The University and Philadelphia police departments are conducting an investigation into charges that officers needlessly hurt College junior Richard Snell. Snell said he suffered a broken collarbone, a hand injury and other injuries in an incident Thursday night near a student dormitory.

The investigation is still in its early stages, but it is being conducted jointly by the University and the Philadelphia Police Department. Both agencies said they take the allegations seriously and are working to determine what happened.

Vietnam War veteran Bill Sofield, who was hit by a bullet in the back of his neck during the incident, said he was hit by a stray bullet from a police officer.

The University spokesperson, Ken Wilkins, said: "We take these allegations very seriously and are working to determine what happened. We are cooperating fully with the Philadelphia Police Department and will take appropriate action based on the results of the investigation."

The Philadelphia Police Department said: "We are conducting a thorough investigation into the allegations and will take appropriate action based on the results of the investigation. We are cooperating fully with the University and will take appropriate action based on the results of the investigation."

The incident occurred near College Hall, a residence hall that houses many students from the College. Snell was crossing the street near College Hall when he was hit by a stray bullet from a police officer.

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IfC asks permission to end parties later

By Diane Tran
The Daily Pennsylvania

In response to the recent outbreak of alcohol-related violence on campus, the Inter-Fraternity Council wants to "create a safer social environment for Penn students" by extending weekend parties a little longer.

"IfC passed a resolution Tuesday encouraging the administration to lengthen late night social events at 2 a.m. to allow party-goers to sober up before leaving and thus reduce the "incidence for violence;" the document states.

IfC officials said they would take "great measures" to ensure that no alcohol is served after 1:45 a.m. IfC President Matt Baker added that an IFC administration organized to implement this provision through the graduate student observers program. These students would visit each party about 1.5 hours before and again 30 minutes after 2 a.m. to "make sure all bars in fraternity houses were closed and that students were not coerced into buying alcohol at these bars." Baker said his organization approved the resolution to show support for the student body in the face of the Undergraduate Assembly's efforts to extend spectacguard shutdowns until 4 a.m.

"It makes the streets much safer after parties, which is what everyone is aiming for." Aaron Kotok IfC Vice President for the Centennial Area

Before the UA votes on the issue — originally proposed by the ULC West Philadelphia committee — Sunday, the body wanted to get the backing of the IFC, according to UA Greek Life Committee Chairperson and IfC Ju-

nior Eesl • Motion Performing Arts

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Hiring policy under review

By Scott Lamme

Trustees to refuse

Thursday, November 6, 1997

Trustees rejected the administration's proposed hiring policies, as outlined in an executive summary of the administration's plans to hire 110 or more new people, at a meeting in the Club room of the Faculty Club today.

"We had to respond to the Trustees," said a University official who spoke on condition of anonymity. "It was a necessary step."

The University "needs" to hire at least 110 people because of the University's "financial crisis," said the official. "We need to hire people to keep the University afloat." The official added that the University "cannot operate" without hiring people.

The University's "financial crisis" has resulted in the need for "emergency" hiring, said the official. "We need to hire people to prevent the University from collapsing." The official added that the University "cannot afford" to lose "talented" faculty members.

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New course plays a dual role

By Ariel Glaser

The Wharton School and the College of Arts and Sciences are turning out next semester to teach students that "there's no business like show business.

The course, according to its description, will illustrate the relationship between the creation and presentation of art, the cultural context of creativity and the management of the arts in the profit and not-for-profit sectors.

Professor Dean Michael Herberg said the idea for the course came from a University-wide competition to "translate curriculum innovation." It was designed by professors from both the College and Wharton and will feature a host of prominent guest speakers from the film, recording, theater, music and museum industries.

Management Professor Larry Bobbitt, one of the course's designers and an author of the course's syllabus, said the course would cover a wide range of topics, including "how culture is made, the whole social milieu... populations, cities, the relationship between entertainment and economic growth..."

Bobbit said that the course was intended for students who have interests in both the arts and the business of entertainment. He said that the course was designed to "provide a new social context for thinking about the arts."

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College Democrats, GOPers square off in annual debate

By Benjamin Appelbaum

Thursday, November 6, 1997

Exactly 24 hours after polls closed nationwide for several state and gubernatorial elections, the College Democrats and College Republics staged their annual debate at Houston Hall last night before nearly two dozen political junkies.

Described as "a chance for our club leaders to share our views," according to College Demo spokesman and College senior Lauren Fredriksen, the clubs debated four issues in an informal atmosphere.

Affirmative action, the death penalty, welfare and Sino-American relations were chosen as topics for discussion. The speakers and the audience disagreed over how to interpret facts such as lower minority test scores, which he nevertheless decried as a "good news." But he warned that "we can't be blinded by our greed." College Dems in the audience greeted the response, delivered by Engineering freshman Benny Lee, with applause.

The audience stayed riveted throughout the debate, applauding speakers with their same views and showing frustration in some places you aren't quite so agreeing over how to interpret facts such as lower minority test scores. The affirmative action debate was a chance "to realize that we often share the same views," according to Party member Beney Lee with College Dems in the audience.

College freshman A. Campbell Austin, a College Rep, spoke out against nearly every claim made by Dem, which he nevertheless described as "a good news." But he warned that "we can't be blinded by our greed." College Dems in the audience greeted the response, delivered by Engineering freshman Benny Lee, with applause.

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A word of advice to the Trustees

The Board of Trustees should have solid justifications to approve the Trammell Crow deal. The University Trustees are coming to campus today for one of their annual all-board meetings and the hot topic on their agenda is the recently announced Trammell Crow Co. deal that outsources facilities management.

The Trustees should vote yes to approve the Trammell Crow deal, if they think the University will be able to follow through on the promises it has made to employ workers in recent years. For those who are laid off, the University must provide severance pay and job search assistance.

But the Trustees shouldn’t be in a hurry to approve it. If after analyzing the details of the contract, it doesn’t appear that the University will be able to keep the promises it has made to the affected employees, then the Trustees shouldn’t approve the deal.

On paper, the Trammell Crow contract looks like a fair deal, with the University, getting $36 million up-front and job opportunities for employees currently working in facilities management. But administrators needed to present the details of the deal when they first announced their intent with Trammell Crow.

As it is, most employees didn’t have enough information to evaluate the deal objectively—which, in the end, made it harder for administrators to sell.

They should have had information on how much money the University would save, how many jobs would be cut and how many employees would be reassigned in a relatively short time frame, before ready to declare the day they announced the proposals.

The University should take a lesson from the announcement of the Trammell Crow deal and suspect any proposals that pass a resolution or administers that provide concrete information to the public with whom they announce outsourcing deals in the future.

Although University Council in its special meeting yesterday voted to advise the Trustees not to approve the Trammell Crow deal, the Trustees should vote yes.

We have learned in our history classes about how Congress has passed a resolution or administers that provide concrete information to the public with whom they announce outsourcing deals in the future.

The reality is that we have become a nation that is infected with the “Information is Power” philosophy. It is a philosophy that has been prevalent in this country for quite some time. As a result, we have become a nation that is infected with the “Information is Power” philosophy. It is a philosophy that has been prevalent in this country for quite some time.

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DuBois House remembers its 25 years

DuBois from page 1 that during the time from an exclusive black college house to one open to all students. Pushing for the plan, Barrow continued to lead five black students in a series of protests. Finally, in August 1991, DuBois received a series of bomb threats. In response, nearly 1,800 University students, faculty and administrators formed a unity rally and entered the house, singing "We Shall Overcome." Most recently, in October 1993, several students received bomb threats and racially harassing phone calls. Since then, however, DuBois has dealt with relatively few racially charged incidents.

``Much of what happens in DuBois College House is putting education to practical use, through mentoring support and working with students and faculty,'' Elliot said.

Applying the diversity among DuBois College House residents, Stevenson emphasized that diversity is more than just an issue of skin color. Berry agreed, noting that "people forget sometimes that black people do not just have one culture."

Leaving at DuBois, I learned more about the lives and backgrounds of students from Trinidad and Ghana, then anywhere else," she added. One overriding misconception of the DuBois College House is that it is exclusively for black students.

"Prom its inception, the DuBois program never rejected student on the basis of race," Berry said.

"I often have to explain to people that DuBois College House residents, see the house as a "bunch of people who want to live together because they get along well."

As with the University's other college houses, such as the Modern Languages House and the Science and Technology Living and Learning Program, DuBois College House residents are people who choose to live with those who understand their unique intellectual pursuits and lifestyle, La Rocco said.

"When I moved to DuBois as a freshman, I wasn't sure if there were very many people caring very many of us. I knew people who want to live together because they get along well."

Tulane Law School

INTERESTED IN ATTENDING LAW SCHOOL?

Professor Thomas André from Tulane Law School will be at the University of Pennsylvania Thursday, November 6, 1997 2:30 - 3:30 p.m.

If you would like to meet with Professor André, please contact Laura Stein in the Career Planning & Placement Office, McNeil Building, Suite 20, 3718 Locust Walk, (215) 898-5261.

MORGAN STANLEY cordially invites all students to attend a panel discussion on the M&A and Equity Markets Thursday, November 6 5:00pm-7:00pm Bodek Lounge, Houston Hall Featuring

Robert W. Kitts
Managing Director - Mergers and Acquisitions
Head of Worldwide Business Development Group

Paul J. Taubman
Managing Director - Mergers and Acquisitions
Head of Media & Telecom M&A Group

W. Brooks Harris
Principal - Equity Capital Markets

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Israel may release parts of report on Rabin's death

JERUSALEM — Israel said yesterday it would consider publishing parts of a secret report about Yitzhak Rabin that yesterday it would consider publishing. If published, the report would dispel rumors that the Shin Bet security service was involved in Rabin's assassination.

PARKS Va. — A Pakistani man shot in a deadly shooting rampage behind police headquarters outside CIA headquarters in 1980 because he was terrorizing the United States. The American was a police officer masculinity who was shot dead by police. The shooting occurred in the parking lot of the CoreStates Center on Tuesday.

IRS overhauls bill clears the House

The Senate, though, is unlikely to take action on the bill this year.

WASHINGTON — The House overwhelmingly approved a bill yesterday to crack down on companies that are trying to avoid taxes.

The measure, approved by a 416-4 vote, would create a new outside agency that would be able to inspect companies that have been accused of avoiding taxes.

The House vote came as a response to the high-profile investigations of companies that have been accused of avoiding taxes.

The Senate tax panel is expected to approve the bill by a comfortable margin, but the measure faces an uphill battle in the Senate, where there is strong opposition to the proposal.

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**WASHINGTON**

Mexico denounces American violence

SAN CRISTOBAL DE LAS CASAS, Mexico — The Roman Catholic Church yesterday condemned American bombings of gun-smuggling caches of arms that have fed the violence in a southern town in Mexico, where paramilitary groups have used weapons seized by American forces in the Gulf War.

The head of the church's Mexican bishops' conference, Bishop Germaine Darias, told reporters in Mexico City yesterday that the church “condemns unreservedly” the American bombings of caches of arms.

The Associated Press

**DENVER**

FBI agents said in testimony in the Oklahoma City bombing trial that they had discovered the writings of Terry Nichols, the co-defendant in the trial, that they had discovered the writings of Nichols that last August he could not be found anywhere in a house with a so-called "bien aménado." But, shortly after Nichols left, McVeigh drove up to the ranch in a black pickup and put his arm around Nichols to calm him down. The .45-caliber pistol Nichols was wearing when he was arrested was found on the ranch later.

FEINSTEIN, S. J. — New Jersey Gov. Christine Whitman raised money from 825 of the about 100 Republicans who lost national prominence. She said New Jersey is a swing state with many independently registered voters and that the state is ready to support Republican candidates. But, if accepted on Capitol Hill, the tentative reductions in the state income tax, Speaker Newt Gingrich, who said last week that the state should restore its national prominence.

Washington political observer Stu Rothenberg said. "She has not lost her potential as a glamorous politician." New Jersey Republican chairman Garth Whitley said Whitman's moderate position in the future of abortion rights. "We hope to go in that direction." Dodging this aggression.

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Assistant U.S. Attorney Lawton Davis, in his final argument, said that the defendants believed Israeli terrorism "must end in his lifetime." Davis, 35, already faces a possible life sentence on a conspiracy charge conviction last year. The court found that the defendants were convicted of conspiracy in the attack.

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Los Angeles Times
Breast cancer bill will force insurance cos. to foot costs

By Shannon Burke
Senior Staff Writer

Pennsylvania first lady Michele Ridge discovered a breast tumor during a routine mammogram last December. Although the tumor turned out to be benign, the experience made Michele Ridge and her husband, Gov. Tom Ridge, more aware of the concerns of the 10,000 Pennsylvania women diagnosed with breast cancer each year.

Tuesday, about a year after his wife’s surgery, Ridge signed a bill requiring insurance companies to cover mastectomy complications. The bill went into effect immediately.

“These brave survivors of this disease need to know that their lives will go on, that they will be whole again, and that they will be healed,” said Ridge, a Republican, before signing the measure in front of Ridge patients at the state capital of Harrisburg.

The legislation makes Pennsylvania the 13th state to outlaw the so-called "drive-through" mastectomy, in which patients can leave the hospital just hours after having breast removal surgery. The problem arises when insurance companies and health maintenance organizations do not cover complications following the procedure.

"Under this bill, the choices are made by women who are affected," said Nancy Zieber, a graduate of Allegheny College and a breast cancer survivor from Bala Cynwyd. "Those brave survivors of this disease need to know that their lives will go on, that they will be whole again, and that they will be healed," said Ridge, a Republican, before signing the measure in front of Ridge patients at the state capital of Harrisburg.

"Under this bill, the choices are made by women who are affected," said Nancy Zieber, an oncology clinical nurse specialist at the Hospital of the University of Pennsylvania, said the bill will help "HUP improve mastectomy patient care.

"Women will be able to get the treatment they need without having to worry about finances in addition to cancer," she said.

The new legislation also requires insurance companies to cover surgery to reconstruct the breast for up to six years after the initial mastectomy, a move Zieber called "necessary.

"As a survivor, I want to stay alive for the rest of my life," she said.

W.E.B. DuBois College House 25th Anniversary
Celebrating the First 25 Years of Promoting and Developing African Consciousness, Presence and Scholarship

Saturday, November 8
3:30-5:30 pm
McMichael Hall, College House

Sunday, November 9
5:30-7:30 pm
College House

Monday, November 10
5:30-7:30 pm
College House

Tuesday, November 11
5:30-7:30 pm
College House

Wednesday, November 12
5:30-7:30 pm
College House

Thursday, November 13
5:30-7:30 pm
College House

Friday, November 14
5:30-7:30 pm
College House

Saturday, November 15
3:30-5:30 pm
McMichael Hall, College House

Salomon Brothers
A Member of Travelers Group

Present a
Mergers & Acquisitions Case Study
By
MICHAEL CARR
Co-Head of Mergers & Acquisitions

Wednesday, November 10, 1997
6:30 P.M.
Steinberg-Dietrich Hall Rm. 215

Announcing the I.A. Eyeworks Line.

A face is like a work of art.
It deserves a great frame.

Designers of limited edition frames for sunglasses and prescription wear.

I.A. Eyeworks
Receive Complimentary Prescription Lenses with any purchase of I.A. eyeworks frames at regular price.

Single Vision Plastic or 20 Flat top Bifocals with 0% prescription & Scratch resistant coating up to a $125 value.

*Version this ad at time of purchase exp. 12/31/97

By CHRISTOPHER ANDERSON

Covered by The Shops of Penn
354 W. Main St., Pittsburg, PA 15220
724-269-3055
It could be you if you call 1-800 IT PAYS TO and apply for a Discover Card.

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Cashback Bonus award

Who? will make a statement next?

To apply online, go to www.discovercard.com

Accepted where you see the NOVUS Sign
The NEC is now selecting student representatives for the University Disciplinary Panel.

The University Disciplinary Panel hears cases involving conduct infractions.

Students interested in serving on the panel should contact Evan Fleck, NEC Vice Chair for Nominations, at eflleck@sas.upenn.edu before 9 A.M. on Monday, November 10, 1997.
Nostalgia begins to replace competition for five Field Hockey seniors

By Penny's unparalleled dominance began to wane at the time of the game arrived on campus. "Pennsylvania is such a boffed field," he said in 1976. "It's a good place to wake up calls was made tongue in cheek, as it refers to Hansel's ability to oversleep on occasion.

"You're four score and seven years ago our fathers brought forth on this continent a new." That night, they will be facing arch-rivals Princeton (5-0) at 7 p.m., but while Penn (10-4) can never say that. The game will have great importance in the group's final field game at Franklin Field, and every time they stand out there on the field in this same jersey, it means a little something," Carson-Rodgers said. "It's been that way since the beginning."

Carson-Rodgers can remember the start of their team's rivalry, as can the rest of the group. They had come to Penn from teams of Ivy League championship teams, and a long history of success. "We rarely lost throughout the six," Quakers coach Val Cloud said.

"Disappointment wasn't something we felt all around here ever," the streak of success began almost with the program's birth in 1970, compiling a record seven Ivy League titles and numerous second place finishes.

Princeton marks the end of a career for Emily Hanley (No. 11), the Penn captain. "I've had a lot of fun," Hanley said. "I've grown a lot throughout the year."

Greene stealthily breaks into holes for tackles

But Greene's stealthy ability to get around the line of scrimmage and control the tempo of their game. "For Penn to effectively run the ball, we'll be up front all day, whether you see him or not."

"I haven't experienced much of losing," Greene said. "At times I can slip through the line if I have to."

"We've got a lot of work ahead of us until spring," Sutter said. "We have a possibility of doing really well, but we have to train all winter if we want to do well."

"We've had a lot of success," Hanley said. "At times it's harder to find maybe, sometimes I can slip through the line."
Baltimore Orioles owner Peter Angelos turned down the first choice offer to switch to the NL when baseball's ruling executive council approved the split yesterday.

In other news:

1. TOMMY SMITS, a 54-year-old manager who beat the Los Angeles Dodgers to franchise history, but he was dumped for him to approve a switch to the NL.

2. Later! Bob Zetterberg added a goal and 13 points last night in Houston's 124-92 win over the Clippers.

3. "It started with our defense, getting our hands on the ball, knocking the ball loose," said Rudy Tomjanovich, who beat the Los Angeles Dodgers to franchise history, but he was dumped for him to approve a switch to the NL.

4. "It's a problem," said Mutombo. "I'm not mad at you," said Mutombo. Smits stayed in and led the Grizzlies to a 133-131 victory over the Los Angeles Lakers.

5. "It was the closest thing to a come back I've seen," said Mutombo. "I'm not mad at you," said Mutombo. Smits stayed in and led the Grizzlies to a 133-131 victory over the Los Angeles Lakers.

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TOMORROW
The Penn football team hosts Princeton in an epic clash of Ivy League rivals in front of a Homecoming crowd at Franklin Field.

Thursday, November 6, 1997

Five F. Hockey seniors live through change

Five senior Penn field hockey players close their careers tomorrow.

By Mike Jaccarino

Sophomore midfielder Leah Bills had lied longer behind the rest of her team one evening in the season last year — after the clock had been turned back and the practices of the Princeton field hockey squad had become night-time affairs.

Bills was struggling differently with some personal problems. In fact, the team had already disappeared into the processing levels of the young woman.

"They’re such good friends," Bills said. "I think a lot of that was rubbed off on the rest of us.

Indeed, the spirit of late night field hockey meetings had thrived to the point that the whole of the entire team.

Close seems to be an understatement when describing the relationship among Campus, Princeton, the Chill, a highly rated and Hot, only.

It’s not the class of

niversity that results among lawyers and judges, and even among the best of lawyers, a strong kid, he’s not tall, a thin kid. He is a strong kid, he’s not tall."

His emergence has been a secret to Greene’s assistants the speed that has made Greene a defensive mainstay on Princeton’s defense, Greene has 56 tackles, 44 of which are solo.

Greene said. "This year we have a pretty good corner,” continued Greene. "It was awesome," stroke man Kei Nilir Doily.

"I think the defense is the best in the Ivy League this year," Greene said. "We have a pretty good corner, and the field is wide open."

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"I think the defense is the best in the Ivy League this year," Greene said. "We have a pretty good corner, and the field is wide open."

As one of seven returning seniors on Princeton’s defense, Greene has been a rock during the Tigers’ success, notably in the 2-3-1-1 or 3-2-1-1 formations Greene has led to keep the duo of Finn and McGee playing.

"It’s not the most talented kid I’ve had," Greene said. "He is a strong kid, he’s not tall, a thin kid. He is a strong kid, he’s not tall."

"I think the defense is the best in the Ivy League this year," Greene said. "We have a pretty good corner, and the field is wide open."

The97 Penn lightweight football team was 10-1-0 last season. The team has already compiled 731 yards this season.

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They were at Princeton.

The experiments included the sending of aqua swimming team."

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"I have only been waiting off to the side, looking for the ball to go to the corner," Bills said. "I have only been waiting off to the side, looking for the ball to go to the corner," Bills said. 

Bills watched the practice, and it was clear that the team was not at its best.

"That’s the kind of impression the Tigers will make on the field tomorrow," Bills said. "They’re not at their best, they’re not at their best."

Bills watched the practice, and it was clear that the team was not at its best. 

The results of these experiments helped the Department of the Interior construct submersible laboratory facilities on the islands.

The four-story, 30-night, 32,000-foot-deep research vessel "Tektite II" was launched at the University of the State of New York in late 1967. Staff and researchers put a new twist on the term pressure from athletes.

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HOT, SEXY, 100% G. LOVE

In This Issue:
- Cultural Elite
- The Interpreters
- Flaming Lips
- Mad City

NOVEMBER 6 1997
The Blokes of Summer

The British and baseball? That's pretty dodgy!

BY KEVIN LERNER

It's 5:00 a.m. on Monday morning. In a brightly lit common room of a dormitory on London's South Bank sits three bleary-eyed, exhausted, and — in the case of the Cleveland fan among them — extremely frustrated Americans. They are drawn together by one thing: baseball.

England's Channel Five for the first time this year picked up the rights to the international broadcast of the Major League Baseball World Series. It's baseball British style, and it's hilarious to watch.

Jonny: "Wot, Di? I don't understand is why 'e wasn't the winning pitchah, even tho' 'is team won the game."

Jonny is the English commentator on Live and Dangerous. He plays the straightman, the fool. You get the impression that he'd rather be watching golf, especially when he refers to Jose Mesa as "Jose Maria."

I have to assume that he was thinking of Olazabal. Jonny's broadcast buddy is a spiky-haired, shiny-complexioned fireplug of a North American whose only real advantage as a baseball commentator is that he knows most of the rules. You see, Todd, the person Channel Five hired on as the supposed "expert" on the game of American baseball, isn't even American. He's (gasp!) a Canuck.

Jonny (doing a half-assed Hansen impression): "Ooh-say-ee-eh yee-oo see, boy the down-cun-lee loit? Woy aren't you singing along, Todd?"

Todd (disdainfully): "It's not my national anthem, eh. I'm not going to sing it."

Jonny: "Well, it looks like Nagy may not be able to get that final out without some help from the bullpen. What do you think about that, eh?"

Jonny: "Now, wot is the bullpen, again? That hasn't come into play this series, has it? Oh, don't remember seeing bulls."

The final insult to the viewer's intelligence came from the competition that Channel Five is running. One lucky viewer will win a trip to the opening game of next year's season in the ballpark of this year's champion. All this lucky viewer will have to do is answer one question. I hope the British can deal with a piece of baseball trivia as esoteric as this question. They may have to look it up.

What team was last year's World Champion? Was it:

A. The New York Mets
B. The New York Yankees
C. The New York Yankees

Tough. I know. I'll have to check ESPN online, but I'm pretty sure it was one of the New York teams. My friend from Cleveland had his home team picked up by his only intelligent line: "That's a pretty good contest, except that it looks like the Indians are going to win it." Well, luckily for that one lucky fan, he's going to Florida. But as for Seth, the expatriate Oi-lanner — well, it's crushing to stay up till the crack of dawn to have your hopes dashed by an incompetent closer.

But hey, as the Indians know better than anyone else, there's always next year. And next year he'll be in the States to watch the Fall Classic. Who wanted to watch his team win from a country where Budweiser is an import, anyway? Eh?

Note: all quotations are more or less exact, except for that bit about the bullpen. Jonny wasn't quite that stupid.

BASEBALL WITH AN ENGLISH ACCENT

It has often been said that Sports has Sauce. But this week, the Special Sauce wouldn't talk to us, so we sat down with the troubadour himself, G. Love.

MUSIC

Love: "It's a multi-disc mania as we review the stunning new quadro-CB by the Flaming Lips and retrospectives by the London Suede, Psychodelic Furs, and the Replacements."

TV & MULTIMEDIA

Dina Bass: "Let's get away, like, kill people and stuff."

CULTURE

"You think you know Chinatown. You're wrong. This week, the Culture section takes you deep inside the mystery guides."

Friends don't let friends stay home this weekend.
November 6, 1997

David Austin: Bach Society conductor/director/Founder. A talented oblong (according to Bernstein), he brings a little culture to the "Trents and Waffles". Matt Baker: Affable IFC chair and Spinalna who's not afraid to pull out the plastic and spend a little more money when he's not lobbying for binge drinking, er, party subsidies.

Irene Balakrishnan: Diminutive read (four foot nine) Sri Lankan, so her everybody's favorite little sister. Carved her niche just when it came to three-sweet.

Rasool Berry: The BSL president, this junior keeps it on the social low down as we hope to bring Penn's African-American Community back together.

Flora Bhajee: Drop dead gorgeous, this junior takes her reading, four fool rum Iraii Balakrishnan to the max.

Corinna Freedman: Legendarily acerbic.Theta senior who's poison-ous as she is good-looking.

Paolo Frescura: Captain of Men's X-Country; he brings a solely lack of decorum to Penn's Long island. He's the guy who put his house together, thanks to the TV monitor.

Bruce Frey: Heading up his favorite numbers, Penn's "Golden Boy" is the bald, blue eyed hero. Plus, he cares about your sexual health.

Adam Galover: Phi Del's senior heat minister keeps any party bangin'. Transformed the flight deck into a funny, new collegeaua in the Iowa State University, and snakes his own bedroom.

Kathy Carnesar: This 6-foot Puerto Rican has it all. In a green hats and a rather epic collection al Beatniks and tapstaike cats while remaining socially conscious, she's also one of the sweetest and most beautiful girls in that Friday's Club.

Lois 'Chop' Chriselle: Senior Speech and Drama chair, this led Field to throw a mean pageant as well.

Ray Colbey: The best male voice at Penn, this junior practically carried the nation to nationals on the strength of "One of Us."Penn's straight outta the classics.

Marti Speranza/Rachel Iannucci: Soft-spoken seniors and best friends whose social entrepreneurship created PRISM and the forthcoming Men of Penn magazine. They throw a mean pageant as well.

Will Tomlinson: St. A's junior and prep-school throwback. Some sartorial splendour is legendarily ridiculous. Marques Gucci Lookers to pink Oxford shirts like no other.

Wally Whitman: Though prone to all the traditional clothing, he's still a background feature. His "Big Tuff" is a genuine personality. Wolfrid Wijdenes: Amsterdam Amsterdam and downtown king of swing, this former star was often spotted cruising on his black motorcycle, looking for boos.

Brian Bonner: FILL shookhead and invents Smoke's light- weight. The last, we her performance as serious as it really is.Happy.

Sara Drenkman: STD's princess among princesses

Known to take her weekend in Aspen.

Eilene D Llove's little sister spent last year abroad and is back with a new level of conviviality.

Francis Engler: Mask and Wiggy junior who made look like he'd been ready to before they really were.

Absolutely never on time, he's a chauvinistic riot.

Daphne Fincher: Artist Guild head and official free spirit, she's known to be quite handy with chalk.

Irene Galeniger: Street Managing Editor whose publications are quite Unflappable for his explorations of "Net sex.

403 Spruce: All these girls go just bitten, and that's what we love about them.

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**Weapons of Mass Distraction**

Director Costa-Gavras capably butchers and ruins a very potent and moving script about society, media, and crime.

**By Scott Neustadter**

When I read the script for Mad City two summers ago, I was mesmerized by its excellent characters, its impressive dialogue, and its multi-faceted examination of the media and crime. When I heard who had signed on to play the leads, I was certain that the film would be a front-runner for the year's best. But then came the news about Costa-Gavras, that he was slated to direct. That's when I got scared. Gavras is an interesting character who had once made a brutally passionate film called Z. That was almost three decades ago, however, and the question remained: was it a fluke? Betrothed with Tom Berenger didn't have much to it, and Music Box, while certainly the finest for Gavras's script around, wasn't as strong as it should have been. I began to wonder if maybe Gavras was the wrong choice for such a multi-level piece of material as Mad City.

Now having seen the finished product, my worst fears are realized. Mad City is an adequate HBO movie that could have been remarkable had a more talented filmmaker been given the script. Gavras has no dramatic flair whatsoever and for that reason alone he must single-handedly take the blame for the film's many misfires.

The script, by Tom Matthews and Eric Williams (and doctored by Falling Down's Ebbe Roe Smith), tells the story of Sari Baily who gets fired from his job as a museum security guard and decides to fight the power by taking the museum and its visiting school children hostage until the boss agrees to retire him.

Inside the museum bathroom at the time is Max Bracket, a former network newswoman reduced to coverage habitus assignments for some small suburban news show. Max is sharp, and he knows that this story has the potential to redeem him and get his ass back to national. John Travolta plays Sam with the weepy nice-guy schmaltz we've come to expect from him. Dustin Hoffman is only slightly more effective as Max, balancing his co-star's gushiness with a closed-off sensibility that enables us to tolerate Travolta.

Through the interactions of these two characters, the film examines the parasitic nature of the media and its celebrity criminals, how one feeds off the other until both are satiated and the public can't take another bite. The line between good and bad and right and wrong is blurred to the point where everyone's guilty and everyone's responsible.

And that includes you, Gavras really wants to implicate the public, whose opinions and attentions, measured by ratings and polls, essentially decide what's news and what's worthless. The ejaculate the story, the more people want to tune in, the more money the networks can charge the sponsors; it's a spin cycle that never stops. But this is something we all know. Countless better films, from Network to Quiz Show, have criticized the public's desire for sensationalism and done so in a far less heavy-handed, didactic manner. I had Gavras stuck closer to the script, which set the drama in the middle of Wisconsin as opposed to California and used silence more than in-your-face dialogue so as to underline the audience's intelligence, then the film would have greatly benefited. In addition, had Gavras chosen to focus on the character dynamics more closely, then the thematic topical elements of the film would have shown themselves rather than having to be thrust upon us.

Keeping the film from complete melodrama are some talented supporting actors who with every line breathe much needed life into Mad City. Mia Kirshner (I北方's nymphette snapper, grossed-out as Brackett's virginal assistant and Alan Alda, playing against type (yet again) as an unscrupulous bastard, highlight the ineffective performances of Hoffman and Travolta.

These are talented performers, they've proven that time and time again. So the blame must fall on the shoulders of Gavras who managed to take a topical and well-written script and entirely destroy all that was good about it. It's been seven years since he made an American film. For the sake of every decent script in Hollywood, may he stay away that long again.

**Mad City**

**Starring**: John Travolta, Dustin Hoffman, Mia Kirshner, Alan Alda

**Directed by**: Costa-Gavras

**Rated R + Warner Bros.**

**Playing at the Riverview**

**Why They Shoot Horses**

Neil Young fans start rockin'! Year of the Horse is the film for you. It's a tribute to the emotional ties that have held Neil and his band Crazy Horse together for more than 30 years. The film, shot mostly on Super-8, has a fuzzy, homemade feel which provides the ideal medium to capture the essence of a group whose past is far from clear and clean cut. But only if you care: viewers like myself with little interest in Neil Young or his music will find it difficult to get involved.

Director Jim Jarmusch's love for Neil Young and Crazy Horse shines through in the film. His choice of clips and images illustrates a clear understanding of what the band is all about. Not only do we see interviews with band members, but also scenes that explore the conventional rock 'n roll lifestyle (setting fires and burning hotel rooms and fire etc.), as well as discussions with the supporting cast, a mixture of all of the personalities and sounds surrounding the band.

The problem with Year of the Horse is its inability to interest viewers unconcerned with the band. Although it's not necessary to know the history of Neil Young and Crazy Horse, some of the meaning will be lost if you're not a fan. Sitting in an audience full of die hard Neil Young fans I couldn't help but feel as though I was missing something. According to the rest of the audience the movie had many humorous moments, but without significant insider knowledge, I missed all the jokes. The significance of some of the clips shown was over my head and the passion behind many of the songs was lost in my novice mindset.

I cannot connect any events in my life to a Neil Young concert/or associate a particular event with one of his songs, and while I was able to appreciate the editing and alternative film style, I was left behind in regards to the humor and emotions the film produced. Year of the Horse is most definitely a film for insid- ers; it won't appeal to anyone else.

— Dara Paris

**Going West in America**

Switchback, writer/leb Stuart's (Die Hard) first film as director, is a typical serial-killer thriller, with one small twist: this one's in Texas. Set mostly in Amarillo, Texas, the story begins in Philadelphia, where F.B.I. Special Agent Frank Lacrosse (Dennis Quaid) is stationed. Lacrosse is a renegade operative in search of his four year old son Andy, who has been kidnapped by a savage serial killer that Lacrosse is after. To save his son, Lacrosse must unravel the riddles left written on the back of a photograph: "2:18. To find him you must kill me. To understand is to believe." But believe in what? This question and the contents on the riddle represent the conflict in Switchback, a film in which the auteur plays with the audience's notions of what the words mean, trust, truth, and luck really mean.

One aspect of the film focuses on the search for a kidnapper (saying that the movie moves like a slow train up a mountain only to fall into an abyss moments after, again and again. And this is what Switchback is all about. It's not your typical thriller where dead bodies pile up and clues abound. It's a film that forces the audience to focus on the action and the violence, appearing like snapshots at every interval. It's a film that doesn't want you to pay attention to the soundtrack or the acting, but to the silence of the Colorado mountains and the lights of the train as it passes through a tunnel, creating a mood of quiet anticipation and breathtaking suspense that, at some points, kills you without drawing out any emotional reactions.

— Jorge Solano

**The 34th Street Ratings Guide**

- Horror - ***
- Borscht - *****
- Neon - ***
- Cape - ***
Happy Daze
BY PETER SEGAL

Nobody makes romances today like Hong Kong's Wong Kar-Wai. Whimsical, dreamlike, disjointed, even surreal, his movies—most recently Fallen Angels and Chungking Express—are international sensations. For the first time in the director's career, his new film, Wong's Happy Together, doesn't stop with emotional dynamics; instead, Wong drops his leads in a gay couple in mid-20th-century Hong Kong. The movie ends, and the film makes you think about the fun side of love: indeed, take away the open-blood action film industry and it becomes

Happy Together is shot in surreal, garish tones, plus several for no apparent reason sequences in black and white and with long, unframing shots. If movies were paintings, this would be a Hopper.

It's a special place that Wong Kar-Wai holds in the pantheon of modern filmmakers, the scant ranks of the consistently and regularly great directors of the last ten years. (Lars Von Trier and Claire Denis are the only others that come readily to mind.) Happy Together is certainly much more combustable (in more ways than one) and watchable than most romances made anywhere in the world. As Hong Kong drifted back to Chinese rule, Wong slaked slowly towards the mainstream after years on the edge of the mainstream after years on the edge of the mainstream. And he forbids his son to play ever after meet the elusive last copy of Oh Yeah.

The Jazz Singer (1931)
Neil Diamond plays the son of an Orthodox Jewish cantor (Laurence Olivier) who wants his son to take over the family business, so desperately he forbids his son to become a jazz singer.

G. Love, Mexican Style (1973)
It's rumoured that G. and his co-star El Grande Juez began an off-screen affair when the filming was finished and that the song, "Shooting Hoops" (With El Grande Juez) is a metaphor about their secret passion.

That wacky Rick Moranis is at it again, this time it's, "I'm sorry, I shrunken our daughters."

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Film by contemporary artists: Ken Jacobs...Martin Arnold...Peter Kubelka...Kilian Deilers
Animation pioneer Mary Eileen Bute
Variations On A Rant.

Or: A rant is a rant is a rant.

BY SARA W. ÖDELMAN

There was late late night or early early morning, take your pick. Sleep was peaceful. all was quiet but then the rant began: what the hell is that? Oh, frat boys. Neighbor's, the frat boys. fretting large & loud appliances off fire escape. SMASH! Not done, they ceremoniously fresh air conditioning unit, mini-fridge, VCR, whatever back to platform. What now? Oh... chanting. They chant/ growl/ cheer "fart boy! has a small dick! frat boy! has a small dick! frat boy! has a small dick!" and then they repose the thing to the pavement. CRASH! It crumples loudly. What now? Oh... furniture apparently not quite dead, they are taking wooden planks and beating the living shit out of the metal casings, finishing the kill. Kill the Pig! Cut his throat! Kill the pig! Bash him in!

But maybe just the same as the other week? It was bright of day but I'm inside Pennman "Library", second floor, Bennett Hall. Dark in there, bad lighting through transparently secular gothic-shaped windows, sound deadened by drywall and emptiness of room (not many books in "library"). Why there? Guest lecture, eminent guest, lecturing on a favorite book of mine. Turnout: academics & academics with training wheels & me. What the hell is he saying? Is it English? Is it language? All I can hear is string of multi-syllabic meta-temporal idio-organicical words. Oh. It reminds me of the scientist who for a joke successfully submitted jargonic rant to real scientist journal to make point: inflated language substitutes vocab for meaning & no one knows! Your clothes are so beautiful, Emperor!

Wondering if rest of furrowed brow audience members who intently listen, from the pavement, down below Bennett Hall, here is the sound of another man floating up and through seemingly solid brick walls. This man literally ranting. Making growling, violent, raging sounds, intermixed with "mother-fuckers!" "shits!" and "goddamns!" No one else in the room seeming to notice, why? I focus on street racer, because he is louder but also because I understand his "fucks" and "shits" etc., discerning both shape and meaning of the words and angry growlings. I close blank pages of notebook, put it away & walk out of room, down the stairs, under the black-and-white gaze of Shakespeare, pass onto street to catch a glimpse of the rant-man, half hoping won't have to see anyone, but half wanting to approach and another half wondering what the hell to do or say if I go up to him? Where is he? Not there, not anywhere, it is all quiet.

And it is silent here now, too, back at home. The frat boys are done, (probably) passed out mid-night. I take notes, and emphatically nod in agreement:"Amen!" they seem to think! actually comprehend what is being spewed by lecturer? Wondering, why soundtrack of lecturer's voice one beat behind movement of lips? But then just outside, on the ground.

Are ghosts real? Is there an afterlife? Did you hook up with a guy in drag last weekend?

Dear Mistress Lola,

This past weekend, I hooked up with this guy at a fraternity party. Problem is, we went upstairs to his little broth-
er's room and I lost my earring there. How can I get it back?

Loser

Dear Loser,

I think that you should find out whose room you were in and ask this guy you were with to check things out. Otherwise, take a friend, and go back to the house to look for it. But let this be a lesson to you, my friend. And besides, how did that earring come off?

Dear Mistress Lola,

Help! I hooked up with this guy on Halloween. He was in drag. I want to find out who he is! I was the brunette in the Catholic school uniform.

Looking for Mrs. Right

Dear Looking,

Okay, I'll see what I can do. PUBLIC SERVICE ANNOUNCEMENT: If you were one of the thousands of men on this campus who dressed up like a buxom woman AND you got it on with a provocatively dressed school girl, contact me! I'll get the two of you back together. But are you sure it was a man and not a woman?

Dear Mistress Lola,

I have been spending lots of time calling those 1-900-BUST-OUT hotlines.

Listening for Love

Dear Listening,

You know, there are people on this campus that cost a lot less than $300. In fact, sometimes, dinner will do. Perhaps you should block those numbers from your phone. And besides, have you ever heard of pornography? Spice? Playboy? Pay-Per-View?

Your chances of earning will greatly increase when you write to the Mistress, care of street daily pennsylvanian.com. We promise.
TAKING A DETOUR WITH

the interpreters

by Scott Neustadter

The story of how the Interpreters began is an oft-repeated tale of near-mythic proportions that bears repeating here for its inconsequential thematic significance: At a party, Branko Jakominich introduces Patsy Palladino to his boyhood buddy Herschel Gaer. A few drinks later, Herschel and Patsy have bonded, talked about music, laughed a little, became soulmates, and decided to prove once and for all that they can fly by leaping out of the second floor window instead of taking sense into his much-soused amigos, Branko challenges anyone who doesn’t believe in them to a 100 dollar bet.

He truly believed it could happen.

That was 1995, back when everything was dreams and fantasy, hope and possibility, the strong desire to make something happen and the indelible work ethic to make sure it did. Here we are, 1997, just two years later, and the long shot has come in. The Interpreters are airborne.

On one side of the coin, the Interpreters story is a fairy tale, “We were the underdogs, a bunch of dorks from Jersey,” says Gaer, “but we never sacrificed and we never compromised. That’s what makes all this so special.” The flip side is more grounded in reality, with the boys spending every waking moment immersed heart and soul in the writing, recording, rehearsing, and promoting of the band.

Gaer is sitting in his San Francisco hotel room, spending his first day off in months talking on the phone to me. Maybe, he says, he’ll get to go out later on, see the city or catch a film. “We’re busy as fuck. It’s been crazy. No social life. Can’t get to hang out with our friends much, it blows sometimes.”

But it’s what we want to do. How many 23-year-olds can say they’re doing what they want to do?

Right now the Interpreters are on their first national tour, a small affair aimed at the college market, promoting the recently released Back in the U.S.S.A. The album, like the band members themselves, is viral, infecting the listener with its energy, excitement, fury, and passion. A collection of 2-minute punk-pop anthems, U.S.S.A., more than anything else, is unembellished optimism sounds like when fed through an amplifier, with lyrics like “Today’s gonna be my day,” and “Taking it over / anything is possible.” While the album almost captures the manic dynamism of the trio, it’s on stage where the energy is fully revealed in all its electric glory. An example: “We were on tour with the Dambuilders, but they got upset cause we were winning over their fans and blowing them off the stage every night. Last week they broke up.” He’s not kidding.

Before Back in the U.S.S.A. there was a bidding war won by newly hatched Freeword Recordings, which enabled the band to maintain control of their creative endeavors, something that’s almost unheard of in today’s music world. The band shared in the production of all their recordings to date (“Why can’t you just sit back and suffer at the hands of someone else’s vision that’s not yours?”), designed the truly magnificent passport design for the debut disc and Gaer, who studied film at Temple, is the director of their forthcoming videos. “When you let other people come in and tell you what to do, it’s no longer your thing; there’s no heart in the band anymore.”

When legendary Kinks producer Shel Talmy expressed interest in producing their first E.P., last summer’s In Remembrance of That Fine Fine Evening, the band was immeasurably delighted, but the decision soon turned to unsettling frustration, “I have so much respect for Shel, but he’s like 60, you know? It’s 10 o’clock at night and he wants to go home, we’re up till 5 or 6 so we ended up doing most of it ourselves.” When it came time to make the full-length, the band turned to local R&B maestro Ron A. Shafer, whom Gaer describes as “a really fucking talented guy from right around the corner that no one in Philly has ever heard of. It’s bizarre.”

Which brings us to the Philadelphia polemic. How is it possible for a city as large, populous, and variegated as Philadelphia to not have a successful music scene? “Who was the last one out of Philly?” The Hooters? Man! This is a huge city, and nothing’s happening. It’s bizarre.” For the Interpreters, the best part of stemming from Philly was its easy access to somewhere else. They had no home field advantage in Philadelphia, and worked instead in various clubs around New York. “Philly is our own worst enemy.” But now that the whole thing is happening, Philly is championing them as their brightest stars. But Gaer doesn’t see his band as a reflection of a burgeoning local music scene, but simply a group of best friends focusing on a dream and doing everything in their power to make it come true. “Philly people tend to be more forward thinking and they have the potential, for sure. There are a lot of bands in Philadelphia, but most of them have no work ethic, you know? And the people in Philly are unsupportive as well. If we can inspire people to practice and make good songs then that’s what we’d like to do but that’s all we can do.”

Right now, the Interpreters, focused as ever, are planning their future. “We can be so many great bands,” Gaer says, “we just wanted to keep it pure on the first record, not get eclectic and all over the place. But we’re changing, evolving, growing, getting more and more creative, you know?”

I wrote 20 songs in 4 days. After this month, the band heads back to the U.K. for a two-month tour of duty, returning to Philly in early next year to coincide with the release of their first single, which will most likely be the buoyant “Sellers” with its chorus of “d-d-d-doo.” Then comes a national push of Back in the U.S.S.A., more touring, and well, as Gaer puts it, “after January, it’s a whole new ballgame.”

Who’s gonna bet against them this time?

Scott Neustadter (a.k.a. George Hamilton) is a Street’s most senior editor. But he still hasn’t gotten any taller.
A local legend stood atop a modest stage in an ordinary record store last Monday night, his enthusiasm transcending a veneer of cool aplomb, hallowing the walls. Scarlet eyes beaming, he stood with numbed poise and proceeded to jam, captivating the audience with a majestic blend of blues, funk and soul, sweating intensely and pouring out his heart in the process.

Hip-hoppin', sweet-rockin', smooth-jivin', G Love — along with bandmates Special Sauce and The All Fellas Band — was the luminary, celebrating the release of his third album with Sauce and their cross-country tour. With a vigorous handshake and a boyish, ear-to-ear grin, Love amiably received fans who had arrived early. With a polished, soulful performance he inspired a spirited swing amidst the eager listeners.

Virtually swooning to the jazzy euphonious pulse, the adoring fans were privy to a special surprise: Love was accompanied on stage by friends with whom he has been recording music since his teenage days of jamming on the corner of 2nd street, with a Philadelphonic jamboree. It was during these impressionable years that Garrett Dutton, alias G-Love, armed with a harmonica and his Dobro and Crucianetti guitars, initially honed his unique amalgamation of hip-hop and blues. Resounding with the spirit of Bob Dylan, the lyrical rhyming of the Beastie Boys, and the sultry, blues-harp savvy of John Hammond Jr., Love is unquestionably a talented transcender of the genres.

But what makes Garrett Dutton G. Love is a street-side charisma that he attributes to his local color, whatever it may be at the time. His zeal for immersing himself in his musical surroundings is insatiable.
On the phone the day after, Dutton illuminated on his early influences, the spirit of his music, his new album, and the extraordinary experiences that have inspired him along his earnest journey to explore the heart of blues music. Having culled his chops from his "cowboy" guitar teacher, Dutton hit Hadden House Square with his "original stuff" at age sixteen, performing in a raucous milieu of street musicians, including tambourine, ukelele, and banjo players.

"I figured... hey, there are people who are out there getting paid for playing music, there are people that play in clubs to make their living. So why can't I play in clubs and make my living like that?" recounts Dutton, exuberant.

Infused with the desire to share his "vibe" with larger audiences, Dutton took his gig to Boston where he hooked up with drummer Jeff "The Houseman" Clemens and acoustic bassist Jimmy "Jazz" Prescott with whom he formed the trio G-Love and Special Sauce.

Recorded live performances account for the raw, unalloyed charm that coarsely, but not unpleasantly, permeates through the music. "New Orleans is wild, man, out of control," reflects Dutton, a twinge nostalgic. "One day we went to a festival called 'Super Sunday'... all the Indians, kinda like the New Orleans version of the Mummers, start from where they live and go into town and have a great showdown with the Chief Indians to see which tribe is the coolest. They go down the street and chant and sing."

"It was a pretty big deal to get this record out, ya know, I was really at the point, about a year 'n half ago, where I was kinda burned out of the road, and just wanted to work with some new musicians, so I just got involved with the All Fellas, the Philly Cartel, and Kings Court. All these bands helped to bring new lights of music and replenish my energies and create new music that I felt was worthwhile.

"To have finished this last record... it really came full circle with having Special Sauce do the one last session so we could finish it. And it was really a beautiful thing because, that way, it put the original band back together, but at the same time, it put everyone who was involved with the recording of Yeah... it's That Easy psyched to play.

"So it's really like a family vibe. King Kane was in the band for a year, and we flew him down so that he could come to the opening night of the record release, 'cause ya know, it's not just who profits... A lot of people were involved with making this record. And, making a record is something so beautiful -- it's a family thing too! Forever once you make that record, it's really a piece of history -- and how ever big it is, that depends on how people listen to it, but it's always gonna be there.

"Dutton briefly takes a contemplative pause in the narration of his own history, abruptly jotting, "our vibe is goin' on tour now!" But he continues, pondering aloud.

"It's really all about takin' it out to people, on the road. When I left Philadelphia, six years ago, to go to Boston and figure out the ways of the world and try to make the best music I knew how... That's all I wanted to do, jus' keep on learning and growin' through the music. That's really what our vibe is right now, just goin' out there and spreading our music to whoever will listen.

"To return to the discussion of his latest project, Dutton touches on the "Philadephonic" essence that runs throughout the new album's rich, fluid groove. In addition to manipulating overdubs and loops, courtesy of Philadelphia's own phenom R&B producer Still Johnson, the spirit of Dutton's latest work incorporates urban themes, that's for Dutton, sincerely hit home.

"A lot of the themes of the record are about takin' a look at friendships and the complications of love, as well as Philadelphia, drug addiction, government policy, and crime."

One particular tragically-inspired tune is the somber "Slipped Away," a ballad recalling a disastrous bank robbery that occurred in Philly last winter. With a sweet, melancholy melody, the song pays tribute to Laureatha Vaid, a cop and mother, who was gunned down, perpetrated by two down-and-out rappers, Easy E. and Cool C.

"It was so sad... Dutton reminisces. "We jus' wanted to put something down so that she would always be remembered!"

And it will be, for the rufus chorus pleads, "mom, when are you comin' home?" with both poignancy and enough euphoria to prompt an involuntary sway among listeners. In contrast, another new track, 'I-76,' arouses cheerful vibrations. In an enthusiastic, jazzy vibe, Dutton instructs locals that, after having sparked a "little Nicki Lab," in order to watch "Charles Barkley dis Larry Bird. There's only one route you have to know."

The radio is "more friendly than ever before," and G. Love and Special Sauce's Yeah... its That Easy has been receiving popular acclaim, but G. Love is a little concerned with compromising his style to achieve "pop-rock" success:

"I'm not really interested in that. Our music has never been tryin' to fit in with anything else... I'm just tryin' to be myself. I mean if they (pop culture) can make room for me, fine -- but I'm not tryin' to fit into anybody's theme... We be jus' doin' our own thing, man. Of course, man, life is full of compromise. It's not jus' you playin' out in the street anymore; you're working with a team."

Concerning the future, Dutton is only committed to producing great music and perpetuating that 'family vibe' with which he and his bandmates have become ecstatically inspired. They kicked off the tour Monday with an explosive set, including the upbeat, jazzy "Stepping Stone," the funky, jivin' of '200 Years' and "Make Amends," the gospel-infused "Lay Down the Law," and the energetic rapping on ' Ain't Got No Skills' and 'I-76.'

The stage funneled the blues, as it poured with intoxicating acoustic embellishments, into the ears of enchanted listeners. Having enraptured his fans at home, Dutton retired from the stage glowing with a contented smile, an artist whose loyalty lies only in his devotion to music and the bliss it inspires in his fans.

J. Birke is a very, very chill writer who likes brinnettes, the thesans, and eating cookies naked. Yeah, he's that easy.
Behold! the Glorious Din

The Flaming Lips' Zaireeka is a beautifully operatic postmodern mess of a classic.

BY BEN CROSS AND BRIAN DIETZ

Zaireeka. Collision of the immanent and the ominous. Explosion of the insane. By the Flaming Lips. Austin, TX. The girls in front of me look perturbed. The music has returned. One has boy trouble. He said to me, "Cute costume." She is blonde, petite.

Zaireeka is huge. "What would you play to an audience whose civilization is breaking down?" Carapaceous, punctuating the artificial stillness of the womb. Surrounded by silence. Rounded. Astounded. Played through 60 low-rider tape decks in a TX parking structure; it sounds different. From four CD players in a single room it sounds miraculous, difficult. Modern art. Mod. ardent about the future of chaos. The screaming is louder than bombs. The man is unconscious on the mattress as the other dogs. Truth serum.

"A Machine In India" is the longest. Ten minutes of menstrual cycling. Bulbous in hand, the listener is the composer. Press the pause button. Metaphor. Silence is golden. The din is glorious. What did you say your name was? Just kidding — I know it’s Renee.


The blond girl whirls toward me. "How much longer?" I feel sad that genius of this magnitude is so misunderstood. Then again, she has had boy trouble. I hate when that happens. I slept on a bench today. For a half an hour. I was a vagrant. Now I’m going to India, over and over again. I wonder if the blond girl has ever slept on a bench before class, as the wind whips.

Out the cardboard. I’m going to breakdance.

The first time we synchronized the four CDs, we hooted with glee. What fun is this experiment. But it did make me wonder. "The New Event," what is it? Perhaps we’ll never know. CD players will not play in synch with each other. Embarrassed. But they are digital. How could this be? Unless everything we’ve been told is a lie.

The only things that mattered were the pieces that prevailed. And to think, such an opus from the hand that brought us "She Don’t Use Jelly."

The blond girl, pretty in her fragile youth, is highlighting. She never slept on a bench.

Oh, my head. Is it the four CDs of confusion, the irreconcilable harmony of four separate discs playing mysteriously together like separate members of a futuristic electronic digital aluminum chamber music quartet? Or is it the strained failure of modern technology?

This is a progressive rock triumph, a reason for all the members of Yes to collectively masturbate while beholding its greatness or to ritualistically commit seppuku for not having thought of the idea first. My head hurts. "Okay I’ll Admit That I Really Don’t Understand" is the first track. I understand that I don’t understand, but what price comprehension? "What, all that I think, all I thought and all I know the Syrian missionaries guides itself into the vaginas?"

Compact Discs don’t play together well, but neither do spirits in a material world. So perhaps it is fitting that the music falls to half-second delays by the time "The Train Runs Over the Camel but is Derailed by the Gnat" reminds us of the miracle of natural selection. Bravo, Warner Brothers — seven people will buy this album.

The commercial airplane pilot has become of the art of recording music, and does Brian Wilson realize that listening to music is no longer a passive experience? Does Third Eye Blind realize how much they suck? I’ve got rhythm, and I’m huge and all that shit... but where has all the timing gone, anyway? Many people have been killed in Zaire, and many wondrous inventions have been the offspring of serendipity. Is this the distillation of Zaireeka, or is it distillation no longer an issue when equal components of dirt, clay, minerals, and ground water mix to form the muddy streaks that stain white shaggy carpets? This is well beyond the realm of sanity. But there is nothing so insane about the construction of art out of madness. "I celebrate myself, and what I assume you shall assume, for every song belonging to me as good belongs to you." — Thanks, Walt. Huzzah! Hossana, huzzah. Heute haben nous l’avenir.
Pleased to Meet Me ... Again

By Shane Stein

All For Nothing/Nothing For All

seems like the perfect title for this collection, a 2-disc set — one featuring the Replacements’ "greatest hits" along with a separate rarities CD — because the music falls between the boundaries of "all" and "nothing." While it does contain many fine tracks, All For Nothing is a widely incomplete attempt at distilling the essence of this great Minneapolis band.

Because this compilation is an anthology from only the band’s stay at Sire Records from 1983-91, it includes nothing from the Replacements’ 1981-84 Twin Tone recordings, leaving out much of their best material. Hence, rather than presenting a complete career overview, All For Nothing documents the Mats’ decline from their mid-’80s peak to their final 1991 status as singer/guitarist Paul Westerberg’s solo project in all but name.

Nevertheless, the first disc does contain several highlights from two excellent albums, 1985’s Tim and 1987’s Please To Meet Me.

The band rocks on the melodic anthem “Left Of The Dial” and the engaging paeans to their power-pop idol, “Alex Chilton.” Westerberg also shows a fuller range with songs like the sensitive yet gritty ballad “Here Comes A Regular” and the lovely, sparse acoustic instrumentation of “Skyway.” By the late 1980s, however, Westerberg’s desire to sound "adult" had all but extinguished the group’s trade-mark sloppy, drunken teen angst rock’n’roll of their early years; in fact painfully evidenced by the slick, glossy feel of the chronologically-assembled disc’s latter selections.

While most of the second disc’s hodgepodge of unreleased outtakes, B-sides, and live performances will appeal to hardcore fans only, a few gems appear, such as bassist Tommy Stinson’s beautiful “Satellite,” and a wacky Dylan interpretation on “Like A Rolling Pin.”

Melody Maker once called the Replacements “the last great band of the ’80s.” It’s too bad that All For Nothing falls short in fully capturing that glory.

Suede Trainers, Retreat

By Matthew Snyder

It’s always depressing to watch a once-promising band fall apart. It’s even worse when the band documents its collapse with a compilation. The London Suede apparently want us to experience their death throes under the crushing weight of Brit-pop.

Sci-Fi Lullabies is a collection of b-sides from one of the most celebrated bands of the ’90s pop resurgence. The London Suede started off on the forefront of British invasion in the early part of the decade. With their release of Animal Nitrate in 1993, Suede quickly became the band that British lads wanted to be, and they spent the next four years trying to redefine themselves in the wake of a never-ending supply of imitators like Elastica. Keeping up with the pack meant losing their identity.

That said, Sci-Fi Lullabies certainly has its moments. The first disc, which covers 1992 to 1995, finds vocalist Brett Anderson in his familiar, sexually-charged form. In the album’s opening track, “Invisible One,” Anderson croons, “Oh he is gone / He’s my invisible one / He was my inflatable one.” Although the music in songs like “He’s Dead” and “Heaven,” and the quintessentially new wave title track to John Hughes’s Pretty in Pink. Frontman Richard Butler adds distinctively double edged lyrics and sneering vocals to the band’s melodic songs about loving and leaving. This is especially evident when the Furs whip out their acoustic stylings in “Torch” and show us why their ballads are worthy of listening to en masse.

The Mats decline from a collection of their best songs along with previously unreleased live tracks. The almost unrecognizable live version of “Mack The Knife” is wonderfully disturbing. Having already released a one-CD retrospective called All Of This and Nothing, the Psychedelic Furs seem wary over their heads on this collection. Except for those die-hard Furs fans, people might be better off forgoing this double-disc set, exhausting the Pretty In Pink soundtrack, and not worrying about whether or not God should forget.
Ally-oop Surprise

Mix Midol, estrogen and a J.D. from Harvard. Add a dash of own self-linage and her career Keller

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ludicrous flairs. Preheat to FOX. Serve with cheese.

Yet the acting and plot entertain and charm viewers. Flockhart manages to portray the tribulations of a young professional who handles her career much better than her personal life in a manner that is pure fun while somehow avoiding becoming a trite, confused Gen-X character. The members of the supporting cast also defy their respective dramatic pigeonholes. Georgia is more than the jealous wife of an ex-lover who still lights Ally’s fire. Rather, Ally and Georgia find they are unable to hate each other, developing a relationship that is a mixture of mistrust and grudging respect. Fish, the series’ stereotypical paragon of the lawyer’s “me first” morality, combines wickedly funny aphorisms with occasional warm humor and sensitivity.

At the same time the series is plagued by one annoying flaw — its insistence on bludgeoning the viewer to death with the idea that Ally is a serious, intelligent, Harvard-educated lawyer, while allowing her to behave like a prove the theory that if women ran the world everyone would have to take

one week a month off to allow for mood swings. A recent episode was plugged in previews as “Ally on a PMS tear” which nearly gets her law license revoked after she assaults a woman over a can of Pringle’s. But Ally has been in need of industrial strength Midol all season long. Ally is engaging and funny, but her behavior would get her tossed out on her pretty ass at any major law firm. Constantly flying in and out of Billy’s office, hair in her face, on the wings of some kind of uniquely female mood swing, Ally forces one to imagine the Energizer bunny on high doses of estrogen. Apparently somewhere in between the hormonal fluctuations, ranting and raving she is also a terrific lawyer, winning a case. I’ll bet they don’t date clients, they don’t date clients, they don’t date clients.

The characters and plot are also deflecting professional boundaries, the secretary Elaine’s (Jane Krakowski) knowledge of her boss. Other lawyers have sexually harassed her, clients are potential boyfriends, and judges are compromised by Ally’s knowledge of their sex life. Does this really go on in the legal profession? And I thought Johnny Cochran and Barry Scheck were the biggest obstacles to justice in America.

Going Postal???

The people at Ripcord Game try their best to at least raise a few eyebrows in their new third-person kill-fest Postal. After all, they did attract media and post office attention. Unfortunately, they try so hard that instead of being shocking and disturbing, the game just comes off being pretty cheesy. Here’s the premise, as if it matters: You play the main character who, after just moving to some place called Paradise, Arizona, comes home one day to find that his house is padlocked and the local authorities are trying to kill him. He decides that everyone must be insane, and therefore he must kill them all.

Postal’s graphics and sounds are really not that impressive by today’s standards, even though it requires at least a Pentium 90 to play. The backgrounds are nicely drawn, and the colors are sharp; but the characters are just too small and choppy, and there is little variety among the enemies. The sounds mainly consist of ominous music and the screams of your dying victims. The controls are responsive enough, and you can customize them to your liking. The game plays across a total of sixteen levels, ranging from a construction site to a train station to an ostrich farm (yes, an ostrich farm). The point of each level is to basically kill everybody living on the board, then move on to the next board and kill some more.

The best thing that can be said about Postal is that it’s not another Doom clone. However, you kill so many people that it just gets old after awhile. The game does have its good points, though. Where else can you murder an entire marching band, or napalm an ostrich just for kicks? If you’re looking for a few hours of mindless homicidal mayhem, then you may as well go Postal.

—Jeffrey Furlotti
For the beginner, I would recommend Fung Yuan Gift and Grocery Shop, which presents an organized and clean selection of oriental sauces and tidbits. The seasoned connoisseur may favor the other grocery stores, which, although grimmer, cluttered and convoluted, may offer a greater selection and provide a better chance of locating that elusive sauce.

Overall, this was definitely a worthwhile trip. I enjoyed not being catered to, and no one tried to convert me, convince me, or sell me things. I also liked that they didn't give a half-breed about what I did or whether or not I believed their seriously questionable stories. I'm afraid to receive a postcard from Chinatown's "realisms" by describing it in this certain way, or in that certain way — but I just did. So I leave you to your travels. Don't be a skeptic, but don't believe everything you're told.
**Thursday**

**Music**
Philadelphia Orchestra Concert
Conducted by Sir Simon Rattle
Featured songs include: "Dances from Les Boreades" by Rameau and "Symphony No. 3 in E-flat major" by Beethoven. The "Eroica Symphony."

**Guides**
Philly Phight Night
Philadelphia Orchestra Concert
Music
$15

**Friday**

**Theatre**
American Musical Theatre Festival Presents: The Thinning of the Veil
The Thinning of the Veil is part of the Crosswaves '97 Festival. The work was co-directed by virtual reality pioneer Jaron Lanier and choreographer Rebecca Stern. Veil uses prerecorded and live acoustical instrumentation which is accompanied by Stern's dancing with digital and virtual imagery. The show is a metaphor referring to the boundaries that separate everyday life from the technological virtual world. In this week's Guides editor's opinion, experimental theatre is a nice place to visit but I wouldn't want to live there.

**Saturday**

**Music**
Model's Ball at Shampoo
Presented by prominent model trade publication, Tear Sheet Magazine, Shampoo and some of Philadelphia's top modeling agencies. National scouting agency Pro Scout will be hunting for the next Kate Moss or Cindy Crawford. You know what that means PENN students... get out those black bitch pants and stop eating for the next week cause this could potentially be less than you. Hello? They are called Jane's Addiction. $15.

**Monday**

**Dance**
Margie Gillis and Guest Artists
The Canadians are invading!!! The company that brought you SCTV and the Kids in the Hall sends Montreal native Margie Gillis to the City of Brotherly Love for a program of solos, duos and ensemble works. Apparently the "guest artists" were not deemed worthy enough for billing alongside Madame Gillis. Hmm... can anyone say, "Prima Donna"?

**Tuesday**

**Film**
Mickey One at the Secret Cinema
The film is centered around the pioneer of undeserving biographies, Lenny Bruce. The very forgettable comedian is the subject of Arthur Penn's 1965 film, Mickey One. For those Scorsese-philes out there, this is the same Lenny Bruce that DeNiro portrayed in Martin Scorsese's The King of Comedy. As one of the world's premiere DeNiro fans, I find it difficult to even think of conceding the better performance to one of Hollywood's most notorious playboys, but with Arthur Penn directing, the movie may just be worth the trip to Borders.

**Wednesday**

**Music**
Matchbox 20
The band will be playing songs from their new album, Yourself or Someone Like You, number 13 on the Billboard charts. If that fact alone does not make you want to throw caution to the wind and buy a ticket, I don't know what will. Playing such hits as "Long Day" and "Hang," as well as their new single, "3 a.m.," the band has begun to make a name for themselves in the Top 40 musical arena.
November 6, 1997

theatre

**INTUITIONS**

Bard In a Blender (William Shanken, Not Stirred)

Directed by Neil Lamb

**PHILADELPHIA THEATRE COMPANY**

A reading of Life, Death (A Dance)

This new play, which opens the STAGES series, is by the Pulitzer Prize-winning author of A Soldiers Play and Zoome and the Sign. It follows five men recovering from near-fatal heart trauma in the Intensive Care Unit of a Philadelphia hospital.


**music**

**ELECTRIC FACTORY**

Luciano with special guest Sitzla and Zizalla for a night of reggae.

$25 in advance, $30 day of show. 8 p.m. November 6. 7th and Walnut streets (between Callowhill and Spring Garden streets), (215) 627-1332.

**THE BLARNEY STONE**

Third Rail

Voltage provided by Dan "Soul Blazer" Marks (bass), Pete "The Reverend" Lovine (vocals), Cory "Meat Monster" Goldstein (drums), David "Prophets" Israeli (guitar) and Nick "Rock Doc" Gonesis (guitar).

1 p.m. in advance. November 6. 3929 S. Sansom St., (215) 222-5340 for more information.

**AMERICAN CANCER SOCIETY First Annual Gospelrama**

Three local choirs—the Martin Luther King Jr. Memorial Choir of Philadelphia, Minister John T. Payton and Holiness Ministries and Penn Jersey Delegational Choir—will present an afternoon of Gospel music to support the American Cancer Society's research, education and service programs. You can join in the fun by making a donation. All donations are $10 in advance, $15 at the door. 4 p.m. November 6. Nazarene Baptist Church, 322 S. 20th St. (215) 871-5794.

**THE BACH FESTIVAL OF PHILADELPHIA**

Steven Lubin presents a program of Bach keyboard works

Lubin, an international pianist, will talk about his program and perform Bach's "French Suite in G Major," "English Suite in G Minor," "Italian Concerto" and three preludes and fugues from the Well-Tempered Clavier.

$15.30. Lecture at 7:15 p.m. Concert at 8 p.m. November 8. The Church of St. Martin-in-the-Fields, 8001 S. Martin's Lane, (215) 569-8827.

**visual arts**

**INSTITUTE OF CONTEMPORARY ART**

"Inside Out": Four Artists from Korea

ICA curated this exhibition with the National Museum of Contemporary Art in Seoul. Artists Lim Young Sun, Kim Young Jin, Boe Bien-U and Park Hwa Young bring their personal vision to the notion of systems and their relation to the individual.

Free with PennCard, $2 students; $3 general admission. Wed.-Sun. 10 a.m.-5 p.m. Thurs. until 7 p.m. November 8-24. Preview Reception: November 7, 9-11 p.m. 118 S. 38th St., (215) 898-7108.

**food**

**READING TERMINAL MARKET**

Saturday Morning Breakfast Club: Red Meat Day

Harry G. Ochs, owner of Harry G. Ochs & Son, presents Red Meat Day from 9-10 a.m. We always get up at 9 a.m. on a Saturday and crave a big juicy T-bone. Don't you?

Free (if you don't buy any food). 9-10 a.m. November 8. 12th and Arch streets, (215) 592-0455 for more information.

**film**

**SECRET CINEMA**

Krush Groove (1985)


**VILLANOVA'S CULTURAL FILM AND LECTURE SERIES**

Household Saints

Part of the "Rites of Passage" series, this film explores the concepts of mental illness and saint-hood. Indie film goddess Lili Taylor stars as Teresa, a teenager whose attempts to follow in the footsteps of 19th-century Carmelite nun St. Therese of Lisieux are dismissed as the symptoms of a paranoid, delusional and confused young woman. John Carvalho introduces Monday's screening and leads a discussion entitled, "Deflecting the Independent Film."

$3 with Student ID, $4 all others. 7 p.m. November 9. Discussion on November 10. Connelly Center Cinema, Villanova, (610) 519-4750.

**readings**

**HOUSE OF OUR OWN**


The Life of a Jewess

Weissberg, a Penn professor, will speak about the importance of Hannah Arendt's exploration of German-Jewish identity in Ralph Varmahagen to the development of her political theory. Support local bookstores and local professors.

Free. Reception at 5 p.m. November 6. 3920 Spruce St., (215) 222-1576.

**BORDERS BOOK SHOP AND CAFE**

Charles Kaiser reads from The Gay Metropolis: 1940-1996

Kaiser has filled his book with anecdotes in personal stories about ordinary people alongside such well-known as Leonard Bernstein, Gore Vidal, Montgomery Clift, Truman Capote and Mike Wallace. Kaiser also wrote the critically-acclaimed 1968 in America.

Free. 7:30 p.m. November 10. 1727 Walnut St., (215) 588-7400.
ELECTRIC FACTORY

SUNDAY!

Ben Folds Five
special guests
TRAVIS
Venus Flytrap Rose

matchbox 20
LILLY HAYDN

The chemical brothers
DEATH IN VEGAS
Nigel Richards - Diesel Boy
Schooly D - Kid Swift

DURAN DURAN

OH WOW!
The SUNDAYS - DEC 2 • 8PM

GREEN DAY
SUPERDROG
FRI, NOV 14 • 8pm

RUBBERLUTION
100% GOTHIC
INDUSTRIAL DANCE PARTY
SAT, NOV 15 • 8pm

JARS OF CLAY
PLUMB
NOV 16 • 8pm

PENNYWISE
98 MUTE
THUR, NOV 20 • 8pm

TOAD the WET SPROCKET
SUMMERCAMP
FRI, NOV 21 • 8:30pm

GREGG ALLMAN BAND
DEREK TRUCKS
NOV 23 • 8pm

G. LOVE & SPECIAL SAUCE
HUFFAMOOSE
MERCY RIVER
WED, NOV 26 • 8pm

THE SPECIALS
PIETASTERS
SAVE FERRIS
THUR, NOV 27 • 8pm

moe.
FRI, NOV 28 • 8:30pm

BLUES TRAVELER
JONNY LANG
SAT, NOV 29 • 8:30pm

an evening with
MEDESKI, MARTIN & WOOD
DEC 3 • 10pm

GUSTER
The Why Store
Marry Me Jane
FRIDAY! 8pm

RADIATORS
Anders Osborne
SATURDAY! 8pm

MOXY FRUVIOUS
TOMIC
FRUOUS
TOMIC
e
FRI, NOV 14 8pm

GUS GUS CORNERSHOP
FRI, NOV 21 8pm

DISCO BISCUITS
FATHEAD
Jiggle the Handle
DEC 2 • 10pm

Tickets for Electric Factory: EFC Box Office 1231 Vine St (CASH ONLY)
& TLA Box Office (no service charge)
Tickets for TLA: TLA Box Office 334 South St - 922-1011

www.electricfactory.com