Gimbel to be vastly renovated by end of summer

By Shirley Zilberstein

The building's existing elevators will be renewed by punchling through to use.

Three interconnected activity areas will be built by demolishing Gimbel's squart courts. The rooms will contain a free-weight room, a weight room for squats, and one for benching and barb machines.

In the Red...

After three straight years of steep budget cuts, Penn has seen a $13 million surplus for the coming year. Here are the numbers for the coming year.

<table>
<thead>
<tr>
<th>Budget Line</th>
<th>Actual</th>
<th>Projected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>$1,695 million</td>
<td>$1,700 million</td>
</tr>
<tr>
<td>Expenses</td>
<td>$1,568 million</td>
<td>$1,570 million</td>
</tr>
<tr>
<td>Surplus</td>
<td>$127 million</td>
<td>$120 million</td>
</tr>
</tbody>
</table>

But the School of Arts and Sciences is still $2.9 million in the red for fiscal year '90.

By Edward Sherwin

For the fourth straight year, School of Arts and Sciences administrators are seeing red when they look at the financial records of the target of the University's 12 schools.

For fiscal year 1988, which ended June 30 of this year, SAS will have a $2.9 million deficit, less than 3 percent of total SAS' $2.9 billion budget of $220 million. And for fiscal year 1990, the deficit, according to preliminary projections, will be less than 2.5 percent of total SAS' $3 billion budget.

SAS deficit lower than expected

By Margie Fishman

The University needs an additional $20,000 square feet of recreation space just to be adequate for an institution of its caliber, according to a long-term report released by the School of Arts and Sciences (SAS), which is announcing the Gimbel renovation project at the same time.

Washington, D.C.-based Brailsford & Dunlavey's report, released recently in connection with the Gimbel renovation project, makes forecasts of space needs through 1998 in the student recreation area, including the 10,000 square feet that are currently under construction in the east building.

The report's conceptual findings, according to the firm's report, released yesterday, recommends demolishing and rebuilding the gym as recommended by the firm's conceptual design for the east building, which to-date has been defined by both the school and the university as "long-term" goals to be evaluated, funded in part by the endowment.

But officials said they agreed with the report's conceptual findings, they stressed that the recommendations are in the context of the "long-term" goals to be evaluated, funded in part by the endowment.

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Student overdoses on medicines, sources say

A male University student was rushed to the emergency room last night after apparently swallowing dozens of pills, several University Police sources said.

According to the police officers, the student, who is from the College of Arts and Sciences, was discovered sitting unresponsive in a common area and became severely sick. It was unclear where he last consumed the pills.

Doctors in the Division of Public Safety’s Special Services Division explained that the student was in the student’s residence of the Hospital of the University of Pennsylvania, Campus, College of Arts and Sciences.

This was the student’s third visit to the hospital since the last time he was brought to the hospital. He had earlier consumed a large number of pills.

According to a University Police spokesperson, the student was conscious but not without dangers. The student is in the hospital in a medically induced coma.

It was unclear what tipped off the police at the residence or what the student’s motivation in overdosing on the medications was.

The student’s motivation in overdosing on the medications was not made clear.

Students are encouraged to seek help from the University’s Counseling Center or from the Campus Police if they or someone they know is struggling with mental health issues.

Students who need help can contact the Counseling Center at 215-898-4704, or the Campus Police at 215-898-4222.

If you or someone you know is struggling with mental health issues, please seek help.

STUDENT ■STUDENT

CAMPUS BRIEFS

Eight seniors named as honor award winners

Four seniors have been named as honor award winners for their contributions to the University of Pennsylvania.

The seniors named are:

- Elizabeth Kelsey, a computer science major
- Michael Schmitt, a biology major
- Sarah White, a psychology major
- Peter Zhang, a philosophy major

The seniors were recognized for their contributions to the University and the College of Arts and Sciences during the Commencement ceremony.

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Prof discusses poverty, Penn

By Sandy Dallabrida

The Urban Studies Department at the University of Pennsylvania could use more professors, and graduate students could do with more research opportunities, but at least they have a new professor who clearly understands the concept of helping others. Prof. Robert Harkavy discussed poverty and community work at a recent lecture.

"The problem is society's failure to improve the levels of society," Harkavy said at the beginning of the lecture. "It's like a permanent hunger and homelessness." He praised Harkavy for his continued involvement in community service at Penn.

"There are ways to improve the levels of society," he suggested. "We need to work together with our communities." He added that the creation of a similar class for Jewish studies on campus next year would contribute to the spiritual, fiscal, year, which began on July 4.

Harkavy explained. "The University is situated in Philadelphia, and it is the school's duty to help in solving the problems of poverty in the community."

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For Big Bargains, Read the Classifieds

Who Ya Gonna Call?

STRESSBUSTERS!!!!

 Finals getting you down? 
Let us help you RELAX

Feeling tense and overwhelmed? 
Let us help you manage your stress

Free MASSAGE • Information on how to MANAGE STRESS • Other FREE GOODIES

 When: 12:00 - 2:00 pm
Thursday and Friday, April 23rd and 24th
Wednesday and Thursday, April 29th and 30th
Where: Locust Walk, Next to the Bookstore

stemons — plus sports, features, reviews, and opinions —

**RECREATION** from page A4

While Globel would host individual-

ized activities and their support groups, indoor and outdoor sports teams would

be created as well. This "Fieldhouse-type" building would include three"traveled" at

court gymnasiums which could be

built on the existing street line. In

justifying the demolition of the 30-year-old ice rink, the firm noted that "there is not enough recreational
demand, or a steady hockey program, which justifies the constant continuing operation expenses.

The firm further recommended the

construction of an indoor track struc-
ture on the Locust site, as long as it is

proved to be cost-effective.

In explaining location choices and a

split site strategy, the firm said location

was key. The Globel site, with its close proximity to the bank of Penn's student

housing, offices and classrooms, would

be used for major indoor outdoor activities, whereas the east building site offers the

ensuite fields for team sports. In dealing with the cost end proj-

ect, however, Rodin made it clear that tearing down a building rather than starting from scratch would be

extremely costly.

The university has long had in eye

on the three acres of land in Locy Pen-

n's campus. The firm's report, according to Globel, recommended the

Globel site, next to the Bookstore, for the "right kind of

facility. However, Rodin noted, "we will never accept the report's con-

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But she noted that the University

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Rodin, Athletics Director Steve Bilsky, and the firm's consultants, added that the

"[it] has disappointed me that we haven't had the

right kinds of facilities.

Judith Rodin

University President

U. to renovate Globel by end of summer

with the assistance of a 10 year

long study conducted by the marketing

consulting firm of Brailsford & Dunlevy, which called for 225,000

square feet of indoor recreation

space on and beyond 37th and Walnut streets.

Rodin explained that administra-

tors use the conceptual find-

ings of the firm's report as the

foundation of what will eventually be

facilities overhaul on both the west

and east sides of I Vnn's campus.

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Globel, from page A4

The summer pennsylvaniaian is the DP's summer edition, published every

week during the summer. Each weekly summer issue features all the

latest campus news — plus sports, features, reviews, and opinions —

that the DP and 34th Street provide during the school year.

Look for The summer pennsylvaniaian every Thursday, starting May 21.

Pick up your copy of The summer pennsylvaniaian and let us keep you

in touch with the campus and life in philly this summer.

**GIMBEL, from page A1**

The Katz family recognized this

need, Rodin noted, and their dona-

tion will allow the project to begin

immediately. The family will be di-

rectly involved in fundraising for the

project. Rodin emphasized the importance

of the new project especially since

the current court gymnasium's funding and facilities needs, calling its

the firm's inadequacies in assessing

the remainder

fees would subsidize a portion of the total project costs for the proposed fa-

ility, which they estimated would car-

ner a price tag of about $1 million. Bond issues and loans would fund the

remainder.

But Rodin was quick to highlight the firm's misunderstand in assuming

the Schuylkill River.

While the lower fees represent a

departure from the firm's recommenda-

tions, Rodin said the project was "very much needed by the community," and "if they are willing to pay up to $12 per

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On April 9, 1948 two underground militias entered a sleeping village and massacred over 100 men, women, and children. Twenty-five male villagers were loaded onto trucks, paraded through Jewish sections of Jerusalem, taken back to a stone quarry and shot to death. The name of the village, Deir Yassin, was wiped off the map and the Yad Veshem Holocaust memorial was built across from the site of the massacre. Zionist immigrants settled in the emptied houses of the villagers who had been either killed or forced to flee. Other villages were subjected to the same fate. On the ruins of Palestinian villages and the remnants of Palestinian lives, the state of Israel was born.

The massacre of Deir Yassin at the hands of Zionists militias is forever etched in the collective memory of the Palestinian people, a tragic link in a continuous chain of dispossession. Between 1947 and 1949, 418 Palestinian villages were destroyed. Over 750,000 people were forced to flee from their homes. These people became the Palestinian refugees-four million today—without a name, without a face, without a home, without a country.

A call for repentance to God after Passover, Easter, and Eid al Adha

- We call upon all people of conscience to remember the victims of Deir Yassin.
- We call upon Churches, Mosques, and Synagogues to pray for the victims of Deir Yassin.
- We call upon our Congressmen and Senators to have the moral courage to ask for a moment of silence for the victims of Deir Yassin.
- We call upon the U.S. Holocaust Memorial Museum to commemorate the ethnic cleansing perpetrated against the Palestinian people.
- We call upon the Kennedy Center, which is celebrating 50 years of Israeli cultural achievement, to recognize the Palestinian victims whose lives and property made these achievements possible.
- We call upon Vice-President Al Gore and all those who are going to Israel to celebrate its fiftieth anniversary to remember, as they celebrate, the haunting memory and the restless souls of the victims of Deir Yassin.

There is not one single place built in this country that did not have a former Arab population.

- Moshe Dayan, former Israeli Defense Minister, 1967 address to students at Technion, Haifa.

Only an internal revolution can have the power to heal our people of their murderous sickness of causeless hatred. It is bound to bring complete ruin upon us. Only then will the old and young in our land realize how great was our responsibility to those miserable Arab refugees in whose towns we have settled Jews who were brought from afar; whose homes we have inherited, who fields we now sow and harvest; the fruit of whose gardens, orchards and vineyards we gather; and in whose cities what we robbed, we put up houses of education, charity and prayer while we babble and rave about being "people of the book" and the "light of the nations."

- Martin Buber, Jewish philosopher, writing to fellow Jews in the publication Thud's Ner, 1961.

Penn Arab Students Society
Lebanese Club
http://www.deiryassin.org
The Daily Pennsylvania
The Independent Student Newspaper of the University of Pennsylvania

Inadequate counseling services

To the Editor: Earlier this semester I went to Counseling and Psychological Services to talk about some personal health problems. There, I met with a counselor, and we discussed some of my problems. As a result of our conversation, I was referred to a program where I could talk about my problems further.

However, I was never able to call the number I was given. The number was disconnected, and I was left with no other option but to try again. I continued trying, but after several attempts, I was still unable to reach anyone who could help me.

I understand the importance of mental health services, but I believe that the University should do more to support students who need them. I hope that you will consider taking steps to improve the availability and accessibility of counseling services for students who need them.

Signed

[Your Name]

Dorm Billowing

To the Editor: I'm writing in response to a column in The Daily Pennsylvania on April 18, 2023. The author mentioned the dorm billowing issue, and I would like to share my own experience.

I have been living in a dorm for the past year, and I have noticed a significant increase in the frequency of billowing. The issue is particularly problematic during cold weather, when the windows are left open to maintain a comfortable temperature.

I have spoken to several other students about this issue, and many of them have reported similar experiences. I believe that the University should take steps to address this problem to ensure the comfort and safety of all residents.

Signed

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LONDON — Paul McCartney's publicist said yesterday that Linda McCartney died in a place that was private to her and her family. "We know that she always wanted to maintain this private space that she had in the world," the publicist said.

The family statement Sunday announcing her death did not specify where Mrs. McCartney died, saying only that the family had been on vacation in Santa Barbara. "Everyone has always assumed that she died in Santa Barbara," the publicist said.

"When Linda died last Friday with her family around her it was in a place that was private to her and her family," he said. "The family hopes that they can maintain this private space that they have in the world."

The family's vacation in Santa Barbara has prompted speculation that she had been suffering from breast cancer. Mrs. McCartney was diagnosed with breast cancer in 1989. She had been suffering from the disease for several years, and had been in New York City to seek advice from a cancer specialist.

The publicist did not say where Mrs. McCartney died, but suggested in a statement released yesterday to the British media that it was not the California city. "We have been unable to find any evidence that she died in Santa Barbara," the publicist said.

Baker did not reach her for comment on the People magazine report. The McCartneys bought a 13-acre ranch east of Tuscon, near Flagstaff, Ariz., in 1978, and were known to use it with some frequency as a low-profile getaway. Paisa County and state officials said death certificates said she died in Santa Barbara. Baker was not reached for comment on the People magazine report. The McCartney's bought a 13-acre ranch east of Tuscon, near Flagstaff, Ariz., in 1978, and were known to use it with some frequency as a low-profile getaway. Paisa County and state officials said death certificates said she died in Santa Barbara. Baker was not reached for comment on the People magazine report.

The issue of money has divided the Republican party.

WASHINGTON — Campaign finance legislation has failed in the House, where Republican leaders earlier this week asked for a vote to overturn the current system after forcing the leadership into an acrimonious floor battle.

President George Bush, who had been given a death penalty after her body was found in a plastic bag in the trash after Grossberg yelled at him in so he could avoid jail. GROSSBERG'S yelling at him in so he could avoid jail.

Grossberg's lawyer, Walter Schneebeli, who had been given a death penalty after her body was found in a plastic bag in the trash after Grossberg yelled at him in so he could avoid jail.

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Limited funds, big needs

ENDOWMENT from page Al

The Quaker way

Hanna attributed Penn's modest efforts at fundraising to "an atmosphere of legacy fundraising from a Quaker mentality, which is that its endowment was only a chunk of stock to the school.

In addition, Penn did not launch significant fundraising efforts until the early 1950s. Princeton, by contrast, has been actively raising its endowment money since it was founded more than 250 years ago.

The University retained the image of a local institution prior to that period. "It wasn't until the mid-1960s that we started to think about fundraising," Development Virginia Clark said. "We developed a program that has succeeded in reinvigorating the endowment in recent years.

The University's Capital Campaign started the trend, raising the endowment over the $1 billion benchmark. The four-year-long attempt, which kicked off in 1988, has been hailed as one of the most ambitious in the history of the University's financial records.

Additionally, Penn's endowment totaled $2.5 billion at the close of fiscal year 1997, representing a $450 million, or roughly 20 percent, increase from the year before.

An arduous climb

Vice President for Finance Kathy Hanna attributed the steady increase to a generally favorable market and the 500 million endowment emphasis on fundraising.

Although the University Laguerre record a $450 million loss to investment in the first six months of fiscal year 1998—which began July 1, 1997 — the month of December brought the University a $60 million return. The overall $50 million gain constitutes a 1 percent return on investments in the first six months of fiscal year 1998. The University retained the image of "consolidator" again.

About eight outside managers determine the University's investment strategy, including the Swiss Bank Corp., A.M. Benson dealers, City London Investment Management Co. and Sanford Bernstein & Co.

The West Consortium, Pa., investment firm of Miller Anderson & Schroeder, is responsible for managing $50 million of Penn's endowment, much of which is earmarked for fixed income securities.

In 1986, Trustee Paul Miller—a former trustee chairperson—was one of the founders of the firm, which does its fees to the endowment. Prior to the University's decision to enlist the aid of outside managers, current Trustee Investment Committee chairperson Paul Miller said, "We are best suited to maximize and the equities without charge.

Both Neff and Miller saved the University millions of dollars, according to Executive Vice President for Finance Kathy Hanna.

Outside managers typically charge a fee of about 0.5 percent on the money they funnel into domestic equities, a fee of about 0.5 percent on the money they funnel into domestic equities, with a fee of about 0.5 percent on the money they funnel into domestic equities, a fee of about 0.5 percent on the money they funnel into domestic equities.

The road ahead

"Even schools with four times Penn's endowment still raise money. Clark said. "We'll never be able to raise enough because we always need to support faculty and facilities."

Clark noted that raising the endowment to fund professorships and undergraduate financial aid are top priorities at present.

At $5 million a pop, gifts for endowed chairs fund a big faculty member's hefty salary. The Development Office is looking to raise funds for 114 endowed chairs across all 12 schools.

Additionally, Development has raised $45 million, or 20 percent, of its goal to increase the endowment for school-specific scholarships and endowment financial aid by $20 million. Of the $50 million Penn allocates annually for aid, only $2.3 million, or 4.6 percent, is covered by the University's $2.89 billion endowment. This percentage lands Penn at the bottom of the Ivy League in terms of its endowment financial aid ratio.

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**SPORTS**

**INSIDE**

Two days ago, an assorted group of former Penn and Princeton basketball players, including Tim Krug and Steve Goodrich, laced 'em up again.

**TOMORROW**

The Daily Pennsylvanian enters a must-win weekend against Cornell. For the Quakers' playoff hopes to stay alive, they need four wins.

---

**OWENS IN CENTER, KRUG IN PRINCETON**

A week ago history repeated itself. One highly touted center, a Penn basketball player, had his home turf going basketball at Princeton.

Four years ago those tears will play top.

Last week it was Chris Krug.

Gendrich proved his influence on the course of Penn basketball's historical Princeton into national prominence.

Some expect Krug to do the same.

Even the likes of Princeton's basketball team got a taste of Chris Krug.

But while last week's announcement that Krug would pursue a basketball career in New Jersey may have been bigger news for many, it was only a temporary departure from the Penn basketball team's home turf.

Senior center Jonathan Owens was cleared to begin his home career as a Quaker for the second time.

After missing the entire 1995-96 season with a left hip injury, Owens faced the same light forward Jed Ryan will face against the Tigers.

Penn basketball is set to defend its Ivy League title against outmatched foes such as Florida and Louisiana State University.

The Penn basketball team has been trying to utilize the services of young pitchers such as Sean McDonald to help solidify its staff.

Yesterday at Army, coach Bob Seddon used other freshmen Nicholas Bamhorst and Duff Blair in search of another effective arm.

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**Cycling set to defend Ivy and Eastern titles**

The club cycling team will try to close out its season with a winning note as Quakers head coach.

Cycling is coming off a victory against Ivy rivals and Syracuse and winning the Eastern Conference Road Cycling Championship.

---

**Penn goes on another hitting spree**

The Penn baseball team's offense chipped in with 11 hits, but the pitching staff also hit six batters.

By Josh Cullahan and Kent Maloney

The Penn baseball team traveled to West Point with one idea in mind. They came back with the same idea.

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**M. Crew focuses on Harvard and Midshipmen**

The Penn men's crew has high aspirations against Ivy league rival Harvard at the Adams Cup.

By Andy Hagyart

The Quakers' heavyweight rowers hope to accomplish both those tasks at their Saturday morning race on the Charles River in Boston. Mass.

The Quakers are preparing for the spring championships against the Crimson for the third time this season.

Each side has won once, with Harvard beating Penn by five seconds in the heats of the Cupples Cup in San Diego, and the final two contests were also won by the Crimson.

Amidst the final day to finish fourth in the grand final. This may not be the last time the two teams race as they could meet again at Easterns and the IRA's.

Both opponents are coming off a win from last weekend. Harvard edged a strong Princeton team 5-4 in the Cupples Cup on April 11 — which was one of the Crimson's first two losses of the season.

The Crimson victory propelled them to second in the latest EARC poll behind Yale, with Penn ninth. Meanwhile, Navy vanquished Cornell and Syracuse.

Several close duels, the Quakers are wanting to do little something that can put Penn into a better position. See MALAHOW, page B3

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**SPORTS BRIEFS**

**W. Lax dropped by Princeton in N.J.**

The Penn women's lacrosse team faced off with top-10 teams of the Ivy League this week at a Princeton-Lowe Field. The Quakers were unable to execute its game plan against a strong Princeton (4-2, 1-0 Ivy League), falling 11-7, against these ranked teams, however, with the loss to the two-time defending league champions.

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**SPORTS BRIEFS**

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**M. Tennis tries to tame Lions for Miller**

Penn's indoor court.

"He's done a good job with behind the scenes things that don't really get noticed at first glance like fund-raising and the Penn Conference Classic," senior Marc Pisicaro said.

The Lions boast No. 1, No. 2 and No. 3 singles players who are among the best for their respective ranks in the Northeast.

"He's done a good job with behind the scenes things that don't really get noticed at first glance like fund-raising and the Penn Conference Classic," senior Marc Pisicaro said.

"It's very distracting when there's 60,000 people around," Pisicaro said. "The Lions have even had to play three of the six Lott courts.

The court will be sacrificed to an interstate setup where truck fans can long jump, throw shotput and discus, and baseball teams will cover the half of the courts closest to Providence Field. The players will have to play with a backdrop of fans jumping on one end of the court and walking past on the other end. Despite all of the commotion, the players unanimously agree that the hallucinations will not affect the fairness of the match. Pisicaro and sophomore No. 6 singles player Demeen Shehadri agree with Baertschi on the fact that Perm's indoor courts during the Relays in his senior year. "It's very distracting when there's 60,000 people around," Pisicaro said. "The Lions have even had to play three of the six Lott courts.

"I'm preparing very differently now," Pisicaro said. "I'm preparing like it's another match. The Penn Relays will be a nuisance, but the top four. Their bottom two are weaker than the top four. Their doubles is pretty good, so we will have to do our best to win.

"I'm preparing just like it's another match. I'll play hard and try to win."
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Cycling hopes to win Ivy League title one more time this weekend

The question now is will they be that good? Two weeks ago, many Quaker cyclers would have answered you. But the sudden withdrawal of three of the club's top players due to academic obligations has put the team's chances of repeating last year's performance in doubt.

"We are not in great shape, we're definitely having to reinvent the team at this moment," Durdaller said. "We lost some of our key players due to these circumstances because of academic obligations and we're left with only three solid point producers.

The team, which has accomplished 100 miles in a day, nowCaptain Ted Zabor has shifted the focus to a more leisurely pace. "It will be close, every year the team is different, and this year it's even easier," Zabor said. "It all seems to come down to three or four people.

In addition, Zabor noted that the race conditions would be a major factor in determining who succeeds.

"It depends on the conditions, the caliber of the team and luck, but there are cracks in the race all the time," Zabor said. "It's a matter of being able to properly cope and adjust oneself to the conditions demanded of us.

"These kids have shown that they are remarkably, they are very well conditioned.

John Smith, a student at the University of Pennsylvania, said he enjoys the atmosphere of the race. "I like the fact that people can come out and do something physically challenging in a festival type setting.

And considering the practice of each of the cyclists has engaged in has prepared them for the race. Many of the Quakers falling prey to sickness or injury during the cycle single-ups are unlikely.

Most riders are first year Quakers who were introduced to cycling in Princeton. Zabor said. "Because of him, we have grown this far."
Thursday, April 23, 1998

U.S. Soccer stomps Austria, 3-0

VIENNA, Austria — After leading the United States over Austria 3-0 last night with a goal and two assists, Claudio Reyna said the win was at least on part with February’s upset of World Cup champions Brazil.

"This," he said, "was perhaps the best performance for us this year. We needed a lot of pressure and we gave it." However, the United States (5-3-1 this year) needed to pay for work they never did, as Thomas Dooley's 80th-minute penalty gave the team because of injuries to midfielder Tab Ramos.

Reyna's role has become a key for the team because of injuries to midfielder Tab Ramos. The seventh-seeded Oilers overcame a 2-0 deficit in the final nine minutes of the game.

GAME RECAPS

DENVER — Bill Guerin, Dean McAmmond and Boris Mironov scored in a 4-2 win over the Coyotes, rallying the Edmonton Oilers in the opening game last night of their second-round playoff series.

The series, featuring two of the fastest-skating teams in the NHL, promised high scoring, but neither promised high scoring, but neither team was able to score for most of the first period. The Coyotes, who have been outscored by the Oilers, 11-3, in the first two games, opened the game with a goal on the rebound of a point shot by Tom Gilbert.

The Coyotes' Curtis Joseph had 25 saves on 29 shots and Bill Guerin made it 2-1 with 3:16 left in the period. Guerin took a power play goal at 11:24 of the first period, scoring from the boards after a turnover by Peter Kehrberg.

After a scoreless first period, the Oilers' Gretzky and Joe Sakic had goals in the second period. Gretzky made it 2-1 with 3:16 left in the period, taking a feed from Sakic and scoring from the boards after a turnover by Peter Kehrberg.

The Coyotes' Curtis Joseph made it 2-1 with 3:16 left in the period, taking a feed from Sakic and scoring from the boards after a turnover by Peter Kehrberg. The Coyotes' Dustin Brown had a goal on the rebound of a point shot by Tom Gilbert.

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The Weekly Pennsylvanian
The Best of The Daily Pennsylvanian. The Best of Penn.
The graduating seniors of 'Street' bid their beloved magazine, their co-editors and their public (i.e., you) a fond farewell.

When I began to write for 'Street' as a sophomore, I had no idea that I would be writing a senior editor's farewell letter one year later. I had not pictured myself as a 'Street' editor and I hadn't yet come to the decision that I'd be graduating a year early.

Last year, 'Street' meetings were intimidating for me, a new writer who didn't know anyone on the staff. It took me a few weeks before I was able to raise my hand quickly enough to earn an assignment. After having been selected as one of the chosen few to write an article for the upcoming issue, I felt a transient sense of delight which quickly transformed into an overwhelming feeling of doom.

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I survived my first Street article and went on to write other reviews and to edit the Guides and Culture sections. Happily, I can report that I'm now comfortable with my own style and I'm only occasionally intimidated at meetings.

I apologize if I haven't imparted the wisdom expected from a senior Street editor. After all, it's only my third year. This being the last issue of the 'Street' magazine, the arts and entertainment supplement of the 'Daily Pennsylvania', I want to take this opportunity to thank all of the editors and contributors who have stuck with the magazine through the hard times in the belief that the product is the most important thing.

Not all of us ever agreed on a particular year, as the "Sidear of Discontent" will accurately show you, but the list that has emerged is a challenging one. Some of the choices are mainstream, some a little bit more esoteric and surprising. You probably won't agree with 100% of the choices, but what fun would it be if you did?

I hope that this list sparks long late-night discussions with your friends about the merits of these albums. A discussion of this sort which I had with some friends while studying in London originally gave me the idea for this feature. So pull out your CD collection and spin a few old favorites, or stop by your favorite record store and pick up some of our choices. It'll be a good time either way.

This being the last issue of the semester, I want to thank the seniors for all of their hard work, say goodbye to my senior friends, turn 'Street' over to Mary Harris for the summer, and encourage editor applications for the Fall, and then get happy for Hey Day on Friday.

With all of those important things out of the way, let me wish you a first-rate summer, and I'll see you (along with a new crop of fresh, eager 'Street' readers) in September.

And remember, I am the Walrus.

Good luck on exams,

— Hilary Schaefer

It's So Hard to Say Goodbye

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Good luck on exams,
What the Hell Happened to Me?

With special guest art by Austin and Justin Wei

Recently, I have been reading some of the articles that I have written over the past few years and I wonder to myself, what the hell is wrong with me?

Birth

I think things started going wrong for me on the day I was born, or as my mother likes to call it, "The Unproductive Day." My parents were both very much into their careers and I am pretty sure that I wasn't planned for. When I recently asked my mom about sex, she said to me, "Yeah, I had sex once. And then you popped out of me. So I never did it again. You are my daily reminder that sex is the act of the devil." My mother was not the nurturing type.

Rungi and Smoos

Since both of my parents worked, each day, they would leave me with this old Hungarian couple named Rungi and Smooi. Rungi and Smooi were really nice people, but they were very poor. They didn't have any toys for me, so instead they invented clever games for me to play around the house. I learned to play such clever games as "Scrub the Toilet," "Caulk the Window" and my personal favorite, "Use Your Small Infant Hands to Clear Out the Dirty Hairball Clogging the Pipe."

Rungi and Smooi spoke only Hungarian to me. My parents spoke to me in Chinese, which messed me up even more. I remember trying to watch TV as a kid and wondering why everyone was speaking in a weird language. Turns out that that "weird" language was called English and was the official language of the country we were living in, which was called "America."

So I went to my first day of kindergarten never having learned English. There is no surer way to damage a kid for life than to make him a Hungarian- and Chinese-speaking, big-headed, non-color-coordinated freak...and then send him to kindergarten. That first day of kindergarten was the worst day of my life. The teacher didn't understand me.

Me: Wo yao xiu xiu!

Teacher: Please sit down, freak. We teachers in the American public school system are unable to handle difficult situations like these, in which a clever solution is called for.

Me: Wo yao niao kuzi le!

Teacher: Are you sure you're not retarded?

I peed in my pants three times that day.

Diapers

Speaking of potty-training... My parents never got around to teaching me the nuances of going to the bathroom. Instead of teaching me to go to the toilet, they taught me how to change my own diaper because they got tired of doing it. The logic was very simple. I was too short to use the big toilet, and they were too cheap to buy those special small toilets, so it was easier just to teach me how to change my own diapers (which were reusable cloth diapers, by the way).

So I used diapers for the first five years of my life until I finally got big enough to use the big people's toilet. I had to train myself and to this day I am still a little unsure of myself. The whole wiping process is still a big mystery. How can you tell that you got it all?

The Wonder Years and Booby Melons

My parents left me home alone a lot, so my house became pretty popular among the neighborhood kids. We played normal kid games like basketball, football, kick the can and Mad Libs. We also liked to set fire to things like piles of grass. G.I. Joe guys and my cat. They were normal childhood years except for the fact that my parents were never around to provide any guidance. Oh yeah, and I lived in constant fear of my cat gouging my eyes out because I had set fire to her so many times.

But the turning point in my life came when my friends and I rented Revenge of the Nerds in the 4th grade. That was the first time any of us had seen delicious booby melons. We were all in love with Betty Childs. I didn't really understand what booby melons were, but I just knew I would grow to love them. In 5th grade, I wrote a story for class about a pair of booby melons. One was called Olympus and one was called Vesuvius, and they were good friends. One day Olympus got mad at Vesuvius and chopped off his nipple. Vesuvius erupted and all this milk poured out and engulfed the nearby "Stomach Village of Pompeii." My teacher read the story and her only comment was, "You are weird. I am recommending to your parents that you see a psychiatrist."

My parents thought that the psychiatrist idea was too expensive. So instead, they made me write stories entitled "How Gary will make a lot of money when he grows up and how he will pay his parents back for all the money they spent raising him." Not my best work.

The College Years

So I lived out the rest of my junior high and high school life thinking that I was really weird. I made people laugh and did well in school, but I always tried to conform to normal standards. Then I got to college and met a kindred spirit named Joe Parisi. Joe taught me that talking about farting, sex and fat people was not weird.

"Most people think about this shit," he would say, "it's just that nobody has the balls to talk about it. We're special because we have the ability to express ourselves concerning the most disgusting aspects of human existence. Nothing but greatness can come from this."

Joe got me a weekly column writing for Street and told me to write about anything I could think of. The rest is history.

Thank You

At Street, I would like to thank Lauren, Nancy and especially my good friend Sahil for helping me out so much and putting up with my extremely odd quirks. Dietz, thanks for allowing me to share in your coolness and popularity, and for introducing me to Dan Bern. To Austin, thanks for everything. I couldn't have made it through college without you. And finally, thank you to everyone who has read my articles these past few years. This was fun.
Who the Hell Is Juliette?

RAQUEL GONZALEZ

Who the hell is Juliette? you might ask. Well, I would like to know that myself, because after about an hour or two, I still don't know. I cannot say that this movie thrilled me, mostly I found it confusing. There was really no underlying plot, and at times I felt more as if I were watching a documentary instead of a movie. Now, I would not have minded if it had been a documentary, but a little warning would have been nice. The story is about Juliette and her personality and character and different things that have affected her. As for the parts that told her story, they were mostly understandable, and even interesting at times.

Early on in the film, the director introduces another girl, Fabiola, who looks like Juliette. Fabiola was a model who had been hired along with Juliette to do a music video for some Latino singer called Benny. This made no sense and served no purpose in the movie. I think it would be safe to say they pulled it out of their butts.

The stories told were very natural and the acting was solid. After all, most of the cast members were Cuban and how can you go wrong when there are Cubans involved (except of course for the tyrant regime currently in power who soon will crumble and wither away like the rest of the communists have)? Through different depictions in this movie, we quickly see the ill's of Castro's regime, from Juliette treating prostitution lightly, to the break-up of the family. Yet the Cuban spirit still remains strong and lively, as Juliette proves.

Hands on a Hardbody

CAITLIN ROPER

What would you do for a brand-spanking new $15,000 Nissan hardbody truck? Could you keep your hands on the truck for more than two days? Not sure? See Hands on a Hardbody, the award-winning documentary about a contest you just won't believe. Find out whether YOU have what it takes.

This film documents the incredible competition held in Longview, Texas every year by a Nissan dealership. The rules are simple: contestants must have at least one hand on the truck at all times but no leaning; and the last person standing with their hand on the truck takes it home. There are very short breaks every hour and a longer 15 minute break every few hours for food and bathroom needs.

You won't need breaks to sit through this film. Director S.R. Bindler also shot, produced and edited the film. The editing itself is enough to knock your socks off. Hours and hours of footage were hacked and trimmed down to make the epic length of the contest visually palatable. Bindler has garnered a variety of awards for the film and there is no mistaking his talent. He has a knack for asking the evocative question, extracting philosophies out of the wild array of contestants. One-on-one interviews with many of the contest's key players reveal the film's true greatness.

It is the characters, the personalities of the contestants, that make this documentary work. From the previous year's winner and a women trying to win the truck for her church, to a woman missing her front teeth and crying conspiracy when she leaves the truck, these people create the hilarity this film offers.

Halfway through this 97-minute documentary you find yourself rooting for a particular contestant: The man who eats only Snickers candy bars. The ex-marine "testing" himself, mentally. The man prepared to stand for three days in cowboy boots. The woman with religious music in her walkman who laughs uncontrollably. But you're not just rooting, you're thanking God that you aren't standing at that truck.

A veritable "human drama" unfolds as contestants begin to drop off. Some are just exhausted, some are hungry, others just slip up, twitch both hands off the truck at the wrong moment. This is a dramatic-comedy that makes you question your own mental and physical endurance. I certainly came away sure I didn't have what it takes to keep my hand stuck to a truck for nearly three days, but I'm soft. What about you?

In conclusion, the filmmaker totally pulled the plot and the basic idea out of her ass. But that's not necessarily a bad thing. The movie was interesting and, generally speaking, very good. However, the movie is about Cubans... so, quite frankly, how can you go wrong?
**Junk Mail**

**JEFF ADLER**

Just like the annoying advertisements and credit card applications the title describes, the characters in *Junk Mail* are people who have slipped through the cracks in society. You know who I'm talking about—the 30-year-old Penn student sitting in Smoke's right now who says that he only needs three more credits to graduate, or that senior who's been living in Ware Cottage House for the past four years.

But the hero of *Junk Mail* is just a bit more pathetic than all of these Penn legends. Simply put, Roy (Robert Skjærstad) is a blatanly atrocious. He's thirty-something and single... and he delivers mail for a living. His version of a shower consists of a Brillo pad and the kitchen sink. His dinner is Spaghetti-Os straight from the can. As for sex, well. Roy may have heard about it once, a long time ago.

In fact, Roy's only form of excitement stems from invading people's privacy. Whether it's opening someone else's love letters or eavesdropping on a couple's conversation, Roy constantly tries to escape the depressing boredom of being a mailman in the dreary city of Oslo, Norway. Roy becomes intrigued with a beautiful dead woman who lives on his mail route. Before long he is involved in her life and in over his head.

With *Junk Mail*, first-time director Pal Sletaune is highly impressive. Through the narrative perspective of a lowly postal worker, Sletaune manages to walk a fine line between romantic comedy and high suspense. However, what are really interesting are the questions *Junk Mail* raises about contemporary culture. In our fast-paced consumer world, what is essential, and what is trash? As Roy throws pounds and pounds of mail into his secret dumping hole beside the train tracks, we are forced to realize that most of what we find in our mailboxes is just a waste of paper.

Cinematographer Kjell Vassdal contributes to this overall sentiment of the film with his striking images of Roy's Oslo as a cold and wet wasteland. However, no one is more responsible for making this film a success than is Robert Skjærstad. His portrayal of Roy is convincing, hilarious, revolting and most importantly identifiable. We may not all be quite as bad as Roy, but we've all known what it's like to be out of luck, and there's no way we can prevent feeling sorry for this pathetic man who has no friends and no life. Indeed, Roy is a hilarious and tragically appropriate symbol for contemporary culture.

With Sletaune's directorial Critics Week at the 1997 Cartes Film Festival, *Junk Mail* is a highly entertaining story that hides more beneath its gritty surface. It is the tale of a loser and his life, but the film will no doubt become more popular than its poorly protagonist.

Mrs. Robinson, you're trying to seduce me, aren't you?

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**Edge City**

**ADAM WOODHOUSE**

If all new films had to have titles that referred to previous films, *Edge City* would be called Larry Clarke's *West Side Story*. Writer/screenwriter Eugene Martin's second feature-length film has remarkable similarities to the aforementioned *Romeo & Juliet* musical rehash.

Cherie (Heather Gottlieb) is a suburban, Cherokee-driving, bulimic sixteen year-old girl with a state home life and promiscuous social life. During the course of the film she begins a rape rumor that acts as the catalyst for the violent clash at the denouement. James (Charlie Hofheimer) is a weary, troubled senior with an overzealous but devoted brother and an alcoholic, heartbroken father. He is also the unintentional victim of the film's final brawl. With these two key characters in place, the two rival gangs that instigate the fight, *Edge City* captures the events and days leading up to the fatal moment when they all come together.

Martin and his cinematographer Michael Pearlman use a combination of hand-held Super 16mm film and digital video to capture the energy of each scene. From the opening sequence, the film's jump cuts are used extensively to try to mirror the unease of the protagonists, as well as the rhythm of their dialogue. This method of editing is often rightly accused of being a contrived gimmick (see Woody Allen's *Husbands and Wives*). The jump cuts enhance the pace and structure of the film, allowing the viewer to get past the initial jarring effect it has. The use of the video inserts is less well justified, as the style of photography is urgent enough without them. Also, they all tend to pick out any flaws in the adolescent actors' skin.

Martin's direction heightens the effect of every performance, and he is extremely well served by his cast: the teenage performers are well-matched by the older actors playing parents and teachers. Gottlieb, as Cherie, is the standout. She has a magnetic screen presence whether she is vomiting in the toilet or checking her makeup before she goes out to the school party. The script manages to neatly avoid most of the pitfalls of "yoor pinnies moog" pictures because the dialogue seems to be so effortlessly naturalistic.

In the world featuring "teenage rites of passage" films, *Edge City* neither falls into the sepia-toned lollipop camp nor the "hyper-realism" camp of Larry Clarke's *Kids*. Martin's definitive style creates a certain dynamism that engrosses the viewer. Although it feels as though the film is overly ambitious, the resulting effort is highly effective. After all, any film that uses Marilyn Manson's cover version of *Put a Spell on You* in its soundtrack has my vote.

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**What's going on in the lobby of the Penn Tower Hotel?**

**PENN TOWER HOTEL**

On the University of Pennsylvania Campus
Love God

DEANNE TAN

This independent genre film is written and produced by the same hand; and that perhaps is the only sense of unity we get throughout the entire jamboree of mad stimulation that is Love God.

The show isn’t about a particular person, plot, or theme. It is a jumble together of emotions, short memos of meaning, encased in stimulation that is around the queasy gloom of New York City’s darker corners. Inhabiting this universe of dementia are a host of psychologically disturbed functionals. The leading man makes his reintegration into society problematic. His fellow mental institution mates include a sufferer of Tourette syndrome and a murderer who thinks she is Kali, the god Shiva’s wife. These three, assisted by their doctor and the sexual surrogate therapist, are set free by budget cuts to the institution, and go forth to seek their lives in “normal” society.

Amidst a blast of pounding rock and psychodelic visuals, we meet a mother and daughter couple who share their mental neuroses and compulsions. The daughter, Hallie, has an imaginary friend, as does the anxiety of the mother, who eventually gets scrubbed to pieces, literally, happily dying in the bathtub. And they are two hallucinatory mon- ster’s who live in the sewer system, popping out to join the human world from time to time. These crudely-realized globbs digest humans and spit them out their plasticy anuses. They crawl about toilets, preying on the disturbed world above, also seeking, searching for something more.

Karakter

JAMIE FELDMAN

From Dutch director Mike van Diem comes Karakter, an intricate and incred- ibly study of just that a person’s character. In nature, Lynch brutally for Katadeuffe to surpass the proverbial hand life has dealt Karakter (character) displays a rare honesty in his facial expressions, leaving the audience with no choice but to believe everything he says and to instantly identify with the sheltered young boy who has nothing but dusty encyclopedias that only go up to the letter T. He is a combination of Dracula and Darkman. In a display of impeccable acting, Declir’s Dervahren has the ability to intimidate and inspire fear in everyone who crosses his path except for Katadeuffe.

Declir is a work that is nothing sort of visually stunning. The opening scene of the film — Katarer running through the city streets — captures the darkness and beauty of the story all around. The cinematography and lighting create a visual feast for the eyes with this telling of the novel by Dutch author Ferdinand Bordewijk. All bias aside, the Academy of Motion Picture Arts and Sciences has succeeded yet again. Karakter is a film that brings you into the lives of the father and son and their mother, who are drawn to each other.

Remembering Sex

DEANNE TAN

Remembering Sex is a movie about three sexually mature women who start to take control of their love lives. It centers on the reflections of an artist, Josie Ray (Christian Harnos), whose sex life is, as it were, f**ked up. Her best friend Jennifer (Brooke Smith) is slightly less promiscuous, but has an AIDS-infected boyfriend who spends most of the movie comatose. The third woman, Elaine (Amy Ryan), is the emblem- ment of a saint — apart from a touch of shallowness in her high-society character.

We first see a movie taken of the three when they were in college, together with the present AIDS patient. As friends, they were closely matched and live in innocence. However, in their later lives, they are faced with serious issues.

The three of them decide to take AIDS tests after Jennifer realizes that it is neces- sary. It is a female comraderie issue, as were the abortions they had together. Josie is kept busy sleeping with her mentally-abusive ex-boyfriend, who is Elaine’s broth- er — each the other pursuing futile attempts to refuse him. During the five days that it takes for the results of the test to be known, Josie goes through a self-evaluation of her sex life.

Her most troubling task is listing all the men she has had, which takes five days to accomplish. Meanwhile, she paints voraci- ously and receives bad karma from all her indiscretions. She is superbly vulnera- ble, as she yearns for love but seems to have lost the ability to control her life — especially when her ex-boyfriend leaves her in the street after they have sex.

Writer/director Julie A. Lynch boldly deals with questions about sex in this age of libidinousness and licentiousness. Strongly au- thentic. She is moving away from respect herself and this, combined with her need to be loved, leads to sex and more sex. Her men are random predators who seek out her weakness and take advantage of her.

High Art

JAMIE FELDMAN

For those of you paying attention to the Ally Sheedy of such brat pack classics as The Breakfast Club and St. Elmo’s Fire, beware. In High Art, Ms. Sheedy is an artist. Of her movie fame, plays a very different role from that to which we are accustomed. Instead of the rather pec- cular outcast or girl-next-door, Sheedy is a re- tired (by her own choice) anorexic cocaine addict who spends her days indulging in ille- gal substances and hanging out with her Ger- man actress girlfriend and a scruffy band of friends. This film marks the entryway for Sheedy into the world of arty independent filmmaking, and stands as an incredibly wise career move. The debut feature from director/screen- writer Lisa Cholodenko is, in a word, en- grossing. The plot is one of the most captivating in quite some time, and the charac- ters are simply intriguing. The true test of a film is how many times you look at your watch to see how much longer you have to wait for the ending. In a captivating motion picture like High Art, time stands still and you forget you are even wearing a watch until the sudden and somewhat surprising ending.

Essentially the film is about Syd (Radha Mitchell) — a carbon copy of young Marie Henningway, a young assistant editor at the fictional Frame magazine. She’s a recent graduate and fighting for the opportunity to prove herself as a competent editor at work. Syd stumbles upon her next-door neighbor Lucy Berliner (Ali Sheedy), a re- tired photographer, and falls in love with her ingenious work and, trust me, you see this coming from the first scene in which they meet. The rest of the film is the story about how Syd realizes Lucy’s capacity while at the same time jump-starting her own and falling for the girl-next-door.

One of the most striking aspects of the film is its sensual quality. The use of soft lighting and cinematography make you feel almost like a voyeur as you watch the lives of the women unfold. This is one of the most sexual films of the past few years in both the mainstream market and the independent circuit. The love story is expertly and sensi- tively written; this is not a stereotypical butch- femme-male-bashing lesbian love story. With its subject matter revolving around homosexuality and drug addiction, High Art is not intended for the main- stream, blockbuster, Die Hard-loving au- dience. However, the film is gorgeous to watch and incredibly fascinating. The in- dependent film represents a quality piece and without a doubt, is not to be missed at the festival.
Whatever

Amy Dolan

To be a high school senior again! Whatever is a story about teenager Anna’s (played by Liza Weil)—a cross between Jennifer Love Hewitt and Claire Danes’ journey through the labyrinth of the problems and pressures of a high school senior. Despite an absence of any famous actors or actresses, the young cast brings the characters and the ’80s to life again on the big screen.

Everything in Anna’s life seems to be crashing down upon her, and she has nowhere and no one to turn to. She is an art school hopeful, though her outlook is bleak. Due to finances, other colleges not offering art students full scholarships will thus prove a challenge for Anna’s mother’s scholarships will thus prove a challenge for Anna’s mother’s...
showtime

This Show Is a Real Three-Ring Circus

RANDI ROTHBERG

Ever since I was a little girl, back in the good old days when it was cool to wear pigtails and overalls, I've loved the circus. What better way to spend the night than watching skateboarding puppies appear just before elephants, ponies and tigers on parade? Name a little girl who doesn't want to be the beautiful tightrope walker, or a little boy who doesn't yearn to eat fire or pile all his friends into a clown car, and I'll give you all of my money (which these days amounts to approximately three dollars).

As I learned recently at the Ringling Brothers Barnum & Bailey Circus held at the CoreStates Center, not much has changed since I graduated from elementary school. Sure, these days circus acts feature more neon lights and fireworks, and the clowns romp around on rollerblades instead of rollerskates, but it's all the same circus hoopla contained within the same three rings. I forgot just how magical the circus is, but a few people I ran into helped to remind me.

Take, for example, Mackenzie, the blonde-haired girl sitting right in front of me who had her sights set on becoming a juggler when she grew up. (She needed a little practice, though, because she kept hitting her head with her light-up sword. I couldn't really blame her, though; her toy was a few inches taller than her!) The girl just couldn't sit still, and was yelling and cheering the whole night.

Then there was the girl who would have ended up sitting in my lap were it not for her mother telling her to "leave the nice lady (!) alone." Definitely a shoe-in for a future ringmaster, this girl had the combination of outright friendliness and wide-eyed fascination that was too obviously genuine to indicate anything other than the simple fact that this girl was sublimely happy.

And then there was me. Having recently recovered from the shock of producing a pile of blocks, I was ready to relive my childhood by watching the spectacles in the three rings down below, using one hand to pull off pieces of cotton candy and the other to wave my light-up toy. Still, it was impossible to watch the circus with eyes that are now used to studying graphs, reading poetry and soul-gazing, and feel the magic, excitement and awe I saw radiating from those kids' innocent eyes. Rather, I'm sad to say, I found myself and my Penn-trained analytical mind deconstructing the magic into numbers.

For example, take that clown who could amass a pile of blocks, throw a few around, always maintain his hands in a perfect stack. Did he really possess supernatural powers, or were there tiny magnets hidden inside those colored cubes? Then there's the issue of the man who could eat fire. I could just smell the gasoline speeding forward and the bottle into his mouth right before he put on his show. Speaking of fire, isn't it convenient that there is a bright flash of fire and lights right before the animal trainer enters the tiger's cage? After all, tigers are probably much more docile when they're stunned and temporarily blinded.

Still, in spite of allowing me to realize all the innocence that I have lost, the circus was rewarding as well as fun. After all, sugar is sugar, and no matter how old I get, cotton candy will always taste good. Furthermore, there's something heartwarming about watching how I used to be... even if it's only to remember how fascinating and curious things seemed when my greatest cause of stress stemmed from building a sandcastle higher than my friend's and making sure my Barbies were keeping up with the latest trends. Leave it to a Penn "kid" to go to the circus and actually learn something important; that a little cotton candy and a few clowns go a long way towards making you smile.

culinaryarts

It's Pretty French!

This is a French restaurant. Yep, c'est vrai!

ALLISON PODEL

Picture a secret garden nestled deep within a beautiful residential area of Philadelphia and you will envision the Cafe Flower Shop. The ambiance of this quaint, romantic restaurant is magnified by the effusion of flowers, plants, straw hats, ribbons and other gardening paraphernalia that fills the room. The restaurant is replete with aesthetic adornment as the walls and floors are hand-painted with a montage of pastel colors in the characteristic floral motif.

If being within this Eden-like dream world is not enough to woo your date, you can always score extra points by purchasing any number of exquisite floral arrangements sold within the restaurant. Pretty clever, n'est-ce pas? (Pardon the French, the Romance there was so inspiring, I thought I was inside a French Chateau...).

More important, however, is the food. A meal at the Cafe Flower Shop is a definite treat! Picture an intricate amalgamation of the organic, the exotic and the intense and you'll arrive at the haute cuisine of this fabulous restaurant. The salads are superb. The perfect union of color, texture and flavor occur when mesclun lettuce dances on a festive plate, aubergine by a symphony of tomato, basil, a tangy vinaigrette and parmesan cheese. The appetizer was a dramatic combination of portobello mushrooms, roquefort cheese and red wine, which spurred a magically intense flavor. Both my date and myself thought this dish was one we would not soon forget, and we were ever correct. Editorial note: remember, if it don't look familiar, and it don't act familiar, don't take a chance! Although there are times when experimentation is a positive experience, this was not one of them.

Although the strange flavor was addictive and as each piece of delicate mushroom melted into our mouths, this dish was the cause of massive agony the next morning. If you have a sensitive stomach, stay clear of those "shrooms! They're a bad trip."

For the main course, the ostrich was fantastic and by far the winner for the evening. Ostrich, for those of you who do not eat chicken, is organic. It looks like a piece of filet mignon and tastes incredible; however, I had trouble coping with the fact that I saw the same animal frolicking through the zoo yesterday. But, it was in a dirty cage and didn't look happy -- I figured once in my stomach it could be immortalized by Street. (Ostriches do love the limelight!)Anyway, the breast was served aside flaming orange sweet potatoes and carrots, spinach and braised red cabbage. Also delicious was the salmon, served atop lentil lentils and wild rice mixed with unidentifiable exotic vegetables. I could say it may have been the best salmon I have ever tasted -- but then again I have been dining at the Food Court for too long! All kidding aside, these main courses were extremely sumptuous and definitely special.

For dessert, you just cannot go wrong. Try their incredible apple cake if you want a killer treat. Overall, the restaurant was superb. It is an orchestra of the sublime, the delicious and the phantasmic. Eat your heart out, flower shop owners: this restaurant can have its flowers and serve them, too!
**Phun in Chinatown**

Vietnamese food is phun and good phor you too. How phantastic and phortuitous.

**JONATHAN FISHER**

Unlike the kosher vegetarian Chinese restaurant across from it, you won’t find any mock meat at Capital — this Vietnamese restaurant is phun phor you. I live in Chinatown in Manhattan, so the marble-licorice red terracotta table suggested potent thickened sauces (the Swanson alternative to simmering and reducing sauces typical in Chinese food-truck type cuisine) and those vast-minute lettuce leaf dishes decorated on the decor is typical “local joint” — white walls, white tables and mirrored walls. The atmosphere in Capital, however, is far from typical. On a lazy Sunday evening, customers were seated at three other tables (about a quarter of the restaurant's capacity). They were from out of town, but they were engaged in a conversation with the owner and some other employees who were enjoying their dinner at an adjacent table. In many restaurants in Chinatown, it’s hard to feel welcome unless you’re of the same ethnic background as the owner. Employees generally take their meals at a separate table in the back and you wonder if they’re eating from the same menu as you. At Capital, it was almost like I had walked into an uncle’s dinner party. On the planter of spices and sauces at my table, I noticed a pink baby bottle with some milky stuff in it. I took out my notebook and someone quick wrote, “Sorry,” he said, “That’s not part of the spices.”

Capital’s extensive menu offers vegetarian dishes, as well as more Pho than you’d know what to do with and some Chinese-style dishes in addition to the list of traditional dishes. As an appetizer, I ordered the Dac Dep Bo Kho ($5.95) which was described as “Dried beef jerky with papaya.” On a dessert-sized plate, firm sweet-sweet papaya had been julienned into translucent strings like short, thin glass noodles. On their own, they had a pale yellow tinge, but they took on a reddish hue when drizzled with a clear brown citrus soy sauce. Shredded beef jerky was mixed in and gave the dish a touch of salt. It was a cold, moist dish and every bite set my tongue on a complete taste cycle — salt-sweet, then citrus-oily. The texture blended well too: the crunchy shredded papaya went well with the chewy strips of meat. This dish was a clear defiance of “diminishing utility,” the more I ate, the more I craved.

I was about to order fried sea bass “with traditional spices” (a phrase that actually means something at Capital) but my waiter was pushing something expensive on you. In any case, I did like the dish. A Chilean Bass has thick-flaking white flesh and a meaty scallop-like texture when cooked well (as mine was). The fish ($11.00) had been pan-fried and then topped with a thick, chunky red sauce that tasted a little like salsa with a dash of vinegar. Onions had been diced into sweet, crisp squares that contrasted the tender texture of the fish. I could see my fellow townies enjoying their dinner at an adjacent table. In many restaurants in Chinatown, it’s hard to feel welcome unless you’re of the same ethnic background as the owner. Employees generally take their meals at a separate table in the back and you wonder if they’re eating from the same menu as you. At Capital, it was almost like I had walked into an uncle’s dinner party. On the planter of spices and sauces at my table, I noticed a pink baby bottle with some milky stuff in it. I took out my notebook and someone quick wrote, “Sorry,” he said, “That’s not part of the spices.”

New restaurant and bar open daily from 11:30 am until 11:30 pm. Featuring raw bar, luncheon buffet, specialty menu and daily specials. Newly designed and redecorated, the restaurant and bar are located just off the lobby of the Penn Tower Hotel. Stop by for a visit today!
Thirty years ago, a small group of Daily Pennsylvanian staff members interested in entertainment journalism founded 34th Street Magazine. Meanwhile, just a few years before, the release of the Beatles’ Rubber Soul signified the birth of a new focus in pop music — the art of album making.

In recognition of this relationship, Street presents this list of 30 perfect albums — one for each year of the magazine’s existence — as a tribute to the music that has sustained Street since its birth. This is not intended to be an exhaustive collection of the best albums ever — we regret that many great albums from many genres have been excluded — but each of the records listed here represents art at the apex of great album making.

From the first ethereal notes of “Procession” until the record’s last seconds, Queen II is a masterpiece. The album showcases all that for which Queen came to be famous: Freddie Mercury’s piano playing, the choral arrangements featuring the entire band and Brian May’s amazing guitar work. The music changes from baroque to simple rock anthems and back flawlessly; the lyrics are witty, and the resulting experience is truly mind-blowing.

Born to Run was a big album in more than one sense — big sound (loud guitars, booming rhythm section) and a big step forward lyrically for the Boss. Still singing about the party lifestyle that he helped create with Greetings..., Bruce’s outlook became more cynical, and the songs became more meaningful and powerful than ever before.

It takes a number of listens before the artistic quality of this album lives up to its classic mystique, but when it does — when Smith’s viscerally dark and beautiful modernist poetry merges perfectly with the dry garage rock of the music — it seems that a finer album has never existed. Layered thickly with cries of isolation, desire and sexual rage, this album reveals New York punk in its most primal stage, amazingly mixing art with revolution.

Even as the seminal rock-and-roll innovators of the 1960s started to unravel at the seams, the Beatles still managed to produce a double-length album of hits and near-misses that alternately hides and reveals the four distinct personalities of the group. John Lennon and Paul McCartney produced their trademark rebellious rock on “Back in the U.S.S.R.,” while Eric Clapton’s wailing guitar in George Harrison’s “While My Guitar Gently Weeps” was a premonition of the factions that were to form.

This concept album (which later became a musical and a Norman lewison-directed film) is a musically and lyrically brilliant existential interpretation of the death of Jesus Christ, as well as a biting criticism of the modern, media-fed, sensatio-hungry masses. From Tim Rice’s Anouilh-esque lyrics to the beautiful emotive performance of Murry Head as the tragically misunderstood Judas Iscariot, Jesus Christ Superstar is an ultimate triumph.

Big Star’s debut, #1 Record, represents the bridge between the Beatles and the alternative post-punk/pop movement of the next two decades, led by bands such as R.E.M. and the Replacements. On this album, a stunning collection of melodic songcraft that combines British-influenced pop, Beach Boys-esque harmonies and a delicate edginess all its own, you can actually hear the disintegration of a human spirit, and not even methadone could take away the pain.

In a year that marked the release of other landmark funk albums (notably Herbie Hancock’s Head Hunters, as well as Curtis mayfield’s Superfly from 1972), Innervisions stands above its contemporaries for its pioneering instrumentation, feel-good lyrics, and sonic variety. From the funky Motown feel of “Too High” and the classic “Higher Ground” to the cha-cha intro to “Don’t You Worry About A Thing,” this album’s innovation and exploration are impossible to deny.

From the first ethereal notes of “Procession” until the record’s last seconds, Queen II is a masterpiece. The album showcases all that for which Queen came to be famous: Freddie Mercury’s piano playing, the choral arrangements featuring the entire band and Brian May’s amazing guitar work. The music changes from baroque to simple rock anthems and back flawlessly; the lyrics are witty, and the resulting experience is truly mind-blowing.
Picking up where the loud, fast and fun-spirited Ramones left off, the Sex Pistols shoved punk rock one step further, moving from fun to all-out anarchy. Never Mind the Bollocks, which transforms leftist politics into Johnny Rotten's "Fuck this and fuck that!* cockney leftist into punk's Andy Summers reveal just how much they've matured musically and intellectually since their days opening for The Police Vanilla at London's Covent Garden.

Without ever using an instrument that does not contain a vacuum tube oscillator, this utterly amazing all-electronic German band has influenced both electronic music and hip hop more than virtually any other artist. The Man Machine is Kraftwerk's harebrained, most prototypical electronic album, and both Grandmaster Flash and Afrika Bambaataa have cited the heretical opening track "The Robots" as an influence of the first order on rhythmic music. This is one of the greatest albums ever.

All that anybody seems to know about this band is their 1980 electro-pop song "Whip It." But Duty Now, (and, especially, 1978's Q: Are We Not Men? A: We Are Devo!) shows Devo for what they really were — very philosophical, amazing experimental punk rockers. Although not as raw as their 1978 masterpiece, Duty Now is replete with exploratory rhythms, lyrical quirks, and their trademark de-evolutionary futuristic vision, which made Devo one of the most creative bands of the '70s.

Culminating a trilogy of collaborations with new wave pioneer Brian Eno, Remain In Light represents a very creative synthesis of music out of formlessness and rhythmic exploration. Borrowing ideas from funk, while simultaneously generating some of its own that funk would later borrow (as on "Crosseyed and Painless"), the extremely innovative nature of this record makes it the gem of the new wave era.

In a departure from their early punk/reggae-influenced sound, The Police made an indelible mark on music with Synchronicity in 1983. While the band's final original album contains the top 40 classics "Every Breath You Take" and "King of Pain," Sting, drummer Stewart Copeland and guitarist Andy Summers reveal just how much they've matured musically and intellectually since their days opening for The Police Vanilla at London's Covent Garden.

Though heavy on hard rock, Blizzard of Ozz is coherent and classically based (thanks to soon-to-be-dead-by-plane-crash guitar icon Randy Rhoads), and the messages on the album are strident with love and prayer. There are no bat heads; there is no pact with Satan; there are no backwards-playing tracks. There is only Ozzy unabashedly exposing to us his world, his sorrows, his testes.

Taking the very best elements of rock, soul, funk and pop sensa- tion, Thriller was the definitive pop album of the 1980s. Uniting the explosive energy of "Beat It," the ghoulish drama of "Thriller" and the cheesy beauty of "Human Nature" with Michael Jackson's unsurpassed superstar presence, there is no wonder this became the most successful album of all time... a true classic.

Back when "alternative" meant something, this Minnesota band was at the apex of post-punk evolution rock. Led by the sometime tender, often-tymes raging Paul Westerberg, this Americans punk rock band depicted on Tim all the disappointments and pressures of modern life — "the dreams unfulfilled," of which Westerberg laments in the anthemic "Bastards of Young." Although not as famous as "Pleased to Meet Me From 1986, Tim is much more naive... and far more endearing.
Hands down, the Pixies were the greatest alternative rock band of the late 80s and early 90s, and Doolittle is their masterpiece. From the explosive pop of the opening track “Debaser” straight through to the “Smells Like Teen Spirit” predecessor “Gauge Away” — one half-hour and 14 songs later — this is one of the best rock albums ever.

Drawing inspiration from the epic rock albums of the 70s, this album — the last and greatest of this influential collective — is the sum of two parts. The first: five relatively short, more poppy songs (including the MTV classic “Been Caught Stealing”); and the second: four long, impressionistic rock symphonies. From this second half, the 10-minute long opus “Three Days” — a meditation on the death of Perry Farrell’s girlfriend, Nora — is an unrivaled classic in alternative rock.

On their seventh album, R.E.M. completed their departure from the independent scene, begun with 1988’s Green, with their massively successful single, “Losing My Religion.” Michael Stipe and company crafted similarly genius pop songs in “Near Wild Heaven” and “Me In Heaven,” while harnessing their artistic alienation in such tracks as “Radio Song” and “Tearjunka.” In the process, they cohere their trademark sound into a nearly-perfect album of pop gems and mournful melodies.

In 1992, noise rock pioneers Sonic Youth (who united the fury of Minor Threat with the avant-garde explorations of New York no-wave) took the culmination of this movement — their 1988 classic Daydream Nation — and directed it to a more form-orientated style. The result was Dirty, a discordant alt-rock watermark that mixed Sonic Youth’s artistic creativity with Nirvana’s urgency and rage.

While Nirvana’s 1991 phenomenon Nevermind altered the future of music arguably more than any album since Sgt. Pepper’s Lonely Hearts Club Band (by virtually ending the underground nature of alternative rock), it is this album, their last, on which Nirvana reached their artistic zenith. Through-out In Utero — on songs such as “Francis Farmer Will Have Her Revenge on Seattle” — Nirvana finds subtleties within their violent rages which they had never before dared to discover.

On their third album, OK Computer is the quintessential post-modern album, fusing elements of pop, folk, grunge, rock and electronic experimentation in a wholly new and significant way. Like Pet Sounds in ‘66 and Sgt. Pepper’s... in ‘67, everything from now on has to answer to this.

The globe’s First Electronic Diva follows up her groundbreaking work in the Icelandic collective The Sugarcubes and her solo Debut of 1993 with this electronic-without-being-electronica album of space-age sounds and elegiac melodies. Björk’s sound has matured as she here tries on a variety of personae — aggressive woman in “Army of Me,” lovestruck girl in “It’s Oh So Quiet” — the latter in “Possibly Maybe.” Her voice travels to the netherreaches of the musical spectrum to lend a human appeal to her other-worldly sound.

The music press’ favorite auteur of experimental pop finally realized the potential of 1993’s Mellow Gold on Odelay. Thirteen tracks form a sonic landscape of ready-made and newly-created sounds, which serve as the backdrop to Beck’s oft-distorted song voice. The melodies, however, are unmistakable, shining through as clear as a crystal on the foot-tapping “The New Pollution” as they do on the laugh-out-loud humor of “High 5 (Rock the Catskills).” Beck is undeniably a considered the best album of all time. The amalgamation of every style and every sound born from the artists on this list of classic records, OK Computer is the quintessential post-modern album, fusing elements of pop, folk, grunge, rock and electronic experimentation in a wholly new and significant way. Like Pet Sounds in ‘66 and Sgt. Pepper’s... in ‘67, everything from now on has to answer to this.

The high Llamas: Hawaii (1995)

Hands down the best Hawaiian album of 1995, Listening to Hawaii, 8,000 times, one would think this journalist might have gotten bored of it by now. On the contrary, each successive listen to Hawaii reveals subtle new layers of ingenuity and texture. The album’s (often arbitrarily divided) 29 tracks flow seamlessly, and the end result is the most pleasing and inviting aural landscape ever captured on tape.

Exquisite string and brass arrangements, coupled with the unassuming lyrics of pop maestro Sean O’Hagan, could have made Hawaii a sort of “unplugged” Stereolab album. But it’s so much more than that — it’s the perfect synthesis of everything that’s ever been good about pop music.

B-Sides

MY BLOODY VALENTINE: LOVELESS (1991)

After The Beach Boys’ Pet Sounds and the High Llamas’ Hawaii, My Bloody Valentine’s Loveless is the best album ever recorded. Meeting with little commercial success due to its lack of both airplay and standout singles. Loveless nonetheless remains one of the most influential and innovative albums of all time. Coupled with outright feedback out of his guitars, chief songwriter Kevin Shields single-handedly was responsible for the wall-of-noise movement which gave birth to all of the good rock of the past seven years. The intensity of the playing, the whispy vocals, and the amblingly flowing transitions make listening to this album a glorious experience.


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PORTISHEAD: PORTISHEAD (1997)

So much glory has been humorously rained on Radiohead’s very good (but quite short of excellent) OK Computer, Portishead’s second album — far and away the best release in 1997 — has been tragically ignored. Putting together the elements of the band’s 1994 debut Dummy into one long, moody soundtrack to a scary and questionable world, Portishead’s trip-hop classic. And although Portishead is a very mood-specific album (its unmitigated dark sentiments are totally inappropriate for any sunlit, celebratory, gregarious occasions), as a complete artistic expression, it is a perfect album.
--- street ---

wants to buy you a drink.

If you have written, designed, or helped with the internet for street this semester, join us tonight, Thursday, April 23, at 6:30 p.m. at the DP building at 4015 Walnut Street.

If you've been on the masthead, we'll buy you the traditional street tequila shot.

If you don't drink, just come and hang out with us for a while.

See you tonight!

Invites go out to: Sahil flanka, Lauren Shafley, Doree Shafrir, Dan Feinberg, Lara Parker, Raquel Gonzalez, Caitlin Roper, Jeff Adler, Adam Woodhouse, Deanne Tan, Amy Dolan, Allison Podell, Jonathan Fisher, Benjamin Xavier Kim, Gavin Remmert, Josh Callahan, Kent Malmo, Liz Goldhirsch, Harold Lee, KaRyn Daley, Jonathan May, Sy Damsle, Jennifer Arend, Andrew Bressler, Timothy Banden, David Scott, Angie Sharma, Jon Hurwitz, Ben Brody, Paul Manson, Lauren Smith, Andrew Lurie, Scott Lannan, Jason Birke, Smarmy Guy, Mike Silverstein, Zach Miller, Sarah Eisen, Michael Bressler, Daniel Ohgi, Moé Baskin, Michael Brus, Bradley Olson, Joshua Heald, Smarmy Junior, Tom Keitchman, Yuuko Horiuchi, Jake Wong, Dom Lachowitz, Ben Dieter, Kassy Wreick, Anna Jadus, Ben Eather, Lindsay Tabor, Francis Engleit, Jeremy Rees, Jorge Solano, Claire Chau, Ben Franklin, Matt Johnson, Jason Tutowsky, Jon Cabin, Bertrand de Born, Meredith Quimby, Sasha Fugachevsky, Spencer Bishop Jones, Macy Raymond, Joey Levis, Jim Browksi, Joe Smith, David Quintillani, Jessica Chiu, Adam Snow, Alex Ling, Jack Schonevold, Susan Hansen, and anybody else we may have overlooked.

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Push the Little Daisies

Benjamin Xavier Kim

While sitting around lamenting the state of music today, it is easy to come to the conclusion that some people in today's music scene aren't doing anything good because they're not doing anything different. It is original enough that people have the nerve to bring that kind of stuff back in the first place. Which brings me to two albums whose bands wear influences of the past and slap them together in hopes of making the equation "Old Music + New Artist = New Music" work. However, there are some cases where the x and the y are so distinct and great in the first place that when put together some pleasant magic is created and it is original enough that people have the nerve to bring that kind of stuff back in the first place. Which brings me to two albums whose bands wear influences on sleeves like they were merit badges.

First, the Push Kings, four Harvard kids making waves in the underground with their relentless pop rock, are guaranteed to get extreme reactions out of their listeners. Many connoisseurs of pop music are either totally enamored of the Kings or find themselves hating them. Why? Perhaps it's the unsettling way the elements of their music come together: a) the alternatingly sweet and rough vocals, b) the unabashedly cutey and playfully sung music, c) the rock sound with its grandiose production (big crunchy/funky wakka-wakka guitars, horns, synths, etc.). Realize that this is new in 1998, and that the people making this stuff are our age, and things get a little eerie. Finally, you find yourself humming their tunes, and you can't stop. And then — ah, what the hell you say. Rock and roll wasn't meant to be all that soothing, so you might as well give in to the guilty pleasure that makes you cross your legs in that certain way whenever you hear "Hot Blooded" on the radio.

The Push Kings are not afraid to eschew the noise 'n' angst that has pervaded much of the music made of this decade. Their first album was full of sunny melodies and strong vocal harmonies, and "Far Places" is no exception. The singers and songwriters are brothers Finn and Carrick Moore Gerety (yep, same middle name), and their startlingly McCartney-esque vocals really sing, dammit — soaring, purring, yowling, whatever the song calls for. Hell, they even throw in that indispensable rock 'n' roll tool, the Nonsensical Utterance (i.e. "Yeah!" "All right!" and "Sweat!"). And they don't write your everyday Chuck Berry-three-chord pop songs. Instead, these songs are crafted in every sense of the word, and the Kings use all the instruments at their disposal (strings, brass, keyboards, turntables). They pull off these stunning complexities with Beatles-esque/Willis-esque ease, though, because the melodies and the hooks keep you involved — enough so that you don't notice the song structures mutating underneath.

"Love Takes Flight" is sly and Chic-like, while "Shadows of San Francisco" and "The Wild Ones" begin with modern-sounding Phat Beats™ before the plaintive voices pull you back into their surreal timeless popworld. Fans of '70s power pop, such as Badfinger and the Raspberries, but who want it in a more manic and postmodern way, should definitely try the Push Kings. Give in and sing along, you know you want to.

You may recognize L.A.'s Big Bad Voodoo Daddy from their appearance as That Band in Swingers. Yep, that was they, and they are now touring behind their major label debut, undoubtedly converting every place they play into a swing-dancing orgy of sweaty sin. Well, one can dream. These guys — all eight of them — don't seem especially interested in taking the smooth yet hepped-up big band stuff they do and subjecting it to a '90s twist. In "Mr. Pinstriped Suit," Big Bad Voodoo Daddy makes a critical and musical allusion to Cab Calloway's "Minnie the Moocher," which the band then covers on track four. Talk about referential.

If you like the Squirrel Nuts, you're bound to dig the Daddy. They seem to be fuller in the horn section, zippered in the tempo, and a bit more on the smooth, slightly sleazy tip. And is that such a bad thing, really? The musicianship is top-notch, the beat is bummin', and the original songs (10 of the album's 12) have the classic mood down pat. Not to mention their killer suits and hats. But they're no rookies — they've been together for seven years. So get the suit pressed, watch Swingers again, and add this album to the music your parents might despise, only because it's stuff their parents listened to. Revenge is sweet.

She says, 'Hey buddy, you can't sing.' So you know what I says? I says, 'You should hear me play piano!'
Q: “What Hath God Wrought?”
A: “Shut up, I’m busy!” (There’s no such thing as “too esoteric.”)

**MATTHEW SNYDER**

Richard Davies has been honing his pop songcraft for years, and like a fine wine, he has improved with time, melllowing his melodic pop with each release. From his early work with the Moles — an unknown post-punk outfit from Australia — to his collaboration with multi-instrumentalist Eric Matthews for a one-album release under the name Cardinal, Davies has attacked pop writing from just about every angle. With his latest release for Flydaddy Records, Telegraph, Davies has turned to the countrified roots of pop for his inspiration.

Although the hook-laden 1995 release There’s Never a Crowd Like This should have launched the virtually unknown Davies into the forefront of the songwriting world, even its catchiest tracks couldn’t garner the Aussie any commercial success. Employing a standard line-up of electric and acoustic guitars, bass and drums, then adding muted horns and the occasional strings, and throwing beautiful understated vocal harmonies into the mix, There’s Never seemed like the next logical step for Davies. Having gone from the almost math-rock tendencies of the Moles to the complex and often overwhelming arrangements of Cardinal, Davies needed to simplify his songcraft, and the solo setting allowed him more freedom to tone down his compositions.

Channeling John Lennon for much of There’s Never, Davies had dug one level deeper in the cemetery of pop’s legends for the writing of Telegraph — the press release on the album mentions John Fogerty and Bob Dylan, but there are subtle hints of Levon Helm in the mix. Exhibiting much more of a country-rock influence than his previous work, Telegraph finds Davies nostalgic for a time of “cheap gasoline” and road trips across the South. The Southern bent of the album is even lyrically evident:

Davies went from “sipping American beer” (from There’s Never’s “City of Fertility”) to “living on Mexican rice” (from the album’s “Collina”). After the initial shock of hearing an Aussie trying to sing like an old country crooner, the nostalgia (real or invented) works.

The production and playing on Telegraph are magnificent. Clean guitars, simple keyboard arrangements and a nonintrusive rhythm section let the beautiful melodies of each song meander. The course is staid by Davies’ distinctive vocal, equal parts Townes Van Zandt and Crocodile Dundee. His folky, wavery singing successfully complements the relaxed feel of the album, and surprisingly gives the whole work an almost depressed feeling that is interrupted by occasional bursts of beautiful chord changes, vocal hooks and lyrical nonsense. A definite departure from the heavily scripted, Baroque arrangements of Cardinal, the interplay of the instruments on Telegraph is much more free-flowing and (gasp!) almost jazzy in a Southern-fried rock way. A good Southern-fried rock way. The lyrical hilarity and randomness of Cardinal returns on this album. Song titles like “Main Street Electrical Parade” aptly fit their respective lyrics. However, the often deliberately obtuse Davies is abnormally straightforward on the album’s closing track, “Days to Remember.” But did those days ever really exist, or has Davies created an elaborate hoax in the effort to make a “concept” album? Regardless, he makes his lifestyle sound so appealing that one can’t help but want to follow his lead.

Richard Davies has made a beautifully crafted, well-executed statement with Telegraph. Pleasant to listen to, layered with hooks and admirable in its approach, Davies’ new album, like its predecessor, will unfortunately be overlooked entirely by a public with an eye on electronics and a brain turned to good, old-fashioned pop.

**HIP-HOP SHOULDN’T DRINK FROM ‘STILL’**

A meditation on the profoundly important hip-hop band the Goodie Mob... and a tearless goodbye.

**BEN DIETZ**

This is the last review I’ll ever write for Street, so I’ll get straight to the point. Let me be the first to say it: Goodie Mob is one of the three or four most important groups in hip-hop today. And not because they’ve shifted a lot of records (even though they have). Atlanta-bred Cee-Lo, Big Gipp, T-Mo, and Khujo are important because they refuse limitations, both those placed on them by society as black men and those placed on them by an increasingly materialistic hip-hop industry. Instead, they stay conscious of their surroundings, relating, rectifying, interpreting and reinterpreting the urban problems of today’s society. Like Public Enemy raised on a steady diet of collard greens and sweet potato fries, Goodie Mob are the uncensored diarists of the southern ghettoes. Escewing the Southernpoplyassticillacilmusic vibe, the Mob injects Still Standing with a strong sense of their spirituality and indeed, their own fleeting mortality. And backed up by Organized Noise’s innovative, shuffling production, they support their rhetoric with the beats that’ll keep folks paying attention.

Still Standing is a candid, complex and challenging record, one that looks to be a landmark in the consciousness of hip hop. This is important music.

**GREEN DAY**

Three and a half years after their classic “Jaded in Chigaco” performance on MTV, it’s wonderful to have this band back. I’m not ashamed to admit it — I love Green Day, and it was great to see them back in action, playing all their classic early ’90s punk anthems... ah, high school. And even though Billie Joe has traded his slender punk figure for the face of Mike Watt, and even though the band is not writing songs like they use to, and even though it is a bit sad to see an obviously matured Green Day, I’m not ashamed to admit it. Green Day is playing with far too much effort to harness their faded punk spirits (notice the slobbering Billie Joe during “Welcome to Paradise”), they’re still super-duper.

**BERNARD BUTLER**

People Move On

Creation/Columbia Records

Since leaving Suede during the recording of Dog Man Star in 1994, guitarist Bernard Butler has not been doing much creatively — and that includes the release of this boring, uninspired solo album, Whereas Suede flaunted Brit-pop and glam-rock to the extreme, Bernard Butler on People Move On is a heartbroken sap, whose title lyrics and arena-rock arrangements never for a minute justify the album’s towering excess. “A Change of Time” — with its strummed 6-4-2 intro layered beneath a slow, slightly distorted guitar solo — would sound like a brilliant parody of a ridiculously melodramatic Motley Crue ballad, were it not for Butler’s shamefully intended sincerity.
She's a D-Cup With an AK-47

'Tomb Raider II' shouldn't be confused with similar titles like 'Nude Raider II,' 'Womb Raider II' or 'Boobymelon Raider II.'

GAVIN RUMMERY

'Already the sexiest interactive cartoon in the gaming world today, Lara Croft has returned to the Silicon screen with a curvier form, a kick-assy ponytail (or is it a braid?) and a whole new wardrobe. Tomb Raider II, however, is a palette upgrade (read: more complexities) from the classic gameplay of Tomb Raider. Eidos Interactive has realized that they can make just as much money by giving Lara plastic surgery as by trying to break graphics, play characters, etc. The result? More nude pix of Lara on the Web! (see [http://www.nuderaider.com](http://www.nuderaider.com).)

The story is your basic Indiana Jones plot. Croft must obtain the powerful Dagger of Xian, which is hidden in an ancient Emperor's palace within the Great Wall of China. Whoever is brave enough to drive the dagger into the heart receives the power of the Dragon. While in the first Tomb Raider Lara only had one enemy (the enchanting Jacqueline Nada), this time Lara is positioned against two groups. Tomb Raider II combines the "woman-against-nature" motif with "woman-against-women," and the result is a lot of action required on the part of the gamer - because there's just more to blow up, and because the controls are low quality (consistent with the previous Tomb Raider).

The keypad controls still lack one important thing: control. You try to turn Lara to the left, and she goes all the way around. Of course, this is a general flaw with 3D worlds (you know, like when you think something on the ground is a line, and it turns out to be the edge of the cliff, and then you die). The bonus comes with episodes in eighteen lovely tourist attractions like Venice, Tibet, a seaside safari and the Great Wall of China. From my knowledge, compared to the real places, these pics are fairly accurate (yes, I've been to an underwater sunken wreck, and yes, I wasn't the Titanic!).

It's too bad the graphic artists didn't realize that their color choices would look grainy and blurry on the monitor (or maybe it's just my monitor). That aside, the levels are huge and challenging, which isn't to say that the new Lara hasn't acquired better skills and weapons. In fact, the woman will use her every talent - climbing, jumping, pushing, shooting, swimming, wading, rolling, vaulting, driving and puzzle-solving - just to get through. Even better is that this game has more traps right when you start feeling the familiar overtones of TR1, rolling boulders, spikes that close in, floors that collapse onto waiting spikes and slashing swords all to satiate your beloved character in a close series.

The effects, of course, are vastly improved, probably because they have to be. I was impressed by the quality sounds of the M-16 shooting, of the increased number of monsters growling, of Lara grunting and moaning, of the sexuality-starved computer geeks. I also like the underwater features -

Lara Croft, shown here without her signature ponytail, is not the kind of girl you'd bring home to mom.

This is a general flaw with

time, Lara has a speargun to attack underwa-

ter, and she also has the added ability for wade instead of swim. And oh yeah, that ponytail/plait is just wicked. Underwater, it has a mind of its own.

The sequel isn't innovative; it's just a more concentrated Tomb Raider. This is fine for now, but any upcoming TR's should take a few risks. Perhaps in the future, Eidos will own up to the fact that the game does not have multiplayer capacity. Maybe they'll put a few sex scenes in there. Maybe they'll allow Lara to choose her wardrobe and get her hair done. Or maybe this is it for Miss Croft, and she'll go off to marry Attrus. That's of course after she kills Catherine in a Mortal Kombat-esque fashion. Carl Denning Jr. will investigate the murder, and due to the fact that her lawyers are the Mario Bros., she'll have to spend the rest of her life as Pac Man's 'ho, playing Pong. Or something.

Vacation Wonders

Alcoholic goats, bigass termites, beer can houses and more!

http://www.roadsidetravel.com

AMY DOLAN

Did you ever want to feed beer to a goat? If so, you are in luck. Go to The Trading Post in LaJitas, Texas - a town along the Rio Grande River near Big Bend National Park with a population of about 100 - and get some long neck beers. Have a few and save the rest for Clay Henry, the beer-drinking goat: he now drinks 35-40 beers a day... and this is only one of the many offbeat attractions you will encounter while browsing the Roadside America site.

This website is full of odd and hilarious travel destinations for you to explore. The Electric Map takes you to any state using Indiana, raccoons, attractions and the Hall of Immortals.

So what lies in these links? The Site of the Week links introduces attractions that may provide a surreal interlude.

http://www.roadsidetravel.com

A Thirty-two cent slice of heaven.

To learn all about these and many more off-the-wall events, spectacles, unique museums and even more, check out [http://www.roadsideamerica.com](http://www.roadsideamerica.com). When the road trip starts getting boring, it's sure to provide a surreal interlude.
Lucy's

Full dinner menu
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• OLD CITY, PHILADELPHIA
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AFFORDABLE QUALITY WINES
BY THE BOTTLE OR THE GLASS

streetlife

thursday

PALMER SOCIAL CLUB
Penngea
Before the continents separated, they were locked in a single, gigantic land mass known as Pangea. Tonight, the social continents of Penn are coming together for one gigantic party, hence Penngea. Thirty-three promoters with familiar names like Cara, Naph, Mahan, Sophie and Alejandro are throwing the biggest party of the year. All proceeds benefit Children Against Drugs and the Pediatric AIDS Foundation. It is potentially a bigger party than you'll ever see. Folks on the guest list will be treated to a naked polka party on the third of the Palmer's four floors.
April 23, 601 Spring Garden St., For more information call Tino Gutierrez-Rivera (215)222-3866.

BRASILS

Ladies Night
Every Brazilian woman I've ever met has been beautiful. My buddy Daniel is from Brazil. He tells me a lot of stories about Brazilian women. My dad has told me some stories about Brazilian women that he got from a Brazilian resident he used to have. Every story I've heard about Brazilian women deals with anal sex. Damn! I wish I weren't straight either. Truth be told, I'm kind of into sheep.
April 24, 413-1700.

FRIDAY

DONSTAIRS AT TONY CLARK'S
Ronnie James and the Jee Hot Swing Club
At the Passover Seder, rather than give me money for finding the Afkommen, my Uncle Joe challenged my sister's boyfriend Giovanni and I to a dollar-per-inch contest, betting that his penis was larger than ours. My mom wouldn't let us accept his challenge, but my uncle's confidence is telling. If he has the cojones to challenge me and my wonderful Chairman penis genes, then he must be able to run a great night club. Yes, my Uncle Joe is the brains behind Tony Clark's rise to success. He is also very lucky that my mom called his bluff.
April 24, Broad and Sansom Sts., (215)772-9238.

saturday

E-CENTRE
Grand Funk Railroad, REO Speedwagon with Edgar Winter Band, Billy Madison's favorite band.
Continued on page 16
streetlife
(continued)
love this show. We're an American band. We're the American band. We're comin' to your town, we'll help you party down. We're an American band.
April 25, Camden Waterfront. (215)222-1181.

LIONFISH
Mark Gastineau holds the NFL record for most sacks in a season with 24. After he retired from the Jets, he attempted to start a career as a boxer. Now he's a folk singer on the folk singing circuit. What a wuss! Next thing you know, the great Reggie White will be launching his career as a ballerina.
April 25, 514 N. 2nd St., (215) 829-9103.

NORTH STAR BAR
Jason Bonham Band
Jason is John's son. John, for those of you who are very stupid, was the drummer for Led Zeppelin. Jason played with Zep during Live Aid. I wish that we could have Live Aid again. Bruce, Sting, Madonna, Bob Geldof. Man, I'd certainly pay to see those acts again. We are the world, we are the children, we are the ones to make brighter day so lets start giving.
April 25, 27th and Poplar. (215)235-STAR.

sunday
JAKE & OLIVER'S
Dead Sundays
This is probably my favorite bar in town, playing the best music they could possibly play. The Dead makes great bar music. One of the first times I was in Mad 4 Mex they played some crazy Space Wheel that made me a fan of that bar for life. So what; it's too expensive and they make crappy Bloody Marys. I'll always love Mad 4 Mex, but not as much as I love Jake & Oliver's.
April 26, 22 S. 3rd St., (215) 627-4825.

Summer's here and the time is right for writing for summer street

interested? E-mail Mary Harris at meharris@sas.upenn.edu

After Finals ... The cramming begins!

Having trouble getting your stuff home from college? Let your local Mail Boxes Etc. Center pack and ship it for you. From computers and stereos to boxes of books and furniture, Mail Boxes Etc. can solve your packing and shipping problems.
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It's not what we do. It's how we do it.
Penn plays host to the world's biggest track meet as the 104th Annual Penn Relays takes place on Penn's campus this weekend. Be prepared for crowds of people, as athletes and spectators from around the country and around the world descend on Franklin Field. Besides providing a venue for local high school and college competitors, Penn Relays is also the stage for Olympic Development athletes as well as Michael Johnson, Gail Devers and Owen Torrence, among others, who will compete in front of crowds of thousands. Take advantage of your Penn tuition, because on Thursday you'll get into the races for free with your PennCard. It's an event you won't want to miss... and if you're lucky you'll be witness to the record-breaking marks of Michael Johnson, Gail Devers and Owen Torrence.

**Penn Relays**

**Foot Race**

April 23 - 25
Franklin Field
37th and Chestnut Streets
Tickets: $6 and up

**Iron Gate Theatre**

37th and Chestnut Streets
Tickets: $5

Go Funk Yourself

Psyched that this last week of classes is about to end? Ready to kick back and bust out celebrating your newfound freedom during this upcoming weekend? So are the 15 women who make up Strictly Funk. Penn's newest dance company founded by College sophomore Jenn Weber. Catch them Friday and Saturday as they electrify the Iron Gate Theatre, presenting their debut performance, "My First FUNK." The show will feature all types of dance ranging from hip hop to breakdance — all with the ladies' signature Funk-y edge.

I think they rehearse in Kate Lee's High Rise.

3

No Needles Needed

Ever feel plagued by the desire for a tattoo but also the fear of committing to a lifelong inking? Mehndi tattooing is one popular solution to the permanent tattoo dilemma. This ancient art, which originated in Africa, the Middle East and India, is now the rage in the fashion world. Mehndi, the Indian word for henna, is an dye that is used to temporarily stain the skin. Artists at Ruka will apply henna to your arms and hands in intricate talismanic designs for prices starting as low as $15. The tattoos will last for up to three weeks with proper care, and can be drawn in any design you want. Ruka also sells DIY Mehndi kits for only $10. So get your creative juices flowing and tattoo yourself and a friend this weekend!

4

Strictly Funk will be dancing its way through the Iron Gate Theatre this weekend.

See Doug Slug

On a warm spring evening, what could be more fun than America's favorite pastime? Professional baseball is just a quick Septa ride away this week as the hometown Phillies battle the Cincinnati Reds.

**Phillies vs. Reds**

**Baseball Game**

April 23, 6 p.m.
Veterans Stadium
Tickets: $5 and up

This could be a match filled with all kinds of scoring, as long as the Phillies' bats are cracking and the pitching is rocking. The Phillies are ready, as the Reds lost 14-0 to the NY Mets last Sunday. While this weekend's game may not provide the best baseball you've ever seen, you'll get a chance to see the Phillies' newest center fielder, 1992 Penn grad Doug Glanville, show his leadoff stuff! Support Philly, Penn and the century-old sport of baseball this Thursday... you won't be sorry. Besides, you can have all the peanuts and Cracker Jacks you want!
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