games in the playoffs for the first time since 1986.

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**Rugby**

Winston Churchill, statemen of the century, once said that rugby, like love, can only be described, never defined. In a similar vein, we present this week's rugby news:

- **Harvard Rugby Team**
  - The Harvard Rugby Team, college rugby's oldest and most storied team, continues to make headlines with its latest triumph. After a hard-fought battle, the Crimson emerged victorious, cementing their place at the top of the Ivy League standings. Their next match, against Yale, promises to be another nail-biter.

---

**SPORTS**

**Tennis teams enjoy successful 1995**

**Inexperienced women go 5-0 in match competition**

By Frank London

With a 5-0 match record and a perfect round robin tournament, the women's tennis team had a challenging and successful fall season.

**Women's Tennis Season Review**

The Quakers, a young but talented squad, opened their season with an impressive 5-0 record.

One of the highlights of the fall season was Penn's 7-2 defeat of West Virginia. This was a match that gave the team much confidence, especially after the defeat of the defending Ivy League champions, ITA Team Regional Tourney.

"In our previous matches, we were expected to win, but against West Virginia I wasn't sure what to expect," says the captain. "I'm happy that we were able to perform so well in an unfamiliar environment, which is an important step in our development." The team's confidence was further bolstered by a strong showing in the Ivy League tournament at the Palestra.

---

**Fall Results**

The women's tennis team had a perfect 5-0 record in fall competition.

- **Penn**
  - **Opponent**
  - **Score**
  - **1. Penn**
  - **Opponent**
  - **Score**
  - **2. Princeton**
  - **Opponent**
  - **Score**
  - **3. Dartmouth**
  - **Opponent**
  - **Score**
  - **4. Brown**
  - **Opponent**
  - **Score**
  - **5. Columbia**
  - **Opponent**
  - **Score**

---

**Fall Men's Results**

The men's tennis team had a successful 5-0 record in fall competition.

- **Penn**
  - **Opponent**
  - **Score**
  - **1. Penn**
  - **Opponent**
  - **Score**
  - **2. Princeton**
  - **Opponent**
  - **Score**
  - **3. Dartmouth**
  - **Opponent**
  - **Score**
  - **4. Brown**
  - **Opponent**
  - **Score**
  - **5. Columbia**
  - **Opponent**
  - **Score**

---

**Cornell, Tigers top Ivy tourney field**

By Matt Waseowski

**Cornell**

Cornell's impressive play in the Ivy League tournament has earned them a spot in the NCAA tournament.

The Big Red, led by star athletes, advanced to the championship round with a hard-fought win over Harvard.

- **Cornell**
  - **Record**
  - **Opponent**
  - **Score**
  - **1. Princeton**
  - **Score**
  - **2. Dartmouth**
  - **Score**
  - **3. Brown**
  - **Score**

---

**Harvard's Hu plays lights, lives well**

By Jed Walentas

Harvard's Eion Hu, who finished the fall with a 3-0 record, showed off his skills this weekend. Against previously undefeated Georgetown, Hu scored a 158-11 record, and against Brown 9-8, he showed off his versatility and adaptability.

"Hu is a true all-around athlete," says Captain. "He can do anything on the field, whether it's scoring goals orkowskiing the team as a whole. His leadership is invaluable." The team's success is due in large part to Hu's abilities on the field.

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**EFRAZIA WILEY The Daily Pennsylvanian**

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**The Quakers in Action**

*Yesterday's Results:*

- **Losing:**
  - **Opponent**
  - **Score**
  - **Winning:**
  - **Opponent**
  - **Score**

---

**Tennis Tournament**

The Penn volleyball team (shown here) will have a tough time against favorites Cornell and Princeton in the Ivy League tournament at the Palestra.
Street
Pinball Wizardry
A Classic Pastime Makes A Comeback

FAIR GAME

MADONNA

SQUIRREL MANIA

NOVEMBER 9 1995
Thoughts on Penn’s favorite game

This week I have two mid-terms, a few asserted homework assignments, 200 pages of reading to catch up on and two papers I have to start writing.

All this is on top of my responsibilities to the Science and Technology Wing, my R.A. duties, several meetings and Table Tennis practice. Yes, we have a Table Tennis Club, but that’s a different story.

And, of course, I haven’t yet taken into consideration class time, figuring out my schedule for next semester, learning a new programming language for an independent study project, meal time or sleep time.

During my time at Penn, I have to come to a very important realization: nobody cares.

"Who’s More Stressed Out?" is Penn’s favorite game. Everybody plays it. I think it’s even more popular than Three-Man. The problem is that this Penn pastime is very annoying. It’s easy to get caught up in the game — after all, everyone else is playing — but I urge you to stop. Believe me, the people you complain to resent you as much as you resent the ones who whine to you.

In fact, I’m pretty sure that some people will read the first paragraph of this and — without reading on — start saying, "Ha! I have four midterms, eight paper, and two thousand pages of reading to do this week!" And doubtless, someone sitting next to them will fire back with "Oh yeah? I have six midterms and two thousand pages of writing to do this week!" And so it goes, spiraling ever upwards.

The worst part is when you politely say to someone on the Walk, "Hey, how’s it going?", and, rather than just saying, "Fine, how are you?" they proceed to tell you every single thing that they have to do for the next month — including every paper, midterm, homework, quiz, class presentation, lab assignment, meeting, interview, job application and financial aid appointment. By the time they’re finished, you know more about their problems than about your own.

I’m not entirely sure why some people have the urge to divulge this wealth of information to you, but somehow I seriously doubt that it is an attempt to further your understanding of the universe. It’s almost like they’re going for the world’s record in the 'Things To Do Today' category.

The thing is, people don’t really exaggerate. Penn’s a hard school, and we all have lots of work. The problem is that it gets blown out of proportion. You do a midterm like its a big deal, but it won’t cure cancer (or even the common cold), nor will it result in death by beheading if you fail. So chill out.

The people most guilty of this often have the least to complain about; they are the people with 3.8 GPA’s moaning about how they “failed” a chemistry homework. First of all, six out of 10 points with a class mean of five is not failing. Second, this “major assignment” counts about 0.000003% of your overall GPA, and is absolutely negligible for life in general.

This is why nobody cares about your “problems.” They aren’t problems; they aren’t even obstacles. They are learning tools. That is, after all, why we’re here.

Learn. While it is useful to have graded assignments to measure your progress, and while the whole grading process is useful for comparing students, outside of school nobody cares about the difference between a 3.8 and a 3.2. Most people don’t even care about the difference between a 4.0 and a 3.0.

Yes, you need to do well in college to get into med school or to pursue a career in academia. Yes, there is a sense of personal satisfaction from getting good grades. I’m not telling you to be lazy or ignore your classes. Just remember that what we’re paying for is not a GPA, you can get a GPA anywhere. We’re here for an education.

And the next time you catch someone playing, "Who’s More Stressed Out?" give them a cold beer and a neck rub, and tell them if they don’t chill out they will rip out their left kidney and drop them naked in the middle of an Amazonian jungle. We’ll see how important that Accounting midterm really is.

CONTENTS
Faces of America

While thumbing through our photo supply, we stumbled upon these four photos. Though unimpressed with the photos themselves, as well a couple of the actors, we were struck by two things: (1) Each actor's last name begins with the letter “D” and (2) Each picture represents a different element of American society. Here's the story of America, presented in a simple, yet heavy-hitting manner. All we ask is that you think about these representations.

<table>
<thead>
<tr>
<th>The Native American</th>
<th>The Cowboy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drago</td>
<td>Duvall</td>
</tr>
<tr>
<td>The serial killer silent amongst the masses</td>
<td></td>
</tr>
</tbody>
</table>

Reinventing Physics 101

It's recently occurred to us that much of our humor lately has focused a little too much on the more, shall we say, lighter side of comedy. While good for a fleeting quick laugh and a few irate letters, it's toilet humor folks.

We'd like to present you with a new brand of comedy. Simply put, these are a few laws of physics we'd like to reintroduce.

(1) Two objects can't occupy the same space at the same time. If you could occupy the same space at the same time, everytime you get asked a tough question in recitation you could just meld into the floor and hide.

(2) The law of gravity. Hey, who wouldn't like to be able to float around like Tom Hanks in Apollo 13? However, when you shoot drunk and barf, gravity is definately your friend as there is very little chance of experiencing backwash.

(3) The law of inertia. An object at rest will remain at rest.

Why are these two so upset?

'cuz they missed last year's Cultural Elite coming next week: 1995 Cultural Elite

CONTEST!!!!!!!

Okay, we hope you've figured this game out by now. Your job is to identify the reference contained in the caption and NOT the photo. Be the first to e-mail your responses to aprvor@mail.sas after 2:00 p.m. today to win:

(1) k.d. lang's all you can eat (2) The Dog Pound's Dog Food (3) Ain't Nuttin' But A She Thing featuring Luscious Jackson, Melissa Etheridge, Queen Latifah, Sinead O'Connor and others.

Winners read and readers win with 34th Street!
Pathetic Pentameter

DiCaprio can’t save misguided period piece

by Rachel Goldfarb

Our first glimpse of the brilliant 19th century poet Arthur Rimbaud (Leonardo DiCaprio) in Agnieszka Holland’s Total Eclipse illustrate his bizarre nature, which is questioned and analyzed throughout the film. While waiting for a train, 16-year-old Rimbaud almost falls on to the tracks, successfully regaining his balance as the train whizzes by him. Immediately after boarding the train, the unfazed Rimbaud bails an apple and casually throws it outside. Did he enjoy the experience, or was he just too immature to comprehend its seriousness? Whatever the case, the scene fails to reveal the character’s emotions and ends up making very little sense.

One would think the collaborative effort of director Holland (Europa, Europa), writer Christopher Hampton (Dangerous Liaisons) and the always brilliant DiCaprio would generate a remarkable chronicle of the relationship between Rimbaud and his tormented lover Paul Verlaine (David Thewlis). Unfortunately, the disjointed emotions portrayed in the film’s first minutes continue throughout the remainder of the movie.

The film goes to great lengths to illustrate that Rimbaud was a boy who lived by his own insatiable desires without ever considering the consequences of his actions. DiCaprio funnels all of his talent into this role with little success. However, this is not due to lack of talent, but rather a faulty screenplay. Total Eclipse has many flaws but perhaps its greatest problem exists in Hampton’s attempt to translate journal entries and letters, written by both Rimbaud and Verlaine throughout their torrid relationship, to a full length screenplay. Furthermore, while it is difficult to write a film which can effectively show the distinction between artistic genius and complete insanity (see Immortal Beloved or Vincent), Hampton and Holland compound the task further by attempting to make such a distinction in the mind of an immature 16-year-old.

TOTAL ECLIPSE - Fine Line

starring Leonardo DiCaprio

One of the most disappointing aspects of Total Eclipse is its inability to provide any insight in Rimbaud’s lauded poetry. It is incredibly disappointing to hear DiCaprio describe his character’s sometimes cryptic poetry as, “It means exactly what it says, no more.”

While Hampton fails to provide the audience with an understanding of Rimbaud’s work, he also fails to provide the audience with an understanding of the nature of Rimbaud's relationship with Verlaine. It is unclear if even Hampton understood their relationship. The relationship between Verlaine and Rimbaud was never developed because they were constantly moving and shifting both physically and emotionally, adding to the incoherence of the screenplay only adds to the frustration.

A critical failure with the screenplay is Holland’s inability to show character motivation. We are never shown, for instance, why when boarding a train with his wife and child, Verlaine suddenly appears with Rimbaud on the train going in the opposite direction. We never see the exchange between Verlaine and Rimbaud before getting on the train and while this might seem like a plot development at the time, it has no bearing on the remainder of the film.

Perhaps this chaos is the whole point. Maybe Holland is attempting to create an atmosphere where the viewer feels the torment and turmoil of such genius. It is possible that Hampton was trying to capture the intense experiences of an artist, but it only leads to one conclusion: creating a movie about an artist is a very difficult task. If you truly want insight to the lives of both Verlaine and Rimbaud, if you are more interested in the distinction between madness and genius, your best bet is to avoid Total Eclipse and take a trip to Van Pelt instead.

What Sigmund Freud dreamt about

Fashionably Late

Crawford debuts in one of the year’s worst films

by Jesse Ducker

Although it has been a bad year for film, it seemed things couldn’t get any worse than Steve Guttenberg’s disastrous comeback in The Big Green. But then came super-model Cindy Crawford, whose acting ability in no way equals her good looks, dragging with her the mangied heap of Fair Game, where the running theme is undoubtedly “When in doubt, explode something.”

FAIR GAME - Warner Brothers

starring Cindy Crawford

The farce begins with a slow motion close-up of Crawford jogging on the beach in Miami with the sunset behind her, the camera squarely focused on her chest. After she moves to the street, a car screeches around a corner and starts shooting at her. If these idiots had actually hit her, the movie would be mercifully over, and the audience would be spared. But alas, the bullets only graze her arm, subjecting the audience to yet another hour and a half of this pathetic excuse for a thriller.

Enter William Baldwin, playing Miami Detective Max. The least-talented of the Baldwin brothers, he’s your basic carbon-copy tough-guy who must deal with his psychotic ex-girlfriend and her screaming superiors. Max is ordered to question Kathy (Crawford), a hard-hitting civil lawyer, about the shooting. A limp exchange between the two ensues in which Kathy proclaims that she doesn’t know what happened and returns home, where — after screwing on her T.V. — her house explodes. Unfortunately, Kathy survives again.

From this point, the movie continues to generate into a mess of contrived dialogue, pointless gunfights and a seemingly endless stream of explosions. If anything is slightly flammable, rest assured it will soon become an enormous, belching fireball.

It’s unclear as to why a crew of ex-KGB men and women who used to work for the Cuban government are trying to kill Kathy, but even if one could decipher this plot-line, it wouldn’t be worth the energy. But if there are things these guys like to do, it’s tap phones, back into computers, and of course, blow things up.

Needless to say, clichés abound. Fair Game inappropriately ripoff everything from Lethal Weapon to The Net. It also features the absolute worst transition from a fight to a love scene ever filmed. After narrowly escaping the bad guys and blowing up their getaway car, Crawford and Baldwin board a train and decide it is the perfect place to have sex.

Stereotypical portrayals of minorities are also not particularly flattering. Baldwin’s ex-girlfriend is a screeching, bitchy Puerto-Rican bombshell, and every African-American is a jive-talking clown lifted straight out of Shaft.

The absolute low-point of this film is Crawford herself. One would think after Brooke Shields, movie executives would’ve learned their lesson. This should finally teach them: Crawford has the emotional range of Sofia Coppolla in Godfather III. She performs her lines as if she was a second grader in a school play. Movie goers should be insulated that cinema big-wigs would think they could put Crawford and explosions on the screen and satisfy audiences. Fair Game, a triumph of style over substance, embodies absolutely everything that is wrong with movies in the nineties.

VAMPIRE IN BROOKLYN - Paramount

starring Eddie Murphy

Vampire in Brooklyn calls itself a horror/comedy. It’s fortunate that it is able to make this designation, because it would be impossible for any member of the audience to guess. The jokes are not funny and the scares are not chilling. It would be easy to call this film a “creative failure,” but there is nothing new in the plot, the humor or attempts to make it the least bit creative. It is an example of what happens when the powers of Wes Craven (Nightmare on Elm Street) and Eddie Murphy meet, then perhaps Craven should go back to making straight horror films and Eddie Murphy should go back to Saturday Night Live.

The plot is absurdly simple. Maxmillian, a Caribbean vampire, comes to New York City to track down the world’s only other Nosferatu. This half-vampire is not only a cop, but a beautiful woman. Maximilian takes a Renfield-like sidekick and attempts to win the heart of the other vampire in order to propagate his race.

To give both Murphy and Craven a little credit, it would have been nearly impossible for either of them to salvage anything from the inept script. In order to diffuse criticism, three men are given credit for writing the screenplay. They have crafted a script with such pearls of wisdom as “Blood will prove thicker than water can ever be” and “Evil is good! Ass is good!” The humor in the screenplay also has the fatal flaw of revolving almost entirely around the words “fuck” and “mother-fucker.”

Of course, Craven must shoulder some of the blame. He has proven in the past that he can make stylish and scary thrillers, but none of his abilities seem to have made it to the screen this time. Vampire had a huge budget, but the special effects are shoddy at best. The morphing technology already seems outdated and the mist which covers everything looks like the product of dry ice.

As Maximilian, Eddie Murphy’s Caribbean accent often wavers and he has the same expression for the entire movie. Angela Bassett, usually a brilliant acting force, is completely wasted in her role and Allen Payne makes no impression at all as the lone “good guy.”

If you are looking for the classic black vampire flick, then by all means, rent Blacula. At least that film is campy enough to be funny. This just goes down as another unfunny comeback attempt from Eddie Murphy that should be avoided at all costs.

—Daniel Feinberg

Remind me... are you Alec or Stephen?
I'm in love with Christina Ricci. Neither my girlfriend nor the authorities are overly pleased with this. The recent release of Gold Diggers: The Secret of Bear Mountain comes on the heels of Ricci's enormous success in the two Addams Family movies and her starring role in Casper. So why did she actually accept a role in a movie where the only redeeming quality involves fantasizing about a minor in a crowded movie theater?

From beginning to end, Diggers is pathetic; even the opening narration is a cliché and admits that the story is just another rags to riches tale. Ricci plays Beth, a 13-year-old whose father recently died, prompting her mother to move out of the L.A. bustle and into Nowhere, California. Naturally, she hates her new town, but she quickly befriends a neurotic kleptomaniac named Jodie, played poorly by Anna Chlumsky of My Girl fame.

Chlumsky can't take all the credit though; the script deserves most of the blame. The plot revolves around the lost treasure of Molly Morgan, a Scottish miner of 1900 who was caught in a tunnel cave-in. Legend has it that Molly had managed to escape the tragic accident with a fortune in gold. Jodie believes that she can find Molly's treasure, hidden deep in Bear Mountain.

The delusional Jodie has an excuse for being so screwed up; her step-father is an abusive alcoholic. No one believes Jodie's complaints about her home life because of her tendency to lie, cheat, and steal.

Every plot device is completely unbelievable. Jodie thinks she killed her step-father with a fishing rod. Beth gets trapped under a rock in the rising tide, the step-father (who had only passed out from booze) forces Jodie back up the mountain for the treasure, and to clinch it all, 95 year old Molly Morgan saves the day by hitting the evil step-father on the back of the head with a shovel.

I hope that Christina Ricci learns how to say no, as continuing to do such films will not take her anywhere. She is a very talented young actress, and I hope to see more of her in the future. However, I can only take my obsession with a 15-year-old so far, especially with Rebecca De Mornay, Cindy Crawford and Nicole Kidman all in movies at the same theater.

—James Ingraham
Virgin Remembrance

Madonna's ballad compilation

*by Mike Tuhy*

Madonna has made a career out of movie soundtracks. First, in 1985, the *Vision Quest* soundtrack contained the Material Girl's number one hit, "Crazy for You," then, one year later, the soundtrack for *Close Range* launched "Live to Tell" to number one and, more recently, Penny Marshall's 1992 film, *A League of Their Own* featured the number one song, "This Used to Be My Playground."

Her albums aren't exactly chopped liver, either; they are, in fact, masterpieces of our time. For over a decade, Madonna has consistently produced some of the best dance and pop songs of the era.

But if there is one thing Madonna does better than most singer/songwriters, it's writing ballads. Each of those movie soundtrack songs is a ballad and each, appropriately, is on her latest collection, *Something to Remember*, subtitled "Madonna's Greatest Ballad Hits."

The album contains songs which span her entire discography, including everything from "Love Don't Live Here Anymore" (1984's *Like a Virgin*) to her most recent number one single, "Take a Bow" (1995's *Bedtime Stories.*)

Obviously not all of Madonna's ballad hits have come from movie work. Certainly *Something to Remember* contains hits like Like a Prayer's "Oh Father" and Erotica's "Rain," but these songs are not exactly traditional ballads. While musically "Oh Father" contains the fundamentals of typical ballad song structure, the song is an unveiling of a submerged patriarchal fascination. "Rain" pushes the ballad form into the realm of compulsive ideality.

While two of the three new songs on the album have yet to appear in a film, both do have a connection to the silver screen — "You'll See" and "One More Chance" are co-written by Oscar-winning composer David Foster. Foster's arrangements are similar to the stereotypical soundtrack piece. Madonna's lyrics, sung with her usual melodic, octave-scaling style, gives a deeply personal narrative of surviving after a broken-up relationship; pretty much standard Madonna fare.

The only other new song, a cover of the Marvin Gaye classic "I Want You" is performed with interestingly, Britain's Massive Attack. While the song itself has been covered to death, this combination works surprisingly well in breathing new life into the overdose song. Massive Attack's smooth, *film noir*-esque trip-hop style complements Madonna's equally smooth vocals. The song was produced by Nellee Hooper, who produced Massive Attack's 1994 album, *Protection*, as well as Bjork's solo recordings. With this resumed, Hooper adds even more musical experience and maturity to the Gaye classic, helping to push the song to a new dimension.

Madonna decided to release this collection after her single "Take a Bow" spent seven weeks at number one earlier this year. While this seemed to be a good time to Madonna, this decision may seem unclear to most listeners. Despite containing quality songs that span her entire career, the album is essentially a collection of her soundtrack hits (those mentioned earlier, as well as "I'll Remember" from *With Honors* and the title track from *Dick Tracy, I'm Breathless*) and her recent singles. The fact that they are ballads is purely coincidental.

At the beginning of this decade, Madonna released *The Immaculate Collection*, her then greatest hits collection. Only two of the songs on *Something to Remember* appeared on that album, and none of the other songs from *Immaculate* would fit into the ballad category. Therefore, it was only a matter of time before Ms. Ciccone assembled a ballad compilation.

There isn't much to say about Madonna that hasn't already been explored to death. She is definitely not perfect, often sacrificing music and integrity for an enigmatic open-door spectacle. But beyond the superficiality of public image, there surely lies an honest woman with a sincere heart, as her liner notes clearly illustrate: "So much controversy has swirled around my career this past decade that very little attention ever gets paid to my music. The songs are all but forgotten. While I have no regrets regarding the choices I've made artistically, I've learned to appreciate the idea of doing things in a simpler way. So without a lot of fanfare, without any distractions, I present to you this collection of ballads. Some are old, some are new. All of them are from my heart."

She always has had a way with words.
November 9, 1995

**ERASURE**

"Erasure" - Mute Records

Erasure dance-pop music has earned it a reputation for being forgettable or, worse, stereotypically "Top-40" band. On their ninth and newest release, "Erasure," the British duo tinkers with its formula a little, and produces some different results.

Throughout the eighties the band achieved tremendous popularity, both in its native UK and abroad. Erasure's catchy rhythms and powerful vocals kept tracks like "Oh L'Amour" and "Chains of Love" to the top of the charts. The 1994 smash "Always" was played incessantly on radio stations and in dance clubs across the nation.

The band's latest effort is a collection of airy dance numbers featuring lyrics about (surprise!) love and relationships. Andy Bell's dynamic voice combines with Vincent Clarke's synthesized arrangement to produce a pleasant-sounding, if not particularly memorable, album.

While the essence of the group's sound is unchanged, some of Erasure is a departure from previous albums. Most noticeable is the sheer length of the track. No song to shorter than five minutes and all are closer to 10 minutes long. Many of the songs also feature unusually lengthy instrumental sections. This effect, combined with the techno-style accompaniment, gives many of the tracks a remixed feel—a technique that works well in songs like "Rock Me Gently" but too often feels contrived.

The one noteworthy cut off the album is "Sono Luminus," which combines a catchy tune and unforgettable vocals in a ballad-turned-pop hit. Much of the rest of the album, unfortunately, is easily forgettable. Catchy ballad lyrics like, "I want you yeh I crave you, I need you next to me. Locking the lipsyn on a rocket to red hot love perfection," from "Angel" don't quite give the music a sincere feel either.

The secret to Erasure's huge popularity with the MTV generation lies in the band's ability to deliver simplistic, upbeat three-minute songs with adjectives melodies. Erasure's current experiment with a different format produces a few interesting results but otherwise just serves to illustrate that change is not always for the better.

—Jon Kaufman

**BIG COUNTRY**

Why the Long Face - Pure

Could it be Adam's influence and attempted resurgence into the nineties that has inspired yet another veteran of the punk era to return with something more crass at the U.K. music front? The Scottish-born Big Country has been pretty low-key on the American music scene, save their appearance on "Post Nuclear Talking Blues," which contains an Australian influence. The band's latest effort is a collection of airy dance numbers featuring lyrics about love and relationships. Andy Bell's dynamic voice combines with Vincent Clarke's synthesized arrangement to produce a pleasant-sounding, if not particularly memorable, album.

Be sure to try Galway in particular. The lyrics are more low-key on the American music scene, but the band's ability to deliver simplistic, upbeat three-minute songs with adjectives melodies. Erasure's current experiment with a different format produces a few interesting results but otherwise just serves to illustrate that change is not always for the better.

— Carol Giletti

**CORNSHOP**

Woman's Gotta Have It - Warner Bros.

It's not often you'll hear something truly new and interesting in this epoch of punk-revival, neo-rock and techno repulsion. Fortunately, every so often a group comes along to mix things up. Corneshop, an Anglo-Indian septet, does just this on its U.S. debut, "Woman's Gotta Have It." It's a mosaic of tuneful and unpredictable amalgamation of traditional Indian music and current Western styles.

Corneshop wastes no time easing the listener into their style. Woman's first track, "The Ramp," is the omnipresent, soothing drone of the tamboura, an Indian nisini: and the album is isolated and running. A.M. Juliaman Singh, is singing in Punjabi, backed by pulsing trip-hop beats and the omnipresent, soothing drone of the tamboura, an Indian instrument. Songwriter/bassist/producer Singh then flips the script for the Clash-esque rocker "Hong Kong Kong Book of KungFu," and the album is off and running. Singh's sampling columns is highlighted on "My Dancing Days Done" and "Camp Orange," which is hypnotic and heavily Eastern. On tracks like the debut single "Wog," Star player Sufis' intricate melodies shine while "Call All Destroyer" is a lo-fi winner. The album's strength is only diminished by the alternation of "Roof Rack" and "Looking For a Way In," which lack creativity.

Sigh and also succeeds in lacing Woman's with a good dose of social commentary, bringing the under-represented views of English Indians to the fore. However, as most of this commentary is sung in Punjabi, those unfamiliar with the language will find its significance muted. Nevertheless, Singh gets his message across, particularly the uncertainty and fear that culture dominates all "Wog" and the hidden track, "Never Leave Yourself Open." Woman's Gotta Have It is not your garden variety Brit-pop and is certainly a far cry from traditional Indian music. Corneshop is not easy to pigeonhole and this is its strength—by challenging listeners' ideas of Eastern and Western music, Corneshop enlightens and entertains.

Twenty-six years after the Beatles mixed rock and Indian music, Corneshop finally demonstrates where they might have been heading.

—Ben Dietz

**STEVIE RAY VAUGHAN & DOUBLE TROUBLE**

Greatest Hits - Alligator

Stevie Ray Vaughan was without question one of the greatest guitar players and one of the best blues musicians ever to grace the stage. His incredible combination of talent and raw emotion were evident in every note he played. He was the major influence behind the Blues Revival of the mid-eighties; he helped bring back real instruments in an age synthesized sounds.

Vaughan's death in a helicopter crash in 1990 was a tragic loss to the music world, especially considering the small amount of material he produced before his demise. Vaughan released just four studio albums and one live album—roughly the same amount of material as Jimi Hendrix produced. There is also a second live album, a compilation album and a project with his brother, all of which were released posthumously. That's a very sad discography for a man who had so much to give.

Stevie Ray Vaughan and Double Trouble's Greatest Hits offers a retrospective glance at Stevie's evolution as a musician. It starts with the early days of his first album, Texas Flood (the demo of which was so good that the studio released it as is), and continues through his last album, In Step, with the cuts "Crossfire" and "Tightrope." The album proves that Vaughan's career was a wondrous journey to follow. Vaughan was probably the only rock artist ever who could play Hendrix as well or better (no, it is not blasphemy) than Jimi did. This is clearly shown on his instrumental of Hendrix's "Little Wing," by far Vaughan's greatest masterpiece. The song combines all of Vaughan's ever-evolving abilities: beginning soft and low and slow-wrenching as it gets and growing into something purely strong and powerful. Its ebb and flow continues and bathes the listener. Jimi would have been more than proud.

The only song not previously released is "Taxman." Yes, it's Stevie Ray doing a Beatles' song, and doing it with a venom and a sneer that George Harrison can only dream about. The rest of the songs are all re-releases, but they are some of the favorites of any Stevie Ray fan. They all present Vaughan backed by Double Trouble, comprised of the Alright rhythm section of drummer Chris "Whipper" Layton and bassist Tommy Shannon, along with keyboardist Reese Wynans. These instrumental offers the perfect canvas for Vaughan to paint on.

There is only one disappointing aspect of this album. Vaughan was at his best live, where he blew such guitar-singers as Jeff Beck and Eric Clapton right off the stage. Yet there is not a single live track on Stevie Ray Vaughan and Double Trouble's Greatest Hits.

Still, the album serves as a nice appetizer for those discovering Vaughan and as a nice compilation for those who know him. Be warned, however. Once you get a nibble, expect your bank account to deplete quickly, as you (like every other Stevie Ray fan) run to buy everything of his that you can get your hands on.

—Benjamin Snoddy

**CYPRESS HILL**

III: Temples of Boom - Ruff House

Well, the results are in. If you were once a fly-phunk-phreekin' nasal MC from the West Coast scene, prolonged and chronic use of marijuana does, in fact, seriously impair your ability to flow with creative rhymes.

The evidence is the latest effort from Cypress Hill, which lacks any of the inventiveness and style that had made Cypress Hill the leader of the Sour Assainis label and the pioneers of their own new funky hip-hop sound in the early nineties.

The biggest problem with III: Temples of Boom is the absence of rapper B-Real's usual rhyming skills. On the first two Cypress Hill albums, B-Real kicked intricate lyrics delivered in his unmistakably high-pitched and frantic nasal whine. On III, the rhymes seem to all be rehashings of old ones or tired attempts that fall far short of B-Real's potential. His distinctive vocal quality, still as nasal as ever, isn't enough to make up for the lack of lyrical creativity.

In terms of production, the album is likewise disappointing. DJ Muggs and Joe "The Butcher" Nicolo don't match the standard set by their terribily rich mix cuts of the past. The beats laid down on III are all fairly simple, and you'll find yourself bobbing your head for the first minute of each song but then losing interest way too fast. Muggs has been one of the most productive and successful DJs around, and he has added his style and flavor to both the weakest tracks ("Hello," House of Pain) and the best ones (check his remix of "So What's a Chrisy Boy" on the Beattie Boys single). He defined himself with his multi-layered beats full of diverse and well-placed samples and fresh rhythms. On III, it seems as if Muggs barely showed up. All the songs are driven from beginning to end by dull groove, and everything stays basic. He makes no attempts to switch up the beats or show any musical ingenuity.

All in all, III: Temples of Boom is a step down for the usually dope Cypress Hill crew. It's low energy, and it seems like neither the rappers nor the producers care much about what they're doing while they're doing it. The few highlights on the album — such as some fly rhymes from guest rappers the RZA and U-God from Wu-Tang on the song "Killa Hill Niggas" — aren't enough to save it from its faults. And anyway, B-Real should realize that when you've sold millions and have been near the top of the hip-hop world for four years, it's not a good idea to get shown up by the guests you put on your albums.

—Matt Karahais
Back at Full Tilt

Pinball, an American classic, makes a comeback

by Daniel Gingiss

Before the video game atrocities, with a random banana and his mechanical bull, pinball

But in the eighties, every mention of pinball was invariably tied to The Who's Tommy and that deaf, dumb and blind kid who seemed to have quite a knack for the game. Most kids had tried it a few times, but they much preferred their Atari 2600s, which allowed them to play "Pitfall" or "Frogger" at home, for free. But now pinball is back, and it's quickly reclaiming its once-enormous stake in the entertainment industry.

Invented more than 200 years ago, pinball descended from bagatelle, a game brought to the United States by French soldiers during the Revolutionary War. The basic object of bagatelle was to shoot a ball into particular holes on a slanted table using a cue, and eventually a plunger. Pinball later became popular during the Great Depression because it was a cheap form of entertainment.

But in 1941, New York Mayor Fiorello La Guardia initiated a ban on all pinball games in the city, because they were being used for gambling purposes and because "penny thieves" were allegedly stealing coins from children in order to play the game. The Mayor was often seen smashing pinball machines with a sledgehammer before the news media's cameras.

A man named Roger Sharpe came to pinball's aid in the mid-seventies when he campaigned to reverse the ban on pinball, which had spread to other large cities, including Chicago and Los Angeles. In 1976, Sharpe brought a pinball machine into a hearing and, by "calling" his shots beforehand, demonstrated that pinball was based much more on skill than it was on luck, thus nullifying the argument that pinball games were just decorated versions of casino slot machines. The ban was eventually lifted, though pinball machines nowadays are required to carry a sign which reads "For Amusement Only," and players to this day still can't win free credits in Manhattan.

Sharpe, now the director of licensing at Williams Bally/Midway Games in Chicago, says modern pinball games are about 80-85% skill-based, and that "today's games are nothing more than very sophisticated computers in the guise of games." The secret to success, he says, is to create a game which is attractive to both the novice and the expert. "A successful game is easy to understand and difficult to master," Sharpe said. "If it is easy to understand but it is still something that vexes you, you will come back to it because you know it was your fault that you missed the ball."

The pinball industry suffered another setback in the early eighties with the emergence of "Pac Man" and "Space Invaders," which led to a video game revolution of sorts. While pinball enjoyed at least an 80% share of the coin-operated amusement industry in the mid-seventies, that number plummeted to about 5% in the early eighties. Today, the $8 billion domestic industry — which includes pinball, video games and novelty amusements such as Skeeball and Pop-A-Shot — is much more bal-
The age began in the late seventies, when the pinball machine was king. Today, video games are still a big part of popular culture, but pinball machines have a unique place in the hearts of many. Pinball games involve more than just hitting the ball around; they require skill, strategy, and mental focus. The combination of mechanical and electronic components creates a dynamic experience that is unlike any other. Pinball games are not just about the outcome; they are about the journey as well.

The pinball machine was invented in the early 1930s, and its popularity continued to grow throughout the decades. However, it was not until the 1970s that pinball game design took off, with the creation of new and innovative games. The design team at Williams/Bally Midway, led by Pat Lawlor, created the pinball game that started the contemporary connection to licensed themes. The game, "The Addams Family," was released in the early 1990s and quickly became a classic. The game was successful in part because it combined the well-known television and movie personalities with an expertly designed pinball playfield. "The Addams Family" set the stage for many other successful pinball games, including "The Simpsons," "WWF Royal Rumble," and "World Cup Soccer."

The success of pinball games is due in part to the games' ability to create a sense of immersion and excitement. Pinball games require players to be active participants, which is something that video games often do not provide. Pinball players must think ahead, anticipate the ball's movements, and work together as a team. Video games, on the other hand, are often more about sitting back and watching the action unfold.

Some people enjoy playing both pinball and video games, but the two are not necessarily compatible. Pinball players often look for games that are challenging and require skill, while video game players may be more interested in games that are easy to pick up and play. However, there are also people who enjoy playing both types of games, and they find that pinball and video games complement each other.

In conclusion, pinball games are a unique and exciting form of entertainment. They require skill and strategy, and they offer an immersive experience that is unlike any other. Despite the rise of video games, pinball machines remain a popular choice for game enthusiasts around the world.
Our Friend, the Squirrel

by Melissa Geschwind & Mike Tuhy

We have a friend. His name is Ed. We like Ed. He slept in our office. Ed's gone now. We'll miss Ed. This is Ed's story.

It was the last remnant of Indian Summer, a record-breaking day according to Lars Johnsen, meteorologist for Penn's "exclusive" 960-4654 system. Because of the heat, DP Technical Services Director Cynthia Cingolo and the production staff were sweltering in the composition room, debating whether or not to open the door leading out to the roof. The argument against was compelling—a squirrel had already found its way into the building early that morning, only to be rapidly chased out by the Physical Plant guy who theoretically should have never met Cynthia had never met Ed before. He was bored and looking for some inter-species interaction? Was he an ingenious squirrel was plotting his lake, slipping through the door and down the hall, arising the suspicion of an unsuspecting sales representative by the name of Joanna New-

We decided that the best recourse would be to obtain a cage and some bait, and hope that Ed was as willing of a gourmet to prefer the fresh food we planned to offer over the stale pizza crust aging in our garbage cans. Toward this end, Cynthia made a number of phone calls, culminating in a call to a cage dealer. Unbeknownst to her, though, Cynthia had reached not the company's retail outlet, but rather it's distribution point.

This mistake, however, proved profitable. George, the man on the other end of the line, informed Cynthia that he happened to have an Ed-sized cage just laying around, and that he would lend it to her for free. All she had to do was stop by and pick it up. Cynthia ecstatically agreed.

So Cynthia and Melissa drove to the "Cingolo Cammy" down the piers to Delaware Avenue. They sought pier #122, which George had said was located under the Walt Whitman Bridge. Their first drive past the bridge confirmed that they were, in fact, heading in the wrong direction. After some quick thinking they doubled back and took another past it, searching for anything that fit the description of George's cage. They had given Cynthia over the phone "look for six domes, and a life-size conveyor belt, I'll be in the trailer."" Failing to see anything remotely like six domes, they doubled over and there ever could have been a squirrel in his office. It just seemed to make sense. So he went elsewhere, without questioning the rodent's visit.

At this same time, Mike Tuhy had stopped by the Palace for no apparent reason and discovered a sign on the door of the Street office which read: "Please do not open door! Big Squirrel Inside! P.S. — His name is Ed." Assuming that Melissa was inside working on a paper or her resume, Mike laughed and reached for the door knob. Before he turned the handle, however, he realized that there very well could have been a squirrel in his office. It just seemed to make sense. So he went elsewhere, without questioning the rodent's visit.

Once Cynthia and Melissa returned, however, all realized that the door to the office had been locked. Since none of the Street staff had a key to their own office (mental note: get key) Mike called the hapless Mr. Gingiss, who finally made a useful contribution to the cause by bringing out both the key and his partner in sin, "the Non-Blond e." We unlocked the door, smeared some Skippy on a banana and set the trap. We closed the door. We heard the trap spring, We checked inside. The trap was Ed-less. The bait was still inside.

We met the trap. We closed the door. We heard the trap spring. We checked inside. The trap was Ed-less. The bait was still inside.

At this point Kara, who wanted to do something more with her Friday night than sit around waiting for this ship of fools to outsmart Ed, expertly rigged the trap so that the slightly rusted side was closed for a bit, and only the fully functional side was in use. Kara set the trap. We closed the door. We waited. We waited. We waited. At 9 p.m. we went home (and, subsequently, out to our respective favorite bars).

The next day, however, with depressed DP alumni milling about after our crushing loss to Princeton, we checked inside the heretofore locked Street office and found Ed in George's cage, trying to figure out a way out so he could finish laying out Scubbin'. Much to his chagrin, though, we removed the cage, Ed and all, from the Street office and it was probably not his fault.

Before setting our friend Ed free we paused for some memorable photo ops, opened the trap and watched him run about the roof until he located his exit of choice: the fire escape. And then he was gone.

That is the story of Ed. Tell it to your children, and your children's children. Keep this epic tale alive, for we shall not see Ed's like again.

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Though they did not help us write this story, we would like to thank Cynthia, Helen, Joanna, Danny, Jeff, Shannon, George, Kara and Ed for their invaluable contributions to both our magazine and our lives.
GOP: "Help Me, Colin Powell. You’re My Only Hope."

I am not a Republican. No, I am not saying that I am necessarily a Democrat, but I am definitely not a Republican. I have personal problems with nearly everything the Republican party stands for.

No matter. Despite my non-affiliation with Newt and the gang, I can still see the writing on the wall for the GOP. It needs a leader, and it needs one fast.

Yesterday, President Bill Clinton breathed a huge sigh of relief, and his job security into the year 2000 was virtually guaranteed. Don’t laugh, because you know it’s true. People may talk about how his popularity rating is at an all-time low (was it really ever high?), but in order to lose the Presidency, you have to have an opponent.

Republics can’t win. strawberries have a regular "ugly" quality that is very likeable (As Dennis Miller once said, ‘we’re just amazed that people used to be a cozy gathering site—tor a small group of articulate people. But it’s been invaded by a bunch of mental midgets who turn a pleasure the way a drunk driver would turn a corner.

I remember the first day I learned how to use newsgroups, when a friend cautioned me. "Don’t post anything for, like, a month. People get really pissed when you post about something that’s been asked before." That sort of netiquette has been thrown out the window. I can’t begin to count the number of posts I’ve seen in a newsgroup like alt.tv or before. "Hey! I just found this newsgroup! It’s really cool! I bet you guys didn’t know that Noah Wyle was in Swing Kids! He played a Nazi! Can you believe it?" It’s like a real kid who shows up a half hour late for recitation, and then, to score brownie points with the TA, proceeds to regurgitate all the stuff that was being discussed 20 minutes ago. You just want to slap the little patz, don’t you?

The problem is that, unlike in the good old days” (it’s pretty sad when less than five years can be termed that), any morn who knows how to use a computer and get on-line. Services like America On-Line make it so simple to get around that nobody botherse RTFM anymore (that’s “Read The Fucking Manual.” BTW) and learn any of the laws of the land. The ubiquitous Windows 95 makes things even worse—all you have to do is click on a button and you have an account.

It sounds like an elitist snob, I really don’t care. Being on the Net used to feel like hanging out at the local coffeehouse; now it feels like going to the Mall of America. I guess I’ll have to go back to rambling on and on about Charles Oakley and Dennis Franz with my friends. I’m sure they’re really excited by the prospect.

Million Man March Update: Using technology similar to spying on enemy military troop movement via satellite, researchers at Boston University’s Center for Remote Sensing estimated that between 670,000 and 1.04 million men marched on Washington to hear Louis Farrakhan’s rantings. If only they could have used similar technology to off the racist, sexist, homophbic, anti-semitic “rev- ered.”

Homosexuality Gene: New research supports claim that sexual orientation in males may be due, in part, to a gene inherited from the mother. Still no word on the gene which causes homosexuality...what a shock.

‘Rome Keeps Playing with the Big Boys: Money Goes Home’ We’re not sure who be more embarrassed for: Jerome, who has been given off the bench in two of the woeful Timberwolves first three contests, or Matt, who got cut by the Warriors in favor of career 37% shooter Jon Barry. We had such high hopes, fellas...

Hurricane Tanya: 11th hurri cane and 19th named storm of the hurricane season batters through Atlantic without much commotion. Lines in Vegas begin with a month left in the season and the magic number is down to one for tying records set in both categories.

You Want A Whooopie?

Whoopi Goldberg was chosen to host next year’s Oscar ceremony. Last year’s host, David Letterman, was not asked back. And yes, the Oscars still suck.

Live Free or Speak English: Quebec votes to remain part of Canada as Federalists out-vote Separatists by a slim margin. House Speaker Newt Gingrich uses the debate to support his idea to make English the official language of the United States. Do we really want to see that California, Texas, Florida and Long Island will secede? Damn French.

Boris Yeltsin Screams, ‘OW!’ Russian President Boris Yeltsin, amidst continuing rumors of long-term alcohol abuse, lands in hospital for second time in four months with heart trouble. Elections hopes dwindled as Yeltsin’s nationalist opponents capitalize during the “down time” by sweeping the Smirnoff from the Kremlin liquor cabinet and throwing a wild bash, RUSKIE STYLE!!!

Royale with Cheese: The wealthiest figure-head in England, Queen Elizabeth II, decided to save her taxpayers over $600,000 and fly a commercial airline to New Zealand. The airline, however, gave her the entire first class section and even ripped out the seats to provide a dining table for her to munch on real airplane food. No one except the airplane crew and the Queen’s staff had any contact with her. However, still, it’s good to see her finally getting in touch with the working class.

The Godfather of Sore: James Brown was back in jail again in Aiken, S.C., on a domestic violence charge after his wife said he assaulted her. Did he need to be used for innovative and original?

The Dead Live on: Grateful Dead guitarist Bob Weir says he would be “really surprised if we didn’t come up with something by next summer” indicating the band’s plans to continue touring despite the loss of frontman Jerry Garcia. In related news, Blind Melon lead singer Shannon Hoon is still dead and unable to comment.
Blood, Milk, and Tears is a new play by The Woman’s Ensemble Theatre, a company dedicated to giving a voice to women in the arts. This play, which takes its title from “all of the fluids of a woman,” is a highly experimental work focusing on the complexities of four distinct characters: Kelly, Mildred, Elizabeth and Vance.

Each actress developed her character by delving into her own psyche, through exercises in self-exploration under the tutelage of director Robin Reese Carson. College Senior Julie Liebenberg, who plays Kelly, describes this method as “a ritualistic, emotional and, at times, frightening process. It was bigger than me and I found that exhilarating.” The result of Liebenberg’s self-exploration is Kelly, an abused child that kills her father.

There is also Mildred (Susan Giddings), a British woman who has been dead for 200 years; Vance (Kali Lala Colton), who is emotionally disturbed and is fascinated by ants; and Elizabeth (Joan Fishman), who is based on the actress’ grandmother, a Holocaust survivor.

Because Blood, Milk, and Tears is extremely avant garde, its deliberate disorganization can be frustrating for the audience at times. The lives of these women are presented in a manner which has very little continuity and almost no discernible plot. However, conventionality and order are not the play’s aims. Instead, it is meant to be a sensory experience — one that takes the audience on an emotional journey through the characters’ hearts. Though it may be confusing for some, the effect is still shocking and hypnotic.

Blood, Milk and Tears is a cerebrally challenging work that requires a great deal of participation from the audience. In other words, it’s not for those who like to have their brain food cut up for them. For those looking for something in the intellectual vein, Blood, Milk, and Tears can be found at the Danceworkspace on Frankford Avenue throughout this weekend.

Tickets are $8 for students. Curtain time is 8 p.m. at the Danceworkspace, 1316 Frankford Avenue. For more information call 291-0887.

—Troy Graham

Blood, Milk, and Tears

If you have never gotten the chance to venture down into Olde City, now is the time to do so. Tucked north of Market on Third Street are more art galleries than you would guess the cheese-tack capital of the world could possibly have. Among these is Subculture Gallery, the current home of the GEN ART exhibit "MentalReck."

GEN ART is a non-profit organization "dedicated to promoting and exhibiting the work of emerging young artists," and is run entirely by a group of "Generation Xers."

"MentalReck" features a selection of works by artists Craig Anczelowitz, Paul Minotto and Craig Drennen. All of the artists’ works are done in mixed media, yet they are drastically different from one another in content.

Anczelowitz’s pieces — mixtures of painting, drawing and sculpture — are constructed from his collection of "stuff." His works are littered with scraps of cloth and paper, buttons, compasses and a strange abundance of human teeth. He describes his work as "[invoking] a marked sense of love and longing as well as of despair, death and rebirth."

If you have the patience, it’s possible to spend at least 20 minutes observing and reading Paul Minotto’s images. Most have the appearance of cut-and-paste canvases with diagrams drawn in pencil, connecting a number of clippings.

Craig Drennen’s paintings consist basically of intricate, large mazes. Milk jugs filled with construction paper are placed directly in front. Bouquets of artificial flowers — like the ones that have been lying around a graveyard for a few weeks — are on top. Drennen paints an open book around a graveyard for a few minutes until November 28.

"MentalReck" will be on display until November 28. Call 413-1063 for more information.

—Megan Forney

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FILM

NEW THIS WEEK

ACE VENTURA 2: WHEN NATURE CALLS (R)
The wait is over. No longer must you memorize the same two-year old jokes. No more Ray Finkle, no more Tone Loc. Time for a new breed of Ventura-isms, or at least the same antics in a new setting.
(Commerce 3)

MONEY TRAIN (R)
Woody Harrelson and Wesley Snipes leave the court and decide to take on some bad guys with explosives. I guess that Wesley’s gotta do all the jumping.
(AMC Old City)

RECENT RELEASES

BLUE IN THE FACE (R)
Whoever chose to cast Roseanne Barr alongside Harvey Keitel and Loa Reed will burn in hell for eternity.
(Rev Vi)

COPYCAT (R)
Harry Connick jr. as a serial killer? What’s next. Trent Reznor as Santa?
(AMC Old City)

DEAD PRESIDENTS (R)
The Hughes brothers’ sophomore effort is a far cry from their exceptional debut Menace II Society.
(UA Screen)

FAIR GAME (R)
See review page 4.
(A&M/Mallrk)

GET SHORTY (R)
Travolta shines in this adaptation from Elmore Leonard’s 1990 masterpiece. A strong contender for Oscar recognition.
(Camden 3 & Penn)

GOLD Diggers (PG)
See review page 5.
(UA Screen)

THE HOME FOR THE HOLIDAYS (PG-13)
Jodie Foster’s sophomore direction is a family film your family will hate.
(UA Screen)

MALLRATS (R)

The new Jersey-fest from the director of Clerks is a bit slower and more mainstream, but just as funny. After seeing this film, you’ll never shake hands the same way again.
(Camden 3 & Penn, UA Screen)

MIGHTY APHRODITE (R-13)
The new romantic comedy from Woody Allen is one of the year’s best. Featuring stellar performances by Mira Sorvino and Michael Rapaport, as well as the man himself.
(Kits Vi)
El Mariachi

El Mariachi is probably as close to Mexico as you can get this far north of the Mason-Dixon line. Located just on the other side of the Walnut Street bridge in a quiet alleyway, the restaurant has a unique Mexican atmosphere, complete with authentic cuisine and decor and — more importantly — a mariachi band. Think of Cozumel, but without the fear of Montezuma’s Revenge.

The selection of drinks is extensive, and the management is not particularly concerned with carding. Though the strawberry margarita leaves a lot to be desired, in general the mixed drinks are pretty good — and would be worth trying if they didn’t cost $5 a pop.

The selection of food is diverse, going far beyond the standard Chile’s “Mexican” choices of nachos, fajitas, tacos and — you guessed it — more nachos. Be careful! Even not all of the alcohol burns off.

The prices are slightly more than what the quality of the food warrants. Expect to pay around $60 for two people including appetizer, entrées, drinks and desserts. While these prices don’t qualify El Mariachi as the Le Bec Fin of Mexican dining, the food isn’t as good either. If you’re tired of Casa Mexicana or Walio’s Taco Bell, El Mariachi is unfortunately not the answer, and certainly not a cheap one.

The high point of El Mariachi is the five-man mariachi band, which is quite talented and knows a variety of classic folk songs. In the end, the best thing to do is to show up, have a few drinks and maybe a dessert and listen to the music.

El Mariachi is located at 135 S. 24th St. Call 567-6060 for more information.

—James Ingraham & Corina Zappia

MUTE WITNESS (R)
The best horror film of the year, and not just because it’s competition was Halloween 6.
(Ritz at the Rouse)

NOW AND THEN (PG-13)
A cross between the Joy Buol Duo and the NOWANDTHEN (IV.-l.l) and directed by a convicted child molester. His deep love for the earth is portrayed in his sarcastic piece “When the Earth Was a Good Place to Live.”

Pride. Lust. Tardiness (to Disliking)

POWDER (R)
It’s a film about a young boy with exceptional powers. Ironically, it’s written by the woman behind War (iriiri and Point Break, bungles this futuristic tale of drugs, murder and madness. But we do get Juliette Lewis singing.
(EUA Rievers)

THREE WISHES
If it’s being touted as “the family movie of the year” and it stars Patrick Swayze then it’s got to be good. Remember Father Hood?
(EUA Rievers)

TO DIE FOR (R)
Nicole Kidman is outstanding as a manipulative self-serving bitch who uses sex with a local teenager to kill her husband. If she tried to use me like that, well I would just...let her.
(Cinema 3)

TOTAL ECLIPSE (R)
See review page 4.
(Ritz at the Rouse)

VAMPIRE IN BROOKLYN (R)
See review page 4.
(EUA Rievers)

NEIGHBORHOOD FILM VIDEO PROJECT
At International House, 37th and Chestnut. Tickets are $15 for adults, $5 for students. Call 597-5125 for more details.

ANCHORESS
A.K.A. Ecstasy and Orthodoxy in the 14th Century, it’s obviously a Merchant-Ivor style. Expect to pay around $60 for two people including appetizer, entrées, drinks and desserts. While these prices don’t equate to El Mariachi it is located right on campus. Otherwise, though, there isn’t much to see here.

The exhibit runs through November 28, and the Club is open to the public on weekends between 9:30 a.m. and 7:30 p.m.

—John Dodson
MOVIE TIMES

CINEMAGIC 3 AT PENN
Walnut, between 39th and 40th 222-5555
Mallrats Fri-Sun 4:15 am. Get Shorty Fri-Sun 1:45, 4:15, 7:30, 10:15. To Die For Fri, Sun 1:45, 7:30; Sat 1:45. Ace Ventura: When Nature Calls Fri-Sat 2, 4, 6, 8, 10, 12 Sun 2, 4, 6, 8, 10; Mon-Wed 8, 10. An American President (Sneak Preview) Sat 7:15.

AMC MIDTOWN
1421 Chestnut, 567-7021.
Fair Game Fri-Sun 1:45, 5:45, 8, 10. Mon-Thur 5:45, 8, 10. Ace Ventura:

AMC OLDE CITY
2nd and Sansom, 627-5966.
Copycat Fri-Sun 1:45, 5:30, 7:30, 10; Mon-Thur 5:30, 7:45, 10:15.

RITZ FIVE
214 Walnut, 925-7900.

RITZ AT THE BOURSE
4th St. north of Chestnut, 925-7900.
Total Eclipse Fri-Tue 1, 3:15, 5:30, 7:45, 10:00. The Stranger Fri, Sun, Tue 1:5, 10, 9:20; Sat, Mon 3, 7, 10. Broken Journey Fri, Sun, Tue 3:25, 7:35 Sat, Mon 1:15, 5:25, 9:35. Month By the Lake Fri-Tue 1:15, 3:15, 5:15, 7:15, 9:15. Brothers McMullen Fri-Tue 1, 3:05, 5:10, 7, 9:30.

UA SAMERIC
1901 Chestnut, 567-0604.
Vampire in Brooklyn Fri-Sun 1:20, 4:20, 7:40, 10:20. Mon-Thurs 1:40, 4:40, 7:40, 10:40. Get Shorty Fri-Sun 12:45, 3:10, 5:30, 8, 10:30; Mon-Thurs 1:30, 4:30, 7:30, 10. Seven Fri-Sun 1:30, 4:30, 7:30, 10:30. Dead Presidents Fri-Sun 1, 4, 7, 9, 90.

UA 69TH STREET
53 South 69th Street, 734-0202

UA RIVERVIEW
Reed and Delaware, 755-2219.

(Continued from previous page)

AMERICAN SONS
An exploration of racism in 90s America. (Tonight at 9)

SONIC OUTLAWs
A documentary that explores the vague boundaries between free speech and plagiarism. Starring Negativland, whose album U2 was seen as an infringement on the more popular Irish supergroup.

PENN FILM SOCIETY
Screenings are at 7 and 9:30 from Auditorium. Tickets are $2 with Penn ID.

THE GODFATHER
It’s supposed to be good but we’ve never heard of it. (Thursday)

CLUELESS
This, on the other hand, is phat. (Friday)
We were gone last week, and we're sorry. Damn those people in charge!
Down with The Man! How dare they deny the all-knowing gig guide! When we get our hands on them, they will pray for the sweet release of death...
(Sorry, started to channel Tom Sdeck here.) How you survived is beyond us. But fret not for we have returned to enlighten you and give your weekend's purpose. As always, feel free to inform the all-mighty seeing eye of Street of any shows you would like to see in next week's guide.

THURSDAY

- BEN ARNOLD
The up-and-coming, hip, down-with-the-hip, ultra-cool, uber-alterna-hip, acoustica-pop, yo-check-this-boy-out, ultra-happenin' singer/songwriter will be performing at the Grape St. Pub every Thursday in November. That is, every Thursday except for Thanksgiving. It's nice to know that Ben and his adjectives still spend time with the family on holidays.

- SPLENDORBIN
Performing with The Tree and Morsel, Splendorbin will be kickin' it at the Khyber. Have you ever thought, "Gee, I wonder what Splendorbin thinks about the current Philly music scene?" Well, if you still have last week's issue of Street lying around, check out our pals in Splendorbin on the cover. They're Street-endors!

(Khyber Piso, 56 S. 2nd St., 440-9683)

UPIGHTY
Joining Upighty at Upstairs at Nick's will be the bands Side Style and Dr. Ketchup. And in case the catchy name passed you by, Side in Side Style is indeed spelled "S-S-V-E." You know, from the looks of it, we'd betch these guys were really good at algebra in high school. Also, Dr. Ketchup will be revealing the true answer to the ever-nagging question: glass or squeezeable?

(Upstairs at Nick's, 16 S. 2nd St. above Nick's Roast Beef, 928-9465)

FRIDAY

FISTING CHELSEA
We were so offended by this band's obvious reference to doing something very nasty to the first daughter that we almost didn't run them. However, we then remembered that we're Street. Hell, rape doesn't even offend us! Marines 9 and Believer will also be in attendance.

(Pilam, 3101 Spruce, 222-8850)

SATURDAY

- EVE'S PLUM
"Here's the story, of a lovely lady, and who was bringing up three very lovely guitars..." This alterna-pop "Modern Blonde" got their name from none other than Jan Brady of the popular TV show, The Brady Bunch. You see, Jan Brady was played by actress Eve Plum and... Well, you do the math. Also on stage: My Life with the Thrill Kill Kult and Big Stick. ("Huh, huh, huh, huh... they said 'Big Stick.' Huh, huh, huh..."

(Tocadero, 1003 Arch St., 923-ROCK)

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PENN PERFORMS

INTUITIONS

"What Ever Happened to Baby Jane?" Intuitions, Penn's theater company specializing in the weird and disturbing, tackles this weird disturbing tale of two feuding sisters, played in the Him version by the extremely disturbing Joan "No ir.' Crawford and Bette "Listen Your Seatbelts — It's doing to Be a Bumpy Ride" Davis. Alas, both are dead, but Intuitons' production should be quite freaky despite that drawback.

(Auditorium, Tonight-Sat at 8. Tickets $5 on the Walk and at the door.)

PENN PLAYERS

"Guys & Dolls" comes to Penn! This Runyon-esque musical tale of professional gamblers (and the women who love them) has wowed audiences for decades. It even spawned a film version with a young Marlon Brando mumbling his little heart out. Alas, the Godfather has grown fat and old and will not be appearing in the Penn Players' production, but we're sure it will be lots of fun despite that drawback.

(Annenberg School Theater, Thu-Sat at 8. Tickets $5)

MUSEUMS

ACADEMY OF NATURAL SCIENCES

On exhibit until December 31, the Academy presents CRAZY CRITTERS: The Animated Animals of Chuck Jones. Jones is the creator of such memorable characters as Bugs Bunny, Wile E. Coyote, Road Runner, Pepe Le Pew, Daffy Duck and many others.

(The Academy of Natural Sciences, 1900 Benjamin Franklin Parkway, 925-2009)

CONTEST

To win passes to see United Artists' Goldeneye, e-mail strcct@dp.upenn.edu today with the answer to the following question: Name which Bond film each of these gadgets appeared in: attach case with nerve gas, watch with armor-piercing darts, Lotus with submarine conversion and ballpoint pen with explosive cartridges. (You must include "Contest 2" in your subject header to be eligible to win.)