Vigil honors Rabin's memory

Students call last year's assassination an 'immense loss'

By Jenny Act

Jewish peace and unity became the focus of a memorial last night, commemorating the first anniversary of former Israeli Prime Minister Yitzhak Rabin's assassination at the hands of a Jewish right-wing terrorist.

The vigil was held in SLC, where speakers called for peace and understanding, and for an end to the violence on the Middle East. Speakers included pan-enturists, sister of Rabin, and Mayor Ed Rendell.

"We are here tonight to remember the life of Yitzhak Rabin, a leader of great integrity and vision," said Mayor Ed Rendell. "We are here to remember the pain that his death has caused to his family and to his country. We are here to remember the hope that his legacy can bring to the world."

The vigil concluded with a candlelight procession, led by the Philadelphia police and fire departments.
CAMPUS EVENTS

THURSDAY

THURSDAY EVENING PROGRAM

FRIDAY

SATURDAY

SUNDAY

U.S. House Gen. Counsel says Asians must counter stereotypes

Cheryl Lau is breaking the mold as the first Asian American to hold a seat in the House of Representatives. According to keynote speaker Monday night at the Society of Women Engineers, Lau discussed how Asian American women have been placed as "Jewish" in Asian American communities, and the differences in the various cultures, what is Asian American. She described the Asian American community and its 435 members.

"We must redefine our families," Lau added. "We must learn more about ourselves." She said people can derive moral strength from their relatives, adding that a "family-like" communication can unite the Asian American professional communities.

Lau said the future of Asian American political involvement is "historical," with all of "you have in Philadelphia, not with me in D.C." Lau said the future of Asian American political involvement is "historical," with all of "you have in Philadelphia, not with me in D.C."

The following short speech was given, roughly, 165 students. Many asked how they could change the role of women as the top of the chamber and say bill to the group in a joint press conference.

"If we have a joint press conference, or cheer/hiss your group, we can start a multicultural art display. Both the art display and the address were coordinated by Wan-}

KEY REDFIELD JAMISON, an internationally recognized authority on manic depressive illness, told a packed audience at the University of Pennsylvania Medical Center Early this month that she was in the midst of publishing a book about her own struggle.

"It was a constant struggle," she said in a talk to the university's psychiatry students and other researchers. "I was always at the edge of a precipice." She explained that she had been hospitalized several times because of her illness.

Jamison, who has received a number of honors for her work, said she was working on a new book about her experiences with manic depressive illness.

"I wanted to do this," she said. "I wanted to share my story with others who might be going through the same thing." She said that her work had been beneficial to her and that she felt that others could benefit from it as well.

The talk was part of the university's series of lectures on mental health and illness, and was attended by a large crowd of students and faculty members.

"People go mad in idiosyncratic ways," she said. "Asking people to give this up is difficult." She said that she had struggled with her illness since high school and that she had been hospitalized several times because of it.

Jamison said that she had been diagnosed with manic depressive illness when she was 18 years old. She said that she had been able to find a way to cope with her illness and that she had been able to live a normal life.

"I think that I have been able to overcome my illness," she said. "I think that I have been able to find a way to live a normal life." She said that she was working on a new book about her experiences with manic depressive illness and that she was looking forward to sharing her story with others.

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**Frosh elect officers in run-off**

By Shannon Burke
The Daily Pennsylvanian

Members of the Class of 2000 finalized the roster of Freshman Class Board officers during run-off elections earlier this week.

College freshman Michael Fishler was elected president, College freshman Sam Weisberg won the race for vice president and Scheduling freshman Amy Koenigsberg will serve as secretary.

Brian Bolender and Ryan Ruston will represent the College of Arts and Sciences on the board.

The new officers and representatives will help plan and execute an exciting freshman year for the class of 2000, said Sophomore Class Board Vice President Sarah Glad, a student in the College.

The sophomore class officers, who ran the election, meet Thursday night to review all projects. So if you're interested in the opportunity of a lifetime, please submit your resume, cover letter and transcript by Saturday, October 26, 1996. But the sophomores decided the poster violations did not affect the election results, and so limited the punishment for violations to fines, according to Director of Student Life, Activities and Facilities Frank Walker.

In elections that did not require run-offs, College freshmen David Chiu was elected vice president for corporate sponsorship and College freshmen Ben Schien was elected treasurer.

The new officers and representatives were not close enough in giving instructions," she explained. "They didn't want to disqualify anyone on the grounds of illegal posters."
Amer. Public Policy minor

MINOR from page 1

"They are not going to swallow two of them in one year," he said, adding that he believes that proposal will come up for discussion sometime next year.

Teune also expressed interest in a joint minor with the Annenberg School for Communication.

College Dean Robert Rescorla said Teune and Pack came to him with the idea for the minor. He also mentioned that other possible minors in development include a Law and Society joint minor with the Law School and a Film Studies minor within the College.

Students greeted news of the proposal with enthusiasm.

"It sounds like a good idea," said College senior and Political Science major Josh Fine-man. "Right now, there is not enough business interaction with political science."

The statement explained that the bulk of the parks grant will go toward environmental concerns, and arts and culture throughout the Philadelphia region.

While the foundation is only the nation's 28th largest philanthropic group, its local focus distinguishes it from all but a few of the larger organizations.

"Rhetoric and Beyond: Learning from the Greeks"

presented by
Jaroslav Pelikan
Stirling Professor of History, Yale University
President, The American Academy of Arts and Sciences

Thursday, October 24

Reception 5:00 pm
Lecture 5:30 pm

The Annenberg School for Communication
3620 Walnut Street
Room 109
Editorial

An open letter

Insider perspective is crucial for the regents choosing the next president of the University of Michigan. Here's ours.

To the University of Michigan’s Board of Regents:

Having worked and interacted closely with Stanley Chodorow during his two years as provost of the University, we wish to present our thoughts as you consider him for the Michigan presidency.

Chodorow hit the ground running when he arrived at Penn. He was eager to find out about and closely with Stanley Chodorow during his two years as provost of the University of Michigan’s...
Real academic research in the United States is in danger. Or at least in real cuts in research spending are.

According to National Science Foundation spokesperson Mary Hanson, the professors' focus seems to be on things why things work the way they do when you don't know what the outcome will be.

Cornell University professors Dr. Lee and Robert Richardson, and Stanford University Professor Douglas Osheroff — who shared this year's Nobel Prize in physics — aired their concerns about predicted federal cuts in research during the conference.

Hanso's concerns were echoed those fears.

Basic research projects do not look for specific developments, but rather seek to expand the frontiers of scientific knowledge.

The NSF — which provided funding for the five Nobel laureates' research — sponsored the conference in order to call attention to the potential federal cuts in scientific research.

According to Hanson, the NSF gives out more than 20,000 financial awards to over 2,000 American institutions, including Penn.

"If the cuts that are currently being considered take place, then the impact on the country is likely to be bad," Han son said in an interview. "The bottom line is that any kind of potential spending in the education of scientists is there. And you're going to be doing something that you would not have done.

Hanson added that basic research is at the very core of knowledge and that it's led to the development of magnetic resonance imaging, the Internet and superconductors.

"They all came from basic research," Hanson said. "The researcher didn't know what he would do."

Hanson also emphasized the general public's ignorance of the importance of the government's role in funding basic research.

"There is very little understanding of the public and Congress alike do not seem to appreciate or know much about basic research, which he said would mean the government isn't doing the job administratively."

To prevent the proposed cuts from becoming law, Hanson said, researchers must become more vociferous.

"The science community can help to affect this outcome by articulating the value of their research — which is something that scientists aren't used to doing," said Hanson, adding that researchers must convince the general public that their tax dollars are being wellspent.

The government has a very large potential to fund interstate highways systems and this facility is used by everyone," Lee said. "Now, the basic research enterprise can be more potential things that we can do, the more we know about the world, the more we can accomplish."

Lee compared basic research to "sustainable life," he said. "There is no more new break throughs, brilliant things, or just a few cleaning up the details," he said. "The (material) was true in the 1890s as well.

According to Lee, the importance of basic research has never been greater. He said with the world's population predicted to stabilize at 2 billion by the middle of the next century, new technologies must be discovered to ensure a sustainable life.

Lee compared basic research to the highspeed system highlighting its importance.

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Lee added that researchers must learn to articulate the value of their research."...it's about passion, it's about tapping an ocean of creativity, passion and energy that, as far as we can see, has no bottom and no shores."

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International

Democracy movement leader arrested in Rangoon

RANGOON, Burma — A leading member of Aung San Suu Kyi's democracy movement was arrested yesterday to prevent anti-government protesters from organizing a rally to protest against the regime. About 138 students dispersed before dawn yesterday after staging a six-hour, sit-down strike from the Rangoon Institute of Technology — identified as Ye Thu Thaw and Yin Kyi Ng. They are the first protest leaders to be arrested since Aung San Suu Kyi was released from a seven-month prison term on May 13.

National

Small earthquake rocks California north of L.A.

OJAI, Calif. — A magnitude-4.1 earthquake shook a two-mile-wide zone northwest of Los Angeles yesterday, but there were no immediate reports of injuries or damage, authorities said.

The 3:09 p.m. quake was centered eight miles northeast of the Ventura County community of Fillmore, the U.S. Geological Survey in Pasadena said.

"We had three shocks today," said Robert W. Schleifer, a geologist-representative at the Santa Barbara Fire Department blood bank. "But the shock today from our area with the aftershocks were inundation extensive damage in the last few days."

Three smaller aftershocks followed the main quake.

Montana candidate for governor dies of heart trouble

DEER LODGE, Mont. — Chief Blackfeet, the Democratic candidate for governor, and prominent American Indian leader, died of a heart attack yesterday.

Richard Pryor, 63, who had 90 percent of the Blackfeet votes in the election, died at a small hospital here, where he was being treated for a heart condition.

Blackfeet, a former state senator who faced an out-of-the-way to upset incumbent Republican governor George Graham, second term. Polls consistently found Blaylock trailing sharply.

Cemcy

Pa. college cuts financial ties to the federal government

PITTSBURGH — Union Bar is no longer welcome at the nation's most prestigious college. The Washington and Lee University faculty, the Board of Visitors, and other students and students who had recently been recruited to change important policies,

Firefighters gain edge in Malibu blaze

The $11,000-a-year college joins Hillsdale in refusing financial connections to the federal government. The $11,000-a-year college joins Hillsdale in refusing financial connections to the federal government.

Taliban forces defend Kabul

JERUSALEM, Israel — The Taliban forces have begun a new round of fighting in the north of Kabul, and have seized a number of villages near the city. The Taliban have also launched a major offensive in the north, and have seized a number of villages near the city. The Taliban have also launched a major offensive in the north, and have seized a number of villages near the city.

City

Men accused of Brownsville murder cannot be treated

The 17-year-old suspects, who are accused of murdering two Mexican men in Brownsville, Texas, were found not guilty by reason of insanity.

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WASHINGTON — Citing lack of public trust, several Senate subcommittees yesterday that Congress may need to establish an independent panel to examine the integrity of the intelligence agency's involvement in drug trafficking during the 1980s.

"The suspicions are going to be rather substantial," Sen. Bob Kerrey (D-Neb.), who heads the Senate Intelligence Committee, said. "We have to take over a CIA investigation," he said yesterday that Congress may need to establish an independent panel to examine the integrity of the intelligence agency's involvement in drug trafficking during the 1980s.

Chairperson Arlen Specter (R-Pa.) said yesterday that Congress may need to establish an independent panel to examine the integrity of the intelligence agency's involvement in drug trafficking during the 1980s.

Sen. Arlen Specter (R-Pa.) said he couldn't set a deadline for his office's work. He pledged an investigation into the Drug Enforcement Agency's use of two drug dealers connected to a Nicaraguan revolutionary group, Norvin and Daniel Bruno, in exchange for information to investigate the two men because of a real or suspected CIA connection. The Justice Department inspector general can subpoena documents but not testimony, while the CIA in archives and must be searched manually.

"We have to take over a CIA investigation ourselves," he said. "We need to fully look into the matter."

The Senate Intelligence Committee has been investigating the drug enforcement agency's use of two drug dealers connected to a Nicaraguan revolutionary group, Norvin and Daniel Bruno, in exchange for information to investigate the two men because of a real or suspected CIA connection.

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Located in the Riverview Movie Plaza
Recreation director unveils plans to improve department

By Scott Lamman

Students who remain on campus next summer could serve as counselors at a University-run day camp for children of faculty and staff.

Two months into his new job, Diorka has focused on clarifying the Recreation Department's purposes addressing student concerns and even using student spirit.

Diorka, along with intramural sports director Joe Hutchinson and Murray Gimbel, are ultimately in charge of the University's sponsored recreational activities in nine athletic facilities.

"I think what we were trying to access was what students were really feeling — what they were trying to get out of recreation," Diorka said. "Students are generally interested in having fun, in wanting to exercise, in wanting to compete, in wanting to socialize...it's a lot of people may be...not even aware of the fact that there's something called campus recreation," Gled said.

Diorka explained that the department has kept an active eye on the University repaired the floors, and the University repaired the floors, and the University repaired the floors.

"Every machine is up to speed and up to par and areas have been identified where we need to replace parts," Diorka said. "I think Recreation is very conscious of having the machines in good working order."

He added that the machines are sufficient for the student's use. "They're still pretty good for the student's use."

Diorka cited the summer camp as a particularly good opportunity for students. "That could be a real neat experience," he said.

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"That could be a real neat experience," he said.

Grant said the camp would provide a unique opportunity for children in West Philadelphia who "have never been in, or near a university setting."

Grant noted that the personal trainer program could especially aid people who feel intimidated by the weight room equipment.

"Sometimes you look at the machines and they seem medieval, like they're some kind of contraption that can torture you," he said.

Want to write for the DP?

Call Mike at 898-6855 ext. 141

The Palladium Memorial Hall

Thursday, October 24, 1996 8-10 p.m.

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By Kelly O'Donnell

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The Week in Review

AWARDS
Offensive Co-Player of the Week: the
Lance, RB, Cornell
Levine shared the honor following his
209 yards rushing and two touchdowns
during the loss to Colgate. His scoring
runs were of five yards and 88 yards. The
latter was the best of his career as it
the third-longest in school history. The
209 yards also moved Levine past the
4,000-yard career mark. Levine is ranked second
in the nation in rushing with 157.8
yards a game.

Dave Regula, PK, Dartmouth
Regula was the co-honoree as a result of
his game-winning day against Yale. The
1995 second team all-Ivy kicker established
one school record — most kicking points
in a game (16) — and tied another — most
field goals made in a game (4). His field
goals were converted from 31, 30, 37 and 38
yards out. Three of the boots came within
an open spot of 4 minutes, 56 seconds in the
second quarter and allowed the Big Green to
pull away to a 23-6 halftime lead.

Defensive Player of the Week: Dale Bates, DE, Princeton
Bartley was credited with 12 tackles, in-
cluding five for losses, to go along with
three sacks and a fumble recovery. Bartley
and the Tigers held Bucknell to a season-
best 10 points.

Rookie of the Week
Rich Linden, QB, Harvard
The first Harvard freshman ever to start
a game at the quarterback position, Linden re-
sponded with a 12-2-2 performance. He
passed for 175 yards and two touchdowns in
the game.

Honor Roll
• Jason McCullough, QB, Brown
22 of 36 for 309 yards and one TD
• Mattello Wixey, DL, Columbia
11 tackles, one sack and a fumble rec.
• Brendan Reilly, LB, Cornell
13 solo tackles and four assists
• Colby Skelton, WR, Harvard
seven receptions for 111 yards
• Jason Scott, RB, Penn
23 carries for 147 yards
• Kevin Duffy, WR, Princeton
four receptions for 44 yards
• Chris Rodriguez, WR, Yale
seven receptions for 113 yards

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Vassar College and CSF Fellow
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Bowl Room - Houston Hall

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AND PUBLIC RELATIONS
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4:00 - 5:00 p.m.
Ben Franklin Room
Houston Hall
Learn about great summer opportunities from other Penn Students
W. Tennis sees the future in sweep of Lehigh at home

By Tom Magee
The Daily Pennsylvania

With the fall season drawing to a close, Penn women’s tennis coach Cissie Leary decided to sit four of her top five singles players in last Tuesday’s match against Lehigh in order to have a look at the team’s future. While the Quakers have no seniors on the squad, the ever-present possibility of an injury gave Leary enough reason to see what she had in the reserves.

She was not disappointed.

With sophomore Karen Ridley and junior co-captain Andi Grossman leading the way, the Quakers (6-2) demolished the visiting Engineers, 7-0.

“It shows the depth that we have,” Leary said. “It shows that we don’t have to play our top kids to dominate.”

Ridley, who usually plays in the No. 4 spot, received her first taste of what it is like to play in the top singles match, and she made the most of it, easily dispensing of Lehigh’s Corinne Casacio, 6-4,6-2.

After Grossman made short work out of her opponent in the No. 2 singles match, winning, 6-1,6-0, the true stars of the day for Penn took care of the rest, and they did it with frightening ease.

Having to sit in the shadow of their teammates for most of the season, the Quakers reserves were hungry for action and, unfortunately for Lehigh, used the opportunity to show that they could play with the best.

Freshman Elana Gold, playing in her first singles match of the season, showed no signs of rust, as she shut out her opponent in convincing fashion, 6-0, 6-0.

After sophomore Romy Mehlman, who has been used sparingly in the No. 6 singles position this year, blanked her opponent in straight sets, freshman Lisa Khakakina, playing in her first match as a Quaker, finished the string of shut-outs with yet another 6-0, 6-0 win over Lehigh’s Rachel Mason.

Freshman Amy Wax, who played in the No. 6 singles position, finished the singles domination by manhandling her opponent, 6-1,6-2.

In doubles play, it was more of the same. Playing in the top doubles match, Gold and Wax teamed up to score a big 8-5 win over the Lehigh duo of Casacio and Katie Spain.

In the No. 2 spot, Penn sophomore Esterowitz, playing in her first match of the season, and Mehlman, who apparently does not like to give up points, shut out their opponents, 8-0.

The rout finally came to a close when the team of Khakakina and freshman Alleen Lachika handily won in the No. 3 doubles slot, 8-1.

The importance of the victory and the ease with which it was obtained was not lost on Leary. When a coach can sit more than half her regular players in a match against a Division I opponent and still dominate in such a fashion, it says something about the level of talent she has at her disposal.

“I was very impressed,” Leary said. “If we have to work our way down the lineup, for whatever reason, I know I can have a lot of confidence in these girls.”

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SPORTS WIRE

Headlines

Saints finally name Venturi interim coach

NEW ORLEANS — The New Orleans Saints finally got a coach — Rick Venturi. Venturi, the team’s linebackers coach, was ap-
pointed interim head coach yesterday, two days after Jim Mora’s abrupt resignation and one day after another candidate rejected the job.

Venturi will coach the 1-0 team for the first time today as the Saints prepare to play the 3-0 Atlanta Falcons in a game with the San Francisco 49ers. It is familiar territory for Venturi. In 1991, he took over as interim head coach of the Indianapolis Colts after the firing of Ron Meyer. The Colts went 1-0 under Venturi, finishing the season 1-3 before joining the Saints this summer, Venturi was secondary coach and a great man,” Venturi said.

"I'm succeeding a great man — a great football coach and a great man,” Venturi said

Game Recap

Braves can't stop Verlander.

Hockey

Capitals 3, Rangers 2

NEW YORK — Defenseman Kevin Kearns scored with 4:01 left in the third period to give the New York Rangers a 3-2 victory over the New York Islanders with a shot coming down the right side.

But the goal was disallowed when officials ruled that Rangers forward Daniel Gussow had his skate in the crease. The Capitals then came back to score the winning goal on a two-on-one break and a great pass from Sergei Fedorov to Washington goalie Jim Craig with a shot
during two years with the Cleveland Browns. He was part of the staff that was fired when the Browns moved to Baltimore and became the Ravens.

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Suddenly, that 4-2 rampage through the final
Matt Mahoney has been averaging over 25 minutes per preseason game with Houston.

Vitale rally is just the start
An annual Midnight Madness event would do wonders for both basketball programs

When Dick Vitale brings his act into the newly renovated Palestra, his presence will be needed as much as ever. Midnight Madness is a party built around an enthusiasm for basketball that is shared by both the players and fans.

After Connaissance and the athletic department will benefit from Midnight Madness three years ago, but only to nationally ranked Maryland. However, the Quakers surprised the Terps by putting up a strong fight. Unfortunately, Maryland took 25 shots and 29 seconds left on the clock. Penn was forced to play a defensive end of the field.

The Quaker defenders were non-existent against Maryland, with one goal in the first half, with the ball bouncing on the top of the crossbar.

The threat of the Leopard attack caused coach George O'Neill to decide, "We didn't make any blunders, and another strong point for the Quakers was the defense. The goal, which came with 9:09 left on the clock, was Blackwell's team-leading first of the season. Those were caused coach George O'Neill to decide, "We didn't make any blunders, and another strong point for the Quakers was the defense. The goal, which came with 9:09 left on the clock, was Blackwell's team-leading first of the season. Those were

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Not Necessarily The BEST of PENN

THIRTY-FOURTH STREET

OCTOBER 24 1996
A final moment

Who was Kathy Change?

Several weeks ago, I approached Kathy Change between dances on college green and asked her why she was so angry at Perm. I'd seen what I presumed was no more than a fanatical dancing marijuana leaf many times, and I wanted some perspective on her motivation for exposing herself to ridicule of many self-absorbed undergraduates. Her response surprised me: Kathy Change was not, as I had thought, some incoherent screaming crazy woman, but an intelligent and creative individual with a well-thought-out political ideology. I didn't agree with her agenda, but I was impressed with the rational and eloquent manner in which she expressed her views. At the end of our conversation, Kathy offered to put me on her mailing list. I hesitated to give out my address, but she assured me that I could simply tell her what building I lived in and she would leave some informative material for me to pick up at the front desk.

On Tuesday, hours before setting herself aflame in front of the peace sign on college green, Kathy Change left a package for me. It contained, among other items, an audio recording of her interview with Amy Able on WHYY radio and a printed transcript of that interview, a book entitled "Bloodsucking Freaks," and a mailing list with seven names on it, my own included. Since a brief conversation with Kathy was all it took to get my name on her list, I have assumed that the list constituted the sum total of every Penn student who took the time to engage the woman in a conversation and hear her message. Seven people.

Kathy Change held a vision of a world devoid of class distinctions, in which money itself was irrelevant. She did support the legalization of drugs as one component of a grand scheme for liberty. Through her dancing and her spirited chants, she warned of an impending social apocolypse; her solution, as left behind was a dialogue she had written on the pros and cons of committing suicide. Playing Devil's advocate, she though she had gone against her proposed action, then provided even stronger support for her decision.

She claimed that the buzz of gossip surrounding her dramatic suicide would attract attention to her cause. Tragically, she was right. Never in her life did Kathy generate as much attention as she did in the moment of her martyrdom. It makes for a sad commentary: we shuffle through our lives with our heads down until something happens that's so astonishing we can't help but look up.

Even more tragic is the possibility that Kathy's final moments will function as little more than fodder for gossip-hounds. Too many Penn students will ignore the message behind her martyrdom, chatting idly about the event for a few days before ultimately shrugging and mumbling: "Well, there's one less lunatic in the world." Despite her eccentricities, Kathy Change was no lunatic. She had definite ideas and a flamboyantly original way of presenting them. She devoted years of her life to increasing the awareness of Penn students, and she selected our campus — not one of the many other areas of Philadelphia, including City Hall, in which she also performed — for the ultimate demonstration of her commitment to her cause. I am probably far from the only person who disagrees with the specifics of her plan for global "Transformation." But for all her unorthodox views, Kathy Change was no less a human being than any of us — and the depth of her conviction is something that we must not ignore.

Evidence by her off-repeated mantra was for everyone in the world to "stop business as usual," and come to a simultaneous, global agreement to discard the existing social structure and form a new one based on equality, love, and freedom. She referred to this as "Transformation." For 18 years, at Penn and elsewhere in the city, Kathy employed her own peculiar brand of performance art to call attention to what she believed was the only way to save us. Few listened. Those who did tended to shake their heads with amused disdain.

Included in the packet of materials Kathy gave for reading my words and the words of my writers and editors every week because it's a pleasure for us to share our work, thoughts, and ideas with you.

"Yet, week after week, I am told that I must be careful about what I publish in Street, for if I use certain words, I might offend people. Now let me make some perfectly clear: I'm not talking about the combinations of words into coherent sentences. Those are thoughts and intentions, and I will agree that those can be damaging, hateful, or just plain bad. What I'm talking about are individual words, all by themselves, not attached to any complete idea.

"Let's take a look at the word "fuck." Fuck is a pretty strong word — one syllable, beginning with a soft "F" and ending in a hard "K." Sound. But I'd venture to say that someone who had never heard English before would have a pretty hard time noticing a significant difference between the words fuck, duck, lock, buck, muck, pock, and tack.

"Here's the bottom line: words, all by themselves, can't hurt anyone. Right now, stop what you're doing, and say "fuck" out loud. (You have my permission to do this if you're reading my column in the middle of class. Don't worry — this is science. Your professor will understand.) When you say "fuck," pay close attention to how your throat, tongue, and lips feel when you say it. Now say an imaginary word ... "schnarchtopper." How different do the two feel? Physically there are some differences I'm sure, but does one really feel more dirty or offensive than the other? No. Of course not. The word, the utterance of the sound, the movement of the vocal folds, cannot possibly be evil all by itself. In the same way, my use of one word at the beginning of this column cannot be evil. Sadly, we as a society have taken a small list of words and set them aside from all of the other hundreds of thousands of words in our beautiful language. Yes, words are powerful, but without intention and motivation behind them to form into thoughts, they should not offend on their own.

"So next time you see a word that offends you, take a step back, and look closely at that person. Maybe it's bullshit, but maybe he needed some of those offensive words effectively get his point across.

"And if you can't handle that, go back yourself."

CONTENTS

Word on the Street

A final moment

October 24, 1996

by Natalie Denney

October 24, 1996

(Not Necessarily) the Best of Penn! Your comprehensive guide to what's the bomb, kid.

by the eminently qualified 34th Street staff

Page 10

film

Sleepers

Ruins the Kevin Bacon game forever.

by Paul Vinelli

Reviews: Trees Lounge, Rendezvous in Pari, The Associate

The Cult Movie of the Week: Bloodsucking Freaks

voice

Point/Counterpoint

Should Stan Stay? It's alliteration.

by Dante Visquaire and Sarah Chu

Plus: Izzy 'n' Tiger, a Street Rant, and Bytes

features

West Philadelphia Restaurants

The real Dining Out guide!

Independent Film Extravaganza!

Street interviews director Mike Leigh, and spotlights Dorothy Day and Swingers

music

Counting Crows

The Crows have come home, sadder than ever.

by Natalie Denney

Reviews: Blues Explosion, Kula Shaker, Scrawl, Super Furry Animals, Rachel's, and Chuck D

tv & multimedia

Spin City

Alex P. Keaton returns as a George Stephanopoulos lookalike in the season's best sitcom

by Jason Giardino

Reviews: Moloney, Early Edition, and Pyst

The World Wide Web Site of the Week: Dr Ruth

guides

If you're not going to House of Joy at Circa on Friday night, I guess you could do these things instead. But they won't be as cool.

Cover photo by Lisa Sandell and Erelin Heckmann, both of whom are OK, even though they never scan my photo.
An Interview with Chris Rock (and friend)

By GARY KIANG

While I was on vacation in San Diego this summer, I had a chance to sit down and talk with one of the greatest motion picture actors of our time, Chris Rock (and his friend).

GK: How about “stone”? Is “stone” funny?
CRF: No, I don’t think “stone” is very funny.
GK: I bet you think that carpet is pretty funny?
CRF: No, actually, carpet is not that funny to me.
GK: Really, I think carpet is pretty funny. How about dead people?
CRF: Dead people are not very funny to me either. Sorry.
GK: Yeah, I guess I don’t think dead people are too funny either. What about the titmouse? That’s pretty funny.
CRF: Yeah, the titmouse is pretty funny. Anytime you put “tit” and “mous” together, it is pretty funny.

GK: Actually, that’s not why I think it funny, but anyway, do you like tree bark?
CRF: Tree bark is pretty funny.
GK: I laugh at tree bark, that’s a funny one.
CRF: That’s interesting. You like tree bark, but carpet does nothing for you. What about neck?
GK: What about the word “poopy”? Is the word “poopy” a funny word to you?
CRF: That wasn’t very funny and frankly you are starting to scare me.
GK: I knew you would come around. Ready, listen to this: Carving elf.
CRF: No, actually, carpet is not that funny to me.
GK: Really, I think carpet is pretty funny. How about

“Best place to be censored…”

MEETING FOR DESIGNERS AND WRITERS
TONIGHT THURSDAY, 6:30 p.m. (4015 Walnut)
A Cure for Insomnia

Barry Levinson’s *Sleepers* is a surprising failure
by Paul Vmelli

I had high expectations for Barry Levinson’s *Sleepers* and I had high expectations for the review I was prepared to write. How could a film with such revered performers fail to impress? How could an adaptation of Lorenzo Carcaterra’s riveting best-seller be anything other than perfect? Who could logically resist a film about heroes fighting for justice, religious dilemmas, and fat Puerto Ricans offering wisdom about life? Even I, the lonely contrarian, couldn’t possibly find fault in such a potentially incredible movie.

Well, here we go again. Time for me to rebel and go against the crowd. Time for me to cast off my tweed jacket, kick back with my jazz, and reveal my third nipple. I just can’t hide my disdain. Sorry Brad Pitt fans, but I hated *Sleepers*.

The film begins on a high note, preparing the audience for a fine-crafted, entertaining film. The opening sequences detail a couple of kids growing up in one of the more dangerous parts of New York City known as Hell’s Kitchen. These four buddies spend their formative years playing stickball in the streets, basking in the sun, and getting into trouble with their sharp-witted, clever pranks. It’s impossible not to be delighted by these winsome scenes. Suddenly, however, the film becomes a cliche-filled drama. The boys accidentally kill an old man with a cartload of meat, and they’re sentenced to a year in a juvenile detention center. At this point, the movie decays into every liberal’s worst nightmare as the boys are subjected to systematic torture and sexual abuse by the prison guards. Anad rape, a key strategy to ensure Oscar consideration (Pulp Fiction, *The Shawshank Redemption*, and, of course, everyone’s favorite squallor, *Delovance*), is just one of the many scenes that as an audiences are forced to endure (and we didn’t kill anybody).

Speaking of pork, Kevin Bacon once again assumes a secondary role in this time as the boys’ prison guard/sodomizer. There’s no explanation why the guard does the horrible things he does. The viewer is forced to accept his painfully flat character as just pure evil.

SLEEPERS

Polygram - Directed by Barry Levinson and starring everyone

The film becomes more mundane in its second act as the now-grown-up boys execute a plan of revenge. Two of them, who naturally became street ruffians because of their dysfunctional childhoods, blow away Bacon after a chance encounter in a city restaurant. The scene is an oasis of joy in a desert of morbidity and homoeroticism. True fans of cinema, especially, will appreciate the way Bacon’s tie playfully flies up in the air as each bullet swiftly whittles off his shirt.

Now it’s up to Brad Pitt, Jason Patric, Minnie Driver, and Dustin Hoffman to save these loveable hooligans from incarceration. The movie slows down to slow pace as these characters stage a trial to set these guys free. Pitt, former Bacon victim now serving as assistant D.A., illegally works with the defense (Hoffman) to convince a jury that his buddies didn’t even commit the crime. Difficult to swallow? Trust me, it’s even harder to watch.

The movie does have one redeeming factor, and its name is Robert DeNiro. He simply outshines everyone as the street-smart neighborhood priest. DeNiro is brilliant in every scene, and if there’s just one reason I would suffer through *Sleepers* again, it would be to watch his soon-to-be Oscar-winning performance.

So, squander five bucks if you’re in the mood for never-ending cliches and predictable plot twists. But if you decide to see the movie and end up loving it, as I’m certain most of you will, don’t blame me. It takes more than sodomy and rape to win me over.

Je deteste ce film

Septegenerian Eric Rohmer’s latest est merde.
by Jamie Feldman

Writer/director Eric Rohmer — like his friend and mentor, Francois Truffaut — specializes in the cinema verite school of filmmaking. What this means is that his films lack the high-quality, stylized appearance which we expect from a European film. While Rohmer manages to create a true-to-life effect throughout his latest film *Rendezvous in Paris*, what he doesn’t manage to do is entertain.

RENDEZVOUS IN PARIS - Compagnie Eric Rohmer directed by Eric Rohmer

The movie is divided into three segments: “The Seven O’Clock Rendezvous,” “The Benches of Paris,” and “Mother and Child.” The stories are connected only by theme: all three involve situations deemed “The Benches of Paris,” but yet again Rohmer fails. His final stab at exposing love and romance in Paris is “Mother and Child,” easily the worst segment of the three.

This is the story of a young painter (Michael Kraft) in Paris who finally meets someone he thinks fulfills his expectations of true love (Benedictine Leyen). Said someone is married, however, and apparently wouldn’t think twice about him anyway. While this is intriguing enough, Rohmer strays from his point with two superfluous subplots: the main character’s painting and his date with a beautiful Swedish woman, whom he later abandons at the Picasso Museum as the woman of his dreams walks by. This segment also fails to resolve the conflict successfully in its conclusion, leaving the audience not only bored, but completely annoyed.

Rendezvous in Paris only entitles you to 1/3rd of its lengthy running time. But the first segment alone isn’t nearly enough to justify paying American currency for this foreign drivel. Even a non-math major can calculate that a score of 1 out of 3 does not equal the $7 ($5 with Penn ID) admission price of the Ritz at the Bourse.

Il y a beaucoup de cheveux dans votre oreille.
THE ASSOCIATE - Buena Vista
starring Whoopi Goldberg

Buried in the depths of your soul, beneath all of the varnish that society has layered on you with the passing of the years, in places that (to paraphrase Mr. Nicholson) you don't like to talk about at frat parties, there lies a simple, unmistakable, dreadlocked truth. A truth that makes you pick up Boys on the Side or Jumpin' Jack Flash at the video store when you think you want something with "dramatic insight" or "lots of cool explosions." That truth is Whoopi.

It's a fact: Whoopi Goldberg has a unique brand of on-screen charisma. There's just something about her that, whether you're watching Sister Act or Sarafina, makes you want to grab her shoulders, lock your eyes with hers, and scream, "You go girl!" It's this charm — plus an engaging performance from zaftig veteran Dunne Wiest — that provide the saving grace of her latest cinematic venture, The Associate, a film which in many a way could use a little saving.

The plot is fairly "color-by-number," with a few novel twists. Whoopi plays Laurel Ayers, a seasoned stockbroker who's banged her head on quite a few glass ceilings. When her smoother-than-thou partner (Tim Daly) gets a promotion that she deserves, Laurel decides she's had one slight too many and goes into business for herself. Her debt soon begins to pile up, and the business is an Ihatr-sized failure, for the evil, sexist, very bad old men CEOs who run Wall Street won't invest with a girl — that is, until Laurel starts to play their game.

If this sounds like it could get shallow, obvious, or hackneyed, then that's because, at times, it does. Neither the script nor many of the supporting performances are exactly brimming with depth. Excepting Goldberg's and Wiest's characters, one gets the feel that screenwriter Nick Thiel must have gotten a volume discount on cardboard, cariocatures and stereotypes at "Screenplay-Fillers-R'-Us." Donald Petrie's direction gives The Associate a safe, slick feel that, like the film's clumsy attempts at "fight-the-power" social criticism, are kind of disappointing. Like Nuprin, this movie goes down a little too smoothly.

For all of its pinholes in The Associate's paper airplane, though, the movie does fly — if only on Goldberg's sheer sass. It couldn't save Eddie, but somehow, couched in this film's Working Girl-ish trappings and "movin' on up" background music, her sassiness makes the whole damn thing work. Wiest's huggable-lug-of-a-secretary part, and her typical girlie-bonding rapport with Goldberg also help keep the whole shebang from slipping into Made In America territory.

And so, for all of its two-dimensional character sketches and moments of heavy-handedness, The Associate does make you smile. Even with the privy guy from Wings in it. —Francis Englert

Retire, for god's sake.

White slavery, a small dwarf named Ralphus, burlesques that end up killing the actors in a brutal fashion, and more flesh than you can shake your stick at. The new Olsen twins movie? Nay, gentle reader. I speak, of course, of the classic Blood Sucking Freaks, the movie that makes Texas Chainsaw Massacre look like... well, Fall House.

It's the triumphant yet tragic story of Sardu and his sidekick Ralphus, who run a theater somewhere in New York. However, this is about as off-Broadway as you can get. The shows are very erotic in nature, but the women end up getting horrible things done to them: there are atrocious acts, unspeakable things too awful to mention, like getting an electric drill bored into the top of one girl's skull, only to have a special guest performer drink out her brains with a straw. You know, that kind of old-hat vaudeville stuff.

Lest you think that this movie wades too close to the Faces Of Death category, let me assure you that while the acts sound extreme on paper, to see them on the screen is really where the pleasure lies. The effects are not at all state-of-the-art, but I don't think the filmmakers intended for any realism to seep in. It's very amusing, to say the least, to see these "violent" things transpire, because they are so ridiculous and good-humored.

Sardu is a refined man who considers his entertainment to be only for the most discriminating tastes. He's some kind of European Renaissance Man, a Marquis de Sade for modern times, dressed like Count Dracula. As for eloquence and wit, well, this guy has more than he can handle. Witness perhaps the best line in the movie, delivered by Sardu: "Your mouth would make an interesting urinal." Pure poetry. Will Shakespeare can't touch that shit.

Sardu's assistant, a black dwarf named Ralphus, has tastes almost as perverse as his master's. Needless to say, a man who is all of three feet high can provide for a lot of zany capers, and the filmmakers utilize him brilliantly; he threatens many times to steal the show completely.

Oh yes, there is also a plot about a white slavery ring (girls only, and scantily-clad at that), which Sardu runs in the basement of his theater, and a figure-skating star that is kidnapped and intended for use in the shows, but these are minor pithy details and not at all crucial to your enjoyment of the fun-filled romp that is Blood Sucking Freaks.

—Ben Xavier Kim

CULT MOVIE OF THE WEEK
BLOODSUCCING FREAKS - (1978)
starring Louis de Jesu

This man has captured your eternal soul.

Come to the Street meeting today at 6:30 p.m. to reclaim it, or spend eternity burning in hell.

October 24, 6:30 p.m. 4015 Walnut Street

Questions? Call 989-6885 ext. 165 and ask for Jason.

It's never too late to join. Writers and designers always welcome.

(Souls optional.)

Street

Sleep Football! Eat Football! Drink 34th Street!

This man has captured your eternal soul.

Gourmet Pizza Made From Our Award-Winning Dough

The Warehouse
4040 Locust St. • 243-2221
Earlier this week it was reported that Provost Stanley Chodorow was one of four finalists for the position for president of the University of Michigan. While this is all very good for Dr. Chodorow, I'm sure it's much better to be president of a state school in Michigan than chief academic officer for an Ivy League institution. If he ends up choosing to leave it will just be yet another case of an upper-level administrator using Penn simply as a stepping stone to a higher position elsewhere.

As a sports fan, I'm sort of used to seeing assistants leave their teams to move up to a head coaching job elsewhere. But even in the sports world of today, where players shop around for the best price with no regard for fan loyalty, and even entire teams move from city to city on the whim of owners looking for more luxury boxes, there are certain rules. Team aren't allowed to open negotiations or even talk to any coach of another team without permission from the team. Did the University of Michigan ask Penn permission to solicit this provost for this job? What recourse does Penn really have to keep Chodorow here if Michigan decides they want him, aside from offering him the presidency of this University — already so well performed by Judith Rodin?

Let's think about things for a moment. Those of us who have been around for a while recall the plans for the Revlon Center, to be built over on 36th Street by the Graduate Towers. This project was designed to finally give Penn students a place to gather — a true student union. It was delayed, and stalled, but finally all the plans were in place and it was ready to be built. Then the administration changed hands, and one of the first acts of the Rodin-Chodorow regime was to axe the Revlon Center in favor of the Perelman Quad. Sure, most of the planning had already been done for the Revlon Center, but they had a new, a different vision for our school — convert the old buildings on the eastern part of campus into this new student union. I can see why a new administration wanted to buck with the past. But now Chodorow may possibly be leaving, and there has been speculation for well over a year now that Rodin might be heading off to head up some federal program, or as some reports from last year said, perhaps even become a candidate for a position as high as Vice President of the United States.

So, what is going to happen to the Perelman Quad if Rodin and Chodorow leave? It will be scrapped in favor of some new project cooked up by the next president and provost. The students won't get a student union for at least another half-dozen years, if ever. Without consistency, nothing of any significance can be accomplished, because as soon as work is ready to begin, a new team will come in and re-design everything again.

Another element of this is the mentality of the stone stepper. If Penn is merely a stepping stone, can someone who is ultimately looking for a higher position anywhere else really afford to do something that could hurt him? Concomitantly on making people happy causes short-term planning, so nothing will get done so that no one gets upset. That's all well and good in government, where the job is simply to sit there and make sure we don't kill ourselves, but at a school where the goal is to educate students, there has to be innovation and change, not everyone sitting in the waves to maintain the status quo. Don't dare to do anything that could make people angry or decrease popularity in the short run for major gains down the road — it will make it less likely for you to get that job.

Yeah, sure, I know a lot of administrators probably want to get a nice "Ivy League" stamp on their resume, and maybe Penn is viewed as the easiest of the Ivy League institutions, and therefore the most convenient way to say "I've been an administrator at an Ivy League school," but the people here can see a bit too much to get used this way.

I'm not saying that this was necessarily Chodorow's intent (or Rodin's) but it certainly starts to look that way when our president is spending more time schmoozing in Japan than walking around the campus of the school she's supposed to be running.

It's about time that the "upper level administrators" started to give a crap about the "lower" students aside from when we get shot.

Michigan, you can have our provost. Take Chodorow off our hands. If you think he will make a good president, he's yours. He certainly hasn't made a good provost.

Sure, he's only been here for two years, but has he really provided the University with the kind of provost we need? He doesn't understand students, or treat them with the respect they deserve. Anyone who attributes lack of student participation to their poor organizational skills obviously doesn't realize what undergraduate education is all about.

Not only has Chodorow been ineffective on his own, he doesn't get along with our President Judith Rodin. He drinks Diet Pepsi when Rodin's drink of choice is Diet Coke. But beside the cola wars, it is obvious that Rodin thinks he's a bumbling idiot when addressing the University Council. She rolls her eyes when he's speaking. She probably spends most of the meetings looking down at her notes, hoping he doesn't say something stupid like all student services will be outsourced by the end of the year.

Chodorow is an embarrassment to the University. He doesn't fully comprehend the issues that he has to deal with as provost. He will blatantly contradict himself when speaking in public forums, or make fluff comments such as "I thought this was a lovable institution, and I wanted to be at a lovable institution." Hopefully, he'll think Michigan is lovable, too. But it's been obvious that Chodorow often hasn't a clue about what he was talking about.

When Chodorow published a draft of the judicial charter, he came under fire for including a "gag rule" in the document. The rule prevented students from discussing disciplinary cases outside of proceedings. To defend the reasons behind the "gag rule," Chodorow said the Buckley Amendment in the 1974 Family Educational Rights and Privacy Act legally requires the University to not release student records. But when the Bureau of Education was asked about the issue, they said the Buckley Amendment doesn't allow universities to prohibit students from speaking about disciplinary cases. Did Chodorow have any idea what the amendment really meant? Probably not, and he shouldn't have tried to hide behind it.

Then there is the national issue of ROTC on campus. Numerous committee reports have recommended Chodorow implement an "arms-length" agreement with the ROTC program. Faculty members on these committees have worked on the problem for several years, but Chodorow wouldn't listen to their advice. After a year of trying to negotiate new agreements with the Department of Defense, Chodorow accomplished nothing. The University still has the same ROTC policy as it did five years ago, back when the process to re-evaluate the policy first began.

Supposedly, this University is embarking on many grandiose projects to carry us into the 21st century. But what is being done on them? I've seen a lot of reports but not a lot of action. There were supposed to be four pilot residential programs started this year. But two had to be cancelled because of lack of interest. CAUSE became EFFECT and the Civic House was not as successful as the Writers House. Chodorow said it was because of the timing of when the programs were established. I think it was probably because no one understood the acronym.

The monumental project of Perelman Quad is yet another example of Chodorow's ineffectiveness. More student space, more food spots, more common areas... all in about ten years. All that the performing arts groups want is a place to rehearse. All that the graduate students want is inclusion in a plan like this. All that I want is to see College Hall and Logan Hall without the scaffolding before I die.

We probably should have listened to what students at the University of California at San Diego had to say about Chodorow when he left. Unfortunately, there wasn't much to be said because they didn't know who he was.

STUCK IN THE CLOSET WITH YOU
The suspense of whether or not Ellen Degeneres’s Eponymously named character of the show of the same name is going to announce that she is a lesbian is being carefully cultivated by the show’s marketing executive. Ranging from a straightforward “coming out of the closet” scene in her show to her recent announcement that she is trying to build up to the climax later this season when she may, or may not, actually reveal to the public that she is a lesbian, the show has been a hit. In fact, the show has been so successful that NBC is planning to make a spin-off series of the show.

BIG BUCKS, SMALL SCREENS
Networks have become more aggressive in pursuing celebrities for roles in television mini-series and have been paying top dollar for these stars. The network executives believe that these stars will attract viewers and help them improve their ratings. The network executives are willing to pay the high prices to get these stars on their shows.

STREET RANT
by Dina Bass

Hey, I'm walkin' here!

Last week, I was innocently strolling along Locust Walk in Superblock when a guy who appeared to be a fly-by-night masquerading as a student checked me straight into the least of the Duesenberg Tupona. Needless to say, I was a little tizzy-proved, I'm from New York City, where innocent bystanders are routinely knocked out of the way by career women who seem to feel that they need to walk with their arms with the range of an aerobics workout while walking to classes or after class. However, I don't understand why Locust Walk has to turn into a battlefield ten minutes before every class. In an effort to alleviate this problem, I'm offering the Official Dina Bass Guidelines for Safer Walking.

First of all, don't walk in packs. Yes, that means you, pathetic little freshman who has to walk to class with your roommate, your best friend, the guy you hooked up with at the SigEp party, and eight of their closest friends, all in a row, just to prove that you are not a loser. I mean this is not 48th and Pine—why the hell do you guys have to walk in packs? Well, from now on, every freshman on Locust Walk with more than two other people attached at the hip will have to run from 48th and Pine to 46th and Walnut with $100 bills taped to their naked bodies. Bet you'll wish you were walking with your buddies then.

Second, walk strategically, because this is war. Keep your eyes open — when a guy running to class looks like he is about to bump into you, be prepared to make a preemptive strike. Simply raise your elbow ever so slightly into his face and send him flying. The laws of physics state that you'll wish you were walking with your buddies then.

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So next time you are strolling along on your way to class and you see that hot guy or that cute girl you wanted to ask out, pause for a second and think, "Is this person really worthy to be walking with the brain?" Then walk on.
By Natalie Denney

Since making her screen debut in 1991's The Boy Who Cried Bitch, 28-year-old Queens native Moira Kelly has achieved moderate success in films like The Cutting Edge, With Honors, Bewitched, and a memorable role opposite Robert Downey, Jr. in Chaplin. With her most recent film, Entertaining Angels: The Dorothy Day Story, Kelly assumes her first starring role and takes her career in an entirely new direction.

Produced by Father Ellwood Keiser, who founded Paulist Pictures in 1980, the film chronicles the triumphs and tribulations of an extraordinary social activist. A Depression-era newspaper reporter and member of the fledgling American labor movement, Dorothy Day devoted her life to the homeless, diseased, and underprivileged denizens of New York City.

In her mid-twenties, after spending several rambunctious years among barnstorming radicals Eugene O'Neill and Floyd Dell, Day retreated from the Greenwich Village bohemian scene to the solitude of a Long Island shore home. In 1932, Day returned to New York City and, horrified by the plight of the underclass there, took immediate action to reduce the suffering of hordes of abandoned souls.

In a stunning performance, Moira Kelly embodies this feisty founder of soup kitchens and powerful voice for social reform. An interview with Kelly proved her to be as intelligent, energetic, and driven as the character she portrays. Father Keiser also attended the interview, and the camaraderie he and Kelly shared was heartwarming. Both are united by a common desire to share their blessings with a nation of unfortunates, to produce a film that speaks poignantly of compassion and social responsibility.

When the two discuss the movie, it's evident that they approached the project with objectives far removed from those of the average Hollywood producer. Kelly's eyes glisten with admiration as she describes Dorothy Day's litany of sacrifices; when the actress agreed to memorialize the woman she refers to as a "hero," fame and money were clearly the furthest things from her mind.

The purity of intentions behind Entertaining Angels renders it all the more inspiring. The film leaves the viewer with a sense that everyone can and must contribute to the alleviation of poverty: ignorance and self-insulation only exacerbate the physical and spiritual decay already prevalent in modern society. And, as Kelly says, "We're not all called to sacrifice and do what Dorothy Day did... sometimes it's as little as taking the time to ask a homeless person their name, say hello, buy them a roll and coffee, maybe give them some change, maybe go to a local soup kitchen."

Kelly has myriad suggestions to increase the level of understanding and compassion in human interaction, particularly with those who are obviously suffering. father Keiser concurs: "We feel that people need to know that they're able to love selflessly. In other words, the 'me' generation, narcissism... doesn't have to be. We're capable of more than that. And paradoxically, the more we love, without regard to ourselves, the more joy we have, the more happiness we have. It's that interesting paradox that we find our life by losing our life or by giving it away."

Kelly and Keiser speak in strong, spiritual terms which affirm their sincerity. Entertaining Angels is, for both the dynamic actress and the experienced producer, "a long labor of love," a simultaneous eulogy and call-to-arms. Kelly soulfully encourages people to have concern for the suffering surrounding them, addressing college students specifically: "I've gone through a couple of colleges since I've graduated and met with kids and have asked them, 'Well, what are you studying and why?' And the majority have answered, 'Pre-med, pre-law, because the money's good.' And to me that's sort of a sad commentary on our times because money isn't the answer to it all," Kelly emphasizes.

"Let your heart lead you and do what you desire to do, what you feel you need to do, and be sure you're doing it for the right reasons," she adds. "And I challenge people to find that in this film. Here's a woman who sacrificed everything, gave it all up, worked for the poor and didn't just work for them, [She] lived with them. [She] lived that life. And it's such a beautiful example."

If you can't reach Natalie Denney at the Street office, try Pi Lam. She'll be there.
When you live with seven other people, it's hard enough to decide who's going to buy the milk, let alone what restaurant to go to for your housemate's birthday. Someone proposed Japanese food. Another wanted Indian. No one could agree — unless one of us suggested Dahlak.

The social more guiding Dahlak is that everyone should learn to share — because the dishes are brought out all together on one big platter with yogurt sauce in the middle. One other thing is that there is no array of plate, fork, knife, or even chopstick to be found in the entire restaurant. The food rests on a huge piece of injere, the soft tortilla-like bread that is found in many Dahlak dishes, and the server passes around more injere so you can scoop up your meal à la Moo Shi or fajita.

American meal, it certainly wasn’t anything unmanageable. Other vegetable dishes include Kinche ($5), an Afghan spiced couscous, and Kik Aliche ($5.50), a meal of garlicky yellow split peas in a mild sauce. And there’s also the vegetarian combo, which is three vegetable dishes for nine bucks, or two servings of the dish for $16.50.

My own selection was the Yedoras Tibs ($7.25), delectable cubes of chicken marinated in a light sauce with peppers and onions. Personal prejudices notwithstanding, this was my favorite dish of all. The chicken was tender, the sauce was tasty, and the vegetables lent it a distinctive flavor. Scooped up in a piece of injere along with the yogurt, the Yedoras Tibs disappeared faster than you can say Addis Ababa.

One of the chicken dishes we ordered should only be selected when you feel rather comfortable with your dining companions, because it involves taking a bite out of a chicken leg and then passing it around the table for your friends to do the same. This entree, Yedora Aliche ($6.50), is actually quite tasty, if you can get past the rather primitive serving method. Lamb dishes like Sigana Atkilt ($7) — which was pronounced “spongerific” by one member of the party — and Yegey Kay Watt ($6.75), lamb simmered in the ubiquitous berbere sauce, were also well-received.

The beverage selection should not be overlooked either. We got two pitchers of mango juice ($5 each), a rather thick concoction that complements the meal perfectly. Dahlak also carries an Ethiopian honey drink called Birz ($8.50 a bottle) and a variety of “smoothies” familiar to anyone who’s ever visited T.G.I. Friday’s.

Dahlak also often has live music to serenade their diners in the buffet, infinity no longer seems like an abstract notion, but a tasty concrete realization. One can essentially take care of the entire day’s nutritional needs and all three meals with one easy trip.

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After extensive and intense research, we here at Street have come up with the creme de la creme, the A-list of the A-lists, the ultimate selection of what we think makes Penn so interesting — or, at least, bearable. Let us emphasize, however, that all opinions contained herein are necessarily and solely those of the Street editors and no one else. Especially not the business managers.

STUDY AREA, FURNESS: Wander up to the fourth floor stacks and plop yourself down in one of those graduate carrels. You've got skylights above and quiet, quiet, quiet all around. (220 South 34th Street, 898-8525)

EUROPEAN ATMOSPHERE: At Avril 50, pick up the latest issue of French Vogue, buy a pack of Kamel Reds, and drink a cup of flavored coffee. And don’t forget to grab a couple of Swiss chocolates on your way out. (3406 Sansom Street, 222-6108)

BOOKSTORE ITEM TO CHARGE TO YOUR PENNCARD: Your parents sure will be proud when they see that Sex For One — The Joy of Self Love has made it on to your reading list (and your bursar bill) this semester. Essential, even for those who already are comfortable with their technique. (3729 Locust Walk, 898-7595)

PLACE TO GOSSIP: When the weather's not inclement, there's no place like College Green. Everybody walks by, so there's never a shortage of people to talk about. And don’t miss all the altardorks hanging out by the Van Pelt wall. (The middle of the damn campus.)

BANK: Fight the Mellon monopoly and sign up at Commerce. With the Student Value Package, you only need a $100 balance to avoid a monthly service charge, and you get one of those convenient Visa cards that takes money out of your checking account. (119 South 8th Street, 387-1000)

STUDY AREA, NON-FURNESS: The stud’er can’t be beat for silence. Walk up yourself up at a desk on the upper place in the Quad where you can a Spruce Street)

LUNCH, DINING SERVICES: If you’ve gotta do Hill House. For some reason, the midda’ above the pack. Maybe it’s the hoagie bar. (3333 Walnut Street)

MAJOR TO FIND A DATE IN: Most English classes are small and intimate, perfect for catching that earnest cutie’s eyes across the room. Ask him or her out for coffee to discuss Chaucer and take it from there. (Bennett Hall, 34th and Walnut streets)

PLACE TO SHOW OFF YOUR COOL NEW SOCKS: Whenever you have that new hosiery that everyone should see, slip off those clunky heels and waltz over to Rosengarten’s computer room to “check your e-mail.” Soms chaussures is the way to be seen, darling. (Basement, Van Pelt Library)

HAIRDRESSER: She used to be at Metro, but Liz migrated to the Saturn Club a couple months ago and it hasn’t been the same...
If you want a real musical experience, head over to Jim Weiss's Spruce Street Records and Tapes. The selection of used and new CDs, cassettes, and albums is comprehensive and fairly priced. And you can buy tickets for shows at the Troc and Khyber too.

4004 Spruce Street, 382-4554

For the truly adventurous, there's the infamous Button, but if you're not that bold, try it in the living room. (In front of Van Pelt or your house)

In Canada)

Niagara Falls! (Near Canada)

Maybe you're feeling faux-cosmopolitan, strap on that blazer and/or Bitch Boots and boogie on down to the Monte Carlo Living Room for the quintessential Eurotrash experience. Remember, proper attire required. (Monte Carlo Living Room, 2nd and South Streets, 925-2220)

Local Market:
It's a little far from HRN, but the Firehouse Farmers Market is the place to get fresh fish, meats, and produce without busting your budget. And don't forget a slice of fruit tart or a warm bread pudding from the bakery before you head out the door. (Baltimore Avenue at 50th street)

EUROTRASH SCENE:
If it's Thursday and you're feeling faux-cosmopolitan, strap on that blazer and/or Bitch Boots and boogie on down to the Monte Carlo Living Room for the quintessential Eurotrash experience. Remember, proper attire required. (Monte Carlo Living Room, 2nd and South Streets, 925-2220)

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With its disco lights and pulsing music, Pubic Enema 2 is the place to go for a night of dancing and drinking. (4040 Lombard Street, 387-5440)

If you're feeling like a million bucks, the Second Mile Center will make you feel that way when you purchase your clothing. (214 South 45th Street, 662-1663)

One might think that the Gap is the only place to go when it's time to get some new threads. One would be wrong, because the Second Mile Center will make you feel like a million bucks when you walk out the door with your clothing. (214 South 45th Street, 662-1663)

It's a good sign if you can take your date, eat your sushi gracefully, and still rounds of sake. And if you can con-
Street chats with the man behind a swanky new film that’s almost too cool

By Eleanore Greeves

Doug Liman, the director of Swingers, holds himself with an unassuming air of intrigue and intelligence. Liman’s tousled hair and blue gas station attendant shirt reflects his artsy, hip demeanor. A man who fashions his speech with energy and intellect, Liman elucidates the devil-may-care approach of the film’s production.

Liman approached Swingers’ original creators, who wanted to shoot the film in a conventional manner with big names and a budget of over $1 million, and suggested a new approach to the making of the film. Liman insisted that rather than creating a poor imitation of a professional film, a low-budget movie would demand a different approach, ideal for this script. With a budget of only $250,000, Liman made the film — by choice — in the style of his old film school days with unknown actors and an Aaton 35-II camera.

The minimal budget forced the crew to film in actual clubs, capturing the true “scene.” There was no set, lights, or extras in the film. Rather, Liman would shoot scenes within crowds of real club-goers. As a result, he says, “It is a very documentary, guerilla-style of filmmaking, but it’s actually meticulously planned — even more so than if it had been done professionally.”

However, this approach required Liman’s perpetual attention. “If you’re going to put yourself in a situation where you’re shooting in such hostile circumstances, you better have every second planned out, every shot planned out because that’s not the environment for casual discussion about what the next shot should be,” he says.

Only in these L.A. clubs, filled with genuine representatives of the almost absurd lifestyle portrayed in the film, could Liman truly capture the essence of swinger parties. “It was crazy. You can’t even find your other crew members in a crowded huge bar and the extras didn’t know we were making the movie — they were just people there having fun,” he says.

The people in these bars, like the main characters in the film, are both celebrated and mocked. Strongly, we assume the clubgoers in the film are actors — not “real” people. But unbeknownst to both the “extras” in the film and the viewers, Swingers embodies the duality of art imitating life and life imitating art. The absurdity of the lifestyle is based on the characters’ manufactured, contrived appearances, echoes of a lost era striving towards the ultimate hipness.

While the harsh dialogue in the film captures a realistic aspect of male-male relationships, the film poignantly shatters this image and exposes their insecurities. Liman found the script refreshing in this respect. “Most twenty-something films are so political or bitter or angry,” he says. “Swingers flipped around and showed you the tender side of male relationships.”

Liman especially wanted to expose the absurdities of the modern dating ritual: answering machines and the Club. Unlocking the Club, Liman explains, has become an integral part of going out in the city. According to Liman, these things are “so a part of our lives we never step back and examine them.” Swingers therefore captures a uniquely L.A. experience while commenting on modern life in general.

On a lighter note, the film incorporates a few subtle allusions as well as obvious Scorsese and Tarantino references. Liman’s Reservoir Dogs allusions reflect how “out of work actors in L.A. like to carry themselves like they’re in those movies. It’s the cool vibe, so they talk that way, they dress that way. Those are the cool movies if you’re a young out-of-work actor in L.A.”

Liman emphasizes that the eccentricities of the finished film are a product of his aggressive, “f**k-you” attitude toward traditional filmmaking. “We were breaking so many rules that it bred its own arrogance. After a while we felt invincible,” he says. “This isn’t a movie where you can watch the first scene and figure out the whole movie. Wake up, pay attention, the rules are a little bit different in this game.”

With a touch of cockiness essential to any successful artist, Liman challenges the established, respected institutions of our day. An avant-garde player, he creates a new game. And Swingers should be his stepping stone into the ranks of noted independent directors.

Eleanore Greeves is a College junior whose name is inexplicably pronounced Elena. She claims it’s British. We just think it’s silly.
Secrets and Lies

Mike Leigh discusses life, fame, and "cinema that's up its own ass."

By Kevin Lerner

Mike Leigh is certainly not the most powerful director in Hollywood. However, he may well be the most powerful director in the world right now. His last film, Naked, won him the award for best director at the Cannes Film Festival. At that same competition this year, his latest offering, Secrets & Lies, took the Palme d'Or for best picture. Secrets & Lies also earned best actress honors for star Brenda Blethyn. Quite obviously, Mike Leigh is on a roll. Yet, Leigh rarely speaks highly of his films or on stage. Between these two forms in which he actually exist as such, I get the actors and develop the thing and [the film] sort of all comes out of it. The actors are therefore a significant part of Leigh's approach to filmmaking. Because of this, three of the four lead actors in Secrets & Lies have worked with Leigh on previous projects, whether in films or on stage.

So, how does it feel to win the Palme d'Or? "Awful. The whole experience made me quite ill," replies Leigh with his wry British sarcasm, but then adds, "Actually, it's immensely useful." The award has been very helpful in getting Secrets & Lies more pre-release press coverage than a typical British film would have earned in this country. Critics are already saying that Secrets & Lies could make a run for a best picture nomination.

With all of these awards, why is it that Leigh's films remain securely rooted to the art house circuit in America? After all, Leigh does not see himself making pictures for a specific audience. "I'm concerned with a popular style of cinema," he says. "I'm in love with movies. I could go on making films 'til I drop, and that's the rather unromantic truth," he intones emphatically. Romantic or not, it is hard not to believe the man when he speaks with such conviction.

Leigh's films do speak to a wide audience, whether or not they are in the theater to hear them. "My job is to think about the audience all the time," he says, and while quite a bit of that audience is made up of well-educated critics, Leigh is concerned with popular cinema. In fact, Leigh rarely speaks highly of the critics who laud his films. "People say the most extraordinary things to each other. That's what's up it's own ass," as he refers to so-called "art films." Leigh's films are about life. "What's fascinating is the chemistry of things that make life tragicomic," he muses, and life is something that has meaning for everyone.

"I don't make films to watch in my own private room. It's nice to know that [my films] are out there meaning something to someone. That's what it's all about." If that really is what it's all about, then Mike Leigh does his job nicely.

Kevin Lerner likes to pretend he's a Martian and run around the Street office wearing those little green headbands with horns attached. But we just humor him as long as he gets the Guides done on time.

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Secrets & Lies is a magnificent film, creating feelings of bleak loneliness and scenes of warm acceptance. Unfortunately, only a handful of interested intellectuals will likely take the time to drag themselves to the theater to see it. Most people will be turned off by its seemingly uninteresting subject matter: it's about the British, it's about a black woman, and there are no explosions. Yet, it's one of the best movies of the year.

The plot of Secrets & Lies revolves around a successful young black woman named Hortense who searches for her birth parents upon the death of her adoptive mother. Her birth mother, Cynthia, played splendidly by Brenda Blethyn, is white and working class. Initially she rejects Hortense, but their growing relationship and understanding builds the film to an emotional climax. All that has been hidden between Cynthia and her family finally comes out in a move that will either run or save the lives of all involved.

The true genius of Secrets & Lies lies within the film's ability to introduce each new character and make the audience truly care for him or her. Yet as the relationships among those disparate personalities begin to emerge, the characters begin to mean as much to the audience as they do to each other. This building comes to a head in a terrific scene in which the camera takes a seat at a family barbecue, in effect making the audience another invited guest at the party.

The actors make this effect plausible by creating characters with which the audience might want to be friends. Timothy Spall is lovable as the strong but humorous and cuddly Maurice. Cynthia's younger brother, Hortense is played as detached but friendly, with a professional demeanor, and Claire Rushbrook perfectly creates the disaffected British youth Roxanne, who is devastated to learn at her own birthday party that she has a half-sister of another race.

No character is perfect, and no character knows the whole truth of the interrelationships portrayed in the film until the audience does as well. Secrets & Lies is a beautifully crafted film with real emotional power. So put off Sleepers until next week — 'cause it'll be around for a while — and see this truly arresting film that will leave you positively drained when you stagger out.

-K.L.
You can count on it!

Two years after Mr. Jones ruled MTV, the crows come home.

• by Natalie Denney

With the 1993 release of August and Everything After — their stellar debut album which included the hits "Mr. Jones" and "Round Here" — Counting Crows generated a ripple of interest which impacted the popular music scene on several levels. First embraced nationwide by college students, the band's quirky, earthy appeal eventually infiltrated the mainstream, earning them significant airtime both on the radio and on television.

Counting Crows' songs are eminently listenable even on a superficial basis — the six-man band skillfully employs a range of instruments — but singer Adam Duritz's astonishingly incisive, poetic lyrics have propelled the band to iconic status among a legion of serious musical enthusiasts. With simplicity and frankness, Duritz describes personal yet universal experiences that countless listeners relate to in an intensely spiritual way. His emotional candor is evident in an interview where he describes himself as "someone who does everything just a little bit to excess, like a big open wound of a person. For good and for bad, get yourself all over other people." Discussing a song from the debut album, Duritz comes across as a man tormented by the events of his life, both the mundane and the momentous. He elucidates the feeling of "leaving people and ending up... trying to fly as fast as you can towards something else, and the desire at times to sort of rid yourself of that numbness and that emptiness that you get when you're in the middle of something too big, and in the song the person just had the desire to destroy; wishes he can burn it all down, and take himself with it probably."

The Counting Crows' new album, Recovering Satellites, revisits some of that anguish, the turmoil caused by deflated expectations and tumultuous interactions with other people. Many of the songs on Satellites evolved during the band's live shows, where they interspersed new abstractions with favorites from August and Everything After. The themes of the new material thus fuse seamlessly with those of the old. Bootlegs of live Crows performances reveal an intense connection with the audience, but Duritz expresses occasional confusion: "Sometimes when we're onstage I wonder, what is it with these people? What do they want? Because this is definitely not hopeful music, you know. There are a lot of songs about how your whole life as a child is hopes and dreams, endless possibilities about how you'll fall in love, have a life and do something that's meaningful to you. Then you grow up and get there, and nothing works. None of it. I'm not offering them hope. I'm not offering them anything, really."

For all his insight on the nature of life, Duritz is incorrect on one point: he does, indeed, offer his listeners a great deal. The songs on Satellites, like his previous works, are eloquent bridges across chasms of human desire and insecurity. Listeners who truly understand the

Counting Crows recognize that Duritz may not offer them hope in the form of a breezy pep talk, but he offers the far more valuable gifts of empathy and fellowship in the face of adversity. His lyrics capture and tether the depressing thoughts that swirl through our heads, darkness and subverting our hopes for happiness. Simply knowing that another person has endured the same pathos and can articulate it makes such tribulations more bearable.

Though the lyrics on Satellites are as achingly accurate as ever, the music has matured considerably. There have been several changes in Counting Crows' lineup in the past three years: drummer Steve Bowman departed due to "artistic differences," and the remaining four members — Duritz, David Bryson, Charlie Gillingham, and Matt Malley — annexed guitarist Dan Vickrey and drummer Ben Mize to round out an already-impressive micro-orchestra. The improvement is palpable: the new music is more intricate than the stark dirges of August and Everything After, and on many songs the entire band embarks collectively on enthusiastic, sublime instrumental jams. Their ability to exhibit so much growth in the space of only two albums augurs a promising future for the Counting Crows. Recovering the Satellites is an exemplar of the shape of things to come. As long as disappointment, epiphany, and new beginnings define our lives, Counting Crows will be our soundtrack.

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KULA SHAKER
K - Columbia

Don't hate Kula Shaker because they're British. Just because Bush sucks and Oasis aren't half as good as they think they are, that doesn't mean that the recent British Invasion is all hype. On their American debut "K, Kula Shaker succeeds where Suede failed, producing a solid album chock full of guitar hooks and top-notch songwriting. K is an interesting mix of driving grooves, Indian chants, and trippy lyrics. The album delves into psychedelia while still remaining musically focused. Eclectic, yet accessible, Kula Shaker evokes both the experimentation of Reprise-era Beatles and the sleazy guitar ass-kicking of T. Rex.

"Hey Dude" and "Knight on the Town" are classic examples of guitar-driven power pop, reminiscent of such '80s British rockers as the Cult. More ambitious songs such as "Govinda" and "Tatoo" are drenched in chants and Ravi Shankar-esque ensembles, producing a catchy, sitar-like feel. "Into the Deep" is the brilliant neo-psychedelic anthem that Noel Gallagher stays up nights hoping to write: not quite "Tomorrow Never Knows" but better than "Champagne Supernova." "Start All Over" is impossibly hummable pop perfection, enough like McCartney since he formed Wings and destroyed his reputation.

Kula Shaker makes a point to curb their spacy tendencies by taking a shot at the grand poobs of LSD, tie-dyed conformity, and over-wrought, inane soliloquy: The Grateful Dead. In "Grateful When You're Dead/ Jerry Was There," the band unleashes a focused, Shoegaze-style assault on hippie escapism that kept the Dead rolling for almost 30 years. Go out and get K before Kula Shaker is a mainstay on MTV's Buzzybin and they're old news. Fans of both British pop and acid rock will enjoy this album, giving everyone a reason to ignore Liam Gallagher's whining. Put away all your well-worn Dead bootlegs highlighted by the ever-enjoyable "Drums/Space" segment and Bob Weir's cruel desecration of Dylan's "Desolation Row" and tap into the world of Kula Shaker.

—Jon Rooney

CHUCK D
Autobiography of Mistachuck - Mercury

The first track, "Mistachuck," begins by addressing those critics (like me) who prematurely dismissed Chuck D as an old, washed-up rapper of the '80s who would do best to give up rapping and get a 9-to-5. In it he announces his return — the man is back with a new album titled "The Autobiography of Mistachuck." The album is full of the knowledge, prophecy, and opinion characteristic of Chuck, and free of the comic relief of the not-so-talented Flava-Flav. It is definitely much better than the last P.E. CD and well worth buying.

The second cut (and first release) "No" is even better than the first and it gets deep into the messages of the album. Chuck exults himself and his music as different and better. He disses those MCs full of useless bullshit, land cruisers, drug users, trends, mainstream and therefore no need for hair spray. Midnight Oil never sold their image; they always sold their music.

The new album is not as political as some of their others but there are subtle lyrical political references in certain songs. Otherwise, the lyrics are full of poetic, baccical and feyly. As one would expect from an Aussie band, there is a song devoted to riding that wave, "upton Tonight." Religious references pop up here and there, especially in "Sins of Omision, "Star of Hope, and "Bring on the Change." In "The Rain" sounds David Bowie-esque. Musically, it is a pretty clean-cut guitar driven record with a well-balanced degree of every type — clean, distorted, and acoustic.

So if you're looking for an album with a mix of traditional-acoustic, harmonica-peppered songs paired with harder, electric guitar driven tracks, Brute could be for you. Midnight Oil hasn't lost their unique sound — or their ability to diversify it.

—Ben Gardner

SCRAWL
Travel On Rider - Elektra

Well, boys and girls, here we go again. Indie band produces some good tunes, signs to a big label, releases a record, and suddenly our lo-fi heroes are comparable to the best classical compositions of this decade! Rachel's music reflects many of its great influences. "Loyd's Register" pays tribute to Ravel's "Bolero" while "All Is Calm" is unmistakably Beethoven, as a chilling piano wafts over the slow waltz of a pair of synchronized violins. Unlike much of the work of classical composers who predominately use one style, the music of Rachel's never feels repetitive. The principle writers (Rachel Grimes, Christian Fredericksen, and Jason Nobile) songs require justice to their eclectic music.

The album is a collection of thirteen original compositions in the classical style performed by seventeen ex-indie rockers. The songs have a hauntingly serene style reminiscent of Bach and Brahams. Often indie rock is associated with low-fi garage bands, non-melodic art rock, and overpowered angst. These indie musicians play superb pieces that are comparable to the best classical compositions of this decade.

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Apart from the usual violins — excellently played by Kim Hong and Tim Summers — and Reynard Roll's cello, the musical saw, boatswain, and treble player are employed. To label this CD "classical" would be a disservice to songs that sound so original and alive. After a few listenings you would swear that Trent Reznor is playing the violin, Thurston Moore is in there, too. The classical movement before them, are comparable to the best...
**TV + Multimedia**

**Sit on this and Spin**

Michael J. Fox is back where he belongs.

*by Jason Giardino*

The very first episode of *Spin City* begins with Michael J. Fox running a staff meeting concerning a major crisis of the day. Being a veteran of the office environment, Fox is able to maintain his composure under pressure, a quality that makes him a perfect fit for the role of city hall beat reporter who just happens to be our favorite a city hall beat reporter who just happens to be our favorite.

Then again, it doesn’t hurt that Fox has teamed up again with Gary David Goldberg, the former executive producer of *Family Ties*, in which Fox played the lovable young Republican (no oxymoron intended), Alex P. Keaton.

To be sure, Fox’s Flaherty isn’t just an older Alex Keaton with a cool job. The magic that made Fox and *Family Ties* so successful is back. Fox’s charisma alone could easily carry this show, but fortunately, the producers have surrounded Fox with a stellar supporting cast, and together they make *Spin City* the best new sitcom of the year.

Leading these supporters is Carla Gugino as Ashley Saffier, a city hall beat reporter who just happens to be our favorite a city hall beat reporter who just happens to be our favorite.

Mike may be the brains of the office, but every political operation needs its good-looking front man, and Barry Bostwick fills that role perfectly as the older, handsome, and googly dumb Mayor Randall Winston. Even though the Mayor is a moron, Mike frequently seeks his boss’s advice in matters of life and love, and Bostwick always responds with a humorous charm akin to that of Coach from *Cheers*.

Climbing down those city reporters is Paul (played by natural actor Alan Ruck), an overworked, underappreciated, and woefully gullible press secretary who never seems to be in the loop no matter how hard he tries. In the first episode, one of the staff members actually tells Paul what’s going on with a garbage collector’s strike, and Mike says “You know the rules... Anyone who tells Paul the truth has to put 10 dollars in the jar.”

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**Pyst**

Is John Goodman’s New *Myst* PC CD-ROM Worth of the Original Game?

Hey, Yankees! Look familiar?

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Real life possesses an alarming shortage of magic. As children, we want so much to believe in fantastic heroes and evil villains; we want them to actually exist. But all children grow up, and almost put aside such childish ideas. There is no compromise between reality and fantasy; there is no happy medium — except one, in the happiest of media television. Its latest product, *Early Edition*, slickly combines the real and the fantastic into a winsome drama that is perfectly suited for its Saturday night time slot. The show is no brilliant dramatic achievement, but it does well in this family-oriented setting.

Mild-mannered Chicago-based broker Gary Hobson (Kyle Chandler, *Homefront*) awakens one morning to find a newspaper delivery boy who turned out to be nothing less than the press secretary of the Mayor of Chicago. Suddenly, Gary is burdened with immense power and responsibility. He could use this prophetic newspaper to win the lottery or to play the stock market, but instead he uses it to help those in need. Sound familiar? It’s *Hawaii Five-O* meets Superman — a formulaic premise involving perfect heroes in an imperfect world. Or so it may seem. The show does not simply focus on rescuing unsuspecting people from their would-be mistakes — that aspect is just a plot device. The real crux of the program delves into the effect that our choices have on destiny. Gary cannot save all of Chicgo from itself every day, so he is forced to choose: should he stop the doomed airplane from taking off, or should he save the little girl who will be killed on her bicycle that same day? This conflict provides an interesting angle for an unconventional premise.

The show does have the tendency to lean towards *Touched by an Angel* melodrama. There are those cheesy scenes at the end where a guest star feels that his life has been redeemed because he was shown the error of his ways. The main characters, too, sometimes become archetypal caricatures. Parker Stevens plays the comical yet opportunistic best friend, and Shanesia Davis portrays the idealistic friend who always tries to point Gary in the right direction. However, the writing is smooth and eloquent, and the production is first-rate. All in all, *Early Edition* presents us with high quality programming that is catered to adults as well as kids, and is magically inspiring for children — great family fare on the classic night of family television. This charming fantasy might even have what it takes to make the most discerning, intellectually-starved Gen-Xers put their cynicism to rest for an hour.

—Christopher Kerns

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**Early Edition**

CBS, Saturdays at 9 p.m.

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As for Goodman, his role consists of sixty seconds of on-screen acting as well as lead vocals on the disc’s audio theme (which you can play in your audio CD player too). The song, brilliantly entitled “In Pyst”, is a bit of the same quality as the rest of the disc. The only other parts of *Pyst* are a video of the making of *Pyst* and access to a members-only area of the Pyst Web site (http://www.pyst.com), both of which are remarkably unremarkable.

*Myst*, the title that single-handedly helped spawn the CD-ROM industry, was a great success because it sucked gamers into new worlds full of adventure. *Pyst*, on the other hand, just doesn’t come close. To draw on an analogy from *City Stickers*, if *Pyst* were people, *Pyst* would be China.

—Jon Kaufthal
Moloney

CBS, Thursdays at 9 p.m.

You've been getting mugged a few times recently? Don't go calling the police. According to Boloney... I mean Moloney, the police force is busy with their own problems, from depressed cops to their rebellious children to your everyday annoying serial killers. So naturally they need a police psychiatrist: Dr. Nick Moloney (Peter Strauss).

Part Deanna Troy, part Matlock, Moloney exudes calmness, reminiscent more of Mother Theresa than of a TV police character. Other unnatural qualities about Moloney are that he is single, yet unwilling to date, or even enjoy casual sex for that matter. For example, during a climactic scene, Moloney interviews the wife of a fellow policeman who was just killed:

Moloney: I'm sorry about your husband. Grace: Well, do you want to sleep with me?

Moloney: No...

Grace: I wanted to sound slutty and cheap. So... do you want to?

Moloney: No.

Talk about a man of few words.

The character development is worthy of a discussion. Moloney is a bit of a yawn, but at least the plot isn't terribly heinous. There's also a good bit of symbolism, such as the picture where the supposedly bad cop stands in the shadow while the good cop is basked in sunlight, juxtaposition!

Along with these meaty tidbits are amusing flashbacks: a police car chasing a running thief, wild New York accents and crying police officers. Furthermore, every male looks the same and wears the same clothes even off duty. It's all too perfect, too stereotypical to be real, too reminiscent of the 80's cop shows.

However, with results like 100% "yes" and 0% "no" for Asia and Latin America, and 0% "yes" and 0% "no" for Australia, the site gives up any ambitions of demographic accuracy. Obviously, its polling method needs a little work.

The downloadable "Desktop Goodies" include the aforementioned backgrounds, icons (which are really the individual tiles of the backgrounds) and a sperm cursor which wiggles around adorably.

Finaly, check out "Ruth's Picks," some of the good doctor's favorite things, including "Romantic Getaways." Throughout the website, the trademark Dr. Ruth humor comes through in the text, but never so much as in her thoughts on Israel: "All the events that you have read about in the Bible took place in this region, and so when you settle down in bed together at night, you can imagine yourself back in ancient times, obeying God's command to be fruitful and multiply, and what could be sexier than that?"

Personally, it's the story about Lot and his daughters that does it for me — but to each their own. Let the seed-spilling commence!

—Benjamin Xavier Kim

Ah... Nothing Beats Vulnerable,
Disturbed Men In Uniform

Moloney's stuffy and cheap.
Moloney: No...
Grace: I wanted to sound slutty and cheap. So... do you want to?
Moloney: No.
Talk about a man of few words.
The character development is worthy of a discussion. Moloney is a bit of a yawn, but at least the plot isn't terribly heinous. There's also a good bit of symbolism, such as the picture where the supposedly bad cop stands in the shadow while the good cop is basked in sunlight, juxtaposition!
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—Benjamin Xavier Kim

WWW Site of the Week

Dr. Ruth's Sexnet: http://www.drruth.com

Which website is the only place where you can download backgrounds for your computer screen called "Herpes," "Cervix," "In vitro Fertilization," "Sperm Abstract," and "Carcamcism"? Why, Dr. Ruth's Sexnet of course. At least, let's hope it's the only place. Yes, America's favorite grandmotherly sexual knowledge-all has her own site which, among other things, can now instruct web-surfers on different methods of spicing up their usual humdrum Nitecap masturbatory techniques.

The initial menu lists "About Dr. Ruth," "Sex Tips," "Where In The World Is Dr. Ruth?" "Dr. Ruth's Pics," "Ask Dr. Ruth," "Question Of The Day," "Sponsors," and "Deskto Goodies." The items are arranged in a somewhat disturbing graphic of Dr. Ruth's head superimposed onto a spin-the-bottle wheel.

Among the more interesting items are the "Question Of The Day," a survey posed by Sexnet which you can respond to or you can simply read other people's answers for the day thus far. For example, the question for October 19th was: "Have you ever watched someone undress or have sex that didn't know you were watching?" Those who responded to the survey are grouped into three categories — sex, age, and region of the world.
However, with results like 100% "yes" and 0% "no" for Asia and Latin America, and 0% "yes" and 0% "no" for Australia, the site gives up any ambitions of demographic accuracy. Obviously, its polling method needs a little work.
The page also offers a rare opportunity to pose a query to Dr. Ruth herself. Ooh, what a great chance to persuade your girlfriend to have anal sex, or to test bestiality as a way to spice up a relationship. Or, for less adventurous types, this could be a way to locate a vagina, or to ask about the nutritional value of semen.
The downloadable "Desktop Goodies" include the aforementioned backgrounds, icons (which are really the individual tiles of the backgrounds) and a sperm cursor which wiggles around adorably.
Finally, check out "Ruth's Picks," some of the good doctor's favorite things, including "Romantic Getaways." Throughout the website, the trademark Dr. Ruth humor comes through in the text, but never so much as in her thoughts on Israel: "All the events that you have read about in the Bible took place in this region, and so when you settle down in bed together at night, you can imagine yourself back in ancient times, obeying God's command to be fruitful and multiply, and what could be sexier than that?" Personally, it's the story about Lot and his daughters that does it for me — but to each their own. Let the seed-spilling commence!
—Benjamin Xavier Kim

Contests!

"Outrageously Funny! A Winner!"

"Whoopi wows Wall Street."

"Whoopi Goldberg delivers a hysterical performance!"

"Dazzling! A must-see!"

"Hilarious!"

To get complimentary passes to Stephen King's "Thinner," come into the Street office at 4015 Walnut between 3 p.m. and 4 p.m. today and name two Star Trek: The Next Generation actors who have been in Stephen King movies. Hard core fans can also win a "Thinner" T-shirt or book by e-mailing street@dp.upenn.edu between the 11th hour and four past midnight with "Thinner" as your subject line, naming the song inspired by The Stand's head bad guy Flagg and the metal band that sings it.

Paramount Pictures' "Thinner" opens nationwide October 25th.

"Thinner" opens nationwide October 25th.

Hollywood Pictures' "The Associate" opens nationwide October 25th.
Ray Davies: 20th Century Man. Don’t get me wrong, Ray Davies was great with the Kinks, but I don’t think he has any right at all to the title “20th Century Man.” Maybe it’s worth going just to find out. 8 p.m. $28.75. (Theater of the Living Arts, 334 South Street. 922-1011)

Saturday

Ray Davies: 20th Century Man. Don’t get me wrong, Ray Davies was great with the Kinks, but I don’t think he has any right at all to the title “20th Century Man.” Maybe it’s worth going just to find out. 8 p.m. $28.75. (Theater of the Living Arts, 334 South Street. 922-1011)

Sunday

ZZ Top with The Reverend Horton Heat. This is a lovely evening out with the bearded ones and their esteemed companion from the Lone Star State. Fast cars, droning guitars, and lots of womanizing. Mmmmm. $30. 8:00 p.m. (Theater, 69th and Ludlow, Upper Darby (610) 352-0313)

Ween with Doo Rag. Ween isn’t as big as their similar-sounding counterparts Weezer. I wonder if there’s a reason for that. I hear Doo Rag is a favorite of Deton Sanders, though. $14. 7:30 p.m. (Trocadero, 10th and Arch Streets. 923-ROCK)

Put aside the NY Times crossword because your feeble mind won’t be able to finish it anyway. Besides, do you really know anything about Finnish musicals from the 1920s? Give Street’s Cultural Crossword a shot, where you’ll be tested on what you Generation X-ers should already know. And, unlike the Times, we’re giving away a boss prize to the first person to solve the puzzle. Complete puzzles off at Street FK (4815 Walnut Street). Good luck and all that jazz.

Harry Connick, Jr. and his Funk Band. Connick shouldn’t be playing funk, plain and simple. Go back to what he’s good at. $28. (Theater of the Living Arts, 334 South Street. 922-1011)

Marilyn Manson with NY Loose. Someone told me that Marilyn Manson is not a woman, but is really a man. Go figure. I do know that Marilyn Manson is supposed to be as scary as hell. What better way to spend the day before Halloween? 8:00 p.m. $16.75. (The Electric Factory, 1231 Vine 568-3223)

Richard Lewis. Angst, black clothes, and a whole lot of gestures involving the forehead make Richard Lewis’s routine, but you already knew that. Personally, I’m willing to bet he discusses masturbation within the first ten minutes.
Friday and Saturday, 8:30 p.m. $20. (Catch a Rising Star, 221 South St. 440-HAHA)

Mark Morris Dance Group. This is the second troupe performing at Annenberg’s Dance Celebration. Mark Morris is a well-known choreographer, and his group will be accompanied by live singers and musicians. Monday and Tuesday at 8 p.m. (Zellerbach Theater, Annenberg Center. 898-7240)

Death of a Salesman. This play was written by Arthur Miller, who had the good sense to get himself married to Marilyn Monroe. How bad could this be? Oh wait, Miller wrote The Crucible too. Runs everyday except Mondays through November 3. (Arden Theatre Company, 40 N. 2nd Street. 922-8900)

Schoolhouse Rock. Isn’t this great? Your childhood has just come to life and jumped onstage. I really hope this throws you into uncontrollable fits of ecstasy. See “Streetlights” in this section for more details. Thursdays through Sundays through November. (Society Hill Playhouse, 507 S. Second St. 923-0210)

Trinity Irish Dance Company. These guys ‘redesign the concept of folk dance with a performance featuring live music, a polished look, and amazing technique. ’ They’re part of the Dance Celebration ’97 at Annenberg. Thursday through Saturday. (Zellerbach Theater, Annenberg Center. 898-7240)

Jenni Desnoeux: “Fickle Comets.” Jenni Desnoeux tantalizes our taste buds in this Candyland fantasy show. She transforms the gallery into an adult playground, with with a jungle gym of hanging candy vines, see-saw pillows of quilted satin, and a rope ladder of chocolate confections. She gives viewers what they want in this world of material fantasies and lets them decide if they are satisfied. Good play. Through October 27. (VOXPOPULI Gallery, 1719 N. 2nd St. 925-4249)

Robert Morrison: “Evolution of a Thought.” Morrison presents visions of war and battle in this sobering show. He manages to create beautiful sculpture out of the physical remnants of war. Most of his sculptures involve creating human forms out of the objects that were used to kill them. Even though much as human tragedy is represented, the show lacks the idea of pathos — the forms don’t seem like individuals, but rather anonymous victims of our own destruction. Through October 26. (PENTIMENTI Gallery, 133 N. 3rd St. 625-9990)

David Schwartz: "SOLO." Modern in his decorative use of color to express energy, Schwartz presents a cartoon-like view of social actions. His "in your face" projections physically pop out of their space on the wall. As much as the characters look like they came from a Saturday morning lineup, they make you want to jump into their world and join them in their activities. He combines a Pop Art style with Fisacco-like figures for an eye-catching show. Through October 27. (Subculture Gallery, 138 N. 3rd St. 413-1063)

Keith Sharp: “Animated Objects.” Sharp photographs ordinary objects and translates them into sculptural forms. He animates the objects into anthropomorphic beings.

What He Said ... And What He Meant

"Ben, 21"

"I like to act like I'm gay when I want to get with a girl. I don't like to tell people I'm gay because it's fun. When you look in her eyes, and listen to her problems, a girl will really think you're a sensitive guy. Then, when you've convinced her that you're not interested, you bring her over to the house, seduce her with the track lighting, and strike like the cobra. And then she thinks she cured you of your homosexuality. She's happy, you're happy. End of story."

October 1996 seventeen

Style Scene: Rendezvous At the Food Court

Ah, the sweet smell of salad, breakfast of anorexic champions! And what better locale to get your salad and bitch, bitch, bitch, than the Foodcourt? Cosmopolitan home to Everything Yogurt and La Pastabilities, the "Court is also the center of Penn’s gawking scene. Stride on out to the windows, and you’re sure to spot a bad-ass hat or two (see above) and maybe even a movie star! (Oh wait, that’s just Leora.) But sunglasses indoors? Won’t your [2] adoring Locust Walk fans leave you alone? Listen, darling, your fifteen minutes are up. You couldn’t pay Style enough to stalk your non-famous ass.

Who says engineering dorks never have any fun? Not this randy Delt senior, obviously. It seems that Sunday was initiation day for the exclusive Hexagon society, and these engineers really wrecked up on the party tip. Eschewing the traditional initiation-Bymellatio™, the dorks instead used human pancake batter (w/eggs and syrup) and proceeded to loudly stumble onto Superblock, calling attention to their social ineptitude as they elephant-walked their way to ruin. Just goes to show, if you can’t run with the big dorks, stay on the porch.

Engineering Dorks

Batter Boy

(bork@eniac.seas.)

Ladies, have you ever wondered if your man is a Eurotrash victim? Did he (like the sheriff wannabe at right), abandon AER for the suave Latin crowd? We at Style can help. Look for these telltale warning signs:

1. Black Jeans and Motorcycle boots
2. Greaser Formula instead of K-Y
3. Keeps saying "Steven Segal is my hairstyle god!"
4. Palladium on Tuesdays, Monte Carlo on Thursdays.
5. Taking Salsa 101
6. Buys underwear exclusively from International Male

Takin’ Out the EuroTrash

My name is Jaimé, goddamn you!
Big Night (R)  
This is what I’ve always called that “fish out of water” moment when you wind up in bed with Mama Cass.  
(Ritz at the Bourse)

The Chamber (R)  
The whole gas chamber idea excites me. It’s sorta like being trapped in a giant hawk, except that you die.  
(Cinematic 3)

Emma (PG)  
Emma-gadda-da-vida, baby.  
(Cinematic 3)

Extreme Measures (R)  
I’ve got extreme measuring.  
(UA Riverview)

Get on the Bus (R)  
What I wouldn’t give for a Spike Lee joint right about now, man.  
(UA Sameric, AMC Olde City)

The Glimmer Man (R)  
Once I found a Cornish game hen from under my beard. This was ’75.  
(UA 69th Street)

High School High (PG-13)  
Here bee here.  
(UA 69th Street)

The Long Kiss Goodnight (R)  
Not available for comment. He’s Dead.  
(UA Sameric, UA 69th Street)

Looking For Richard (R)  
I once spent a week looking for my toes but then I found them. They were under the bed with the rest of my skin.  
(Ritz Five)

Paradise Lost (NR)  
Not to be missed, this remarkable story of teenage madness and murder will linger in your spine longer than an Owsley tablet.  
(Ritz at the Bourse)

Rendezvous in Paris (R)  
See review page 4.  
(Ritz at the Bourse)

Secrets and Lies (R)  
See interview/review page 13.  
(Ritz Five)

Sleepers (R)  
See review page 4.  
(UA 69th Street)

Surviving Picasso (R)  
I once almost didn’t survive Picasso. I dropped seven hits and stared at “Guernica” for hours. I almost died, man. Good painting though.  
(Ritz Five)

Swingers (R)  
Hey, here’s a film I can dig. See interview/review page 12.  
(Ritz at the Bourse)

That Thing You Do! (PG-13)  
Like, totally not true at all, you know. A band, a tour, and not one fucking illegal substance. Who made this movie, Tom Hanks or somebody?  
(UA Riverview)

To Gillian On Her 37th B-day (PG-13)  
Gillian, I can dig. She’s so fucking cool.  
(Cinematic 3)

Two Days in the Valley (R)  
The Valley’s the best place to get your peyote, man.  
(Cinematic 3)

Streetlights: Schoolhouse Rock  
Singers, here’s something scary. There are actually freshmen on this campus that are too young to remember Schoolhouse Rock! But regardless of your age, Society Hill Playhouse’s Schoolhouse Rock Live! is a thoroughly entertaining family musical not to be missed.  
(PI Lambda Phi Fraternity, figure the rest out.)

By Jerry Garcia  
The Ghost and the Darkness (R)  
Bad trip, man. Bad trip indeed.  
(Cinematic 3)

The Associate (PG-13)  
I just love that Whoopi. She’s so 45 year old.  
(UA Riverview)

Paradise Lost (NR)  
Not to be missed, this remarkable story of teenage madness and murder will linger in your spine longer than an Owsley tablet.  
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Penn Singers Presents Masterpieces of Cabaret. The Singers have woven a new band, a tour, and not one illegal substance into the concept of cabaret the way it was originally intended.  
(PI Lambda Phi Fraternity, figure the rest out.)

Penn Glee Club Presents Fall Concert ‘96 with special guest Arts House Dance Company.  
(Hall of Flags, Houston Hall basement)

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(IHM 10:00, 1:30, 4:30, 7:30, 10:00. Get on the Bus Fri-Sun 1:30, 4:30, 7:30, 10:30; Mon-Thur 1:30, 2:00, 4:30, 7:00, 10:00. 1:30, 3:30, 5:30, 7:30, 9:30. The Associate Daily 1:30, 4:30, 7:30, 10:30. thinner Daily 1:30, 3:00, 5:30, 7:40, 10:30."

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Note to PAC member groups: To ensure that your show gets listed here, please send email to street@dp.upenn.edu or call 898-6585 and leave a message in voice-mail box #246 by the Sunday before the show. Thanks bunches.

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