Frat remains outside IFC hierarchy

By Barbara Green
The Daily Pennsylvanian

The Alpha Phi Delta fraternity's national office recognizes the chapter at the University — but the University does not.

APD President and Engineering junior Cory Meek explained that the chapter is not a member of the University's Interfraternity Council, though APD's national office reactivated the chapter in 1989 without going through University channels, according to Meek. The fraternity received its initial charter at the University in 1922, but disbanded because of World War II.

"It happens somewhere between the head and the groin." he explained to a roaring crowd.

"It is a balance a budget if you're not concerned with what the real outcome will be," he said. "The trick is to balance a budget in a way that maximizes services."
CAMPUS EVENTS

By Kan Khath
The Daily Pennsylvanian

Ralston grant focuses on elderc

Surgical residents Nadine Jackson and Norman Lewis have been named Ralston House Scholars.

The students were the opportu

to do intensive research with

eral research scholar at the

Surgical Residents' scholarship.

The program was initiated with

a grant from the Ralston House to

enable students to do research in

The grant is a non-profit or

generation dedicated to improving

health and wellness in patients

depth in the Philadelphia area.

Ralston House donors initiated the

program to help draw more inter-

ested researchers to the field of

surgery and training award and

relation Catherine Judge.

"It's important," Judge said. "We're
glad that Ralston House took this

on."

She added that this is the first year

the program has been offered at the

University.

He added that the making process

is somewhat difficult without

the assistance of the IFC.

Dede Clark, president of the

APD, is also interested in the

constitution and bylaws of the

organization, and plans to

two.

But he said the faculty is cur-

rently considering applying for

IFC membership.

"You have the benefits of being as

a house and the University's

benefits of being as a

University," he said. "I think you

have the advantages of both.

"I think if you have both, you

will be more likely to have a

suc

Tuesdays from 7-11 p.m. at 313

Bennett Hall.

PENN STATE CRIMES P

MANAGEMENT A

MEETING Room 230, 313

Bennett Hall.

PENN STATE CRIMES P

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MEETING Room 230, 313

Bennett Hall.

SPECIAL INTEREST GROUPS:

World History Society: 2 p.m.

Room 100, 313 Bennett Hall.

International Studies: 3 p.m.

Room 100, 313 Bennett Hall.

SATURDAY

SUNDAY

UNIVERSITY AND TECHNICAL

Writing Center: 10 a.m.-12 a.m.

Monday through Friday, 2 p.m.-

4 p.m., 313 Bennett Hall.

RESEARCH WORKSHOP:

ADVANCED WRITING: 3:30 p.m.

Room 100, 313 Bennett Hall.

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Towne Building with projects ranging

The Daily Pennsylvanian

By Keith Blackman

quake machine during Kngineering

from artificial kidneys to an earth-

SEAS displays student projects

and displays from a pool of 28 orga-

gineering and Applied Science's "En-

Expo '96, which ended yesterday.

eluding an "Inverted Pendulum" and a

won top honors at the event. The

organizations and departments

olved with the Electrical Engineer-

gineering Task Group Chairperson Lia Sutan

to said. "And that's what engineer

has received lately.

ENIAC reminded everyone of the

'Look at all this.'

The Expo says, "We don't just do

Sutanto said the event emphasized

"The Expo, part of the School of En

gineering and Applied Science's "En-

Approximately 300 to 360 students

examinated the exhibits each day, ac-

cording to Sutanto.

"The idea is to attract new people

enents to talk about what they do in

in the School of Engineering." he said.

"The purpose was to make stu-

versity City

place tonight at the Sheraton in Uni-

students aware of research and projects

"The Expo says, 'We don't just do

Engineering Undergraduate As-

"We don't just do

"The Expo gives prospective

"ENIAC Look at all

Third Annual Economic Policy Lecture

R. Neel Braun is scheduled to coincide with Penn Pre-

in honor of Robert and Anita Summers*

Lia Sutanto

Tae Boon Heon Tan, an En-

"The purpose was to make stu-

"It was a great opportunity for stu-

"It was a great opportunity for stu-

"The Expo gives prospective

"Another feature was the "Mice" designed to run mazes. The

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"The Expo gives prospective

"Another feature was the "Mice" designed to run mazes. The

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"Another feature was the "Mice" designed to run mazes. The
Author offers his views on racism

By Nikolka Del维奇

The author's personal encounter with racism.

"I discovered one day that I had negative racist feelings against people of color," Batmich said. "Intellectually, I knew they were wrong, but I was ashamed of myself."

The author states that he has been fighting racism, and he has been active in the Global Village and the International Alliance, which he believes have contributed to a better understanding of the topic.

The article discusses the issue of racism in America and provides examples of how it manifests in society.

The author emphasizes the importance of understanding racism and promoting integration and cooperation among different groups.

The Global Village and the International Alliance, in particular, are highlighted as organizations that promote understanding and cooperation.

The author concludes by acknowledging the progress made in addressing racism, but he also recognizes the ongoing need for continued efforts.

The article touches on the topic of anti-racism movements and their impact on society.

The author's final thoughts on the importance of addressing racism and promoting a more inclusive society.
By Benjamin Wu

For College freshmen Matthew Adler and Joe Kay, studying at Penn has meant "joining the vote" in order to "make a difference" in November's general election. Adler and Kay, members of the newly established Penn for Clinton/Gore organization, are joining several other campus political groups in a voter registration drive and high visibility during the Democratic primary elections.

Adler explained that this organization is not only targeting underclassmen, but graduate students, faculty and staff as well who wish to join. "He asked that anyone who chooses to join the organization is welcome to devote as much or as little time as he or she wishes," Adler said. Although Penn for Clinton/Gore is registering with College Democrats, another campus political group, the two groups operate separately. College Democrats are planning "to support two candidates until there is an official Democratic nominee," Adler said. Penn for Clinton/Gore plans to act in its goals through a voter registration drive and high visibility during the Democratic primary elections.

Adler said Penn for Clinton/Gore will be "visible" during the Democratic primary elections. "The voter registration drive is designed to increase votes in November's general election," he explained. "The organization plans to gather at strategic locations to vote not only for the presidential candidate, but also for Pennsylvania congressmen, senators and governor as well. "Students at Penn who vote this fall will target supermarkets, rail stations and other off-campus areas," Adler said. Adler's group is also working with similar organizations at campuses in Pennsylvania and Washington, D.C.

"We're hoping to show the voters that registration is easy and fun," Adler said. "We don't want political dissidents and Democratic candidates to lose due to unorganized efforts. "It will all come down to the grass-roots organizations such as us," he said. Adler said the organization plans to hold its first meeting tonight at 7 p.m. in Steinberg-Dietrich Hall.

For more information, call Adler at 898-9073 by April 23rd.
Opinion

Page 4

The Daily Pennsylvania

The solution to resident — and other — segregation on campus has been suggested before: randomized housing.

On Monday, The Daily Pennsylvania reported that a remarkable 80 percent of undergraduates feel the need to segregate themselves on campus.

What is more, the poll was important, but the number is astonishing enough. It reveals that students are seriously willing to speak frankly about the issue.

The same, unfortunately, cannot be said for administrators and some faculty. English Professor Robert Lazard, who has been in charge of developing the new college housing system, had this to say: I want to know what they mean by segregation. It’s a shame. Segregation is the opposite of integration. Mean that on this campus, students of different races do not live together.

But there we are: Students choose to separate themselves out. And they do it by race. That’s what segregation means.

Some members of the University community get defensive when this subject comes up. (It was the topic of a recent debate hosted by the president of the DuBois House Council.)

In the DP article, Powell explained that he is frustrated with the idea that people from DuBois are "expected to go out and socialize with others."

Powell believes whites for residential segregation.

From the floors of the Latin American Living and Learning Program鲜明 everyone: “The program does not segregate,” she said.

Indepedently, du Bois.

So did we. Should all stop blaming each other — and start taking the responsibility for segregation themselves? However, Powell believes whites for residential segregation.

Matthew Taff defines "segregation" as "the concept that people are people, regardless of their race."

The Daily Pennsylvanian reported that during their freshman year, white students choose to live in the DuBois House automatically limit them to a black solid. This is an interesting subject. By encouraging students to associate with people of their own kind, the problem is that white people choose to live in those that don’t sound like integration or diversity. It would be a shame, but that’s segregation.

Some students are members of the University community that get defensive when this subject comes up. (It was the topic of a recent debate hosted by the president of the DuBois House Council.)

In the DP article, Powell explained that he is frustrated with the idea that people from DuBois are "expected to go out and socialize with others."

Powell believes that the only way to address the problem is that the Quad is part of the University as a whole. Blacks sit on one side, and whites on the other. The solution, the key to solutions, is a metaphor for the University as a whole. Blacks sit on one side, and whites on the other.

But all have to do is to visit the basement of 1020 Founders to see that we have a big problem on this campus. The living room is a metaphor for the University as a whole. Blacks sit on one side, and whites on the other.

The solution, the key to solutions, is a metaphor for the University as a whole. Blacks sit on one side, and whites on the other.
The Musser-Schoemaker Leadership Lecture Series presents...

Paolo Fresco
Vice Chairman - General Electric

Monday, April 15th
4:30 p.m. - 1206 SHDH

Sponsored by the Wharton Undergrad Division
Windy and partly
Some people think this guy knows it all.

I didn’t know Northwestern had such terrific field studies programs: Chicago Field Studies, the Archaeological Field School, and the Ethnographic Field School. With the Ethnographic Field School, I could help solve social, educational, and economic problems on a Navajo reservation or in a Spanish-speaking community in northern New Mexico. There’s also the Archaeological Field School. I’ve always wanted to take part in an archaeological dig. This year, the Archaeological Field School is doing fieldwork in the Middle Rio Grande Valley. Then again, the Chicago Field Studies program offers an inside look at the economic, political, and social forces in city life through a summer-long internship in one of Chicago’s many agencies, organizations, and movements. Whatever I choose, all three offer the chance to earn college credit this summer.

I never thought of Northwestern as a summer hot spot, but the campus is eight on Lake Michigan. They’ve got beaches, intramural sports, art and crafts workshops, wine-tasting and pottery making, minicourses, basketball and volleyball tournaments, campus musicals and theatrical performances, outdoor movies, and hiking and canoeing trips in Wisconsin. All with Northwestern Summer Session ’96... Pretty cool.

I could use some extra credit this summer, and I think Northwestern’s the place to go. Summertime means smaller classes and better access to some of Northwestern’s most popular professors. They even have a course on the Beatles, and if I get ambitious, I can earn a full-year of college credit with Northwestern’s eight-week intensive course sequence in physics, chemistry, and nine languages. I’d be nice to go back to school in the fall with a few extra credits on my transcript.

Summer in the Windy City sounds like a hot time. Chicago has jazzfests, bluesfests, and gospelfests. Cubs and Sox games, some of the best museums and art galleries in the world, and ethnic festivals all summer long. I’d have plenty to do, and it’s all just minutes from the Northwestern campus.
Business Opportunities in Central and Eastern Europe

The 1996 Eastern Europe Conference will offer you the opportunity to explore the experience of global companies in the transitional economies of Europe -- and discuss with senior level executives from European experiences from:

- McKinsey & Co. (Boston) -- Shuster -- Schneider
- A.D. Little -- IFC -- KPMG -- Barrons -- The World Bank

Get an insight on an exciting world of cultural challenges and business opportunities.

Wharton Europe Conference 1996
Friday, April 12 -- Windonth Street Hall
Development of Eastern Europe
- A Global Perspective

Tickets on sale starting Wednesday, April 17, in Locust Walk (under HUB) and Center -- Commencement Volunteer -- and SPEC present available at Residential Services Center, 3001 Locust Walk.

Senior Week Housing!

Forms are due Monday, April 21.

Pick up applications at the Kite & Key office, kepstein9@seas.upenn.edu or call 777-395.

Great chance to meet prominent alumni
• Help create PENN memories
• Explore economic and political opportunities in Central and Eastern Europe

- IFC
- Get 10 days of free housing!

Be a Kite & Key Alumni
Room 9 Houston Hall.

The 1996 Eastern Europe Conference will feature presentations from:

- J. Michael K-PMG
- The World Bank
- Development of Eastern Europe
- Business Opportunities in Central and Eastern Europe

Friday, April 12

Center, two guards commit

tangibles should be in a high demand three years there. At Fenn, his in

most of play." Abington Friend's coach

his leadership and aggressive style

tribute is that he makes his team-

court of the Future will be

in May.

three leading scorers to graduation

as he Joins a squad which will lose its

potential is attested,

McGair sights Langel's unheralded

success on the collegiate level

passing ability

Although he made a name for him

Steve McGair

passing

self as a Scorer in high school, rack

success on the collegiate level

enrollment, according to his coach at

amount of success in a Quakers uni

amount of success in a Quakers uni

Owens, Penn's star in 1993

Penn.

Owens tips the scales at only 186

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A torn ACL last weekend ended Sorathia's Penn career

Sorathia from page 14

just hitting the ball better than anyone else. It's a simple proposition. Finishing the Ivy League regular season with a 2-0 record, Sorathia was the only No. 2 singles player in the conference to win her first two matches.

In addition, Sorathia was her best at last year's ECAC Championships, helping the Quakers win the ECAC Women's Tennis Championship and achieve a No. 1 ranking in the East Region.

"I played some of the best tennis of my life," Sorathia said. "I worked really hard, and I was very proud of my play.

This year, because she is playing stronger competition at the No. 2 singles position, Sorathia has not had the same brilliant record of winning.

"I am not al with the players sometimes, he makes it a point to kid around his players. Now he does not mind if

Let Seddon go on his terms

HUT page 14

Seddon's appreciation for the game itself, rather than for merely winning or losing, is reflected by 15 years in the business. He has a unique flair for questioning some of his decisions. Now he makes it a point to kid around with the players sometimes, treat at war's end, abroad. "I've learned that it is possible to win and to care," Seddon said. "That's one of the biggest things I've learned in all these years I've been doing this."

For a result, he is arguably better. He is an old pro who is he has never been.

Too many times these days in coaching, as in most areas of the job market, those with the most experience are forced out of their jobs or into a lesser position because of age. Seddon, now in his sixties, is proof that sometimes older means wise, not more senile.

And while the end may be approaching for the same fate for Seddon yet in sight. Seddon feels no merrily, as he ever has and hates to think about not coaching, especially with the Quakers in excellent position to win the Ivy League once more this season.

But all good things must come to an end at some point. All Seddon wants is a chance to get out before it becomes too
certain to get out. He wants to stay out of his team's lives and keep his
own good.
It would be a shame if he had to be forced out or pressured to resign, an

An exhibition of contemporary photographs taken in Israel by award-winning documentary photographer David H. Wells portrays the broad spectrum of relations between Jews and Arabs.

April 13 through June 29, 1996 at the

University of Pennsylvania Museum of Archaeology and Anthropology - 33rd and Spruce Streets, Philadelphia.

For information on related events, including a free lecture by the photographer, call the Special Events Office at 989-4890.

FREE with Museum admission donation. $5 adults; $2.50 students and senior citizens with ID; FREE to Museum members, children under 6 and PENNcard holders.

16th Annual

ECONOMICS

DAY

THE EAST ASIAN MIRACLE: PAST, PRESENT, AND FUTURE

FRIDAY, APRIL 12

Rainey Auditorium, University Museum, 33rd & Spruce Streets

8:30 A.M. - 1:00 P.M.

Sponsored by the Department of Economics

ALL MEMBERS OF THE PENN COMMUNITY ARE WELCOME
Big Red player to earn the league's top player plate with two doubles, one homer and seven runs to give the Red a 2-1 win over Ithaca in the bottom of the seventh inning. Bill Walkenbach doubled home the tying run to give the Red a 2-1 win over Ithaca in the bottom of the seventh inning.

Walkenbach hit for the cycle in the game, with two doubles, one homer and seven runs on three sacrifice hits, two singles and reached base on a walk in 16 plate appearances.

Pitcher of the Week:

Brandon Holthaus, Columbia

Holthaus pitched the Lions to their first win in the Ivy League Leaders through April 9.
Santiago's home run leads Phillies past Pirates

The Pittsburgh Pirates' pitching staff couldn't shut down the Philadelphia Phillies, who scored 10 runs in their 10-4 victory. The victory was the Phillies' third straight and moving them within a game of a second straight Atlantic Division title by defeating the New Jersey Devils, 5-1, yesterday.

Santiago signed after the

The series started with the Phillies leading 7-4, but they lost the next two games before finally winning yesterday.

The Phillies, who had won eight of their previous 10 games, were finally able to push past the Pirates.
Dunphy gets three commitments

Owens hope to lead
for the Ivy league's NCAA tournament
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Award, granted every season


Seddon gets better with age

A 24-year coaching veteran is in a high-pressure spot as a result of the commitment of three boys. Many get used be


Preety in Red and Blue

After meeting coach Cissie Leary at a USTA event, Preety Sorathia chose to attend Penn
By Joe Singer

When Preety Sorathia and her family moved to Louisiana, their apartment was conveniently located next to a tennis court. Sorathia was a chubby nine-year-old and had never played tennis before, but her mother


No. 5 Tigers score 38

Princeton scores early and often against Penn
No. 5 Tigers score 38

by Greg Kabele

The Penn women's lacrosse team traveled to Class of 1932 Stadium in Princeton, N.J., yesterday, only to be reeled in by the Tigers, ranked No. 5 in the country. The Quakers, who had swept all three games of the season in 2000, lost 38-16 to the Tigers. The Quakers

Baseball, Softball
games canceled

The Penn softball team's coach, Alexia Seth, who had been one of the bright spots for Penn all season, had an off game. Seth had been able to score only two of the Tigers' 12 runs on a single.

Yesterday's baseball game between Penn and Lehigh was canceled because the field was determined to be unplayable after Tuesday's storms.
Have you had your Brain Candy?

Mark McKinney & Bruce McCulloch of The Kids in the Hall on their new film.
Internet “gangstas” fuck shit up — literally

by Jesse Duckler

Newsgroups — one of the fringe benefits of being internet-
ity inclined. What would average the “Net surfer do without
these fruits of data? The way I see it, they have a plethora
of applications. For example, one can acquire vast amounts of
information concerning anything that they’re interested in,
meet interesting people from all parts of the world and share
intelligent discourse with them, and observe all the freaks
spewing worthless and meaningless nonsense.

I myself really only frequent one newsgroup, rec.music.hip-
hop. It is described as a place to discuss “hip-hop and culture,”
although very little of what is posted there falls under that cat-
egory. The one-third that does concern itself with upcoming releases,
questions pertaining to hip-hop music, and thoughts on the state
of hip-hop culture, is extremely enjoyable to read. The other two-
thirds is pure garbage posted by clowns and charlatans who
think they are harder, or original.

Gangstas — and come off more fake than Vanilla Ice.

The first faction of idiot on this site is the famed
“Wu-Riders.” These are the
posers who worship rap super group Wu-Tang Clan and all 36 of their Cham-
bers. They frequently adopt many nicknames, much
like the real members of Wu-Tang. The greatest rid-
er of them all is Jesse Mc-
Donald a.k.a. the Phza aka
The PhatBoy a.k.a. The Pope
a.k.a. The Dead Poet a.k.a.
Resurrection Brother #1 (#I’m not making this up).

Wu-Riders rant on and on
关于 the supposedly up-
coming but non-existent
Wu-Movie, Wu Guardians, to be directed by John Woo.

They ramble about how the
name of clan member Method Man’s album, Tical, is not
just slang for weed, but actually the name of an Egyptian god.
One guy posted that he would die for the Wu-Tang Clan. I as-
sume if any of the group members met this misguided
sheep, they’d slap him upside his Wu-infested head.

The second type of cretin are those who are intent on show-
casing their purely fictional lyrical skills and techniques.
Their posts are usually prefaced by personal blather, their
rhymes are pure drivel.

“I know you. My namez MC Killa #1, and I got mad skillz.
Who ever have a couple of messages.
I bet you puked your sick ass style (putrid lyrics here). Yeah mutafucka put that down, these shitz
is copywritten. Pure skillz. Y’all can’t fade me!! What?
What’s up with that song? Haha, I’m just messin’.
I think that speaks for itself.

The third type of stooge are those who continually attempt
to perpetuate the exceedingly silly and pointless West Coast vs.
East Coast battle. Each post claiming the dominance of one side
is followed by an equally angry and unintelligible post claim-
ing dominance of the other. The battle of posts goes on for
weeks. Here’s a little sample:

“All West-Coast crewz have no skillz. It’s just that same
gangsta, g-funk bullshit over and over again. Fuck Dr. Dre! Fuck

By far, the fourth group of imbeciles is the worst: those who
care more about the illusion of being
a gangsta but obviously are not.
These guys populate the majority of the other three
groups. They frequently yell,
and spit on anyone who might question their “re-
абсолютно. The leader of this ring
seems to be some harmless
kid from New Zealand
naming Sinister. For pure comic amusement, check
out his web page at:

http://www.voyager.co.nz/

The absolute worst has got to be The Ill Regent, the
“phattest gang on the Inter-
net.” (Again, I’m not mak-
ing this up.) The words
“gang” and “Internet” should never be used in the same sen-
tence. Their web page at

http://www.voyager.co.nz/-

seems to be some harmless


 kids in the Hall Brain Candy

An inside look at The Kids in the Hall — Canada’s hottest

by Joe Parisi (who last's the Chicken Lady)

4 film

Faithful - Chazz Palminteri’s lackluster script
features him alongside an aging Cher and
Ryan O’Neal. By James Ingraham. REVIEWS:
The Celluloid Closet; Jane Eyre; and
The Cult

6 feature

Vision Tunnel - The Artist Guild raises camp
us consciousness about art and its importance.
Then some chicks get naked and paint
themselves; by Emily Goodwin. Rondell
Sheridan - Street interviews the stand-up com-
edy extraordinare about his first starring sitcom role; by Carolyn Gilotti.

10 music

Stereorob - These wacky Brits make cool experi-
mental music and sing protest songs in
French. Bow down before the ones you serve.
Comment.ca ma cher? Je suis un grand ca-
nard. Tres Bien!; by Lucy Laird. REVIEWS:

12 tv & multimedia

Nash Bridges - Don Johnson is older but not
better on Miami Vice in San Francisco; by Natalie
Denley. The Dark Eye - Test your knowledge of
Edgar Allen Poe in the hallucinatory style of
Inscaps psychotic thriller; by Dan Fienberg. PLUS:
The interactive World Wide Web soap opera Ferndale, and the
World Wide

14 voice

Dave Barry’s World: Dave explains the stresses that planning a wedding
puts on a bride, as only he can.

15 guides

Do cool stuff so you can talk about something during those uncomfortable
silences at job interviews, or you’ll have to move back in with your parents.

Cover Photo depicts The Kids in the Hall, even though they’re not really a group anymore. They all
got separate gigs now, man. I mean, Dave is doing really well on NewsRadio; and Scott has a gig following
of the World Wide Web. Sadly, Kevin has been better days considering that he best project as of late was
National Lampoon’s Sensor Trap. Bruce and Matt are just plain cool ‘cause they talked to us.
ACCT-101 Principles of Accounting

This course will focus on giving students basic knowledge of generally accepted accounting principles. Students are required to eat a lot, have sweat stains in their armpits, get stressed around April 15th and be very boring people.

AMES-452 Class Midrash & Aggadah

A seminar course designed to study the great societal influence of the famed Indian folk singing trio Class, Midrash & Aggadah. The course will begin with a history of the trio's meteoric rise to fame and their improbable downfall after the imprisonment of their outspoken leader, John Aggadah. Discussion will focus mainly on the more controversial CMA songs such as "I am going to hire someone to kill Kennedy (The Oswald song),," "Three Mile Island's Gonna Blow," and "The Bombay Boogie."

ANTAT-502 Gross Human Anatomy

This first year course in human anatomy is designed to introduce the student to the more disgusting aspects of the human body. Some of the topics covered in the course include, "Yucky Penis," "Harry Back," and "Naked Obese Pregnant Woman."

COML-690 French Thought

The objective of this class is to foster open-minded unbiased discussion on why French people are so weird. It will cover the infamous history of French stupidity and cowardice. Some of the topics covered in this course will include Jerry Lewis, Euro-Disney, how the French people are so lazy, they don't even bathe, they just wash their genitals and then put perfume, and the "Evil Croissant!" Warning: Sometimes the nude models may have a penis.

CPLN-540 Evolution of CRP Praxis

This course is a thorough study of the many stages in the development of the mighty CRP Praxis. From its early days as an oft-used source of heat and water through its "British eating utensil" days and beyond, the CRP Praxis is one of the world's most wondrous yet enigmatic devices. By the end of this class, the student will have a deeper understanding of the CRP Praxis and will no longer think of it just as, "that wheel throwing team and saying you were in the class. If you want to take Lie Groups you have to be able to throw a clay wheel better than Mitch Stevens (a really good clay wheel thrower)!

ENGL-851 Diss Proposal

Yo! This "Homey Dukey" class is "Dope." If you take this class, you will be "down" with the "muthafuckin' G" thing. It's better than "rollin' in my 5.0, with some gin and juice." Don't "diss" this "jammin'" professor!!

FNAR-561 Clay Wheel Throwing

You get ever so mad at your brother that you just wanted to take a clay wheel and throw it at him! Ever see your local clay wheel throwing team and say to yourself, I can throw those damn clay wheels better than those overpaid bums? Well, now is your chance to learn how to throw a clay wheel. After taking this class, you will be able to throw a clay wheel better than Mitch Stevens (a really good clay wheel thrower)!

HIST-086 Gandhi's India

Gandhi beat his wife.

MATH-654 Lie Groups

If you want to take Lie Groups you have to be able to lie. Show up to the room and say you're not in the class. If you have to buy books, steal them and then say you didn't steal them. If they ask you what your name is, tell them it's "NAME." Example: If your name is Joe and they ask you, "What's your name?" You say, "My name is Gay Pete."
Chazz in Charge

Palminteri's acting can't save his uneven script.

by James Ingraham

Chazz Palminteri's nomination for Best Supporting Actor as Cheech in Bullets Over Broadway thankfully guaranteed at least 15 minutes of fame for the talented 44-year-old. After writing the strong script for A Bronx Tale, Palminteri entered the acting world in a role opposite Robert DeNiro—not a bad beginning.

Since then he's acted in films with Kevin Spacey and Sharon Stone. But Cheech is undoubtedly what he'll be remembered for. With a rough demeanor that belies a deep understanding about human nature, and an unquestionably honorable character, Cheech's good-natured qualities

seemed to justify the fact that he kills people for a living. His role as Tony the hitman in Cher's new vehicle, Faithful, is practically identical, which is great for anyone wanting to see more of Palminteri's antics. However, Palminteri is no Woody Allen, and as screenwriter of Faithful, he is both the best part of and the man responsible for ruining the film.

Cher's relative absence from the public light in recent years contrasts with Palminteri's current fame. In a rather uncharacteristic role, she plays Margaret, a broken woman on the verge of suicide because she can't find happiness with her cheating husband. From beginning to end she is surprisingly believable, and for at least the length of the movie makes you forget her real life antics.

As Margaret's husband Jack, Ryan O'Neal is no less convincing. A ruthless businessman, Jack has decided to kill his wife in order to collect five million dollars in life insurance so he can run off with his 24-year-old, large-breasted personal assistant Debbie (Amber Smith). And here's where Tony comes in.

This plot setup is pointless; the only reason for the movie to exist is for the dialogue between any two of the three stars. Most notable is the interchange between Cher and Palminteri, which does contain some brilliant dialogue ("I was faithful for two years, not counting blow jobs"), albeit not nearly enough. To make matters more interesting, Tony has a therapist who calls repeatedly to try to talk him out of killing Margaret. Every time the phone rings, hilarity ensues. On the other hand, the therapist ushers in a subplot involving Tony's deceased sister and her effect on his psyche, which is completely pointless and not particularly funny.

Jack and Margaret have a heart-to-heart that most married couples wouldn't have in their darkest nightmares. Aside from the presence of a hit man, they contrast Jack's infidelity, Margaret's unhappiness, and their rise from penniless newlyweds to millionaires who drive a Ferrari and a Rolls Royce, respectively. While it may seem strange to have a rich housewife talk to a mob hitman, the discussion with her husband seems even more unrealistic. Despite some humor, it doesn't add much to the film.

Still, if witty discussions aren't your cup of tea, you will have made a terrible mistake paying admission. There's no cinematography to speak of, almost no plot, no action, and no sex. (There is a few slow motion shots of Debbie's breasts bouncing up and down as she walks towards Jack's office, but that doesn't really count as cinematography or sex.) The only thing the movie has going for it is the punchy dialogue.

And that's almost enough. If you want to see more of Cheech, or are just in the mood for something a little different from the standard Hollywood output, check it out. It's enjoyable and it'll make you laugh, which all but makes up for its aesthetic deficiencies.

THE CELLULOID CLOSET - Sony Classics

directed by Rob Epstein and Jeffrey Friedman

Despite Hollywood and its critics rarely addressing the subject, homosexuality has been seen on film since the medium began. This is the subject of The Celluloid Closet, a documentary based on the book of the same name by Vito Russo. Here is a definitive study of how gay is portrayed on film, punctuated by comments from those who have written, directed, and played the parts of gay and lesbian characters.

But don't let this bore or scare you. Closet is an enlightening history of film, with homosexuals as the main characters. From silent short films of the old west to Priscilla, Queen of the Desert, the film explores the homosexual roles that have been played in American cinema.

Heroes and role models are revealed with the interviews that interrupt the film. Prominent members of the queer community, artists, and other people of note share their views on the films that Russo culled for their homosexual content, though it's not always obvious to the straight audience that these movies were intended as such. Susan Sarandon, who played an obvious and a relatively subtle lesbian respectively in The Hunger and Thelma and Louise, comments on the squeamishness of directors to positively portray lesbianism. Specifically citing her director trying to make her sex scene in The Hunger stem from drunkenness, Sarandon notes that "No one would have to be drunk to make love to Catherine Deneuve, no matter what their orientation." This straightforwardness embodies the film and makes it palatable to a wide audience.

The Celluloid Closet then shifts downward to discuss the negative stereotypes of gay and lesbian roles. In the past, they were either asexual or completely absent, but since the 1970s, gays are often depicted as psychopathic killers, pitiful victims of their own sexuality, or just a name to be mocked. Only in the past five years or so have there been any positive images for the audience to look up to, and these have been largely in the form of independent films.

Not to alienate or depress the audience, the film ends on a very happy note: a montage of kisses, embraces, and loving glances that have sneaked through Hollywood's— and society's— censors and shown gays and lesbians that they are not alone. Russo sadly passed away before he could see his life's work on the screen. Thankfully, the finished product exists for all of us to see.

—Brooke Smith

"Oh, no! Not Street Society!"

Yes. It's coming back.

Maybe.*

If you want to see the return of your favorite libelous gossip-mongering column, you're gonna have to mine to tonight's Street meeting at 5:30 at 4015 Walnut Street. And just showing up ain't enough. You've gotta volunteer to actually gossip about something. Or else you'll never again hear tales about who picked on whom this weekend.

*Note: it's not coming back because you keep threatening to sue us to stay or run it, but please come to our meeting anyway. We'll still put a story about Adam's Mark, Mike's, and a whole little brother.
**JANE EYRE - Miramax**

starring Anna Paquin and William Hurt

With the sea of literary adaptations flooding American theaters, it seemed like only a matter of time before Charlotte Bronte’s classic novel *Jane Eyre* made it to the screen for the first time since the nearly forgotten Orson Welles/Jean Fontaine production from over fifty years ago. Bringing *Eyre* back to the screen is the man who brought breaths to *Roméo et Juliette*, Placido Domingo to *Othello*, and Mel Gibson to *Hamlet*, Italian director, Franco Zeffirelli.

Zeffirelli’s *Jane Eyre* traces Jane’s maturation from a “willful and obstinate” girl (Anna Paquin) into an independent and romantic woman (Charlotte Gainsbourg). The young Eyre is tortured as a child by her aunt and is sent to a strict girls’ school, before discovering kindness as a governess at Thornfield, the decidedly gothic home of the brooding and mysterious Rochester. Bronte’s novel was too complex to be completely transferred into a two hour movie, but the excellent adaptation by Zeffirelli and Hugh Whitmore holds true to the book’s narrative.

The acting is uniformly solid. Both Paquin (in her first film since her award-winning turn in *The Piano*) and Gainsbourg as Jane. Their performances are perfectly matched, right down to the determined but passionate stare that they share. William Hurt, who has vanished from sight in recent years, is also strong, though his repressed performance cannot top Alan Rickman’s. Joan Plowright and Geraldine Chaplin are also strong in brief, but substantial roles.

Even though the film loses some steam after a stunning climax, Zeffirelli has made what is perhaps his best film yet. In tackling a work so different from Jane Austen’s comedies of manners, Zeffirelli has freed himself from much of the weight of comparison. Resisting the urge to make a costume drama, Zeffirelli keeps the film moving at a quick pace and builds suspense in a way that puts most thrillers to shame.

Even with the emphasis away from *Jane Eyre* as a period piece, the photography is still quite impressive. The contrast between huge stone battlements of Thornwood and the estate’s claustrophobic interior is a triumph by cinematographer, David Watkin.

Noted director Jonathan Miller argues that adaptations cannot completely represent works of literature. While *Jane Eyre* supports this maxim, it’s still the best film in theaters today, especially when competing with *Diabolique, Faithful, If Lucy Fell*, or *Up Close and Personal*.

—Daniel Fienberg

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**CULT MOVIE OF THE WEEK**

**NINJA SCROLL - (1993)**

Japanimation at its best

With *Ninja Scroll*, director Yoshiaki Kawajiri and animation director Yutaka Minowa launch Japanimation to a new level of quality and expertise. Set in feudal Japan, *Ninja Scroll* relates the story of Kibagami Jubei, a mercenary swordsman, and Kagero, a female ninja, as they battle the Dark Shogun and his demon retainers. The opening massacre sets the mysterious tone of the film in a brilliant display of flying body parts and gushing arteries. Only in animation can sword fights be as wonderfully stylized and grisly. The rest of the plot revolves around Kagero, the sole survivor of this massacre, and Jubei, as they attempt to unravel the secret of both the perpetrators of the massacre and how they relate to the death of an entire village by plague.

Unlike most Japanimation films, with the exception of *Akira* and a few others, *Ninja Scroll* does not progress predictably from beginning to end. Instead, it unravels with numerous twists and plot points which both entertain and confound. The plot makes intelligent references to Japanese history and builds on many of the common themes of Japanese hero mythology. For example, Jubei’s involvement in the plot turns out to be more than a coincidence it first appears to be. In fact, the arch-villain emerges as a shadow from Jubei’s past as a Clan retainer.

The villains of the film are as intriguing as the heroes. Possessing bizarre and ingenious special “techniques,” their appearance is always surprising. The snake woman, who sheds her skin and whose tattoos come to life, can only be surpassed by the Shadow warrior who disappears and reappears at will. The movie jumps from one action sequence to the next, and fans of gratuitous bloodshed will not be disappointed. Perhaps one of the most gruesome scenes of the film depicts a head sliding down the blade of a giant ax until it hits the ground, splitting in two. Yet despite the intense and wonderful action, the film leaves enough time to develop some interesting characters and insert a few humorous moments.

No matter how interesting the plot and characters, the true test of Japanimation is always the detail and fluidity of the drawings. In the case of *Ninja Scroll* surpasses most contemporary animation, including the vaunted skills of Disney. Surprisingly in its minute detail, *Ninja Scroll* goes as far as to meticulously depict Jubei’s mouth as he chews and swallows a rice ball. The precision and time used to produce the imagery of *Ninja Scroll* creates a powerful, and at times beautiful, animation myth.

—Franz Matzner

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**OK, SO IT'S A BRIBE.**

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**http://www.dp.upenn.edu/street**
The Artist Guild continues to expand their horizons in their spring exhibition.

By Emily Goodwin

The most effective way to navigate Locust Walk is with Tunnel Vision. Keep your phones on, eyes downcast (avoiding contact), and hands in pockets. No flyers. No handouts. No tickets. No religious conversion. Break right, break left…you make it to the Castle and you’re safe.

But this week is different. In front of the big black “thing” of a sculpture on the green, a desk hangs aloft, suspended by thin metal poles, like an idea swirling in a swarthy undergraduate brain. Several red wooden planks fan out below the dangling workspace, welcoming passers-by to the display. Behind the desk is a white sheet with red streaks zooming into a small poster. This is a while sheet With red streaks zooming into a small poster. This is the Vision Tunnel — the Artist Guild’s spring exhibition.

The display of student artwork and collaborative projects is open beginning tonight from 7-9 p.m. in the Houston Hall Bowl Room. Vision Tunnel investigates the changes in the new millennium that affect the images and views of the artists — and everyone — in a personal way.

“What were we trying to do was challenge our own notions what we are comfortable with,” said Bryanna Millis, outgoing Guild curator. “I wanted to ask, ‘What can I do with my own body and materials?’”

“We want to build an art scene from the inside out,” Matta said. “There are art groups in small bubbles, but they’re isolated. There is starting to be some integration on the perimeter, so we’re hoping it will happen on its own.”

Vision Tunnel features artwork submitted by students responding to an open invitation from the Guild to “think, discuss, and create for an exhibition concerning your process and your vision of your new millennium.” Bryanna Millis and Abby Feldman, curators of the show, will judge the works, with Guild of-
From Stand- Up to Sitcom
Comedian Rondell Sheridan moves from stage to screen with his new show Minor Adjustments.
By Caralynn Gillotti
You don't have to paint or sculpt to be a Renaissance man, you know; you also could puff out your cheeks and talk like Cindy Brady. Don't believe me? Just take a look at the multi-talented keeptwisp doll named Rondell Sheridan.
Sheridan, another addition to the already-dense population of sitcom city, isn't just your run-of-the-mill comedian—he's got a past, too. Sheridan is the star of the UPN network's new sitcom Minor Adjustments, a family-ish comedy which centers sitcom Minor got a past, too. Sheridan is the Mar of the UPN network's new isn't just your run-of-the-mill comedian—he's you know; you could also puff out your cheeks and talk like a drug-induced creativity. Rondell Sheridan actually grew up as he worked to earn his de- did he follow the high road through college? Sheridan's answer comes in the form of a quote he had heard as a child: "A little girl asked Carol Burnett what she should do to become an actor," he recalls. "(Burnett) said to major in anything but acting." So Sheridan did, expressing extreme distaste in waiting tables as an alter- side of his stand-up routine. "Early on in the show we were taking a lot more from my stand-up," he states, "but I wanted to get away from that and really let the writers develop the character." By keeping his various on-stage persona separate, Sheridan can better maintain the integrity of each project.
Minor Adjustments originally aired on NBC, but it was dropped by the network mid-season despite the program on the brink of oblivion, the fledgling UPN network, in an unprecedented move, promptly picked up the show. Recently, another sit- com, Sister, Sister, also swapped networks, but that exchange took place at the end of its regular season, while Minor Adjustments kept across the dial in the middle of its season—a risky propo- sition at best. Sheridan won't talk about why his show had to migrate, but his feelings on the matter are clear. "It's like when you have a bad heart and you have to have heart surgery," he says. "You ask how it feels to be alive—Yeah, it feels damn good.
After dipping his toes into stand-up comedy, television, stage work, and drama, Sheridan knows what he likes: "Doing stand-up, there's really nothing that compares to that.
“You’re the writer, the producer, the director, everything. If you have a good show you take full credit for it; if you have a bad show you take full credit for it.’’
Television is still a relatively new challenge for Sheridan, but, like any good performer, he’s always looking to expand his skill. Sheridan is sure, however, that TV will never nail the cof- fin shut on his stand-up career. On the contrary, he plans to tour extensively at the end of this television season, all the while keeping his fingers crossed that Minor Adjustments will be picked up again for next season.
Despite the full schedule which comes with double-dipping in television and stand-up, Sheridan says he’s always looking for something new. Given his eclectic experience in show busi- ness, there’s no telling where Rondell Sheridan will pop up next.
Caralynn Gillotti is probably a student at Penn, but we couldn’t prove it in a court of law. Despite her great love of all things written and oral, she steadfastly refuses to spell her name correctly. We love her any- way, but we understand that that’s a personal choice that each weekly tabloid newspaper insert must make and we are accordingly tolerant of the diverse spectrum of errors on the matter.

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TO WIN COMPLIMENTARY MOVIE passes, posters, shirts, basketballs, towels, and those cool foam rubber "11" hand thingies from Hollywood/Caravan Pictures’ new film Celtic Pride (opening April 1998). e-mail streetspd, upenn/Maj today between 4 and 5 p.m. (no earlier, no later—we mean it!) with the answer to the following question: What famous Celtic player was nicknamed "Hondo"? (NOTE: You must include "Celtic Contest" in your subject header to be eligible to win.)
The Canadian comedy masters go to the big time

By Joe Parisi

One Cable ACE Award winner and 12-time Cable ACE nominee, two-time Emmy nominee for Outstanding Individual Achievement in Writing in a Variety or Music Program. Seven Gemini awards, 1993 and 1989 Film & TV Festival of New York Gold Medals, 1991 and 1990 Golden Gate Special Jury Awards. Winner of Montreux International Television Festival's Golden Rose award for Best Program in the World. Broadcast in the U.K., North Africa, the Middle East, Holland, Germany, France, Thailand, Greece, Brazil, and Mexico, among other countries.

"The Kids in the Hall... aren't they those fags who always dress up like girls?" You just don't get it, do you?

Maybe we should start at the beginning. The story opens in the early 1980s. Mark McKinney, a dropout from Memorial University of Newfoundland, moved to Calgary to work in oil. Instead, he discovered improvisational comedy at the Loose Moose Theatre, where theatre sports were invented. There, he met fellow flunkie Norm Hiscock, now a writer for Saturday Night Live, and Bruce McCulloch, who had studied at Mount Royal College in Calgary. The three joined together, with others, to form the sketch comedy group The Audience. After a successful stint on a late night comedy show in Calgary, the group moved on to the larger venues of Toronto.

Meanwhile, in Toronto, a comedy troupe called The Kids in the Hall (derived from a name given by Jack Benny to a group of aspiring young joke writers at NBC in the '50s) was enjoying success in nightclubs. Two of the group's members were David Foley, who began writing stand-up in high school for a creative writing class, and Kevin McDonald, who had studied drama at Humber College. The two had met at Second City Workshop, a workshop for comedy writing, and both worked as ushers in an art house movie theater. It was there that they met Mark and Bruce at a midnight comedy fest.

"We liked each others' stuff. We were kind of comedy rebels," Mark recalls. The two groups started doing shows together, some members gradually left, and with the addition of Scott Thompson in 1985, the group of five became what is today known as The Kids in the Hall. The Kids soon became an underground phenomenon in Toronto.

A few years later, Lorne Michaels, executive producer for Saturday Night Live, sent talent scouts to Toronto to search for people to audition for the show. He hired Mark and Bruce as writers, but promptly fired them when he saw the troupe perform together. Instead, he offered them their own television series.

That series, first broadcast on Canada's CBC in 1989, went where other comedy shows dared not go. Truly pushing the boundaries of what a sketch comedy show can do, they won a huge Canadian fanbase with their irreverent and insightful brand of humor. Characters such as the Head Crusher, Buddy Cole, Cabbage Head, and The Chicken Lady won fan admiration and critical acclaim. The show aired for five years on Canada's CBC, from 1989 to 1994. It was also broadcast for three years on HBO and is now in syndication on Comedy Central every day.

The Kids' fifth season brought more of their seemingly endless high quality work. With more writers than ever, they showed no decline in their ability to consistently crank out brilliant sketches. It was, therefore, with considerable shock and disappointment that fans watched the last episode of The Kids in the Hall air in July of 1994. With 110 episodes and over 700 sketches to their credits, the Kids collectively felt the need for a change. Says Bruce, "We were done with the show. We thought, 'You know what, we've worked really hard, and we really put our lives into it for five years, enough of this sketch comedy.'"

In some ways, though, the breakup signaled a new beginning for the troupe. As Mark explains it, "Each year that went on, we would look at it at the end of the year and say, 'Good year, good year,' and at the end of the fifth year we said, 'Are we going to be able to say this this time next year? And we're never going to do a film if we don't do it soon.'"

Four days after the filming of their last episode, the group, with head writer Norm Hiscock, isolated themselves in a cottage in northern Ontario and began collaborating on a script for a feature-length film. The group debated for two weeks with the many ideas they had in their notebooks, discussing the possibilities of each. "Candy was one that everyone said, 'Self doing this,'" Mark explains.

The Kids were then faced with challenging endeavors: they had to decide as opposed to a sketch movie, an all together, whereas they tended when doing the show. "As we are on ourselves," Bruce states, "and one of the things we didn't' cadle of our characters."

The transition to long form narrated the Kids. "We were having these the plot should be, but once we knew comedy just came in this gush," fixed the cage and moved in the The film is more of a focused s than the group's previous offering.
The film can best be described as a modern-day Dr. Strangelove about depression. "It was a really ambitious concept," says director Kelly Makin. "We wanted to tell a story about depression. It was a really ambitious movie," according to Mark. "We wanted to tell a lot of things from different perspectives, from the corporate, from depressed people, from the perspective of the scientist." In a word, they nailed it.

The Kids are relatively unconcerned with the success of their upcoming film. "It's always a concern from the high-ups or the money people whether it was just for our fanbase or it was for a larger audience," Bruce said. "I think we just made a film, and we're not sure who it's for. How successful it is not the biggest deal, for some weird reason." The group hopes that the future holds more movie deals. "What I hope happens is that the fans of The Kids in the Hall have a reason to drag friends of theirs who haven't seen it, and therefore, our fanbase expands, and it catches on," Mark says.

The humor of The Kids in the Hall is dark, bizarre, intelligent, always insightful, often irreverent, and never to be taken lightly. So if you see Brain Candy and don't laugh, don't worry. Some people just aren't smart enough to get it.

Joe Parisi is a senior in the College and one of the two eccentric scribbin' editors of 34th Street. Fans of Joe's page three humor will be thankful to hear that he has been cleared of all vagrancy charges brought against him, and Joe Parisi, Jr. is applying to the fine arts department here at Penn.

Also, Joe has a lot of sex appeal, despite having a dangerously large tool.

**REVIEW: Kids in the Hall Brain Candy**

In line with their television series, each Kid portrays numerous characters of both sexes with startling flair and credibility. All told, the five cast members take on a total of over thirty personas, each pushing their considerable acting talents to the absolute limit. News radio star Dave Foley is at his best as Mark, the obsessive corporate yes-man, Scott Thompson, now a regular on The Larry Sanders Show, plays Wally, a repressed homosexual father who benefits from the drug like no one else can. McDonald's major role as scientist Chris Cooper lends a common thread to protagonist to a considerably diffuse plot.

The most memorable performances are turned in by Mark McKinney and Bruce McCulloch. McCulloch plays, among other roles, Grover, a cynical, brooding, heavy metal id with music turns to muzak under the influence of the drug, McKinney, as ruthless corporate mogul Don Roritor, acts as the vehicle for much of the movie's social commentary.

The true star of the film is one who sees no screen time—director Kelly Makin (National Lampoon's Senior Trip). Makin had worked with the Kids previously, directing 28 film segments during their last three seasons on TV. Utilizing his experience with the troupe, he masterfully harnesses their irreverent, yet unconventional, comic energy. Makin's direction beautifully complements the dark nature of the film, while it allows the Kids enough freedom to create a product that is distinctively their own. Brain Candy also boasts an impressive soundtrack, with songs by Pavement, Liz Phair, Matthew Sweet, and They Might Be Giants. The Canadian band Odds is also impressive as backup for Grover.

In all, The Kids in the Hall's screen debut is a landmark in comedy. Combining consummate character acting, a brilliantly funny script, and damming social commentary, Brain Candy is an echo of classic comedy troupe humor, and, hopefully, a precursor to insightful and irreverent comedies to come.
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CONTEST!!!!
To win posters and complimentary passes to see Gramercy Pictures’ Mystery Science Theater 3000: The Movie (opening April 19th), e-mail street@dupenn.edu today between 3:15 and 4 p.m. (no earlier, no later — we mean it!) with the answer to the following question: In a classic episode of MST3K, Joel asked a red-nosed Crow what he wanted for Christmas. What did Crow want? (Note: You must include “MST3K Contest” in your subject header to be eligible to win.)

Grab your white coat, don a pair of safety headphones, and step into the lab — the Stereolab — to experience the music of the future. No, Stereolab is not a couple of earnest knob-tweezers concocting techno experiments in their bedroom, aided by the latest in computer gadgets. No, they sound nothing like the Kinks, the Small Faces, or any of those other assorted groups from the sixties that have somehow time-traveled to present-day London in the form of Blur, et al. While their Britty-bratty compatriots squabble over who possesses the keys to the Beatles’ kingdom, Stereolab enjoys being locked out. This London-based “group” (as they like to call themselves) occupies the enviable position of the altar at which most of the musical elite, from Orbital to Sonic Youth, worship.

With their latest album, Emperor Tomato Ketchup, Stereolab will continue to hold sway over their congregation. A mesmerizing mixture of easy-listening kitsch (which, by the way, Stereolab had caught onto years before its current renaissance), cycling riffs, moog madness, and other electronic excitement, this new record chugs along in the trademark Stereolab way: repetitive riffs overlaid by singer Laetitia Sadier’s ethereal French voice.

These dreamy vocals almost entirely mask the ingredient that sets Stereolab apart from most of the bands receiving critical attention these days: their overtly political lyrics. In the song, “Motorroller Scalatron,” Sadier asks, “What’s society built on? / It’s built on / Built on bluf... / Built on words / Built on work / Responsible for what I say / Responsible for what I hush.” From the beginning, Sadier has eschewed the lovesick, self-centered lyrics that are the trademark of some of the most successful British bands and instead decided to write Marxist lyrics for songs they hope will promote autonomous thinking.

Stereolab's Sonic Experiments Synthesize the Future

by Lucy Laird

The music, despite its minimalist-though-thought-provoking lyrics and wacky instrumentation, remains accessible because it draws the listener into a groove. The second song, “Cyfel’s Reverie,” is a sunny, poppy song carried along by the string arrangement and the seamless molding of Hansen’s lilting voice and Sadier’s sultry alto. The lyrics are in French, so the message — if there is one, you and you can bet there is — is somewhat lost, but the sound of the French words becomes an instrument in itself. Songs in English, like “Slow Fast Hazel,” seem as mysterious as those in French because Sadier sings them themselves. Songs in English, like “Slow Fast Hazel,” seem as mysterious as those in French because Sadier sings them themselves. Songs in English, like “Slow Fast Hazel,” seem as mysterious as those in French because Sadier sings them themselves. Songs in English, like “Slow Fast Hazel,” seem as mysterious as those in French because Sadier sings them themselves. Songs in English, like “Slow Fast Hazel,” seem as mysterious as those in French because Sadier sings them themselves.

Perhaps they played the 1994 Lollapalooza festival and baffling the little “alternative” munchkins with their idiosyncratic sound, they wrote a whole album’s worth of music as an accompaniment to a little-known New York sculpture exhibition. Stereolab, true to their name, is constantly conducting experiments. Culling a selection of analog synthesizers, organs, and other electronic dinosaurs, Stereolab fools with notions of the futuristic. Today with all the computer technology available, everyone wants to be the next techno god.

Stereolab, on the other hand, utilizes old instruments and records they’ve collected to create a sound that is ultra-futuristic in its retro-futurism. They also draw upon the Krautrock traditions of bands like Neu!, Faust, and Kraftwerk in their music’s relative simplicity and cyclic riffs.

STEREOLAB
Emperor Tomato Ketchup - Elektra

The title track plays out like a Kraftwerk song, but one that’s sped up and performed in French. Gane completes the equation with electronic sputterings that sound like spaceship zooming by a space station.

As the thirteenth song of Emperor Tomato Ketchup comes to an end, there is a brief moment of silence followed by a phaser sound. Perhaps this quick flash of electronics is the buzz of the machine that whisks Stereolab back into the future. After all, where else could this spacey band with a lyrical agenda come from?
JOHN HAMMOND

Found True Love - Pointblank

It is tempting to say that John Hammond is the best blues guitarist nobody’s heard of. He has played with Jimi Hendrix, Eric Clapton and Dr. John. He has won one Grammy and been nominated for others. It seems odd that someone with such stellar credentials gets no recognition from the public. An explanation can be found in Hammond’s latest album, Found True Love.

The entire album consists of covers of old blues standards. Hammond’s approach to these classic songs is to copy them verbatim from the original records. To make an album of covers interesting, something new has to be added to the mix: a deeply soulful voice like B.B. King’s, amazing technical skill like Eric Clapton’s, or a new style or approach like many rock bands that play blues tunes. However, none of these can be found on Hammond’s album. Hammond is white, and he sings like it. His guitar playing is limited to chord strumming, while he leaves lead guitar to his friend and co-producer Duke Robillard (see review in last week’s Street). The album has a soulless style that would be expected from two aging white men. Hammond’s single advantage is modern recording technology.

The only interesting songs are those where Hammond duets with Sonzie Tyrell, who has toured with Bruce Springsteen and Buster Poindexter. The fun that the pair has when singing tracks such as “You Had Too Much” is infectious, and for a moment, the lackluster romping of the rest of the album is forgotten.

It is quite possible that John Hammond amazes live, but unfortunately, he is unable to translate that energy into Found True Love. If he is truly the best blues guitarist that nobody’s heard of, then there isn’t much hope for the rest of the unknowns.

—Kevin Lerner

GOD STREET WINE

Red - Polygram

“Get on the Train,” the first song on God Street Wine’s new album Red, is a wobbly, hokey number reminiscent of Bob Dylan’s 115th Dream,” belies the soulful fervor present in the band’s sound. It is an amalgam of diverse melodies, subtlety, and depth of experience. Judging from the song credits, guitarist Tony Amos is no Less, that simple, repetitive, off-the-cuff addition of “Bob Dylan’s 115th Dream,” belies the soulful fervor present in the band’s sound. The imagery in many of the songs is striking; simplicity, is an amalgam of diverse melodies, subtlety, and depth of experience. Judging from the song credits, guitarist Tony Amos is no stranger to the London music scene, having played with the Stone Roses, Oasis, and the Verve. The North thinks the South is pretentious; the South thinks the North is boring. With Americans consuming anything and everything with a British accent, both contigents are scrambling to make it big in the U.S.

Cast is no exception from this battle, and the band has just offered up their well-received 1995 debut All Change to the American market. Cast is fronted by John Power, the former bassist of the La’s—1991’s conquering heroes of Manchester. When the La’s leader, Lee Mavers, stopped writing songs in anticipation of mystic inspiration, Power quit the band and started writing the songs that comprise All Change.

All Change definitely has a Northern soul. Power, who traded in his bass for the lead guitar/singer spot, sounds like what Bret Anderson of Suede would sound like if he wasn’t trying to sound like David Bowie. In other words, Power is unpretentious and unaffected. The music follows suit: wide-open melodies over unadorned but urgent working-class guitar chords. Like that of their fellow Northerners, Cast’s tone is hopeful. “I’m a big believer in mankind,” Power sings. “Understand your beliefs and you will expect you. To know where it’s at, man it’s as simple as that.”

Unfortunately for Cast, Power does not possess Noel Gallagher’s uncanny knack for melody writing. Nor does he sing with Liam’s irresistible sneer. Lacking too the “pretentions” of the Londoners, All Change can ultimately be a bit boring. While the album has yielded two hits on its home turf ("Alright" and "Finetime"), it won’t make waves in America.

CAST

All Change - Polydor

When Damon Album says that Oasis’s new album Suck and Noel Gallagher calls Blur “middle class wankers,” it’s more than just a rock & roll rivalry. The fight isn’t “who said what,” it represents a clash of Britain’s two musical factions.

The first, centered loosely around London and Oxford, includes such bands as Blur, Suede, and Radiohead. The second, located in Manchester and Liverpool, is led by the Stone Roses, Oasis, and the Verve. The North thinks the South is pretentious; the South thinks the North is boring. With Americans consuming anything and everything with a British accent, both contigents are scrambling to make it big in the U.S.

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GETO BOYS

The Resurrection - Rap

If Bob Dole is frightened by rap music, the Ge To Boys are his worst nightmare. Literate and eloquent, this threesome from Houston’s Fifth Ward have consistently borne witness to the violence and squalor of America’s inner cities. Even their name is a conscious statement testifying to the rampant illiteracy that affects so many ghetto dwellers.

The Resurrection is the Ge To Boys’ newest, and perhaps most poignant, release. To date. The album marks the reunion, after solo albums, of Mr. Scarface, Williie D, and Bushwick Bill. Each a poet in his own right, these lyricists represent a triumvirate of unequalled insight into the plight of urban black youth. Their refusal to embody the stereotypes forced upon the black community further demonstrates the legit power structure to take their shocking words at face value.

The Ge To Boys, masterpiece, to date, has been their 1991 single “Mind’s Playin’ Tricks on Me.” A dark narrative of the paranoid fears that slowly ate away at its writers, the song was as eloquent a testimonial as had been written since Grandmaster Flash’s “The Message.” While no one composition on The Resurrection equals “Playin’ Tricks...” as a whole it undertakes to dispel that song’s erameastic real. The Resurrection is a dark, dense soundscape woven by Mr. Dean’s Dr. Dre-esque production and the sinister lyrical gifts of the Ge To Boys themselves. When the four-foot-tall Bushwick Bill tells of murdering drug dealers for monetary gain, one cannot doubt that the maniacal power of the diminutive rapper is very real. That he is pushed to murder for material wealth is a shocking indictment of the American capitalist system.

Ultimately, it is this system that the Ge To Boys wish to undermine with their music. Their motivation is revealed in an interview with jailed gang leader Larry Hoover, who says that capitalist giants MasterCard and Smith Barney own Federal prisons and thus have a stock in keeping those prisoners full of black men.

By expressing the essence of inner-city life, the Ge To Boys serve both to educate and enlighten. The Resurrection is a masterful revolutionary statement. Power to the People, y’al! —Reginald Washington III

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Natalie Denney

—Natalie Denney

—Kevin Lerner

—Stevie Marriott
San Francisco Vice

Don Johnson's new show Nash Bridges is more of the same

• by Natalie Denney

One wouldn't expect Melanie Griffith to have any significant career-enhancing effect on the men in her life. But when she deserted Don Johnson to shack up with the younger, suaver, hairier-chested, sock-wearing Antonio Banderas, Johnson's career prospects all but vanished. It is with chagrin that America greets his return to prime time.

NASH BRIDGES - CBS
FRIDAY at 10pm

Johnson's latest cop show, Nash Bridges, might as well be retitled San Francisco Vice. Here the producers' vice is their abiding misconception that Johnson is an enticing, even tolerable, star. Despite the few extra wrinkles marring his pretty face, Johnson is too cute-as-ever, with his grating drawl and impeccably moussed hair. Drawing on acting "ability" too watered-down to carry any show more involved than an infomercial, his schtick is stale. In only 10 minutes of the first episode.

As he flirtatiously convinces a dizzy woman to be his pass-key into a massive heroin ring, his totally upstages him in feet, her perusal episodes, though...In a typical plot twist — dashed by flashing lights and punchy music, the viewer feels like a court-side spectator at a pinball game — its unraveling lack of substance is insulting.

An episode entitled "Skirt Chasers" opens with Johnson and sidekick investigating a booted herein deal. Their entry into the predictably darkened warehouse fails to build suspense, and lameness ensues as Johnson takes the heroine-esque residue left at the scene, then lays his eyes on a blood-soaked $100 bill. The subsequent search for uncovers a character whom the audience is actually surprised to believe is named "Baby Boy Doe," the explanation being that "when he was born, his mother was so woken-out he fell asleep.

The best part of Ferndale is what is not there. Links to cool comes to mind.

And if you want to participate? You have Global Chat, right? Well, try again. Currently, every single chat session is for AOL users only (incidentally, AOL is Ferndale's "official online service"). The other stuff is mostly the producers' "journals," which are apparently all written by the same person, according to the credits. The thoughts attempt to be intriguing, but fail to draw any interest whatsoever.

The best part of Ferndale is what is not there. Links to cool pages abound, including "The Big Black Hole of Pain" and "E-Therapy with Dr. Kata." Oddly, anonymous people explicitly share their secrets.

Overall, Ferndale represents a poor, even ethically questionable attempt at entertainment. The writing is bad, the characters are idiotic, and the story is incomprehensible. In addition, the term "Ferndale" is maybe one, the participants/actors. The producers unacceptably fail to provide the option of downloading .wav or .au files.

Ferndale has a current index screen that shows whatever is going on at the moment — there is an "Audience Interaction Update." Wednesday's chat session was billed "The strangest chat ever!" But after viewing the transcript, the incredibly lame MTV Yack Live

WWW Site: Soap Opera of the Net
Ferndale Interactive

Ferndale Interactive (http://www.ferndale.com), an interactive World Wide Web-based soap opera produced by Songline Studios, tries to blur the line between fiction and reality. Unfortunately, this mess is just confusing and calls the line between fiction and reality Unfortunately, this mess is just confusing and calls the line between fiction and reality Unfortunat-

www.ferndale.com Access Global Chat, The Palace, or America Online Plunging into Ferndale, a horrible "promotional video" is shown first and a few subsequent video clips reflect an atoning production values. And RealAudio is a turkey — I tried unsuccessfully on three computers to hear the audio materials, including a weekly "audience participation" Ferndale's theme song, or any of the "journals" kept by the participants/actors. The producers unacceptably fail to provide the option of downloading .wav or .au files.

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in Ferndale — an AOL carry over, perhaps?

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You Want a Black Eye?

_The Dark Eye_ offers excitement with no fear of death

*by Dan Fienberg*

All of you Wharton students can admit it — you slept through your eleventh grade English class. That's why you thought that the ending of Demi Moore's _Scarlett Letter_ was really cool and that _Billy Budd_ 's last words were, "Oh shit, this is going to hurt." However, amidst a year with Huck Finn, Bartleby the Scrivener, and Charles Babbitt, surely you were awake tor something. Surely, the macabre tales of Edgar Allan Poe held you in their throes and intrigued you enough to actually devote the time to read _"The Gold Bug," "The Raven,"_ or at least _"The Fall of the House of Usher."_ Well, here's hoping you paid some attention, because if you know no Poe, it will be a hard row to hoe when you play _The Dark Eye_, the complex new murder mystery from Inscap.

The world of _The Dark Eye_ is a confusing maze set in a distorted house of gothic claymation. Like an acid trip gone intellectually haywire, characters stumble in and out resembling evil puppets, all while revealing nothing about the goal of the game. The only facts which come out are that everyone in the house is slightly wacky and that the old man painting bloody hacksaws is slightly more deranged than the rest.

Instructions are few and far between in the _Dark Eye_ survival guide, which seems to hardly care if you live or if you die. But the problem is that you cannot possibly die. You can wander around hallways and rooms for endless hours, but you can never die. Sometimes, walking among halls of freaks, you might find yourself stuck in "The Telltale Heart." Then, to confuse things even more, _Dark Eye_ can also take you into the same story, only from the perspective of the deformed old man. The working knowledge of Poe is required to wade through the story to its grisly end — as both the killer and the killed. Where someone with no previous knowledge might find a muddled mess of pointless and redundant action, a fan of Poe will find a thrilling and genuinely fascinating experience.

Less fascinating, but still interesting, are the read-throughs of some of Poe's greatest works by beat icon William Burroughs. A misstep in one room leads to a five minute rendition of "Annabelle Lee," while a faux pas in another leads to a 15 minute oration of "Masque of the Red Death." The stories are accompanied by a disorienting stop motion montage of clay images. The first time these features show up, they fit the mood perfectly, but when you accidentally return to the same room and make the same mistake, there is no way to stop Burroughs.

What is the actual goal of _The Dark Eye_? Perhaps it lies in one of the rooms that wouldn't open with my key — even after seven hours of frenzied play. More ambitiously, though, _Dark Eye_ sets out to introduce a new group of people to a master whose work always deserves a closer look.
Dave Barry's World

Here Comes the Bride

We're coming into wedding season, a magical time when the radiant bride, on her Most Special Day, finally makes that long-awaited walk down the aisle of joyfulness to stand next to the Man of Her Dreams, only to sprint back up the aisle of joyfulness when she suddenly realizes that she forgot to pluck out her Middle Eyebrow Hairs of Grossness. Because the bride knows that a wedding video is forever. She knows that, 20 years later, she could be showing her video to friends, and as soon as she left the room they'd turn to each other and say, "What WAS that on her forehead? A tarantula?"

Oh yes, there is a LOT of pressure on today's bride to make her Big Day fabulous and perfect. Overseeing a modern wedding is comparable, in terms of complexity, to flying the space shuttle. In fact, it's WORSE, because shuttle crew members don't have to select their silver pattern. This is done for them by ground-based engineers.

COMMAND CENTER: OK, Discovery, we're gonna go with the "Fromage de Poisson" pattern, OK?

DISCOVERY: Houston, we have a problem with the asparagus server.

Of course, the bride does get some help. The multinational-dollar U.S. wedding industry — currently the second-largest industry in the United States, behind the fast-food industry — helps the bride by publishing monthly bridal magazines the size of the U.S. tax code full of products that the bride absolutely HAS to have and checklists relentlessly reminding the bride of all the decisions she has to make RIGHT NOW concerning critical issues such as the florist and the caterer and the cake and the centerpieces and the guest favors for the formal cocktail reception. (Of COURSE there have to be guest favors at the formal cocktail reception! Don't you know ANYTHING?!) Of course, the groom has responsibilities, too. According to ancient tradition, on the morning of the wedding, the groom must check the TV listings to make sure there is no playoff game scheduled during the ceremony, because if there is he would have to miss it (the ceremony).

But the other 19 million wedding details are pretty much left up to the bride; this is why, when she finally gets to her Most Special Day, she is clinically insane. Exhibit A is Princess Diana. People ask, 'What went wrong? Princess Diana had the Fairy Tale Wedding of the Century!' Yes! Exactly! You try planning the Fairy Tale Wed-

ing of the Century! This poor woman didn't just have to think about party favors; she had HORSES in her wedding. A LOT of them. Just try to imagine the etiquette issues: What color should the horses be? Should they be invited to the reception? Should they have centerpieces? What if they EAT the centerpieces? These are just a few of the issues Princess Diana was grappling with while Prince Charles was out riding around whack ing groove with a polo mallet. No wonder there was tension!

But it's not just Princess Diana: Wedding planning makes ALL brides crazy. Anybody who doubts this statement should investigate what actually goes on at a bridal shower.* I don't know about you, but I used to think that a shower was just a sedate little party wherein the bride and friends gave thoughtful little gifts to the bride and ate salads with low-fat dressing on the side. Wrong! You would not BELIEVE the bizarre things women do at these affairs. For example, I have it on excellent authority that women at showers play this game wherein teams compete to see who can make the best wedding dress OUT OF TOILET PAPER. I'm not making this up! Ask a shower attendee! If a MAN were to wrap himself in a personal hygiene product, he'd immediately be confined in a room with no sharp objects, but this is considered normal behavior for a woman planning a wedding.

I have been informed by an informed source that women at bridal showers also sometimes play a variation of "Pin the Tail on the Donkey," except that instead of a picture of a donkey, they use a picture of a man, and instead of a tail, they use something that is not a tail, if you get my drift. I am not suggesting that Princess Diana played this game at her shower, and I am certainly not suggesting that the Queen did, so just get that mental picture out of your mind right now.

All I'm saying is that, with spring upon us, you may find yourself near a woman in the throes of planning a wedding, if so, you need to recognize that she is under severe pressure, and above all you need to do EXACTLY AS SHE SAYS. If she wants you to wrap yourself in toilet paper, or purchase a sedate little dress that makes you wonder there was tension, or purchase a personal hygiene product, he'd immediately be confined in a room with no sharp objects, or you say the words she has been waiting a lifetime to hear: "Hey! What's that between your eyebrows?"

Dave Barry is a syndicated columnist from The Miami Herald. "Dave Barry's World" appears weekly on the Voice page.
CONCERTS

THURSDAY, APRIL 11

LOVE HUSKIES, RAILROAD EARTH, & MCR
(J.C. Dobbs: 3rd and South Sts., 925-4053)

VARNELINE, PURPLE IV SHADOWS, SURAN SONG IN STAG
(Khyber Pass Pub: 56 S. 2nd St., 440-9683)

TRADING BYRSON, PAINTBOX, & N.L.L. S
(Middle East: 126 Chestnut St., 922-EAST)

HOG, HOLY HAND GRENADE, & THE DAISY GROUP
(Upsides at Nick's: 16 S. 2nd St., 928-0665)

FRIDAY, APRIL 12

RESIN, BLUE GENE BLUE, & EL GATO
(J.C. Dobbs: 3rd and South Sts., 925-4053)

BLOODHOUND GANG

SATURDAY, APRIL 13

THE POGUES (21 & older show)
Here is an Irish band you can really jig to. They are a great group to see live, so get your Gaelic up.
(Trocadero: 10th & Arch Sts., 923-ROCK)

JOE SATRIANI, STU HAMM, JONATHAN MOVER, JEFF CAMPITELLI, & ROLLEROVER
If you consider yourself a pretty good guitar player, you could go to this and learn something. Or you could feel bad about yourself. Either way, you should go and see why he is revered by all those weird boys you knew in high school.
(Electric Factory: 7th & Willow Sts., LOVE-222)

SUNDAY, APRIL 14

COWBOY JUNKIES & VIC CHESTNUT
I think this quote best sums up the Cowboy Junkies. "Why would I listen to the Cowboy Junkies, I can fall asleep by myself." — Shen at XPN. But I guess you could judge for yourself.
(Electric Factory: 7th & Willow Sts., LOVE-222)

SONGS OF THREE NATIONS
Ray Fisher, Jo Freye, and Sivareen George will perform the folk music of England, Scotland, and Wales in the friendly atmosphere of the Cherry Tree.
(Cherry Tree: 3016 Locust Walk, 483-8372)

MONDAY, APRIL 15

BAD RELIGION, DANCE HALL CRASHERS, & UNWRITTEN LAW
Bad Religion is angry power-punk at its best. The Dance Hall Crashers are an OK ska band who were a lot better when they had a horn section.
(Electric Factory: 7th & Willow Sts., LOVE-222)

TUESDAY, APRIL 16

TEAR FOR FEARS & AMANDA MARSHAL (21 & older show)
Not to be mean or anything, but I thought the one guy was dead so I did it. I think this quote best sums up the band. "Nada Surf- Pop" — Kevin from The Fling's.
(Cherry Tree: 3016 Locust Walk, 483-8372)

WEDNESDAY, APRIL 17

NEW BOMB TURKS, & GAS HUF
(Trocadero: 10th & Arch Sts., 923-ROCK)

MY LIFE IN RAIN, IGNOTA, & MILK
(Upsides at Nick's: 16 S. 2nd St., 928-0665)

If you aren't 21, or more importantly don't have ID, don't go to any shows at J.C. Dobbs, Khyber Pass Pub, Middle East, Upstairs at Nick's because they're mean.

Try Some Music That's Been Different Since the 70's!

The quartet has become adept at pushing beyond Western ideals.
Los Angeles Times

Sunday, April 14 7pm

Student tix $12 or use SELECT-TIX. Penn Staff $15
**Penn Guide**

**Penn African Rhythms**

*TVFRICAN RHYTHMS*

*VJUU MEASURE*

Annenberg School Theatre, we are presenting the Christian cappella group will perform on Saturday at 8 p.m.

*(Dunlap Auditorium)*

**Penn Loafers**

The Penny Loafers are having a free show on Monday April 15th at 10 p.m.

*HRN rathsellker. This group is better than ever, so you better miss this chance to see them for free. And hell, if your a good-lookin' man with a good singing voice, and you like what you see, the Loafers will be auditioning guys on the 17th.*

*(High Rise North Rathsellker, Free!)*

**The Inspirations**

The R&B/Soul group will present a stereotype no social set to call your own. Now you're long way. Baby...

*Wead Prince Theatre in Atlantic City.*

**Penn Players**

Presenting Three Sisters: The penn players update this Anton Chekov masterpiece to Russia in the late 1980s around the time of the fall of Communism. The show runs Thursday through Saturday at 8 p.m.

*(Nursing Education Building, get your tix amongst the trees near String-D)*

**Parnesan**

Following a fanciful comeback show, Jason Seldon, Eecco Homo, and The arthouse comedy known as the Benevolent Security Men.

*(10:30 in High Rise North's Rathsellker)*

**Penn Singers**

The light opera company will present Spindrift, a light opera by director Bruce Montgomery. The show will be performed Thursday through Saturday at 8 p.m.

*(Zellerbach Theatre in Annenberg, get 'em on the Walk)*

**Penn Film Society**

Screenings are at 7 & 9:30 at Irvine Auditorium. Tickets are $2 with Penn ID.

**Grease**

It's inevitable, there will be many couples in the audience consisting of a really happy man who knows all the words and a really unhappy man wondering how anyone could sit through this. Men, break the mold and watch this movie with fervor.

*(Thursday)*

**Twelve Monkeys**

This is just a really good movie. It deals with the paradox of time travel and insanity and those crucial moments when one is not sure if he is experiencing reality. And it's got a really cool soundtrack.

*(Friday)*

**Cultural Film & Lecture Series**

Screenings are at 7 p.m. Saturday, Sunday, and Monday at Villanova's Connelly Center Cinema. Tickets are $4, for information, call (610) 519-4750.

**Casablanca**

If you can get out to Villanova, or even if you just rent this, do it. This is one of the best films that a person can see; Humphrey Bogart is in his glory and one of his strongest roles.

**International House**

No films this week, but they are holding the World Game, an interactive experience where participants run the world and solve real-world problems. It will take place at I-House on Saturday from 2 to 6 p.m. Go see what all the hype is about. The game will be held at 3701 Chestnut St. For information, call 885-6542.

**The Secret Cinema**

This Thursday, The Secret Cinema will show vintage pornographic stag films.

**Cinemagic at Penn**

Walmart, between 38th and 40th, 222-5555

Diabolique Fri 4:00, 7:00, 9:45, 12:30. Sat 4:15, 7:15; Sun 4:15, 7:15. Daily 7:00. The Birdcage Fri 4:00, 7:00, 9:45, 12:30. Sat 1:00, 4:00, 7:00, 9:45, 12:30. Sun 1:00, 7:00, 9:45. Daily 7:00, 9:45. Braveheart Sat-Sun 12:30. Daily 9:15 Kids in the Hall: Brain Candy Fri 4:30, 7:30, 10:15, 12:30. Sat 1:30, 4:30, 7:30, 10:15. Daily 7:30, 10:15.

**Ritz Five**

214 Walnut, 925-7900


**Ritz at the Bourse**

601 Walnut, 926-7900


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