Crime is down, fear is not, amid recent robberies

A rash of high-profile crimes on and near campus has led many students to fear what have been safer streets.

By Rod Ryan

Art Director

Though University Police statistics show a significant drop in crime over the past year, some students say they feel less safe than the numbers indicate — possibly a resu-

It's very nice out of college in Logan Hall yesterday.

1. I know some people, but I don't know if they could happen.

2. I didn't feel unsafe.

3. I didn't feel safe.

4. I didn't feel bad.

5. I didn't feel very good.

6. I didn't feel well.

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L.A. theater producer recovers from life's setbacks

Despite drop in crime, fear is on the rise

Get the DP for News, Editorials, Sports TV listings Classifieds & Weather
Students can play role in war on poverty, area activists say

By Nawshin Ali

Harold Barrow was once a home- less heroin addict with no education living in an abandoned house. Now he is a college graduate and social worker for Philadelphia's Universal About Housing.

Barrow, a 37-year-old single father, is one of the many who escape the cycle of homelessness, addiction and despair that plagues so many victims of poverty.

Strong talked about several of the programs the PEC has implemented to assist those like Barrow, including an emergency shelter, transitional housing, parental education and job training.

The goal of the PEC, he said, is to help people break on their feet.

Guerre wished some of the functional problems that lead to homelessness could be resolved with an 8th-grade education. About 48 percent of shelter residents have had an 8th-grade education. 12 percent are victims of domestic violence, 24 percent are substance abusers and 49 percent are unemployed.

The speakers emphasized the impor- tance of education and job skills many times during the evening.

"Education gave me something people couldn't take away from me," Barrow said, pointing out that finding a well paying job with limited literacy is nearly impossible.

Volunteering is another way the students can help.

Many groups on campus, including Civic House and several fraternities and sororities, have organized volunteer programs.

"Volunteering is a great way for students to help alleviate poverty," Guerre encouraged those in attendance to increase awareness by having discussions about poverty in their classrooms. Additionally, he emphasized the importance of being publicly active.

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GMAC opens W. Phila. branch

By Stacey Rumple-Schick

A local branch of a national mortgage company hoping to target Penn employees who live in the West Philadelphia area opened for business yesterday at 3900 Chestnut Street.

GMAC Mortgage, a division of General Motors Acceptance Corporation—based in Northfield, Ill.—has established a partnership with the University of Pennsylvania's Office of Community Living to provide information about homeownership and mortgages.

"Through our guaranteed mortgage program for employees, the future of Community Living will be working with GMAC to help them get information for home purchases," said Bernadette Ramsey, outreach coordinator for OCL. GMAC also plans to hold education and credit and financial counseling workshops for graduating students who are looking to buy their first home.

"Buying a home can be a very scary process—especially when you’re just starting," said Leslie Gray, GMAC’s manager of the new West Philadelphia branch office, one of six staff members here devoted to helping customers throughout the region.

The grand opening of the West Philadelphia branch is part of GMAC’s initiative to enter housing markets in urban areas. According to Gray, the expansion represents the company’s goal of providing services for all homeowners in Philadelphia.

During yesterday’s opening of the GMAC Mortgage’s West Philadelphia branch, university president Amy Gutmann accepted the keys on behalf of the Philadelphia Mayor’s Action Action.

"We're committed to reaching customers at all stages, including those in new homes," said Cynthia Marrone, Recruiter, Fixed Income & Derivatives Analyst Program Coordinator. The Mortgages West Philadelphia branch, during yesterday’s opening, GMAC Mortgage’s new office at 3900 Chestnut Street, was open to the public.

POLITICS from page A1

Precautions taken for a potential nuclear attack are needed if the United States is to remain a superpower, said President Bill Clinton. At the opening of the GMAC’s new office, its CEO, William J. O’Brien, personalized to work with local charities and community programs in the company’s new location.

"We’re committed to reaching customers of the surrounding neighborhoods," he said. "We want to be a part of the community."
comfort to me in the two years of Green's said... shifting forward. Green expressed pleasure with the strides taken since the 1950s to improve race relations and minority educational opportunities. "We are more much more alike than we are different," Green said.

But the work begun with Green's integration and continued with protests and marches throughout the following decade is far from done, he noted.

"With so many new concepts of ourselves... how have we gotten to the place where we have gotten to in the past?" Green asked the audience.

"The lesson from Little Rock is that... when we change our environment, we change our outcomes," he added. When asked how he is continuing his service work, Green told the group that he works with various service organizations, serves on the board of Africare, a non-profit organization which deals with quality of life issues in rural Africa, and has created a scholarship with his wife for minority students at Michigan State University, his alma mater.

During the question-and-answer period, a student asked Green his views on the push to end busing students from underfunded school districts to better schools. Green called the current "assault on affirmative action," Green expressed a lack of concern for the future of the institution. He believes even if affirmative action falls out of favor, it will return — although not necessarily under the same name. "Corporations... will want to grab talent, no matter what color it is," Green said.

Ernest Green speaks to a packed crowd last night in College Hall about his experiences as one of the "Little Rock Nine." When asked how he is continuing his service work, Green told the group that he works with various service organizations, serves on the board of Africare, a non-profit organization which deals with quality of life issues in rural Africa, and has created a scholarship with his wife for minority students at Michigan State University, his alma mater.

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TIME: February 17, 1999

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Thursday, November 18, 1999 Page A5

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Penn needs to do more to emphasize the role of teaching as a component in decisions about tenure.

Tenure is the university's ultimate tribute, an award for exceptional achievement, that carries with it the guarantee of lifetime employment. It is also one of the means of securing the services of top-notch faculty members, and of making room for promising younger talent by asking others to move on.

Serving both of these goals effectively means basing tenure decisions on two criteria: The body of original work that a faculty member has produced and the skill and dedication that they bring to the classroom.

To be considered for tenure, professors must produce original work of a quality that can stand outside the university's standards. And rightly so. Institutions burdened with unreasonable standards cannot compete as effectively for funding or for students.

But Penn must do more to ensure that the tenure process rewards excellence in the classroom, as well. After all, an institution's tenure faculty will largely determine the tone and quality of the undergraduate experience.

I have mixed feelings about the state of the tenure process at Penn. Asm i,- Design

Newt Edmo

RICK ERIC MOSKOWITZ.

JULIE GERSTEIN.

The story appears on Thursdays.

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and
hollywood
bumped uglies
meet their
love child
Tape of relief pilot’s words raise suspicion

Flight 990 investigators are analyzing a strange statement made in Arabic just before the crash.

The official said the crewmember, whom he would not name, had been allowed to be alone in the cockpit at the time and spoke just before its autopilot was turned off. Earlier, another source close to the investigation said Egyptian airline officials assisting U.S. crash investigators had been temporarily identified as attacking the pilot’s seat and uttering a prayer just before the autopilot was deactivated. El-Habashy, a 27-year-old co-pilot, faced reprimand from the state-owned airline early tomorrow.

The source, speaking on condition of anonymity, said the identification came after the aircraft officials found a “textbook” crewmember in the co-pilot seat had been translated into “I made my decision now. I put my faith in God’s hands.”

The announcement was long awaited and could be a major step to peace.

The IRA now willing to open negotiations

In Egypt, relatively angry denials that el-Habashy had sent money home because he planned to commit suicide, describing him as a loving father and devoted husband.

The outlawed organization released a statement made in Arabic just before the crash.

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President agrees to across-the-board cuts

Govt. agencies will spend 30 percent less in Fiscal Year 2000 if Democrats in Congress agree to it.

WASHINGTON — President Clinton agreed to a small across-the-board budget cut yesterday in order to prevent the risk of a government shutdown. The move is the latest in a series of deals that have been made in recent weeks to prevent the government from running out of money.

The budget cut, which is expected to save $40 billion over five years, would be the smallest in recent years. It is the result of negotiations between the White House and Congress over how to reduce the federal deficit.

The move is significant because it shows that the government is willing to make difficult decisions in order to achieve its goals. It also suggests that the two sides are willing to work together to find a solution to the budget crisis.

The budget cuts are expected to affect a wide range of programs, including education, health care, and social services. The government has been forced to make difficult decisions in recent years, as it has struggled to reduce its budget deficit.

The cuts are expected to be implemented in the fiscal year 2000, which begins on October 1. The government has been working to reduce its deficit for several years, as it has struggled to find a way to balance its budget.

The budget cuts are expected to have a significant impact on the economy, as they will reduce the amount of money that is available for consumers and businesses. However, the government has been forced to make difficult decisions in recent years, as it has struggled to reduce its deficit.

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Champion responds to schools' demands

Bioethicists at U. center advise TV's 'ER' docs

explained that the makers of the top-rated Thursday night show pay close attention to the ethical issues the show faces from content.

"One of the most amazing things about the show," Magnus said, "has been the realization that many of the writers and producers of the show really care about getting the medical issues right and recognize the role they have in educating the public.

And in the occasional instances that writers of the show actually contact Magnus for his bioethical viewpoint while an episode is being written.

The show often deals with real-life issues that are prevalent in medicine. Recent essays have addressed topics such as patient confidentiality, issues of informed consent, and the importance of maintaining patient confidentiality.

"I am always amazed at the conditions people describe as 'sweatshops' as the next guy," noting that Sara Lee, the corporation's chief, would allow its competitors from setting up shop on the November 4 episode. While the producers' assertion that its factory locations were kept secret merely to prevent outsiders from determining sweatshop factories and that "we have

been third-party auditing ourselves for many years.

Mircea Joa-Bloch, a member of Penn's chapter of United Students Against Sweatshops, said she was "very pleased" with Champion's announcement. Indeed, she noted that "the concrete example of how the student movement is leading to changes.

However, Joa-Bloch said she was not inclined to believe Champon's assertions that its factory locations were kept secret merely to prevent competitors from setting up shop close by saying that Champon's employees would not want to go to an employer that was paying bad wages.

Champion said she believed that the students are qualitatively different in their factory locations, as the group is not familiar with what is being done at a site that is run by the university.

"This is a real good first step," she said. "Obviously there's still a lot of work that needs to be done. That work includes getting pub- lic disclosure of the reports of independent factory monitors, as well as agreements by the university to be able to audit the factory locations involved.

USAS says the FLA is an ineffec-
tive organization that will serve per- sonal interests rather than workers, while the FLA's support- ers say the association is a good first step in eliminating sweatshops and upholding labor standards and safeguard to protect workers' rights. Currently, they say, University is the only group to have joined the WRC.

"I think this is really good," the student said. "They're not giving us the concrete example of how the student movement is leading to changes.

"The concrete example of how the student movement is leading to changes.

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"The concrete example of how the student movement is leading to changes.

Publisher, Editor in
Bloody Brawl Over
"Heinous" Front Page Ad

Warmed by Child's Sweet
Smile Spontaneously Combusts

In a bizarre turn of events, a woman who probably to return from being warmed by the smile of a child's infectious grin in Baltimore, Maryland, when television reporter Peter Gillson called her a "Heinous" after a phrase she used in an interview on the front page of today's "Circles". The phrase used by a woman who chose the nickname "Baltimore" as her "Heinous" related to a comment she made about another woman's smile. The phrase was meant to describe something she found genuinely "Heinous". The phrase quickly went viral, catching the attention of media outlets and causing widespread reactions.

Clarissa: And I saw a mother
Woman Warmed by Child's Sweet

smile, with enough wonder in her eyes to make her heart

Just have to share with you the

most amazing experience I had doing my portion of those transcripts:

"I ran assure our readers that a mistake was made, and another ad like this will never again appear on the front page of this

publication," said Pete Drake from auburn in the Rochester Morning News (Can U dive deeper into this story with the many other hard

york.

Astonished chairs and fists flew yesterday evening in the midst of fighting in the world—good golly, little girl smiled, with enough won-

I'm not a reporter but I'm at the

ter. November 18, 1999

enough won-

nered, "I think deeply transmute

amazing creativity also

was evident in the fund-raising efforts to obtain the<br/>

Office."

But he was always angry because

of their silly offers which nobody will read

Yes I'm about faint-

Yes, I'm about faint-

"No. It's my body and I can mold it into anything I want to," Katie's mother said.

"I hope your will is written," said Drake. "I beg your pardon?" wrote Gibbons. "TRAITOR!!! What are they paying you?"

Your online meeting place in
cyberspace—Don't be

It's totally free!

I'm Ashamed to

"I don't know what kind of theatr-

and art school's former football

Pierced Kidneys

Katie's 11-year-old brother

"No, it's my body and I can mold it into anything I want to," Katie's mother said.

"TRAITOR!!! What are they paying you?"

"I'm Ashamed to

"I don't know what kind of theater-

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what I hope they can change is that my birthday. Katie's 11-year-old brother

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**VETERANS LEAD TOP-RANKED W. SQUASH**

Senior Katie Patrick will provide inspiration for Penn’s preseason No. 1 women’s squash team.

By Rick Lapidos

Who is Penn’s only No. 1 nationally ranked sports team? This year it is the women’s squash team. The Quakers, led by co-captain Katie Patrick, are the pre-season No. 1 in the nation and have a chance to avenge last year’s Ivy Championship loss to arch-rivals Harvard.

The Quakers are the defending Ivy League champions and come into the season with a team full of experienced players. Last year’s Ivy League champions, the Quakers, lost only two thirds of the singles matches in the entire league. The team will be led by co-captain Katie Patrick, who is the defending Ivy champion.

Patrick is a three-time All-Ivy selection and has been a consistent performer for the Quakers. She has won a total of 32 matches in her career, with a 78-22 record.

The team will also be led by co-captain Sarah Bamber, who is a three-time All-Ivy selection and has been a consistent performer for the Quakers. She has won a total of 32 matches in her career, with a 78-22 record.

With the departure of a strong senior class last year, the Quakers will need to rely on the younger players to step up and fill the void. Patrick is one of the players who will be counted on to lead the team.

**NEW HOOVES IN OPENER**

Host Kentucky pulled away from the Quakers in the second half of Penn’s first game of the season.

By Eric Moskovitz

Penn lost 6-2 to Harvard on Thursday night in the Panhellenic Field House.

In the second half, the Quakers faced a 1-0 deficit after two goals early in the game. However, they were able to tie the game at 1-1 with a goal from co-captain Katie Patrick.

After that, the Quakers were able to take control of the game and score three unanswered goals to win 4-1.

**CHANGES WONT BLOW W. FENCING OFF COURSE**

The perennial powerhouse looks to adjust to new changes this season.

By Dave Zeitlin

With the departure of a strong graduating class, the loss of an AllAmerican in First-year Emily Aronson, and a lack of depth, the Quakers women’s fencing team has something to worry about.

However, the team is not without potential stars. Sophomore Emily Aronson is a top contender for the national championship and will be counted on to lead the team.

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**ANALYSIS**

Frosh give glimpse of future

Several Penn freshmen saw significant minutes off the bench last night.

By Kent Matterson

In that snapshot moment, Klatky buried four of his four shots and four free throws, a performance that was impressive for a 6-foot-9 freshman.

Klatky was on fire, scoring four straight points to close out the game and put the game out of reach for Penn.

The Quakers’ defense held the Wildcats to just 38 points, while their offense scored 42 points. The Quakers’ defense was key in limiting the Wildcats’ scoring opportunities.

**WITH THE DEPARTURE OF A STRONG GRADUATING CLASS, THE LOSS OF AN ALL-AMERICAN IN FIRST-YEAR EMMY ARONSON, AND A LACK OF DEPTH, THE QUAKERS WOMEN’S FENCING TEAM HAS SOMETHING TO WORRY ABOUT.**

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**WHAT IF IT’S HARDER TO STAY NO. 1 BECAUSE WE HAVE TO WORK HARDER?**

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**THE TRADITION IS ESTABLISHED, TRADITION IS RESTORED, BUT IT DOESN’T CHANGE THIS YEAR’S MEANS.**

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**THE PROCESS OF LEARNING has been interrupted by the pandemic.**

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**GET ITmaid TO SAY THE INTRODUCTION OF THIS SEASON WOULD BE A LITTE TROUBLING.**

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For More Information, Check Out the New Web Calendar at www.upenn.edu/calendar/

**FREE TONIGHT**

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SPORTS

M. Swimming to face beatable Big Red in Ivy season-opener

By Jon Rosen
The Daily Pennsylvanian

The Penn men's swimming team will kick off the season this Friday with its first meet at Princeton.

The Quakers will race against Princeton and Cornell at Princeton's 40th Annual Invitational Friday through Sunday. The Quakers will have met their first meet of the season.

The Quakers' goals won't be easy to accomplish. "The team, and diving is a big part of it," said interim head coach Michael Schnur.

"The only question mark we have right now is our best diver, Matt Cor- nell, who took over when Kathy Lawlor-Gilbert retired before last year. 'He was diving superbly right now. He's our best diver, Matt Cor- nell, hit the board the other night and broke his hand, so he may be out for a full month,' Schnur said. "And at Easterns, finishing impaired at least for about a month," Schnur said. "It's a very competitive team, and diving is a big part of our success this year. We're hopeful he'll be able to at least compete on Friday. It will make it a little more difficult.

"We'll have to swim even faster to make up the points we're missing," Schnur said. "He's one of the best swimmers on the team, and diving is a big part of each meet."
Miss the Game? Read DP Sports!

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*This time, you may need to have internet access and text messaging capability to use our service. Internet access and associated telecommunications charges may apply.

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downloaded in 2 minutes, start the party in 2

visit your career center today for more information.
### Eugene Ormandy: A Centennial Celebration at the Library

**Thursday, November 18, 1999**

**5:00 - 5:50 pm**

**Dietrich Reading Room**

**Van Pelt-Dietrich Library Center Program**

George Diehl, music critic and program annotator:

**The Campus!**

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Eugene Ormandy: A Centennial Celebration

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Music-making with Maestro Ormandy,
at the Library

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**Suzanne Flury, Esquire**

**Sanjuana Gonzalez, Esquire**

Call Today For More Information Or To Make An Appointment!

### Monthly Catholic Mass in Spanish

The Newmann Center of the University of Pennsylvania will offer Catholic Mass celebrated in Spanish once a month. The Mass will be at 5:30 pm on the Sundays listed below. All are most welcome!

**November 23, 1999**

**December 20, 1999**

**January 17, 2000**

**February 14, 2000**

**March 14, 2000**

**April 11, 2000**

### Try drinking water for a change.

(If it's the dear stuff without the head.)

Sure, water is good for you. But who doesn’t want to drink anything else.

The water is so good, you may not want to drink anything else.

(Yeah, right.)

**Brita** Water Filtration Pitcher

removes chlorine, sediment and 99% of lead from your tap water.

The water is so good, you may not want to drink anything else.

(Yeah, right.)

$5.00

**CONSUMER** Only one coupon per purchase

on specified Brita product. You pay sales tax.

**RETAILER** You are authorized to act as our agent in redeeming this coupon in accordance with the Clorox Sales Company coupon redemption policy (available upon request). We will reimburse you for their value plus $.08 on specified Brta product. You pay sales tax.

CONSUMER: Only one coupon per purchase on specified Brita product. You pay sales tax.

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Download the Soundsbig player. More music and more ways to listen to it. Tons of channels. Integrated chat. MP3 and CD playback. And get it all, without risking jail time.
Sports Briefs

H.S. standouts say he'll play for Penn
An already rich basketball may just get richer next year.
Adam Cristobal, a 6'9" 300-pound center from Merion Valley Academy in Merionville, Pa., has made a ver-
table commitment to play for the Penn basketball team.
Cristobal, a junior who averaged 14 points, 15 reb-
onds and three blocks per game. After
his high school, he started to attend a postgraduate year at Merionville, the
same school of former Penn Fencing
Ugma Opokun.
Cristobal is a gilded track and
field athlete, who has a personal best of 1:11" in the high jump. He was a
Penn Relay champion in that event.
Cristobal is a fleet and versatile and
tenal, but dangerous nonetheless.
We have other good epee fencers,
but the loss of Coley reality hurts,
Mayer said.
The loss of Coley is definitely
gonna be a challenge, Katz added.
But we still put together, we should do all
good.
Without Abdulla and Coley, the
team will rely on senior fencers Kim
Linton and Julia Blank to
 compensate.
Okay, here's what you can do to be a
chef or a stay-at-home-foodie.
Call 1-888-555-3539 to request a free brochure and
to order your own style.
MISCELLANEOUS
Counterclockwise from the top: Caucasian man,
Chinese man, Mexican man, Japanese man,
Russian man, Indian man.

Alternate Spring Break 2000
A$B wants to send you to:
California, Florida, New Mexico, Virginia,
South Carolina, New York, and Cleveland
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Pick them up at Civic House
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Questions? Email Jason Mayer jmayer@ias.upenn.edu

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boys
you’ve got
one free hand

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digital entertainment at www.den.net
NEW YORK — Four swings changed Clipper Jones’s season into an MVP year — four runs in a three-game September series against the Boston Celtics.

"I think those four runs were the greatest four runs I've ever had," Jones said yesterday after winning the National League Most Valuable Player award in a landslide.

Jones, who hit 64 homeruns and carried Atlanta to an eighth straight division title, received the 22-3 five-point votes and finished with 432 points to beat out Boston's Wade Boggs, 225 points, and St. Louis' Gary Carter, 196 points.

"I don't know how to express my feelings," said Jones, who added his 30th homerun and caught us off guard a little. "They had a season like this year, but I thought they'd be better."

Jones added, "I think they had a lot of success this year, but I thought they'd be better. I think they had a lot of success this year, but I thought they'd be better."

**Blazers squeak out win over Orlando**

ORLANDO — The Portland Trail Blazers squeaked out a 114-112 victory over the Orlando Magic last night, despite the best efforts of Magic star Shaquille O'Neal, who scored 30 points.

"He's a great player," said Blazers coach Terry Stotts. "But we've been playing better ourselves lately."

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**Standings and Results**

**National Hockey League**

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<th>Team</th>
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**National Football League**

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**Sports Quote of the Day**

"I stood right behind him and saw all the jump-shots, but I can't forget the one I missed on the last shot. I don't think you can forget the last shot."

— Kentucky guard Chuck Smith, on Penn State freshman Michael O'Neal.
The plastic pizza thing.

It's structurally sound. It's supportive.
And it's simply brilliant.

Want to learn more about a career that fosters this kind of thinking?
Consider this an open invitation for open minds.

Junior Women:
Spend the day at Goldman Sachs
in New York City

We are pleased to host three
"Women's Day" events on:
Monday, December 20, 1999
Friday, January 7, 2000
Monday, January 10, 2000

To receive your invitation,
please e-mail Janet.Raiffa@gs.com
by Wednesday, December 1, 1999

Goldman Sachs is a leading international investment banking and securities firm, providing a full range of investment and financing services to corporations, governments, institutions and individuals worldwide.

Our philosophy, "Minds. Wide Open." emphasizes our open collaborative atmosphere wherein ideas are shared and innovative thinking is encouraged. We believe that our teamwork culture affords opportunities for all individuals to have an important impact on the building of our businesses and their success.

Consider becoming a member of our team.
Painting a Brighter Philadelphia

inside — Interview: ICA Director Claudia Gould • Toy Story 2 • Kosher Sex
This is my last letter. I'll write a sad little "goodbye" in a couple of weeks, but this is the last "real" one. Some of you have been waiting a year for this day to come and are fixated, the sounds seeping into our ears, the loca that infiltrated our vida diaria. A non-believer converted.

Fast forward two weeks, away from the 40,000-plus seats in the Spectrum, to a converted factory to hear the indie-alt-folk rocker Ben Harper. Harper's music and demeanor varies from electrifying guitar to slow, acoustic, bone-harrowing songs. Words such as "So be kind to a stranger..." it could be an angel waiting at your door, push the soul a little further than Martin's "I'm your desperado knocking at your window."
The incredible shrinking dining options

By now, the entire campus is fully aware of the dining crisis on campus. All decent dining options are too expensive for everyday consumption or rolled away at 4 p.m. To most persons capable of rational thought, the solution is simple: Open more restaurants. Not so, says the University and West Philly. Instead, a widespread campaign is underway to trick us into believing that the dining options have increased. Take Billybob, for example. It used to be one restaurant, but now the signs tout four restaurants: Billybob, Genji Express, Silk Road and Le Bus. As if exaggerating what does exist isn’t bad enough, flat-out lies (see right) will leave undergrads drooling for Friendly’s sundaes, but the suburban institution is nowhere to be found.

Misfits III: The Reform Party strikes again

The Reform Party — the brainchild of Texan billionaire Ross Perot — has turned into a tango of the oddest bedfellows. The party, crucial in bringing deficit issues to the forefront in 1992 and 1996, has become a ridiculous means for implausible candidates to obtain media coverage. Is enlightened conversation possible with Jesse Ventura? Or more importantly, between “The Body” and Pat Buchanan? Donald Trump appeared to be the only sane candidate in this motley crew until his announcement that he would like to see talk show maven Oprah Winfrey join the fold, followed by his brilliant idea to seize 14 percent of the wealthiest people’s assets. Once Buchanan establishes his Y2K/Judgment Day policy, we may finally understand what this party really stands for.

The consummate guide to schtuppung

Kosher Sex. Yes, we’re talking about placing “the nasty” in the same category as Hebrew Nationals. Schmuley Boteach’s new book is the compulsory guide to getting it on, Upper East Side-style. A must read for the gentiles and lesser-inhibited Jews, Kosher Sex explores the intricacies of Jewish spirituality and sexual habits. As the ancient Penn proverb reads, “Once you go Jew, a gentile you’ll never do,” because Kosher sex is more than just a release. More than simple motions, Kosher sex blurs the line between motions and emotions. As he says, “Great sex has you screaming the deity and your mother’s name during the act; Kosher sex has you remembering your lover’s name after the act.” We’re not sure about screaming our mothers’ name, but if all us Jews took a stand, we could make sure that we all know our hook-up’s name every Saturday night. Make Miss Manners proud, fellow Ivy Leaguers.
She’s a bad mother...
Shut your mouth! But I’m talking about Susan Sarandon in ‘Anywhere but Here.’ Then I can dig it!

RACHAEL RYAN

A word of caution: If you are male, you may wish to abstain from reading this review. Female? Continue right along. Why, you ask? Well, the reason is shamelessly and unabashedly marketed towards the feminine portion of the population. Yup, it’s 100 percent “chick-flick.”

Adele (Susan Saradon) is an over-sexed, scatter-brained 40-something, the sort who goes to Thriftway in coordinating fuchsia spandex, headband and lipstick. Her teenage daughter Ann (Natalie Portman) is the level-headed half of the relationship, often chiding her mother for being too easy with men or not paying the electric bill. The two reside in Bay City, Wisc., but Adele brashly decides to leave her passive husband (Ann’s stepfather — her father left many years prior) and drive her “new” ’74 Mercedes to the palm tree lined streets of Beverly Hills. Ann is thus torn from her stable and secure life and thrust into her mother’s whirlwind of exotic plans for the future.

Although Adele has sugar-coated dreams of marrying rich and living in a posh mansion with a heated swimming pool, the two instead settle into a decaying apartment in a seedy section of Beverly Hills, where the only attraction is the 90210 zip code. Certainly, Adele means well. She envisons a better life for herself and Ann but can never seem to pull everything together, or even save enough money to buy furniture. Adele forces her increasingly sullen daughter to movie auditions she doesn’t want to go to, cajoling her little “pooh-bear,” to smile and refusing to acknowledge that Ann is no longer a little girl.

Ann is caught between a fierce instinctive love for her mother and a sense of desperation at not being able to remedy her bleak situation. The two often engage in screaming matches that are both humorous and stinging to watch. After much thought, Ann decides that she wants to leave Beverly Hills, a place where her mother’s lofty dreams were never realized, to go away to college. Adele, on the other hand, must decide whether she is able to let go of her only child.

The film is carried solely by the stellar acting of its two leads. In addition to this significant contribution between their personalities, Sarandon is gussied up in a whirl of red curls and dangling jewelry, while the more sedate Portman is often seen slouching, with her long straight hair swinging in her face. Both of these astonishingly talented women feed off the other’s energy, creating an electric tension. In addition to this significant pool of talent is the short but meaningful performance of Shawn Hatosy as Ann’s cousin and best friend from home.

Shut your mouth! But I’m talking about Susan Sarandon in ‘Anywhere but Here.’ Then I can dig it!

"Smile for the camera honey." "Shut up you drunken whore." contrast between their personalities. Sarandon is gussied up in a whirl of red curls and dangling jewelry, while the more sedate Portman is often seen slouching, with her long straight hair swinging in her face. Both of these astonishingly talented women feed off the other’s energy, creating an electric tension. In addition to this significant pool of talent is the short but meaningful performance of Shawn Hatosy as Ann’s cousin and best friend from home.

Anywhere But Here does not make any dramatic statements or pose any philosophical questions. Rather, it is a light-hearted look into the complex lives of two women as they struggle to maintain their relationship in the midst of a changing environment and context. The ending of the film is a bit disappointing in its blatant attempt to tie the film up neatly, but that does not detract much from the bulk of the movie. While the film is not Oscar material, it is worthwhile entertainment, and after all, it would make for a great afternoon out with the girls.

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Where will you find...

Talking Heads: Stop Making Sense (remastered)...

Required viewing for classes...

Arlington Road...

All the new releases in abundance...

Off the Menu: The Last Day’s of Chasen’s...

A helpful, knowledgeable staff...

The Passion of Joan of Arc (Dreyer, 1928)...

No membership fee...

Xiaowen Zhou’s The Emperor’s Shadow...

Documentaries and fine arts videos?

Here.

VIDEO LIBRARY

4040 Locust Street (The Warehouse)
Pretty fly for a white spy

Bond XIX doesn’t disappoint, but it does feel a bit recycled

OLIVER BENN

Bond’s latest mission takes him from the Alps to Russia and from Azerbaijan to Turkey, of all secret agents, James Bond, of course, is known for his jetpack ability to go places other people can’t. The plot revolves around a failed M16 assassination attempt, and utterly implausible twist to the “bad terrorist” tale is Vegas pastiche, with Robert Goulet’s. The effect is Vegas pastiche, with

Disney’s Mattel tale has heart
Buzz and Woody return in a worthy follow up to ‘Toy Story’

RAZA SYED

In Toy Story 2, puppies, traffic cones and yard sales dominate the landscape like monuments from some vital mythology. Like A Bug’s Life and the first Toy Story before it, the latest Disney-Pixar collaboration continues to present artifacts of everyday life with an almost archaeological affectation, offering up a microcosm that transcends not only the cynical expectations of merchandising tie-ins, but also the harsh realities of sequels.

Four years of technological advances have allowed the filmmakers to paint with broader strokes this time. TS2’s locales are more ambitious, extending beyond scenes of domesticity to include a megatonic toy store, a high rise apartment complex, and, most impressively, an airport. The animators also demonstrate a newfound facility for depicting character, with their plastic origins, but with deeper spiritual concerns of aging and relevance. Whereas the first film included people only when explicitly necessary, and with somehow mixed results, the new film teems with faces—and those faces have freckles. The villain-ments of unnerving with faces—and those faces have freckles.

The whole gang is back, with some commendable additions. Mr. Potato Head now has a missus, voiced to such shrill perfection by Estelle “Mrs. Costanza” Harris that moviegoers will never look at the little plastic shepherd in the same way again. The Little Mermaid’s Jodi Benson nails Barbie with just spud in the same way again. The Little Mermaid’s Jodi Benson nails Barbie with just

The overall impression of The World is Not Enough is not a catastrophe or anything close to it, and indeed it is an enjoyable action movie worth seeing. However, the standard Bond formula is not enough. Everything, from the sexual innuendos to the luscious landscapes to the romance scenes, seems cheesier and the inevitable bad-guy death scenes are shorter and less original than one has come to expect.

At the end of the movie the words “James Bond Will Return” flash across the screen. Hopefully he will, and when he does, it will be accompanied by some creativity and fresh lines.

“Alright hon, let’s take a look and see if we can find the problem...”

AG & SAE

...staying alive at

AG & SAE 1201 Race St.

S5 in advance, S7 at the door
18 to groove, 21 to booze

sorry, due to panhellenic rules, freshman women may not attend

street ratings guide: ******April O’Neill ******Donatello ******Michaelangelo ******Leonardo ******Raphael

bald-your-breath-underwater-for longer-than-is-humanly-possible scenes and bed-every-babe-in sight scenes. Included in the third category is nuclear scientist Dr. Christmas Jones (Denise Richards) whose name is chosen specifically for the very last, clichéd, inna-endo of the movie (you’ll have to use your imagination). Richards’ acting is sufficiently painful that the only way to enjoy her contributions is to recall her three-some scene with Neve Campbell in Wild Things.

Bad acting seems to afflict many of the movie’s stars, including Pierce Brosnan. Although poor script writing doesn’t help, Brosnan’s performance is not quite up to par with his previous two Bond outings. He changes his character too much. In this movie, 007 seems to be darker, colder and more lethal than before. It is almost as if the audience knows what will happen when he deals with adversaries or women, so why bother with the old style and wit?

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The whole gang is back, with some commendable additions. Mr. Potato Head now has a missus, voiced to such shrill perfection by Estelle “Mrs. Costanza” Harris that moviegoers will never look at the little plastic shepherd in the same way again. The Little Mermaid’s Jodi Benson nails Barbie with just the right amount of Stepford enthusiasm. Introduced further into the movie are several of his other innovations, including an avalanche-proof down jacket and the sleek new

BMW Z8. Fans of Q, though, will be sad to see him effectively written out of the Ministry of Defense during this movie, replaced by the hilarious John Cleese as R.

Bond’s latest mission takes him from the Alps to Russia and from Azerbaijan to Turkey, trying to stop Renard from using a stolen nuclear bomb to kill millions and create an oil monopoly. Standard fare for Bond. There are the usual run-away-from-explosions scenes, including an avalanche—proof down jacket and the sleek new

horse sidekick Bullseye.

In a departure from the suburban Raiders of the Lost Ark dynamic of its predecessor, Toy Story 2, for all its pop-cultural flair, is something of a jacked up Velveteen Rabbit. Where Buzz Lightyear learns to accept the sweet ironies of life as a toy in the first film, Woody and his “Roundup” pals face a darker dilemma: namely, what happens when children outgrow their play-things—a scene hauntingly evoked during an extended flashback involving Jessie, to the accompaniment of Sarah McLachlan’s gentle war-bling.

Ultimately, if TS2 falls short in some small way, it’s because it trades the first film’s enchantment for a more sardonic skepticism. When the familiar refrain of “You’ve Got a Friend in Me” is finally invoked on the soundtrack, it’s not the plaintive Randy Newman rendition we’ve come to expect, but the boisterous. The eff-ect is Vegas pastiche, with

several Barbies performing backup—certainly funny, but also a little sad. There’s something peculiarly modern about a sto-ry that presents toys grappling not only with their plastic origins, but with deeper spiritual concerns of aging and relevance. Not exactly the stuff of childhood fantasy, but in an increasingly shrink-wrapped so-ciety, maybe that’s what we’ve come to ex-pect from our fairy tales.

“I’ll take an evil henchman, strangled not stirred.”

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Burton’s Ichabodbody shots

‘Sleepy Hollow’ is a pretty film that isn’t as deep as it should be

**AIMEE TRAN**

Tim Burton’s latest film, Sleepy Hollow, is a visually amazing film in the style of previous Burton films, like Ed Wood, Sleepers, and the first two Batman. Too bad then, that appearances are not as they seem, because while the cinematography is beautiful, the storyline leaves much to be desired.

Sleepy Hollow tries to explain the origin of the headless horseman from the well-known Washington Irving tale. The film stars Johnny Depp as the gangly, awkward Ichabod Crane. This time round, Crane is no longer a schoolteacher, but a detective sent from New York City to investigate the murders that have been occurring in the small town of Sleepy Hollow.

The town itself is delightfully creepy, full of wispy, snake-like smoke and old-fashioned straw-covered houses. The western woods right outside the town, where the murders have been occurring, are just as dark and spooky as one would imagine. Sleepy Hollow is exactly the sort of mysterious town ghost stories are set in, and Burton does a fantastic job of bringing it to life.

Once in the upstate New York town, Crane soon becomes enamoured by Katrina Van Tassel (Christina Ricci). Ricci is convincing as Van Tassel but hardly gives the same powerful kind of performance that has entertainment magazines crowning her the new indie queen. Depp also seems wasted in the film. Although he does provide many comedic moments as the girlish, fraidy-cat Crane, his next character seems to be defined by little more than his well-placed cheekbones. Both Ricci and Depp struggle to overcome the weaknesses in their characters, and to their credit, they both probably played their parts better than any other actors could have.

As the film progresses, its own increasingly convoluted plot weighs it down so much that not even Depp or Ricci can save it. Burton tries to give substance to the tale by adding in more characters and even a conspiracy in the small town. When the horseman is given a context and background in which to exist, he no longer works as a frightening character. It seems like the writer of the film was trying to make the plot more interesting by adding in twists and turns, but it ultimately results in weakening the whole film.

That’s not to say the film is a complete failure. Burton lives up to his reputation by presenting a cinematographically fantastic film, and the film does have more substance than your normal big studio Hollywood flick. It’s only that with such a director and actors, one can’t help but feel the film could have been a masterpiece instead of the superficially pretty painting it is.

**Austen powers**

**AMY DOLAN**

Mansfield Park proves that love and honesty can prevail over the promise of a new dress and a nice meal. Based on Jane Austen’s novel, the film is set against the spectacular English countryside, and combines humor, intrigue and suspense in the name of love and a delicate ending. In a film season where nothing seems to strike much interest, this one is worth a night out.

One of many children, Fanny Price (talented young actress Hannah Taylor Gordon) is born into a poverty stricken family. At age 10, Fanny leaves her life as a pauper and is shipped off to live with her wealthy relatives, the Bertrams, at Mansfield Park. The overnight journey from rags to riches leaves her heartbroken as she is ignored by her high society relatives and treated like a mildly glorified servant.

Australian Frances O’Connor plays the girlish version of Fanny who, with no help from the her dysfunctional family at Mansfield Park, blossoms into the definition of beauty, grace and wit. She maintains an affectionate and loyal friendship with her clever and honest cousin, Edmund, played by Jonny Lee Miller. Edmund, unlike his pathetic relatives, is more concerned with creativity and honorable lifestyles than with financial conquest. Their insatiable desire for each other’s conversation and Edmund’s fascination with Fanny’s imaginative writing propels the two together at every moment. This is interrupted when the charming and financially manipulative Henry Crawford (Alessandro Nivola) and his sister, Mary Crawford (Embeth Davidtz), come to live at Mansfield Park. Meanwhile Mr. Crawford is waiting to get into the pants, or wallet, of one of Edmund’s sisters. Basically, either will do.

Crawford instead falls for the lovely Fanny and proposes to her. Since Fanny sees through what he believes to be Crawford’s scheming way, she refuses. This sets off the corrupt and disturbed family patriarch, Sir Thomas (Harold Pinter) who sends her home to the family she no longer knows. Crawford tries again, but he is once again rejected. But Edmund’s brother’s illness brings Fanny back to Mansfield Park. Edmund and Fanny spend the movie denying the beauty of their relationship. Since love alone conquers, they realize nothing is better or more honest than their feelings. The rest of the shameless, money-kissing bunch is left with their perfect postures and wandering eyes as they never realize how to live for life instead of coins. Mansfield Park is a sweeping love story with a talented cast which offers a convincing exchange of British 18th century dialogue. It is poetic and refreshing.
go-go dancers

New ICA director Claudia Gould exposes undergrads to art

JOHNATHAN MAY

Street: Many art history majors end up going to law or business school. What makes it take to get to your level in the professional art community?

Claudia Gould: I came in the back door, always with a goal, but I never had the proper education and goals towards it. I went to Boston College and I studied art history. Is it known for art history? Would one go to Boston College for art history? No. You go to Boston College for business or nursing or football. I was advised to BC because some relatives had gone there. I didn't really feel like it was the place for me. I didn't like it at all but I just stayed there because there was little or no guidance for me. I knew I wanted to come to New York. I feel that my real training or education came from being inquisitive and curious and really going to the galleries religiously and looking at art and going to the museums and kind of educating myself.

When I decided to go to graduate school I knew I wanted to be a curator but I didn't know what that meant. When I started having friends in New York, they were artists. Not lawyers or bankers or people like that. The people I started knowing and gravitating to and became close friends (with) were artists.

Street: Speaking of changing from place to place, could you describe your previous position at Artists Space [in New York]? How does it differ from the ICA, and what are you bringing to ICA from Artists Space?

CG: I had controlled chaos at Artists Space and I want to bring a little of [that] to the ICA.

Street: Does the ICA have uncontrolled chaos or just controlled projects?

CG: Control. [laughs] Artists Space had a very small budget and a very short staff. It was always controlled chaos. It was wild there every day. I think already I'm bringing a little chaos to the Institution, which I think is good... to throw art up in the air a little bit.

Street: Could you elaborate?

CG: I think the open video call was good. There's a certain unknown to that. You don't know who's going to come and share their videos. There was this whole element of the unknown and undiscovered. I like that. I like that element of surprise and, really, openness to the community. You know, museums are always such quiet places and I think I wanted a little bit more of a loud place.

Street: You talked about the new media of art. Where do you think the direction of art lies?

CG: That's a very hard question. I sort of feel that what's really interesting about being in the art world these days is that anything goes. The boundaries are limitless whether it's on line. "But there is a beauty of sitting down and reading a line." But there is a beauty of sitting down and reading a line. Anything goes. The boundaries are limitless whether it's on paper. I really like that. I really like that there is a need to see it in real life, even though the work is made for the Web. I remember when applying for the job some people said "Well, you don't need to do catalogs anymore, you just put them all online." But I really felt the necessity of sitting down and reading a book. The quietness of that and the actual act of turning a page is actually very meditative and quite nice.

Street: What do you think about Philadelphia as opposed to New York in terms of life, in terms of art, in terms of pretzels?

CG: I like the city. I don't think that it can be compared in the sense that you like one better. You like the color blue better than the color orange? Well, the color orange is different from the color blue so I like them both for different reasons. I don't think it's fair to say that they compare. I like living here. I'm really enjoying myself. I'd like to enjoy myself more when I'm working all the time. I haven't really had time to go to galleries without "work." Actually, tomorrow I have a lunch at noon downtown and I think I'm gonna take two hours to go to the galleries, which I'm really looking forward to. But I like being here. And I like New York, too.

Street: Speaking of that, then, would you be willing to give us a typical day in the life of Claudia Gould?

CG: You want to see my agenda? This is today. This is today. This is going to the galleries. I'm looking at the aggenda newsletter for establishing financial security at the ICA. I'm bringing a little chaos to the Institution, which I think is good... to throw art up in the air a little bit.

Street: How does that fit in with the traditional institution? Are these all funders. Tomorrow is three funding meetings. I was in Europe (one) week. Look at my desk. What do you think? It's more chaos than control.

Last year my staff at Arts Space gave me as a going away present... We were organizing an exhibition, and I gave my development associate a bunch of notes but apparently it looked so funny because she could hardly read them. It was like reading my agenda, like "what does that say?" There were notes from a phone call over here and something else over there. And they actually put it on an exhibit, and they (named it) and actually framed it when I left. It's a little live here. I guess is a controlled chaos.

Street: Are these all meetings with art people?

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Street: The ICA as club space then?

CG: That's right. That's right. Do you mean students who wouldn't normally go to an art show?

CG: Yes, yes.

Street: And your end result would be...?

CG: To educate them, to bring their friends, to say they have them say it's a cool place to go. Even if you don't like the show it's a great place to meet people and hang out. We should have concerts here, DJs here... especially in the spring. Instead of having a party at your frat or a party at your school, why not have the party here?

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CG: Yes.

Street: How would you seek to avoid hurting funding?

CG: I think that pushing the envelope is not synonymous with losing funding. I would never not do a show because I thought that it was a space accessible. I would never not do a show if it was a space accessible. I don't think it's a balance. You may not get enough funding for that show but you'll get more for another. I would still do the show. In terms of financial stability, I think it's an important balance, and we'll just see when we get there.
Burton's Ichabod shots

'Sleepy Hollow' is a pretty film that isn't as deep as it should be

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As the film progresses, its own increasingly convoluted plot weighs it down so much that not even Depp or Ricci can save it. Burton tries to give substance to the tale by adding in more characters and even a conspiracy in the small town. When the horseman is given a context and background in which to exist, he no longer works as a frightening character. It seems like the writer of the film was trying to make the plot more interesting by adding in twists and turns, but it ultimately results in weakening the whole film.

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Mansfield Park proves that love and honesty can prevail over the promise of a new dress and a nice meal. Based on Jane Austen's novel, the film is set against the backdrop of the early 18th century. Directed by Canadian Patricia Rozema, the brilliantly scripted story is set against the spectacular English countryside and combines humor, intrigue and suspense in the name of love and a delicate ending. In a film season where nothing seems to strike much interest, this one is worth a right out.

One of many children, Fanny Price (played by April O'Neill) is born into a poverty-stricken family. At age 10, Fanny leaves her life as a pauper and is shipped off to live with her wealthy relatives, the Bertrams, at Mansfield Park. The overnight journey from rags to riches leaves her heartbroken as she is ignored by her high society relatives and treated like a mildly glorified servant.

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go-go dancers & clubbing at the ICA?

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CG: I think the open video call [was good]. There's a certain unknown to that. You don't know who's going to come and share their videos. There was this whole element of the unknown and undiscovered. I like that. I like that element of surprise and, really, openness to the community. You know, museums are always such quiet places and I think I wanted a little bit more of a loud place.

Street: You talked about the new media of art. Where do you think the direction of art lies?

CG: That's a very hard question. I sort of feel that what's really interesting about art in the world these days is that anything goes. The boundaries are limitless whether it's on the Web or you're making a painting or a video installation or performance or anything. There are no set things and the pluralism of that is very interesting. As opposed to the '80s there was a lot of paint and in the '70s a lot of conceptual art. I really would not like to see just Web stuff. I really feel that there is a real need to see it in real life, even though the work is made for the Web. I remember when applying for the job some people said "Well, you don't need to do catalogs anymore, you just put them all online." But there is a beauty of sitting down and reading a book. The quietness of that and the actual act of turning a page is actually very meditative and quite nice.

Street: What do you think about Philadelphia as opposed to New York in terms of life, in terms of art, in terms of pretzels?

CG: I like the city. I don't think that it can be compared in the sense that you like one better. You like the color blue better than the color orange? Well, the color orange is different from the color blue so I like them both for different reasons. I don't think it's fair to say that they compare. I like living here. I'm really enjoying myself. I'd like to enjoy myself more.... I'm working all the time. I haven't really had time to go to galleries without "work." Actually, tomorrow I have a lunch at noon downtown, and I think I'm gonna take two hours to go to the galleries, which I'm really looking forward to. But I like being here. And I like New York, too.

Street: Speaking of that, then, would you be willing to give us a typical day in the life of Claudia Gould?

CG: You want to see my agenda? This is today. This is tomorrow. I'm doing a lunch and one other meeting but tomorrow's pretty terrible. I have one in the morning. I have one at noon. Something in the evening. Something at the Tuttle's at five.

Street: Are these all meetings with art people?

CG: These are all funders. Tomorrow is three funding meetings. I was in Europe [one] week. Look at my desk. What do you think? It's more chaos than control.

Last year my staff at Arts Space gave me as a going away present, . . . . We were organizing an exhibition, and I gave my development associate a bunch of notes but apparently it looked so funny because she could hardly read them. It was like reading my agenda, like "what does that say?" There were notes from a phone call over here and something else over here. And they actually put it on an exhibit, and they [named it] and actually framed it when I left. It's a little live here. I guess it's a controlled chaos.

Street: The ICA doesn't have a permanent exhibit. It's a small space, of course. Would having a permanent collection be contrary to showing contemporary art?

CG: It is counter to that. I think that because we are like a European exhibiting institution, the idea of change is really interesting. If you have a permanent thing then you lose the spontaneity. You know what it's like walking into the Philadelphia museum. It also takes a lot of resources to have a good collection. If you're going to do a collection you're going to have to have a lot of money and do it really well. The whole idea is to be transitory and about movement and change. [Otherwise] we should be another institution.

Street: How does that fit in with the traditional institution that you're part of? In comparison to the ICA, Penn seems a little more set in its ways, especially if you consider the architecture.

CG: Well, maybe that's why the ICA has had such a turbulent relationship with the University. I never really thought of it like that but.... [My goal is] to work together. In the past they've had such an icy relationship, I like opposites. And I really like the tradition. You know, Philadelphia is also a city of history. You go to New York, and you don't really see that history. You go to the street here and there's a plaque on every building and every place and so and so lived here or did that. The idea of permanence here is such a great, important thing, and I think that it's nice that the ICA has this turbulence and change. You know, history is built on turbulence.

Street: You said you want to change the relationship here....

CG: I want to see it move in a positive direction, as opposed to the negative direction I think that each have felt toward each other.

Street: One complaint is that the ICA is this great, innovative museum where you can go to look for free at these interesting, innovative exhibits and nobody goes to look at them. Why do you think that is, and how would you hope to change it?

CG: I think that the students don't know that it's here, that it's free, that they can come to the opening, and I feel that the ICA has contributed to that not knowing. They don't really going to the museums and kind of educating myself.

We should have concerts here. DJs here... especially when the terrace is open in the spring. Instead of having a party at your frat or a party at your school, why not have the party here?

Street: The ICA as club space then?

CG: That's right. I'd like to. Why not?

CG: To educate them, have them bring their friends, have them say it's a cool place to go. Even if you don't like the show it's a great place to meet people and hang out. We should have concerts here. DJs here... especially when the terrace is open in the spring. Instead of having a party at your frat or a party at your school, why not have the party here?

Interview
A new arrival from the strip
Trendy Marmont finds a home in Philly

FRANK MCCORMICK

Straight from the trendy restaurant scene of Las Vegas, Chris and Marrissa Zoldak have opened up shop in Philadelphia. Open for only eight months, their new restaurant, Marmont, has already been ranked in the top 10 restaurants by City Paper. Its incredible atmosphere and excellent food are responsible for the restaurant’s high acclaim.

Located conveniently near the corner of Second and Market streets, Marmont attracts large crowds with its beautiful exterior. An inviting patio adorned with a number of torches draws many people to the front door on a cold evening.

Like the other restaurants in the Old City area, Marmont maintains its modern appearance and follows the current trends in decor. The beautifully dressed, attractive staff make the experience memorable. Sofas around a small, unadorned table replace the uncomfortable chairs usually found in restaurants. The candles along the walls and the chandeliers hanging from the ceiling also contribute to the relaxed atmosphere.

The decor is trendy but not clichéd. The unusual mix of patrons demonstrate that Marmont caters to both couples and groups of all ages. Because of the wide price range, patrons wearing jeans and a sweater can sit next to patrons clad in fashionable suits.

The waitstaff is a step above the usual Philadelphia server. Friendly and helpful, our waiter attended to clients’ needs without being a nuisance. The selection of beautifully presented cocktails and wines is also exceptional. And Marmont offers a wide variety of nonalcoholic beverages.

The only thing better than the service is the menu. Tim Spencer, formerly of Jake’s and Sonoma, works with the restaurant’s owner to create an exquisite selection of food. The owners have created a wonderful blend of Spanish, French and Asian-influenced food. A variety of gourmet taps are offered to stave off the initial hunger. The chorizo and lamb empanadas and warm vegetable slow and cumin tomato aioli ($9) are an excellent selection. However, with options like Clayton which ($6) or baked goat cheese served with penne pasta ($8) on the menu, food selection is a tough choice.

If you are trying to enjoy a gourmet meal without putting a dent in your bank account, there is a selection of inexpensive sandwiches. These enjoyable selections range from $7 to $10. The vegetarian sandwich wrap ($7) is a popular choice.

For the adventurous patrons, the daily specials, such as venison, are excellent. The food’s presentation is carefully planned and visually enticing. Food this beautiful seems only to exist in movies. The prosciutto sea bass is served with potato gnocchi, sundried tomato and a warm spinach basil vinaigrette ($21). This dish will convert even the least enthusiastic seafood eaters into ardent fans.

After such an excellent meal, the kitchen shouldn’t have time to prepare mouth-watering desserts. Yet the chef presents patrons with an incredible array of desserts. For those who love something different, the pumpkin creme brulee was prepared wonderfully. The waiter recommended the ever-popular chocolate cake that exceeds all expectations. The friendly staff must be working around the clock in order to offer Philadelphia such an incredible array of great food in a wonderful atmosphere.

Shirt collars and wolves
Nexus changes the definition of art

MATT O’DOWD

Let’s face it — most of us are not yet ready to be fully immersed in the artistic community of Philadelphia. We can’t scrape together the 400 bones necessary to purchase a slab of concrete with a blue dot on it and we can’t help but wonder while examining an odd looking teapot with an obviously phallic spout. But Penn is situated in a culturally rich city, with its resources largely untapped by the students. So maybe — just maybe — you should look around. You may be “bringing an odd looking teapot with an obviously phallic spout” and its creator to the Nexus Gallery. You might find yourself sitting next to a student at the refreshment table are thrilled to see the youth of America appreciating art. Even if you get sick of wolves and shirts within the first 15 minutes, there are other galleries to check out. The adjacent Clay Studio and Artist’s House are solid alternatives. A trip to the art district in Old City is not something you’re likely to regret.

You don’t need to see the meaning of life in a child’s painting to enjoy the Nexus Gallery. You don’t even need a black turndneck sweater. So get cultural and enjoy some art with complimentary white wine in a plastic cup some evening. You can always go bump chests with your fraternity brother sometime later.
Scaffolding teeters 30 feet above the ground against the side of a home in a South Philadelphia community. And garbed in a paint splattered coverall, balanced precariously on the long wooden planks, an artist is hard at work. David Guinn is painting a mural at the corner of 10th and Bainbridge streets. Although it now looks like the wall is covered with a series of brown and green squares, the work will soon become a snowy scene of tree-lined city streets.

Guinn, 26, runs his hand through his sandy red hair as he stands in the street across from the unfinished mural.

“That it’s public is a really great feeling... that people see it,” he says. “It’s not isolated in a strange art world context.”

Guinn taps into an important aspect of city culture. In Philadelphia, people don’t need to head to the museum to find art. Most residents only have to travel a few blocks to reach one of the city’s many murals.

With over 1,800 murals, Philadelphia has more public art gracing the sides of homes and buildings than any other city in the nation.

According to residents and city officials, these works of art are far more than just a few dabs of paint on a wall. They say murals can revive damaged areas and bring beauty and hope to Philadelphia communities.

“An outdoor gallery”

The explosion of murals across Philadelphia began in 1984 with the birth of the Anti-Graffiti Network. Originally created to deter vandalism and graffiti, the program has since evolved into an education and beautification organization.

Artistic Director Jane Golden heads the network, which became the Mural Arts Program in 1996. She says murals “are a wonderful way of making art accessible to people.”

Over the past 15 years, program participants have painted 1,874 murals on walls, in schools and at community centers. And they are sorting through a stack of 3,000 more requests.

“Philadelphia is literally becoming an outdoor art gallery,” Golden says, smiling excitedly.

Golden’s passionate love for her work emerges as she speaks. Fellow artists and community members say she is the driving force behind the city’s surge of murals.

“She is coming from an artistic and public administration standpoint,” Guinn says of Golden, who conducted a mural program in Los Angeles before assuming her current position.

And local artist Tish Ingersoll echoes the sentiment that the program has been such a success because “we are lucky enough to have Jane.”

Golden talks quickly, her face lighting up when she discusses her intense commitment to bringing art into communities.

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A new arrival from the strip
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Painting a brighter Philadelphia

Muralists breathe new life into city neighborhoods

by Catherine Lucey, additional reporting by Michael Schwartz

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“It’s not just about putting paint on a wall,” she says.
noting that murals promote positive interaction within neighborhoods and provide new opportunities for local children. The Mural Arts Program offers art classes to students across the city and gives children the opportunity to work with artists on murals, Golden explains.

"Art was truly a lifetime for many kids," she says. Not only do children get to work on the murals, but the entire community becomes involved in the painting process, as well. Golden says that when a mural is designated to a neighborhood, the artist and the community collaborate over the concept and design.

"It’s a partnership between artist and community," Golden says, adding that the mural won’t benefit the area "if you don't create a sense of ownership about the work."

"Another Place"

Artists say this partnership is one of the most fulfilling elements of painting a mural. Although they work in the heat or rain and paint while balanced on wobbling scaffolding, muralists also see their art directly touch a community.

"It’s the stress of going up and down scaffolding," she explains. "The guys who own the building came out and painted with me," she remembers. Another one of Ingersoll’s works sits proudly on the side of a house in North Philadelphia. At 11th and Brandywine streets, Ingersoll’s recently finished tribute to artist Maxfield Parrish glows in rich tones of gold, green and purple.

As she points out her use of color and detail to capture the river flowing between twisting trees, a middle-aged women walks up the steps on the other side of the house. "Hi Olga!" the artist cries. Olga owns the house, Ingersoll explains, adding that while the work was in progress she helped her paint. And she plans to hold classes for the kids in her studio this winter.

Despite the satisfaction she feels from painting murals, Ingersoll does bear a few war wounds. She currently wears a brace on her right ankle due to a stress fracture.

"It’s a whole body experience," she says. But she adds that the well-respected muralist "seems very, very excited" about teaching at Penn and may be persuaded to open other sections if student interest is strong enough.

Penn is relatively unique for its work with artistic and community interests. Schneider notes that although other urban universities have opportunities to beautify their cities, "not all of these schools have the commitment that Penn does to the community." And she adds that the Center for Community Partnerships has been instrumental in allowing for programs like Golden’s class.

Another collaborator with Mural Arts is the University City District, which joined forces with the city’s program in the spring of 1993 to help commission beautification projects in the area around Penn’s campus. A mural of Philadelphia entertainer and social activist Paul Robeson debuted at 4500 Chestnut Street this summer. Later this month painters will finish work on a new mural at 4008 Chestnut Street, which welcomes visitors to the area and "celebrates UC as a place to live," according to UCD Executive Director Paul Steinke.

He adds that the art also heightens urbanites’ awareness of their city’s own history. Steinke notes that the owner of the Paul Robeson house at 4951 Walnut Street says that "the mural has sparked renewed interest in [the house’s namesake]."

UCD members work to identify sites for murals, negotiate real estate contracts and secure funding from their own sources and corporate sponsors.

Steinke notes that two corporations have already dedicated themselves to granting the Mural Project future funds. He says that the success of the artists’ work in the UC area will likely prompt more businesses to open their wallets.

A mural committee — composed of UCD representatives, community members, building owners and funders — reviews each project. These men and women follow the example set by Golden, who led efforts to commission increasing numbers of mural projects for the city.

But although mural projects meet with great interest in most communities, Steinke says that Golden often "takes it to the streets" to find artists, sites and money.

"I don’t think that [the Mural Project] gets the support that its impact suggests," he says. But he adds that the city’s success with beautification efforts are "because of the energy and commitment of Jane Golden."
"A Legacy Here in the City"

While members of the Mural Arts Program dream about coloring Philadelphia walls with vivid portraits and glowing landscapes, they also strive to preserve works severely damaged by natural elements, such as snow, sunlight and rain.

Golden says for the first five to seven years that artists brought murals to Philadelphia walls, they used housepaint instead of proper mural paint, which would better withstand the test of time. And the original murals were not sealed upon their completion, rendering them vulnerable to decay.

Recently targeted for restoration is "The Boy with Raised Arm," a mural found at 40th and Powelton streets which was completed in 1992 by artist Sidney Goodman. An image of a young boy standing beneath a birch tree with his fist raised in the air meets observers.

"I am large, I contain multitudes," reads the Walt Whitman quote sprawled next to the boy's picture.

But the words started to crumble and mural arts directors hired contractor Joe Brocopio to restucco and reseal the decaying wall.

"We really try to preserve a large one like this, because it has such an impact in the community," says Dietrich Adonis, assistant artistic director of the Mural Arts Program.

Adonis adds that he would like to see the Mural Arts Program allocate resources towards a separate conservation component to save works like Goodman's.

Neighborhood residents say they are pleased with the interest in preserving their favorite works.

"I really like the mural because it keeps [vandals] from writing on the walls," says Wayne Allen, an employee of the Getty Gas Station across the street from the mural. "It's a reality check."

Restorations take months to complete and cost from several hundred to several thousand dollars. But Golden, who says she hopes to have restored nine murals by the end of the year, stresses that the toil and expense are well deserved.

"We really decided that this was something that's very important and we have to do this," she says. "We're creating a legacy here in the city, and we want to protect that legacy."

"Rat Pack Patrons"

With the sun pounding overhead last Saturday afternoon, about 250 people from all over Philadelphia crowded inside and around a small gas station at the corner of Wharton and Broad streets in the city's south section.

Everyone wants to be at the party for their newly painted neighbor — the chairman of the board.

"I am large, I contain multitudes," reads the Walt Whitman quote sprawled next to the boy's picture.

"Rat Pack patron." And these small contributions by people in the area largely fund the entire project.

Keller, 51, must have known she was undertaking a special task with this piece, which strikes a very personal chord for many people.

"I wanted to capture something intangible, that something that makes him an icon," Keller says.

She also used the faces of local residents, from black-and-white photographs of the 1940s and 1950s, to portray the members of Sinatra's audience.

"They are remembered through this mural," she says.

Children play basketball at the school across the street, cars drive slowly by and couples walk along the sidewalk hand in hand. Many pause from time to time to peer up at the developing art.

"Could there be a better home for Frank Sinatra?" Golden asks them, smiling.
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Bustin’ rhymes and moves

ROB PRINGLE

Locust Walk might be the last place one would expect to find a congregation of hip-hop devotees. However, since 1987, Penn has been home to The Gathering, a bimonthly freestyle and open mic session attended by area college students and Philadelphia residents.

The event is loosely organized around a sign-up for the stage, but eventually evolves into a cipher, with MCs exchanging verses and jockeying for possession of the mic. According to current organizer Victor Chien, recent months have also seen the expansion of The Gathering to include break-dancing and spoken-word poetry. The result is a surprisingly well-rounded display of hip-hop culture.

In the business of rap, “underground” MCs gain that reputation with reference to their small fan base or to lyrics that imply a rejection of mainstream rappers materialist trappings. For many of these performers, the “underground” designation is a badge of pride, and with that can come much self-righteous posturing and boisterous claims of their surpassing authenticity. For others, the “underground” is only a stop on the path to a more lucrative career in music.

This “underground” of record executives and open mic session attended The Gathering. With few exceptions, one MC may stand behind an easel during the day at the Art Institute and another might study the Classics at Penn, the exhilaration of a well-executed mic-pass between them is enough to satisfy any hip-hop purist.

Social studies, training bras and Blink 182

ENRIQUE LANZA AND JONATHAN SHAZAR

My God, it’s a school night and it seems that every local middle school decided to take a field trip. Hundreds of prepubescent boys and girls flooded onto an over packed, old linoleum floor. The event! Not a trip to the Philadelphia Museum of Art or even a trip to the Liberty Bell. No ladies and gentlemen, the dreamy Blink182 rolled into town.

Promoting its latest album, Enema of the State, Blink182 brought their brand of “training bra punk” to a sold out Electric Factory Tuesday night. Attracting hordes of sub-average, bored, Main Line suburban kids who relate to Blink’s catchy tunes about masturbation and the plight of high school existence, the band played for over an hour, keeping the packed crowd hyper-hormonally active.

In their search for self respect, the prepubescent crowd squeezed along to the band’s top ten singles, “All the Small Things” and “What’s My Age Again?” in awe of the band that one high school freshman described “as the voice of my generation.” Oddly the “voice of [her] generation” is twice her age. Bassist Mark Hoppus and guitarist Tom DeLonge made it a point to make light of their pre-teen following injecting witty locker room humor at the crowd. During one set break Blink asked the audience for subjects for impromptu songs, and the best of them was about a Caesarina-style stallion affection.

Blink182 closed with hit song “Dammit” and “Carousel” from its two prior CDs, Dude Ranch and Cheshire Cat, as the crowd rap hastily attempted to mosh. Blink’s performance matched the hormone levels of the room and provided many with their first concert experience. Another high school freshman described the show as “way better than Back Street.”

Fenix TX, who recently appeared on MTV, shocked the crowd with a strong and well-received performance with songs from its debut album Explicit. Like Blink, the group’s strength lies in its lyrics, which conjure up powerful vignettes of teen life, love and angst.

Blink182 followed through with the promise of comedy and fast pop-punk from its famed Back Street bashing MTV video, delivering an all-around amusing performance.

Matt Roberts

November 18, 1999
Ani's not just another GRRRL

MARNI FOGELSON

The Riot GRRRL has been reduced to a purr. Her lyrics and message remain strong, but with To the Teeth, Ani DiFranco has branched out and spread her musical style to several different genres. DiFranco's latest album contains a blues-style song and even one that seems fit for the country charts. Her variations indicate that she has become more personally stable, having grown out of her angry punk mode and into a more conscious and mature artist. DiFranco's fans will be a little wary of her departure from the furious and energetic rants for which she is often remembered.

DiFranco's songs are filled with poetic images that capture the true essence of her subjects, whom she describes with careful details and interestingly linked analogies. Established and satisfied with her position as an indie artist, she seems unafraid to bluntly express her true thoughts.

She manages to fault the corruptive forces in the world, especially in "To the Teeth," where she describes the problems with guns and proposes taking action against the media. DiFranco remains a refreshing change from the manufactured pop concoctions of today. She thrives on deviating from the norm.

To the Teeth may be just another piece of DiFranco's agenda to show the world what's really going on and what she wants to do about it. With songs like "Going Once" and "Hello Birmingham," DiFranco asserts that she will never end her search for musical versatility and urges the listener to come along for the wild ride.

Hold the mayo? Oh yeah, hold the originality.

JONATHAN MAY

What's the point of remix albums? Ideally, artists should only release albums they feel are already properly mixed. If a DJ feels like speeding up a song or adding his own flavor to it, he should be able to do so without having simultaneous competition from the very artist who recorded the original track. But Rob Zombie isn't content with making money on an album of original music. Like 1998's creative Hellbilly Deluxe, No. he seems to prefer to maximize his profit margins by adding lots of repetitive drum and bass to already repetitive songs. Then he packages the lot in an exciting cover design that harks strongly on sexual overtones and markets it like he's got something new for the world. The end result? A "new" album that costs virtually nothing, takes virtually no effort to make and sells like hotcakes.

What's wrong with this? Plenty. He's trying to package others' interpretations of his work as his own new music, that aside from being "new" as "La Bamba" was to be portable. Los Salidos, relies solely on the proven marketability of the Zombie name.

This could be forgiven if American Made Music: To Strip By was better than its predecessor or even a decent listen. Alas, it is not. Where Hellbilly had interesting rhythms, well-planned guitar riffs and coherent song ideas, American Made Music: To Strip By lives in the world of teeny-bopper chirping crap and the monotony of a runaway drum machine.

Rob Zombie has a true rock soul, pulsing with an anger and wrath that is all but dissected and smothered by layer after layer of artificial Cunning and mindlessness. Evidently, Zombie lacks the wherewithal to create something new every year. It's not even Thanksgiving and Zombie's already serving up leftovers.

Hip-hop that's still about the music, not the image

JACK SCHONEWOLF

As hip-hop has gained mainstream respectability and big profits in the last few years, a rival underground movement has blossomed as well. Responding to the creative apathy and overwhelming greed that has infested the genre, the artists of this movement have tried to expand the vocabulary of the music, bringing a punk sensibility to shake up the status quo of Puff, Mase and the like. DiFranco's latest album is a good example. Hip-hop that's still about the music, not the image

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street ratings guide: ******April O'Neill ******Donatello ******Michaelangelo ******Leonardo ******Raphael
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street ratings guide:  *****April O'Neil  *****Donatello  ***Michaelangelo  **Leonardo  Raphael

[technophile] this week in tech

1. The RIAA (Recording Industry Association of America) is now getting on the case of universities to shut down illegal MP3 usage. They recently coerced University of South Carolina at Spartanburg and Carnegie Mellon University to purge such activities from their networks. Basically, the RIAA asks the university to handle specific cases, with a veiled threat of legal action if the institution doesn't comply. Inside sources reveal that this university might take action soon—so horde those MP3s while you still can!

On Monday, 1d Software released their Quake 3 Arena demo. The game, due out around Christmas time features state of the art deathmatching with eye-popping graphics. 3D accelerator required. Go to www.quake3arena.com for details.

An English pharmaceutical company plans to have a cannabis-based (that's marijuana for you kiddies) medication ready to be prescribed by doctors within three to four years.

The first test group of human volunteers seemed to suffer no harmful side effects, save hanging around at Phish concerts and listening to Cypress Hill.

After months of battling it out on newsgroups, resulting in lost jobs and death threats, a Seattle judge banned one of the adversaries from posting new messages, along with the threat of felony charges for non-compliance. Skier Scott Abraham cannot post messages on rec.skiing.alpine as a result of a larger war between him and fellow skiing enthusiasts. Free speech hippies claim that the order may violate the First Amendment. They reason that stopping someone from using a public forum is a violation of that person's civil rights. The decision could set a precedent in preventing freaks from using newsgroups to post whatever they want.

If people try to search for sites relating to the egyptair crash, they might very well end up at a page made by attorneys at R. Jack Clapp and Associates. The firm claims that they are trying to create a support group for the victims' families. They intend to turn the site over to a victims association as soon as it is formed. The company has registered dozens of domain names, a few being egyptaircrash.com, flight990.com, and flight990crash.com.

Cheap and tasteless advertising, or a good deed? Either way, the firm wins.

CBS portal sitejWon.com is giving away millions of dollars to users just by browsing its site. Registered users gain contest entries by clicking certain links with number values next to them. The higher the numbers, the more entries gained by jumping to that link, for a maximum of 100 entries a day. Now there is a reason to use crappy portals!

the weakest link

The funny, scary and (sometimes) useful sites on the Web

www.stylee.org/new_microsoft_keyboard.jpg

The only keys you really need while running Windows

www.geocities.com/PlacketFence/1438/falcon2.htm

Kick-ass Lego Millennium Falcon! So realistic you can smell Chewbacca’s B.O.

www.ora.com/people/staff/sierra/flum/toc.htm

The Flummery Digest: tracking Politically Incorrect acts across the globe

www.vanity-plates.com

Much more than you ever wanted to know about personalized license plates

www.inforamp.net/~ihooker

The Chaucer of Cheese: Canada’s Worst Poet

www.wackyuses.com

Crazy uses for household items

www.arrak.fi/ag/index_en.html

Anagram generator. For instance, Thirty Fourth Street can become "further this tottery:"

www.hecklers.com/jarjartorture/jarjartorture.html

Get back at that crazy Gungan who ruined The Phantom Menace.

www.worldfence.com/news

Thats right! Fences, fences, fences...

Where do people get this stuff?

www.bigrigindustries.com/hoard

Um... goats pulling children? It’s not sick, just strange.

www.doodie.com

Last year we brought you crap, in a box(doodoo.com). This one makes that look normal.

www.hecklers.com/JarJartorture/Jararteny.html

Get back at that crazy Gungan who ruined The Phantom Menace.

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Crazy uses for household items
John Madden does it again
Madden NFL 2000 offers thrills for just about everybody

SETH ISENBERG

Since the beginning of mankind, or the early '90s, one company has been the undisputed champion of sports games. Just ask any fraternity boy who has ever gathered with his friends around a PC or video game console to compete in an electronic sports match, and he'll tell you that it was an Electronic Arts Sports game they played. Whether it's the frantic pace of basketball, the frigid motion of ice hockey or the World Series excitement of baseball, EA reigns supreme. It comes as no surprise then that EA's newest football game, Madden NFL 2000, continues their tradition of excellence.

Pro Football is a complex blend of testosterone and strategy. The quarterback, receivers, defensive line and coach all have very different roles, yet the PC player must fill all of them. This conundrum can lead to either an extremely complex game for football purists only or an overly simplistic "extreme" rendition similar to NFL Blitz, the NBA Jam of football. Madden 2000 manages to almost reach both extremes with panache. The player can opt to control the action with a mouse, keyboard or gamepad/ joystick without hassling with customizing controls. Game control can be reduced to one button on the mouse or a move can be mapped to a different button for those advanced players out there.

Play modes range from the simple, fast "arcade" setting to a complete season of play, a "tournament" mode and even a "franchise" mode for those who enjoy trading players. Internet play is not available out of the box, players must download a patch. But even after the patch is added, in order to have an updated roster during the regular season, players should go to www.maddencentral.com for group play. All teams and all players are represented, and classic team match-ups can occur.

The game itself can be broken down into three sections: defense, offense and the kicking game. The defensive game is pretty simple — just pick a formation and play, switching to the player who is closest to the ball. The teammate AI can handle whatever the player isn't doing with decent competence. The offensive game is a bit more complex. A passing or running play can be chosen, and then the quarterback must choose which receiver to throw to on the fly. This can be done directionally or by mapping each button to a different receiver. The former assures that a player gets the ball out in time, and the latter assures that it gets to the proper player. The kicking game allows for a regular kick, an onside kick and a squib. Unfortunately, kicks are difficult to pull off. They can spell the difference between winning and losing, but for some reason this reviewer could not pull off a simple field goal.

Even though there are a few minor complaints, Madden NFL 2000 offers plenty of thrills and an amazing amount of useful features that give the game a great amount of depth and appeal to players of all types. If you like football, give this one a shot.
The Penn Video Network announces the addition of two popular channels to its regular lineup!

Catch the latest in news, sports, entertainment, and more on College Television Network, on Channel 64!

And if you want even more of your MTV, check out MTV2, on Channel 63!

For schedule and lineup, visit the PVN website dailypennsylvanian.com/street
Tristin Lowe leads this exploration of hands-on sculpting and family fun at the Moore College of Art and Design. Tristin Lowe! They should’ve gotten Mr. Miyagi, dude. He knows all about that shit. “Wax on; wax off.” Remember that? He got Daniel to learn karate and a lot of housework done taboo! What a cool cat! I’d like to party with Mr. Miyagi someday. Just me and the Miyagster.

We’d also bring along the babe from *The Next Karate Kid*, because damn that girl got up. To real, bro. 20th Street and The Parkway, 568-4515; $2.

**SUNDAY**

**LAUREL LANES**

**Bowling for Singles**

Single? Jewish? Looking for a partner, or someone to do some kashruth humping with? Well, Beth El Jewish Singles of Mt. Laurel, N.J., wants to hook you up with the Jew of your dreams. Their first singles event is Sunday and it’s all about bowling, baby. Bowling and hardcore humping. So if you’ve got a circumstance little something that needs some attention, come to Mt. Laurel this weekend. Street Managing Editor Stephanie Cooperman is from there. Coincidence? We think not. Route 73, Mt. Laurel, N.J., (609) 439-4306; $10.

**CURTIS INSTITUTE OF MUSIC**

**Alek Karis** is a dirty, dirty man. Sure, he may be playing the piano tonight, but what does that piece do he choose? *Night Fantasies*, that’s what. What a sick bastard. He’ll probably get onstage all pimped out in a velvet jacket and goldfish bowl shoes, and start busting out this “bomp shicks whomp wah” music that’ll shock yer brains. Then he’ll dive offstage, grab two sassy coeds, and begin an evening of all-out debauchery. If he had known that this was the kind of twisted shit that went on at Penn, I definitely would’ve gone to Northwestern. 1726 Locust Street, 898-7544; free.

**ROSENBACH MUSEUM**

The Rosenbach is the Jew of your dreams. They’re probably really good at that stuff, too. Oh, I have wasted my life. Villanova, Pa. (610) 519-4750; $3.

**MONDAY**

**THE BALCONY** at the **TROCADERO**

Desperately Seeking Susan

This flick marked the beginning of Madonna’s exciting filmic career. After this stellar film, she starred in *Who’s That Girl?* opposite a big tiger, in *Dick Tracy* as the dude with no face (fuck — I just gave away the movie), in *Truth or Dare* as the dirty slut who does all the lesbian backup singers, in *A League of Their Own* as Rosie O’Donnell’s skinny friend, and in *Evita* as the Argentinian chick. But my favorite role of hers by far is in *Body of Evidence* as the woman who gets naked a lot. Man, to be 12 years old again! 1003 Arch Street, 922-LIVE; free.

**TUESDAY**

**ELECTRIC FACTORY**

**Widespread Panic**

This concert is the beginning of the two-day “Panic Attack” that is hitting Philly this week. Widespread Panic is an Allmansy jam band that hails from Athens, Ga. This summer I hung out with two guys from Athens who loved Widespread Panic. To say these guys were dumb as rocks would be putting it nicely; therefore, I question the music of Widespread Panic. However, my housemate William V. Klotzbroch (C’01) is surprisingly stocked for this show, so I shall give the band a chance. Maybe Athens will reign again. N. 7th Street, 627-1332; $25.

**TROCADERO**

Big Bad Voodoo Daddy

Who says BBVD’s 15 minutes are up? Okay, so maybe that whole swing movement was only cool in 1997. So what? These guys rule! Remember that scene in *Swingers* where they play “Go Daddy-O,” and Mikey starts dancing with Heather Graham and starts shaking her around and swinging her and shit and in the end he’s so money? That movie gets me every time. I’m just like a big bear, man; I just gotta put away my claws and let the honey babies know I’m ready to party. 1003 Arch Street, 922-LIVE; $18.50.

with all these streamers in all the different colors of the rainbow hanging from the rafters of this gigantic dance hall. All the society folk will be there and a minstrel band will be playing a tune. There’ll be great food there, too, like gaspacho and eggnog. Everything will be so grand at the Rosenbach- chanal. 2010 DeLancey Place, 732-1600.
Roxy Theater
2023 Sansom Street
923-6699

Perfect Blue - Fri 7:30, 9:30,
12:00; Sat 2:00, 4:00, 6:00, 8:00,
10:00, 12:00; Sun 2:00, 4:00, 6:00,
8:00; Mon-Weds 7:30, 9:30.

Romance - Fri 7:15, 9:30,
12:00; Sat 2:30, 5:00, 7:15, 9:35,
12:00; Sun 2:30, 5:00, 7:15;
Mon-Weds 7:15, 9:35.

Ritz at the Bourse
4th Street North of Chestnut
925-7900

Flawless - Thurs-Weds

Legend of 1900 - Thurs-
Weds 1:10, 4:00, 7:00, 10:00.

Being John Malkovich
Thurs-Weds 12:10, 1:30, 2:40,
4:00, 5:10, 6:30, 7:40, 9:00,
10:10.

Felicia's Journey - Thurs-
Weds 12:00, 2:30, 5:00, 7:30,
10:00.

Ritz East
2nd Street Between
Chestnut and Walnut
925-7900

The Insider - Thurs-Weds
12:00,3:15, 6:40, 10:00.

American Movie - Thurs-
Weds 12:15, 2:40, 5:00, 7:25,
9:50.

Ritz Five
214 Walnut Street
925-7900

Boys Don't Cry - Thurs-
Weds 1:20, 4:05, 7:05, 9:50.

Mansfield Park - Thurs-
Weds 12:00, 1:00, 2:30, 3:30,
5:00, 6:00, 7:30, 8:30, 10:00.

American Beauty - Thurs-
Weds 1:00, 3:55, 7:00, 9:40.

Always call ahead to confirm movie times.

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Always call ahead to confirm movie times.

Dickens Inn: A Modern Day Classic.

You Can Count On
The Food:
English favorites and other International cuisine on a changing menu

The Drinks:
Wide variety of beers, wines, and over 100 malt scotches

The Atmosphere:
Set in a cozy, traditional British pub

The Location:
A refreshing change of pace in Olde City

The Penn Card Discount:
20% Monday - Thursday
10% Friday - Sunday

Check out the menu on the web at www.dickensinn.com or call 928-9307 for your reservation today!

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Dickens Inn: A Modern Day Classic.
Paul Manion

Even if you finished pre-registering on Sunday, you still can change your schedule for next semester. Far too many people take the easy way out and take the same damn classes that everyone takes. This attitude causes countless wonderful classes to go ignored. Here, as a public service, we at Street call attention to some of the hidden gems that Penn has to offer. Take a look.

Anthropological examination of witchcraft and sorcery. If you get a bad grade, you can just turn the professor into a newt.


In this class, you will study the one and only Gilgamesh.

AMES 488. The Tale of Genji. Staff.

A brief history of the small restaurant that saw a need for Penn students to pay a lot of money for the privilege to eat raw fish to make themselves seem cultured. Students longing for a time when college kids just ate pizza and beer will not be admitted.

CLST 612. Sex and Gender in Ancient Greece. Murnaghan.

A study of the reasons why people respect the Greeks so much (who were all gay) but gays like Jim J. Bullock don’t get more respect. The course is open to interested graduate students in all fields, and no knowledge of Greeks or gay sex is even required.


For some reason, Penn has a class about me. I know my life has been exciting, what with Wheel of Fortune and Herr’s potato chip commercials, but I can’t remember a single moment I’ve ever written. I might take this class just to figure it out, but I think I’ll go drinking instead.

FOLK 405. Field Methods in Ethnomusicology. Staff. Open to advanced undergraduates.

This class includes the acts of defining a research problem, locating a field site and getting laughed at for trying to use the fake word "ethnomusicology" in a real-world setting.

(Editors' Note: The following is taken verbatim from the University of Pennsylvania Course Register 2000, pg. 185. It's good to know the English Department helps you speak English good.)

ENGL 705. (COML 705) Interdisciplinary Approaches to Literature. Staff.

This class will explore one or more interdisciplinary approaches to literature. Literary relationships to science, art, or music may provide the focus.


Throughout all recorded time, moral lessons have been conveyed to humankind with fables about behavior within the animal kingdom. That’s all well and good, but what the hell is up with the name of this class? What does that even mean? I like the color red, but tooth and claw? Hmmm... I’ve tried to figure it out, but I think I’ll go drinking instead.

WSTD 226. Vampires: The Undead. Auerbach.

Everyone knows that even after the Suffrage Movement, Feminism, the Fight for Workplace Equality, and the Riot Grrrl Music of the early ’90s, the one thing that still plagues women everywhere is vampires. In this Women’s Studies class, we will study how vampires, specifically undead ones, have affected women throughout history.

Classes we need...

Seth Isenberg

There is a fairly obvious cross-section of Penn who's plea for help have gone unnoticed. Not once has there been a DP editorial about them, nor has a special student center been proposed. My fellow classmates, the sexual revolution begins right here!

Male Studies 001


Tracing the glorious history of men throughout time, from the first moment Cre-Magon Man blasted his neighbor on the head with a rock to the current flourishing of the high culture that is bass fishing. A special focus on the “sexual recession” of the ’60s when women stopped shaving their legs and burned their bras. Required reading includes: Women: Their Place in Life, The Alcoholic’s Encyclopedia and Bill Goldberg: My Story.

Male Studies 150

Women and Technology. Gleitman

The course will be examining a complex social question that has been puzzling scientists for years: Why can’t chicks work computers? Also covered will be: Why chicks can’t program the damn VCR why chicks drive like amputee mental patients. Several theories will be analyzed, such as “that extra piece on their X chromosome screws up their brain” and “estrogen and lack of testosterone”.

WSTD 226

The History of Professional Wrestling. Childers

Pro wrestling has been a very holy de-bated subject in recent years. First came Hulkamania in the mid-’90s, when obviously he was good and the Iron Sheik was bad. Now, he is part of the neo-fascist NWO, has apparently made amends with Macho Man Randy Savage and battles Bill Goldberg. The Oslo Accords now make the Iron Sheik America’s ally. Jesse “The Body” Ventura is now governor, is Sable our next president? The evolution of wrestling from seemingly real to prime-time drama will be traced from a Kierkegaardian perspective. Required reading includes: Playboy: The Sable Issue, WCW vs. NWO: The Third World War, and Bill Goldberg: My Story.
before going out to hit the Penn party scene. And watch that episode of 'The Office' tonight. Just think, you will even have time to go back to your favorite study bar and hang out with your friends. But most importantly, this is a collective that is trying to do something different, bringing a festive and current atmosphere to the traditionally conservative dance scene. This weekend is Strictly Funk's Fall show, entitled "Funk... does a body good," and gives everyone a chance to see what funk is all about and what makes it so good. The troupe is co-ed, with only student-choreographed numbers. Beyond that there are few limitations, as the group does not hold a simple and obvious interpretation for all dictators. This new exhibition at the ICA features two artists who fit nicely into this new artistic landscape, where interpretation is open, humor has returned, and boundaries between media and genres have broken down. David Gra- ham and Nancy Davidson are both contemporary artists who have gotten a chance to support a new and talented group, and to shake your little uptight asses.

COFFEE HOUSE

COMING UP THIS WEEK

NOVEMBER 18-24

1. WHO'S ON TOMMY?

The Who's Tommy
November 18-20, 8 p.m.
Harold Prince Theater
3601 Walnut Street
Tickets on the Walk

2. THE WHO'S TOMMY

For all those people who lament the lack of options for Penn students other than bar hopping, this week's section is dedicated to you. This section tends to deal in superlatives and so this show is no exception. The Who's Tommy is a musical for everyone, and it should appeal to fans of both rock music and Broadway show tunes. Based on the album from 1969 by those legendary and angry British known simply as the Who, the musical is the brainchild of Pete Townshend. It electrified audiences around the world, bringing both the energy of rock music with the lyricism of the great Broadway songwriters. Just as the Who would do a few years later. The story tells the tale of a young teen, Tommy Walker, and the trials and tribulations of his life. Now Penn gets their own version of this coming-of-age epic as the Penn Players' fall show. Directed by Robert Lay Cronin, this is a great chance to see some young actors put on this classic musical, particularly the talented Dan Boldin as Captain Walker. If nothing else, one gets a chance to hear some amazing songs during this show, including "Pinball Wizard" and "We're Not Gonna Take It Anymore," which still remain after all these years as amazing rock 'n roll tunes.

3. IMPROPER IMPROMPTU

For many, improvisation is the ultimate form of expression, whereby artists perform completely in the moment without any preconceived notions or plans. It is the uncertainty and chance for failure that makes for a more lively and energetic moment for both the performers and audience. It makes for interactive and usually a more creative art form, as evidenced by the fiery music recorded of Miles Davis, John Coltrane and many others in various jazz clubs around the country. Without a Net follow in this grand tradition, but with a more humorous spin. The group is a collective of funny, talented and inspired actors/comedians, who have become one of the fewest in our arts community. Their weekly Sunday night shows are one of the truly unique events on our campus, where group members work on some of their new and classic improvisational games. Within this loose structure lies the anarchy and inspiration, as the group concocts hilarious skits out of apparent nothingness. The fall show here may be quite as loose and spur-of-the-moment, but it will definitely be funny and exhilarating, where one never knows what will happen next. On Saturday night, there will also be a late show starting at 10:30 p.m. for all those who like their comedy a bit later in the night.

4. JUST THE FUNK, MA'M

Funk is a word that defines a way of thinking, not just a style of music. Strictly Funk deserve to take on this term more than anyone. This is a group that started just three years ago, having to make its way in an already crowded arts scene here. But most importantly, this is a collective that is trying to do something different, bringing a festive and current atmosphere to the traditionally conservative dance scene. This weekend is Strictly Funk's Fall show, entitled "Funk... does a body good," and gives everyone a chance to see what funk is all about and what makes it so good. The troupe is co-ed, with only student-choreographed numbers. Beyond that there are few limitations, as the group does whatever style of music appears good. This year one should expect to hear music from movies like Transpor- ting and Eyes Wide Shut (R.R. P. Kubrick) to Lenny Kravitz, TLC and Eve, another Philly native making it big. To mix it up a little bit, a DJ will spin between dances. This is a great chance to support a new and talented group, and to shake your little uptight asses.

5. LIKE FINE ART? THIS AIN'T IT!

David Graham and Nancy Davidson
November 20-21, 8 p.m.
Rainey Auditorium
4035 Walnut Street

People who do not like modern art are weird. There is nothing finer than going to an art exhibit and leaving completely clueless about what you just saw. Even better are the lies that you can tell about your interpretations of the art, impressing your friends with your intelligence and cosmopolitanism. Seriously, though, contemporary art has not held a simple and obvious interpretation for all dictators. This new exhibition at the ICA features two artists who fit nicely into this new artistic landscape, where interpretation is open, humor has returned, and boundaries between media and genres have broken down. David Graham will show the photographs that he has taken over the last 20 years. These photos explore American popular culture by using mainstream photographic genres like postcards and vacation photos. His work shows the unique and strange side of American life, celebrating this heterogeneous country. Nancy Davidson uses large weather balloons to sculpt objects that show the female body. Looking at the fragmented body, Davidson explores sexuality and gender in a unique way. This is yet another important exhibit that the ICA is putting on, a treasure for our campus, free to Penn students with Penn IDs, allowing everyone to see some of the cutting edge of the art world.

NOVEMBER 18 - 24

WHO'S ON TOMMY?

COFFEE HOUSE

COLD COFFEE
November 18-20, 8 p.m.
Delta Upsilon
4035 Walnut Street

Quaker Notes will be on hand to sing some of their popular tunes. In addition, Disco Does will add to the a cappella jam session, throwing in smooth sounds and excellent harmonies. And if you desire humor, this Civic House production will be a chance to hear some amazing songs during this show, including "Pinball Wizard" and "We're Not Gonna Take It Anymore," which still remain after all these years as amazing rock 'n roll tunes.

COFFEE HOUSE

November 19, 8 p.m.
Delta Upsilon

FOUR PLAINTO
November 19, 8 p.m.
Rainey Auditorium

NOVEMBER 19-20, 8 p.m.
Rainey Auditorium
33rd and Spruce streets
Tickets on the Walk

NOVEMBER 19-20, 7 p.m.
Iron Gate Theater
37th and Chestnut streets
Tickets on the Walk

NOVEMBER 19-20, 8 p.m.
Harold Prince Theater
3601 Walnut Street
Tickets on the Walk

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