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Debate over educational philosophy at heart of curricular issues

By ROBERT HARTMAN
News Editor

One of the primary concerns of the Summer Working Group (SWG)'s report was the issue of Allegheny's curriculum and the extent to which it is distinctive among comparable institutions. Since the release of the SWG report in September, the Curriculum Committee has been working to effect the curricular changes enumerated therein.

The SWG recommended a revision of the college's freshman and sophomore programs. Currently, the only required courses during the student's first two years are the Freshman Seminar (LSF 100) and Writing in the Liberal Arts (LSW 200).

The report raised concerns about the originality of Allegheny's program in comparison to similar colleges. A survey of sophomore students indicated a desire for greater emphasis on areas such as oral communication in addition to writing skills in the LSW.

The alternative the SWG report proposed consists of four, two credit courses across the freshman and sophomore years. In this format, the classes taken during the first semester of the freshman year would consist of a seminar course designed to introduce students to aspects of college life such as computer use, the honor code and sexual discriminatory procedures. This course has been dubbed the "Immigration Course" by members of the committee.

The next two semesters, according to the SWG guidelines, would focus on writing, with a second semester sophomore class that would emphasize speech skills. Currently, the Curriculum Committee is considering the SWG recommendations. Associate Professor of English David Miller, a member of the Curriculum Committee, said that the committee moved quickly to address the issue of the "Immigration Course"

"We moved quickly to develop a first semester course to ease transition from high school into college," Miller said. "This course would take up many of the practical issues that currently clutter the LSF, such as library tours and computer demonstrations, as well as certain reading and writing skills."

After this introductory class, the committee is considering a course which is roughly equivalent to the current LSF course. Under the revised curriculum, the freshman seminar would retain a stronger focus.

"Second semester would be the freshman seminar which would then be able to be a distinctive program," Miller said. "It's going to be specifically non-departmental, focus on writing and hopefully innovative."

Plans for the third semester program are still in earnest debate. The main conflict revolves around the nature of the course. Some advocate a course grounded in liberal arts instead of in a specific major. Others, however, would like to shift the focus at this point to specific departments and majors.

At the heart of the debate over the third semester course is the educational focus of the college. According to Professor of Philosophy William Bywater, "everyone would agree that traditionally Allegheny has focused on strong majors."

Bywater also noted that, "One of the consequences is that it has been

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FADING FAST—Students in Instructor in English Beth Reynder's LSW 200 take a break in study to pose for a photo. Current debates in the Curriculum Committee might result in a new program to replace the current freshman and sophomore programs.

—photo by Jamie Eckel

College reviews proposals for internet, phone and cable service

By KELLY BOWSER
Assistant News Editor

Last week, three companies offered their proposals for providing Allegheny with phone and cable service as well as internet access.

A committee consisting of administrators, faculty and students is currently evaluating proposals from Campus Link, Alltel and Armstrong Cable, and Acc TeleCom. Each company submitted a bid which fulfills the requirements of Allegheny's request for proposal (RFP).

Vice President of Finance and Administration John Reynders, a member of the committee, said the RFP calls for a 10-year contract with improved phone service, including voice mail, caller ID and lower long distance rates; cable television in every room and channels for Allegheny programming; and one port per student in residence halls for network and internet access.

Students will be able to access the college's network without dialing into the system with a modem. Student's need to purchase a network card for around $60 to gain access to the network.

Director of Budget and Treasury Management Randy Freebourn said, "We sent this out to nine different companies and only three got back to us." He added that the initial bids of each company are "not all that far off."

"We're looking to have this in place by next fall," Reynders said. He added that services will be mostly for students living on-campus, but that the college is "trying to do anything we can for the college owned houses and the fraternities."

The committee met on Monday and will recommend a company after meeting on Friday. "We're still exploring the actual costs and continuing negotiations with the vendors," Reynders said.

Campus Link gave its presentation Wednesday. The Ann Arbor, Mich. based company consists of three men and has been in business for about five years. It currently provides service to 38 college campuses and plans to increase the number by over 50% this year.

Stephen Mayo, Chief Operating Officer of Campus Link, said the company is not vendor specific and will use a lot of local resources.

Campus Link boasts "obsolescence proof technology." It

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OCS's first Senior Saturday provides students with assistance

By THERESA ARENA
Assistant News Editor

The Office of Career Services (OCS) successfully pulled off the first annual Senior Saturday in Schultz Dining Hall.

On Jan. 24, over 50 seniors attended the half day event.

Director of the Office of Career Services Melissa Barnes said the day was "designed to kick off the job search and prepare seniors in a lot of ways in one day." She was extremely happy with the turnout and the day's response.

The seniors in attendance had the opportunity to submit questions to a panel of recent Allegheny alumni and were able to attend multiple seminars on networking, managing money, the use of the internet in searching for a job and interviewing.

The primary goal of the day was to help prepare seniors for their futures, but a positive side effect has been increased awareness of the OCS and its purpose on campus.

Susi Kuhn, one of the seniors who attended the event, said she had a great time. She added it was very informative, answered a lot of her questions and provided insight on activities that occur after graduation and while looking for a job.

Jane Popelka said "[T]he lunch was great!" She attributed the small student turnout to the two Allegheny basketball games occurring at the same time. Popelka added that the door prizes were great and suggested that OCS give out more mugs next year.

"I needed help for interviews—I was scared to death. They gave us pointers as to what to wear, how to bring up salaries and benefits and how long to wait for follow-up and phone calls," said Kris Dienes.

Both Popelka and Dienes agreed that the day was a success, especially since it is the first time OCS has offered such a program.

Emilia Voge said, "It was the best four hours I've spent in a long time—a very valuable experience." Voge believes that attending the event helped prepare her for anything.

According to Barnes, it is a common misconception that OCS aides only seniors. While the office is very active in providing programs and assistance to seniors, Barnes believes that OCS's "focus has shifted a lot."

OCS can help any student on campus research non-credit summer internships. They help students find leads, apply for internships, and provide assistance during the letter writing process. Barnes said OCS does not find internships for students, but they are more than willing to guide students through the process.

NEWS BRIEFS

•The Kerri Edge Children's Dance Ensemble (KECDE) will perform during the ceremony marking the start of Black History Month on Sunday, Feb. 1. The ceremony will begin at 3 p.m. in the Campus Center Lobby. KECDE will perform contemporary and traditional dance numbers. Other events commemorating Black History Month will be publicized at a future date. For more information contact the Office of Multicultural Affairs at x3332.

•Acclaimed baritone Douglas Webster will perform with pianist Alec Chien on Saturday, Feb. 7 as part of the Silberman Recital Series. The concert, which is free and open to the public, will begin at 7:30 p.m. in Ford Chapel.

•Akin Babatunde and the Core Ensemble will present "From Ebony Embers: Vignettes of the Harlem Renaissance" on Thursday, Feb. 12. The performance, part of the college's 1997-98 Centerstage Subscription Series, will begin at 7:30 p.m. in Shafer Auditorium. In addition to the performance, Babatunde will speak on "Black Theater and America" at noon on Thursday, Feb. 12 in the Campus Center Walker Room. The lecture is free and open to the public. Tickets for the Centerstage event can be purchased at the Campus Center Office. Cost will be $4 for full-time Allegheny students, $8 for the adults, and $6 for senior citizens and children under 17 years of age. For more information, contact Deb Baker at x3101. For ticket information, contact the Campus Center Office at x5371.

•The Environmental Studies/ Environmental Science monthly noon colloquia series continues this semester with the kickoff colloquium on Friday, Jan. 30 at noon in Henderson Auditorium. The speaker will be Eric Pallant, co director of the Center for Environmental and Environmental Development (CEED), who will talk about "CEED's of Change." The lecture is free and open to the public.

•As part of the Mathematics Faculty Lecture Series, Professor of Mathematics Michael Barry will deliver a lecture entitled "Winding Numbers? The Truth at Last" on Friday, Jan. 30 at 4 p.m. in Carr 223.

•An Open Forum titled "What the Bible Says About Homosexuality" will be held at 5 p.m. on Tuesday, Feb. 10 in the Campus Center Walker Room. The discussion will center on scripture passages that speak about homosexuality and the differing interpretations of those passages. For more information, call the Allegheny Campus Ministry at x2800.

•February is Internship Month, and the Office of Career Services has planned a number of informative sessions on interviewing skills and how to find internships. This week's events are: "How I Spent My Summer Vacation" (panel): Monday, Feb. 2 at 7:30 in the Campus Center Walker Room; "Seven Habits of Highly Effective Interns: Find It! Get It! Do It!"; Wednesday Feb. 4 in the Walker Room. For more information contact OCS at x2381.

•OCS and the Student Art Society are co-sponsoring a panel on careers in art on Thursday, Feb. 5 at 7:30 p.m. in the Doane Art Galleries. The speakers will be John Vanco '68, director of the Erie Art Museum; Heather Mull '91, media coordinator for the Mattress Factory (a Pittsburgh Art Gallery); Mark Perrott '68, photographer; and Jonathan Miller '69, consultant and graphic designer. Questions may be directed to OCS at x2381.

•The Graduate Record General Exam will continue to be offered in paper and pencil format during 1998 and 1999. Allegheny will continue to be a testing center for the dates scheduled in November and April. Please note that this is a change. For more information contact Nancy Sheridan in the Counseling Center at x4368.

•Students have one month into the next semester in which they are registered to complete the course work for any incompletes (IN). The deadline date to have all work completed and submitted is Friday, Feb. 13. Extensions can be granted only by the Dean's Exemption Committee and must be received in writing at Box 41 no later than Friday, Feb. 6.

•Allegheny Student Government (ASG) will hold primary presidential elections on Tuesday, Feb. 3 and Wednesday, Feb. 4 in Cochran Hall's Lobby from 10 a.m. until 4 p.m. After the primaries, the two presidential candidates will have a debate on Wednesday, Feb. 11 at 8 p.m. in the Campus Center Lobby. General elections will be held on Tuesday, Feb. 17 and Wednesday, Feb. 18 from 10 a.m. until 4 p.m. in the Cochran Hall Lobby.

•The Annual Fund Office needs student telemarketers to contact Allegheny alumni and parents during the spring phoneathon campaign. Paid training starts on Monday, Feb. 16 and the phoneathon concludes on Thursday, Mar. 26. Interested parties should call the Annual Fund Office at x3867 by Monday, Feb. 9 for an interview.

•The Art Department is pleased to announce the availability of funds to support significant work in studio art and art history. Monies are available through the Richard Kleeman Research Fund. Interested students must submit a written proposal to Amara Geffen, A205 Doane Hall of Art. Application forms are available from department faculty or in the Art Department office in the art gallery. Proposals are due by 2 p.m. on Friday, Jan. 30.



The Campus Asks...

What options would you like to see in the college's internet service?

compiled by Ben Wyrick



Our connector goes through AGIS.net and they have either bad hardware or bad administrators—they should be tied with orange fibre wire and kept in solitary confinement just to feel what we feel when we have to do research, or play games. So, as long as we go through Alltel, we will face these halting problems.

Abhijit Das
Class of '99



I would like to be able to look up nudey pictures for my roommate, Danielle Prestor, from the privacy of my own room.

Lucia Conti
Class of '00



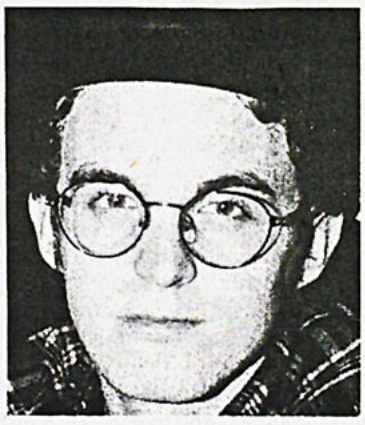
If we were wired, it would be easier to collaborate on projects if we had file sharing. For example, when programming, a programming team needs to have the latest versions of source code from their teammate. Doing this by e-mail is much less reliable.

Jerry Togar
Class of '99



A specific site which will research and unite the senior comp, as well as generally speeding up the system.

Hannah Durrant
Class of '98



The college should upgrade all its machines with Windows 95, Microsoft Internet Explorer or Netscape Navigator and at least a 14.4 KBps modem (preferably 28 KBps or higher). Also there should be access to library services (ERIC, etc.) from off-campus computers.

Adam D. Chaitin
Class of '01

Curricular initiatives discussed in committee

difficult to find time to put into other programs. It's not absolute, but discussion needs to occur."

Assistant Professor of Environmental and Political Science Michael Maniates, also a committee member, echoed Bywater's assessment and additionally pointed out the limited availability of resources. The traditional focus on individual majors locks a great deal of the college's resources within the departments.

"The broad agreement on campus is that we need to innovate," Maniates said. "The rub is that if you want to innovate, but have fixed resources, you may need to reorder your major programs to free up teaching time."

Miller strongly advocates strengthening the college's commitment to liberal arts courses and also of increasing interdisciplinary learning. He cites large state universities such as Penn State as examples of institutions which can offer a broad range of majors for students.

"We'll never be able to offer a broad range of majors," Miller said. We need to emphasize our strengths in our major programs, but also in our liberal arts curriculum. It's the ability to make interdisciplinary connections which add up to this notion of well-roundedness so often voiced."

Another point of conflict is the exact number of credit hours the new program will encompass. Currently, the LSF and LSW cover eight credit hours. According to Miller, "What we need to recognize is how far behind our college lags in liberal arts requirements. We have eight credits at stake, which is very few.

Miller added that as a college "we have to consider our identity as an institution. Are we interested in producing well-rounded students or strong majors."

Bywater similarly addressed the issue of credits in the proposed freshman and sophomore curriculum. In addition to the college's image as compared to other institutions, Bywater focuses on the issue of time for students and faculty.

"One of the things we're trying to solve is how many credits will be involved in the courses," Bywater said. "What it translates into is the amount of time the program will require for students and the faculty time it will take to offer the credits."

Despite the conflicts over the issues raised by committee, Bywater, Maniates and Miller all stressed the necessity for continued discussion. The committee as it stands represents a relatively balanced cross-section of faculty opinions.

"One of the things the committee has done well is to get people who represent not only different majors, but also the spectrum of thinking found in the faculty at large," Bywater said. "We're doing well with the breadth of the committee."

Bywater additionally praised the role played by student members of the Curriculum Committee. He said that they have offered insight into the students' concerns about the curriculum, while maintaining a balance with faculty committee members.

"Students on the committee have been extremely helpful in giving an additional perspective," Bywater said. "With faculty we're concerned about what colleagues will think and, as students have pointed out, we sometimes don't put student perspectives into programs."

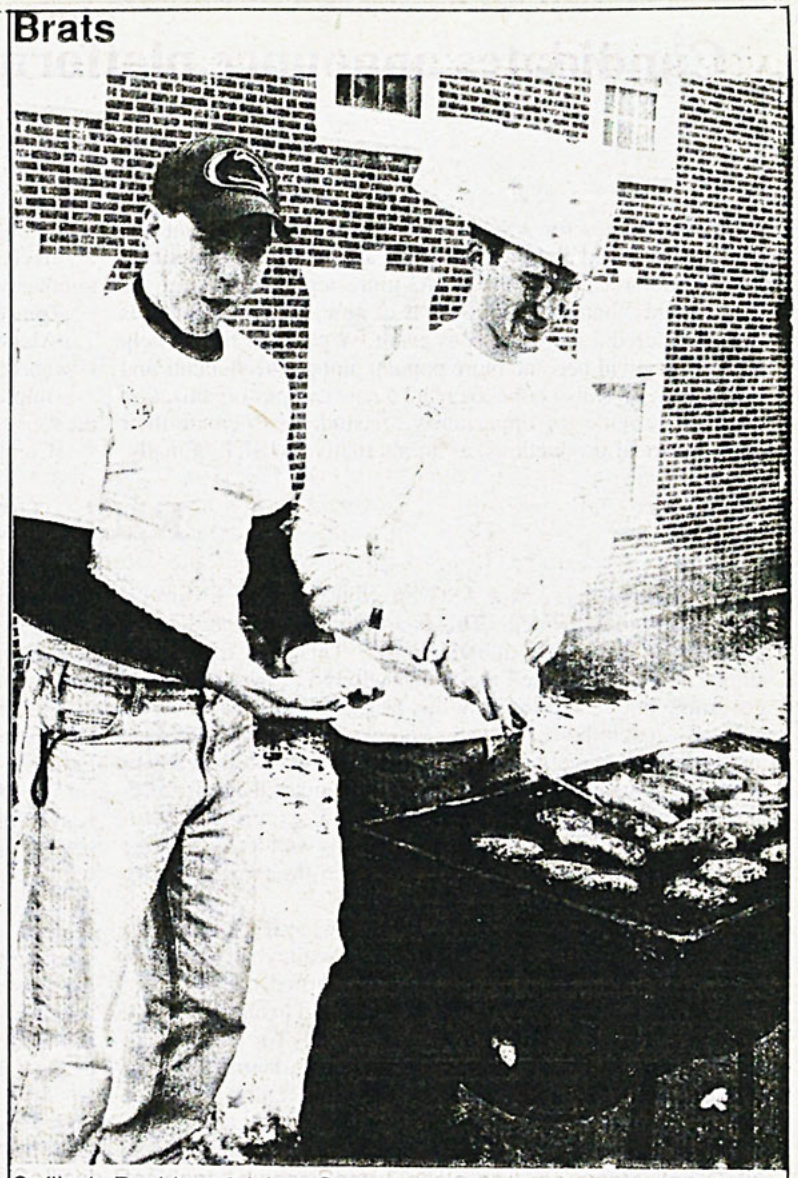
Miller and Maniates also acknowledged the importance of student and community input as a whole. Maniates cited the importance future discussion concerning the curriculum and the necessity for such discourse to result in innovative curricular programs.

"I am convinced that we need to have discussions," Maniates said. "We've got to continue to ask questions about touchy issues. I don't know the answers, but we've got to search for them."

Miller also emphasized the need for innovation. The issues the committee is currently addressing will have a great impact on the future direction of the college, and its future existence as well, he said.

"Ultimately, our future depends on it," Miller said. "We're suffering from hardship now and our ability to survive rests upon our ability to make innovative changes. I don't think we can stick to the same old and expect to succeed."

Brats



Caflisch Resident Advisor Scott Liebsle and roommate Jon Gallie grill Wisconsin bratwurst in preparation for the Superbowl. Their efforts were in vain as the Broncos won, 31-24. —photo by Susaan Jamshidi

First Lady attributes media swirl over President to "right wing plot"

NEW YORK (AP)—First lady Hillary Rodham Clinton stepped forward Tuesday as a forceful defender of her husband against allegations of a presidential affair and cover-up, predicting that eventually "the truth will come out."

"The important thing now is to stand as firmly as I can and say that the president has denied these allegations, on all counts, unequivocally," she said in an interview with NBC's "Today" show.

"My attitude is we've been there before, we've seen this before and I'm just going to wait patiently until the truth comes out."

In her most detailed comments to date on allegations that President Clinton had a sexual relationship with White House intern Monica Lewinsky, then asked her to lie about it, Mrs. Clinton pointed an accusatory finger at a "vast right-wing conspiracy" that she said was scheming to topple his presidency.

When "Today" show anchor Matt Lauer asked, "Where there's smoke..." Mrs. Clinton quickly jumped in, "There isn't any fire," and also suggested that Whitewater prosecutor Kenneth Starr's judgment had been tainted by politics.

"We get a politically motivated prosecutor who is allied with the right-wing opponents of my husband who has literally spent four years looking at every telephone call we've made, every check we've ever written, scratching for dirt, intimidating witnesses, doing everything possible to try to make some accusation against my husband," she said.

In a swift response, Starr labeled Mrs. Clinton's reference to a conspiracy "nonsense" and asserted the investigation is being conducted in a professional manner "through a deliberative process."

"Our current investigation began when we received credible evidence of serious federal crimes," Starr said in Washington.

The first lady alternately displayed indignation about the allegations and a steely resolve in defense of her husband. She declined to offer details of the relationship between the president and Ms. Lewinsky, and said she does not remember ever meeting her.

Clinton has denied having sexual relations with Ms. Lewinsky or urging her to lie.

Mrs. Clinton characterized her marriage as strong and loving, and answered "absolutely not" when asked if Clinton would admit "he again has caused pain" in their relationship. In a 1992 interview, confronted with accusations of an extramarital relationship, Clinton conceded he had caused "pain" in their marriage.

"We've been married for 22 years...and I have learned a long time ago that the only people who count in any marriage are the two that are in it," Mrs. Clinton said Tuesday.

She said the latest charges were "part of an effort, very frankly, to undo the results of two elections."

"Bill and I have been accused of almost everything, including murder, by some of the same people who are behind these allegations," the first lady said, alluding to the 1993 suicide of White House aide Vince Foster, after which there were allegations of murder. Government investigations concluded Foster shot himself in a park outside Washington.

A lawyer for Paula Jones, who has accused Clinton of sexual harassment in a case dating back to Clinton's days as governor of Arkansas, dismissed talk of a right-wing conspiracy.

"Show us the facts; who conspired and where?" John Whitehead, president of the conservative Rutherford Institute, said outside the federal courthouse in Washington, where he had come to deliver copies of sworn testimony that Clinton and Ms. Lewinsky had given in the Jones case.

Senate Majority Leader Trent Lott responded to Mrs. Clinton's remarks: "I don't want to get into an argument with the wife of the president. But that kind of allegation is really unfair, though, and it's a continuation of a pattern we've seen over the years anytime something like this comes up."

"Who's she talking about, Linda Tripp? Monica Lewinsky?" Lott asked reporters.

Ms. Tripp is said to have taped Ms. Lewinsky's assertions that she had an affair with the president.

Mrs. Clinton said it was possible her husband gave gifts to Ms. Lewinsky—as has been alleged—but that if true it would be because he is gregarious and giving to everyone he meets.

"I think it's possible, of course," she said. "I've seen him take his tie off and hand it to someone."

Mrs. Clinton spoke as her husband prepared for Tuesday's State of the Union speech to Congress.

She said she has been asked why she does not appear more upset.

"It's not being numb so much as being very experienced in the unfortunate mean-spiritedness of American politics right now."

She went on: "I do believe that this is a battle. I mean, look at the very people who are involved in this. They have popped up in other settings."

"The great story here for anybody willing to find it and write about it and explain it, is this vast right-wing conspiracy that has been conspiring against my husband since the day he announced for president."

The first lady also said daughter Chelsea, 17, has been holding up well under the strain on the family. Past attacks on Clinton throughout his political career have "given her sort of a grounding to be able to see what this is and get through it," Mrs. Clinton said.



Candidates announce platforms for Allegheny Student Government positions

Michelle Abboud / Sarah Nelson

As candidates for ASG President and Vice President we, Michelle Abboud and Sarah Nelson, are proposing a platform that includes plans to make ASG more representative of the student body than it already is. As of now, Winter Carnival is not considered a major campus event. We would like to help Winter Carnival become more popular among the students and the faculty. We also hope to create a new campus organization that will provide the opportunity for students to create their own theatrical productions, as an alternative to SET. Finally, we plan to make an appeal to the state legislature of Pennsylvania to repeal the state statute prohibiting a certain number of females from sharing a residence.

To accomplish these goals we will:

•Make public the minutes of weekly ASG meetings in *The Campus* and in dormitories.

•Improve Winter Carnival by creating competition between the four classes and adding incentives for participation.

•Create a theatrical organization, as an alternative to SET, to make it easier for students involved or interested in theater to have the access and the ability to produce, direct and perform their own projects.

•Write a proposal to the state of Pennsylvania to consider making alterations in state statutes concerning the living arrangements in female households.

A vote for Michelle Abboud and Sarah Nelson will help you become more involved and aware of ASG happenings.

Rachel Campagna / Chris Stromski

At the most successful ASG election in recent history, a mere 689 students voted. This is approximately one third of the student body here at Allegheny. This lack of interest shows how disinterested the student body is toward its main governing body. We feel that this lack of support is due to an unaware student body that lacks knowledge of what ASG does and how ASG affects them. This lack of awareness needs to be changed, and we are the people who can make the difference. To make a difference, leadership and experience with Allegheny's political setting are needed, as well as knowledge of the school and its resources. Between the two of us, we embody all of these qualities.

I (Chris Stromski) am well aware of what it takes to be a member of a team. As a member of the volleyball team this year and swim team last year, I have learned to be a team player. I have learned to accept winning and losing, and am a good sportsman. I have learned to set goals for myself, and learned how to achieve these goals. I have learned to take responsibility for my actions because they affect the rest of the team.

I (Rachel Campagna) have two years of ASG experience. From Treasurer to President, I have polished my leadership skills. As President of the Class of 2000, I know what needs to be done in order to plan and initiate activities, as well as lead a group of individuals. I am well aware of Allegheny's political setting and the resources available on campus. Like Chris, I have learned what it takes to be a member of a team and to set high goals for myself through ASG, academics and my future. My other activities include being a student member of the College Judicial Board and a Certified Peer Educator.

We both have the experience, drive, enthusiasm and leadership to give this campus what it needs—an informed and participative student body. We plan on doing this, not only with our leadership abilities and knowledge of Allegheny, but through other initiatives. One initiative is to put a student on the board of trustees who would also sit on cabinet. This would give the students a chance to give a student opinion for the representative to take back to the board. Secondly, a monthly ASG newsletter will be published and distributed to the student body to keep them updated and aware of ASG events. This newsletter will include class and cabinet reports, an ASG calendar and a way to get in touch with ASG representatives.

Thirdly, a weekly agenda will be distributed to students listing the upcoming events at the next ASG senate meeting. This will give the students a chance to look over what is being discussed and will generate interest, thereby motivating students to attend these meetings.

Our fourth initiative is the idea of giving each class a set budget. Since the classes are the core of ASG, they deserve a budget, as well as the clubs and organizations that ASG sponsors and supports. This will give the classes motivation to hold events for their class, and motivate the class members to attend.

Fifth is the issue of diversity. Diversity is a very important issue on this campus. To encourage the integration of peoples of difference with the rest of the college campus, the diverse groups on this campus would participate in planning and sponsoring Winter Carnival and Springfest, as well as other campus events.

Our sixth initiative is the curriculum issue. The curriculum is currently changing, and many students want to have a say in what is going on and in the decisions that will be made. We would like to make students more aware that they have a voice in influencing these changes. Finally, new initiatives include money that can be applied to increase student retention and interest in Allegheny. We would apply for this money and would use it towards generating student interest on campus.

Mike Palmer / Tara Hill

Voting for Mike Palmer and Tara Hill will ensure a voice in the affairs of our campus community. Mike, a member of the class of 2000, currently serves on the cabinet of ASG as the Assistant Controller. While pursuing a degree in economics, Mike also works as the trainer for men's basketball, is an orientation leader, serves on the Finance and Facilities Committee, is business manager for *The Campus* and is a member of the March Month of Service Committee. Tara, also a member of the class of 2000, is the current director of philanthropy on ASG's Executive Cabinet. Tara is also the secretary for Lambda Sigma, a member of the student art society, a member of diversity council and an executive board member for ACTS. The following is our proposal to you, the students of Allegheny College, for a better ASG.

We will encourage Allegheny Student Government to become more visible, to foster cooperation and communication among student organizations and to create a more unified student body. In order for these ideas to become a reality, the structure of the ASG Executive Cabinet must change. Our intention is to create a strong framework from which students can voice their concerns to faculty, staff and administration. Positions not being utilized to their full capacity will be removed or combined with other positions to make a more efficient power structure for governing. The combination of positions will be done to work toward improving student service from ASG.

Increased availability and visibility of the ASG president and vice-president are also a top priority. Mike and Tara will hold monthly meetings with the president and dean of the college and any other member of the Administrative Executive Council (AEC) when concerns need to be addressed. Weekly meetings will be set up between ourselves and the dean of students to ensure that any problems can be resolved as soon as possible. When necessary, we will attempt to bring these members of administration to a senate meeting to ask them to entertain questions from the general population. These actions will attempt to provide unity between student concern and administrative action: YOUR VOICE WILL BE HEARD!

In addition, the student body must be better informed of the events affecting them. A newsletter will be designed to educate the population about ASG's activities. A monthly hard copy will be distributed to students by way of *The Campus* or by mass mailing. The newsletter will highlight and celebrate campus achievement by individuals or organizations, as well as detail administrative actions affecting students.

We also propose the activation of the Student Leaders Organization (SLO). This committee, consisting of various leaders from groups on campus, would unite them to form a strong network of student activities. Bringing these groups together will help foster co-sponsorships, the collaboration of funds for bigger and better events, as well as for improved relations between other groups and ASG. This unification of groups will allow ASG to more efficiently serve the students and, hopefully, prevent the alienation of one student group from another. The master calendar of the school will contain all events designated by SLO and will prevent the duplication of events. Correspondence between groups will increase through an already established mass e-mail organized through the Student Activities Office, which we plan to take advantage of in the upcoming year.

Our attempt to increase ASG's budget for the upcoming year is in progress. An increase in ASG's budget is allocated for in the current budget and will be voted on by the Board of Trustees in the upcoming months. This increase in funding will help enhance the budgets' of ASG sponsored groups and allow ASG to deal with the increasing costs of putting on events.

With regard to several proposals voiced in senate earlier this year, we have the following proposals. Re-structuring has caused a reduction in library hours and the closing of academic buildings at 11 p.m. We would work to extend these hours and make computer labs more readily available for student use.

Finally, we are proposing a dance club, created in conjunction with the student affairs division of the Dean of Students Office. This club would be a place for late night dance parties on weekends and a gathering place that could be used by various groups and organizations on campus. With the establishment of the club, we hope to create a gathering place for all students where people can come and "hang out."

In conclusion, we are here to work for you, the students. Under Mike Palmer and Tara Hill, the senate will use the full scope of their power to promote unity, to gain increased funding and ensure that all students are heard.

ASG primary elections will be held from 10 a.m. until 4 p.m. on Tuesday, Feb. 3 and Wednesday, Feb. 4 in the Cochran Hall Lobby. If you don't vote, our rabid shaft badgers will get you real good.

Perspectives

EDITORIAL

Bridging the gap

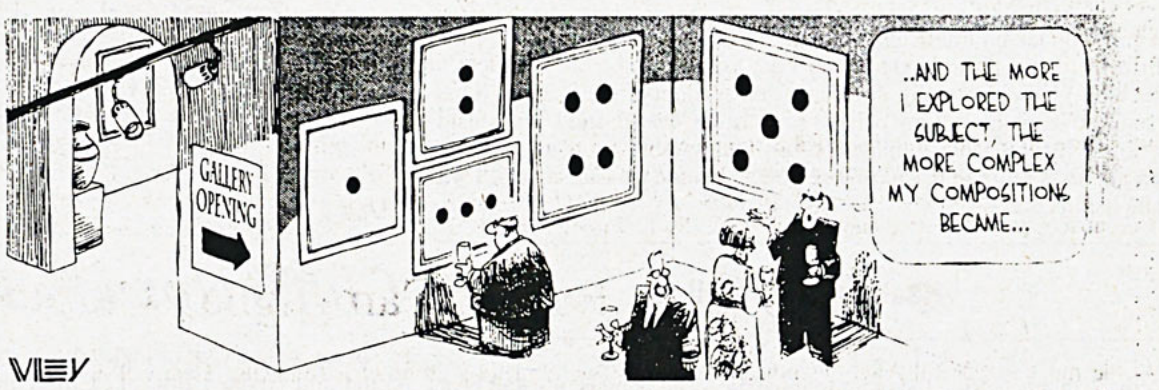
For three days last week, representatives from the Office of Career Services (OCS) set up shop in the Cochran Hall lobby, armed with handouts about what career opportunities are available for students, alumni careers with particular majors, job interview information and OCS newsletters for both seniors and underclassmen. The representatives also disseminated literature regarding resume and employment letter writing. In addition, the Pre-Legal Advisory Committee sponsored a practice Law School Admission Test (LSAT) for interested students last week. Psi Chi, the undergraduate honor society for psychology students, did the same for the Graduate Record Examination (GRE) last October.

These three groups should be commended for attempting to bridge the gap between the academic concerns of the student body and other educational and employment resources. OCS has conducted the outreach in previous years and plans to continue the program in the future because of its success at catching individuals who might otherwise fall through the cracks.

The college community should be proud of the students and administration involved in these initiatives which try to reach an often unreachable student body. It certainly wouldn't hurt to take advantage of their convenience.

The Campus welcomes all reader response. We reserve the right to reject all letters of a purely promotional nature, as well as letters which do not meet our standards of integrity, accuracy and decency. We also reserve the right to edit pieces for space and grammar. Opinions expressed in Letters to the Editor, editorial columns and editorial cartoons do not necessarily represent the views of The Campus. Deadline for letters is 5 p.m. the Monday before publication. Letters must be type written, double-spaced and signed, with a phone number included for verification. Any letter that cannot be verified will not be printed.

All questions concerning the above policy should be directed to the Editor-in-Chief



White House, Hollywood on the same wavelength

Sitting in a movie theater a week and a half ago, I certainly wouldn't have figured that I was watching the President Clinton-Monica Lewinsky controversy unfold before me on the big screen. Days later, I'm eerily reminded of the cinematic pomp that so often surrounds political scandal, as real-life events collapse into the outlandish events portrayed in Barry Levinson's Golden Globe-nominated film, "Wag the Dog."

James Weaver

The comparison has been made before, but it seems so apt that it bears repeating. Levinson's insights into the political spin-doctoring process revolve around a similar presidential sex scandal which occurs two weeks prior to an election and the resultant scurry to counteract its effects on the administration's public image.

The political spinmeister called in for duty, played by the ever-smooth Robert De Niro, concocts a war—or the appearance of one—with Albania in order to boost the president's ratings going into the election. Levinson's movie is saturated with sharp wit, extending jokes to an absurd length to highlight the ridiculousness of today's spin-controlled political climate.

Now we return to what we'd like to call the real world. The alleged "sexual encounter" between White House intern Monica Lewinsky and President Clinton, though it certainly raises important questions, seems to be quickly devolving into the realm of the absurd. Over the weekend, one of the most important questions tended to be: "Does the president consider oral sex to be contained within the meaning of sexual relations?"

Meanwhile, television and print media alike have tended to pilfer the video and photo files to uncover various images of Clinton greeting (and, at times, hugging) Lewinsky at events such as a Democratic National Committee fundraiser in 1996. This barrage of images has been paraded before us as silent, though undiluted, tell-tale evidence of presidential misconduct. Needless to say, the videos show little to suggest that the substance of the alleged Lewinsky-Clinton relationship was sexual in nature. But that seems immaterial when the images prance before you.

Likewise runs the logic with the fact that Lewinsky visited the White House some point last month after receiving a subpoena in the Paula Jones sexual harassment case. She was there, he was there, so something *sexual* must have happened. As talk-show host Charles Grodin aptly inquired of such an analysis: Therefore what?

With the kiss-and-tell stories dominating the airwaves, scant attention seems to have been invested in what Hillary Rodham Clinton termed on Tuesday's "Today" show "a vast right-wing conspiracy" "to undo the results of two elections."

As the First Lady pointed out,

(continued on page 7)

Stories of past prompt learning through listening

Over 60 years ago, during the darkest days of the Great Depression, a man would wake up well before dawn each day and walk almost 12 miles to the Cleveland Flats, which was then a center for sweatshops and heavy industry, hoping to get a day's work.

Adam M. Van Ho

Some days he found a job, but often he didn't. Some days when he had work, he'd pay the nickel to ride the streetcar after laboring in hot, undesirable conditions 10 to 12 hours for pennies an hour. But usually he didn't and walked home to save the nickel.

One day, after an unsuccessful day of begging for work, he was worn out and could not decide on whether to pay the nickel to ride the streetcar. While standing there, trying to decide, he noticed something lying next to the curb.

Picking it up and wiping the mud off of it, he realized that it was several hundred dollar bills rolled together. After standing at the stop and waiting to see if anybody would claim the money, he rode the last streetcar home, stopping at Woolworth's to buy his wife a 15 cent necklace.

When he finally got home, he gave his wife the necklace. Not knowing about the money, she began screaming at her husband, telling him how they could have used the 15 cents to buy food or pay bills, rather than wasting it on a necklace. When she finally calmed down, he told her about the money. Stunned about the whole situation, she asked him why he bought her the necklace.

"I always wanted to buy something beautiful for my wife."

I heard this story this weekend from my mother's cousin, a professional storyteller. There really isn't a moral behind the story, which is true. It's just a story about my mother's uncle, like the countless stories we sometimes pretend to hear when old folks start talking about times past.

All too often, we try to ignore the stories, either because we think they're irrelevant to our modern lives or because our precious time could be better spent reading biology or psychology textbooks, allowing ourselves to fall under the mistaken idea that academic success alone is responsible for our future well-being.

Even history majors like me tend to become too engrossed in statistics, events and influential personalities, not realizing that behind the statistics there are everyday real people, including members of our own family. And while statistics and summaries may give us generic answers, it's through the individuals' lives that we can truly understand what goes on in everyday households.

That's why family stories are so important. They tell us about our ancestors and what their lives were like.

We may read accounts about the

(continued on page 7)

Mistaken identity spawns connection with first daughter

In case you haven't noticed, I look like Chelsea Clinton. In fact, I'm a dead-ringer for the first daughter, and I am aspiring to be the president of her fan club. I am boycotting the internet on account of the fact that it harbors suggestive pictures of my pal and soul sister Chelsea, and I am considering suing various tabloid magazines on her behalf. After all, they did quite a job on her during her formative years. I could fib and say that I was actually her in court.

Heather Southwell

Perhaps that is getting too close to the issue. The point is, my hair bears a faint resemblance to the hair of the first daughter, and this seems to confuse a large percentage of the population. In fact, if I were to ask a few large men with walkie-talkies to escort me to class, I have no doubt that I'd be signing autographs by the end of the day.

I confess that I have had a love-hate relationship with Chelsea for quite some time now. For the past five years or so, I have been verbally assaulted by loud and intrusive strangers with a desire to demonstrate their political prowess by proving that, if challenged, they could possibly pick Chelsea out of a line up. A typical exchange goes something like this:

"Hey--You know who you look like?"

"Yep. Chelsea Clinton. See ya."

I have heard it everywhere. I have been accosted at WalMart. I have been approached at a Presbyterian Mardi Gras Festival. Adults point and whisper it to their children as I walk by ("Look, sweetie! It's Chelsea Clinton!"). For a while, before I explicitly expressed my dissatisfaction with this case of mistaken identity, the people at Country Fair would greet me like the people on "Cheers" greeted Norm: "Chelsea!" Beautiful. Thank you.

I suppose it has something to do with the fact that I have red hair, which is somewhat unusual in our society. People automatically connect me with any red head. Anyone at all. Pippi Longstocking, Annie, Ginger Spice, Howdy Doody. Whatever. The point is, I've had my share of look-alike references, and I've developed quite a contempt for people who begin a sentence with: "You know who you look like...?"

I am especially disappointed in adults who teach their children the difference between what we say in public and what we say in private, but have obviously ignored the importance of this lesson in their own lives. I'm sure these people would think twice before speaking if I began to point back:

"Hey! You know who you look like? Boris Karloff! Really! No joke!"

"I couldn't figure out who you remind me of, but now I have it. The Swamp Thing. Definitely the Swamp Thing."

"Wow, man. Didn't you play in Hellraiser? Yeah, don't deny it. You know you did."

Anyway, my experience with mistaken identities has caused me to feel a certain connection to Chelsea. Through the sheer ignorance and blatant impertinence of strangers, Chelsea and I have bonded. When people speak poorly of Chelsea, I defend her. When they call her ugly, my feelings are hurt. I am oh-so-proud when I hear that she is doing well at Stanford, and when the public accuses her father of being everything from a druggie to a womanizer, I honestly feel bad for the girl.

Although I am not ruling out the fact that perhaps her father is both a druggie *and* a womanizer, (and indeed, I am not a huge supporter of the Clinton administration), the issue here is the effect of this publicity on his family. And I don't want to hear about the freedom of the press and First Amendment rights, because I am obviously aware of them and am an advocate.

However, I do not advocate malicious slander. The president has had a rough time in the public eye, perhaps through fault of his own, but I feel that the slander has gone too far. Perhaps it is my sympathy for Chelsea that is motivating this call for a cease-fire. Innocent until proven guilty, you know.

Clinton will be packing it back to Arkansas in a few years. If we continue to make the position of president a joke, there is a threat that we will never get anyone acceptable in office. Who would want to run? Chlelsea's already lived through all of this. She'll be qualified in twenty years, perhaps. It's probably best not to entertain the thought.

Heather Southwell is Assistant Perspectives Editor for The Campus.

Have we offended you lately? We're trying! Reprimand us properly— send Letters to the Editor to Box 12 or e-mail <campus>.



Cliff's Notes: education suffers from shortcuts

In my senior year of high school, I was awarded the grand and coveted title of "Cliff Note Virgin" by a group of my peers who found it amazing that I had never given into the temptation to opt for the short cut instead of reading the book.

I, in turn, was surprised that so few of them shared the excitement and joy I found in turning the pages of plays and novels such as *Les Miserables, Doctor Faustus* and *The Divine Comedy.*

Kara Erdodi

Although Cliff's notes were frowned upon by teachers in my high school, as I'm sure they were in most educational institutions, a few people always had them stashed in their locker. If they were found, they were confiscated.

Students were all aware of the Cliff's notes' existence and we all knew where to get them, but our knowledge was acquired through peers who did use them rather than through publicity generated by the media.

Cliff's notes are now being advertised on television, specifically on MTV. In the commercial, a few male students who appear to be about high school age are—get this—setting fire to the Bookmobile.

Arson is perhaps the most flagrant sign of disrespect and rejection—consider the burning of draft cards, bras, a nation's flag. Maybe it's just all that reading about the Third Reich for a political science course, but the burning of books, despite its modern setting in the Cliff's notes commercial, calls to mind the destruction and absolute close-mindedness of the Nazi regime.

Burn the books! Why even pass them out at the beginning of the school year? Just give 'em all their own copy of the very, very abridged version and let them recycle someone else's take on Shakespeare for that final paper.

Pardon me for not having more faith in high school students, but I truly believe that by openly advertising Cliff's notes, the media is giving their rubber stamp of approval on the easy way out.

We, as a society, would rather see the movie—and if there is no movie, we'd rather read the thumbnail sketches void of originality and academic merit. Why should we explore the individual, creative sides of our personalities when we could merely accept what Cliff and MTV say as gospel, with much less effort expended?

Moreover, the media's encouragement of using Cliff's notes sends a message to those students who may not yet excel at reading, interpreting and understanding literature, that there is no need to hone that skill. Why bother? Why be well-read? Hell, who needs literacy?

More than one professor on this campus has told me that each time a work of literature is discussed, a student raises a point never before considered in class. By utilizing the short cut instead of reading the book, high school students are underestimating their own ability to interpret and perhaps enjoy centuries worth of literary masterpieces.

Kara Erdodi is Perspectives Editor for The Campus.

Passing on simple kindness through little deeds

Do you ever have one of those really rotten days when nothing seems to go your way? Your hair has a mind of its own and the vacuum cleaner sucks up your shoelace. The phone bill is astronomical, your classes are stressing you out and you haven't seen that darn Meadville sun in weeks. Okay, let's be realistic here—you haven't seen sunshine in Meadville in several months.

Lori Slater

So you trudge through the snow to McKinley's to test your body's tolerance for grease and something unexpected happens when you get in line at the Gator Grille. Someone you recognize from one of your classes, someone you don't really know and have never talked to before, suddenly turns around in line, smiles at you and says, "Hey, how's it going?"

Simple as it is, this acknowledgment makes your day. A glimmer of sunshine breaks through the clouds and suddenly your life becomes bearable again. And all it took was a simple greeting.

We've all had similar experiences, when someone was unexpectedly nice to us on a particularly bad day, or even on a good day. Maybe someone held the door for you at the post office, or maybe someone seemed genuinely happy to see you when you passed each other on Brooks Drive. Perhaps someone helped pick you up off the sidewalk after you executed a wild swan dive down the icy steps in front of Reis Hall.

None of these people had to go out of their way to help or be nice to you. These were just simple gestures on their part, but their kindness meant so much.

It's unfortunate that our society seems to have built a great barrier of mistrust between people. We fear that an act of kindness on our part, a nod of the head, a smile or a "hello" will not be accepted or returned. So we often wait for the other person to make the first move. We wait and wait, until the opportunity to acknowledge the other person's existence slips away—another potentially bright spot in our day lost.

Surprisingly, most people are approachable and appreciative when you make an effort to open the lines of communication. It may be hard to make the first move, but someone has to do it. We have all had experiences through which we have gotten to know people better, and sometimes we are amazed that initially we felt too afraid to even talk to him or her.

I guess my message here, folks, is to spread the love. When you see a sad, droopy-eyed fellow student wearing a shirt inside-out or with hair sticking out in strange tufts around his or her head, smile and say "hi." The worst that could happen is that the person will growl and tell you to "go to hell." But who knows? You might make someone's day.

Lori Slater is Assistant Perspectives Editor for The Campus.

Clinton-Lewinsky standoff channels ghosts of presidential rumors past

The White House is filled with ghosts. Many presidents have written and spoken of the palpable sense that the rooms in which they work and live are filled with the spirits of their predecessors. Madison and Jackson and Lincoln and both Roosevelts are not just portraits but presences.

David Broder

If President Clinton has the sense of history I think he does, he has to be feeling the ghosts of two of those past presidents hovering nearby this week: John F. Kennedy, the man we belatedly learned carried on a variety of reckless assignations inside and outside the White House. And Richard M. Nixon, who was driven from office for covering up his guilty knowledge of crimes.

The news of the latest—and still unproved—allegations against Clinton broke suddenly but not entirely unexpectedly. As in Watergate, each event is just the most recent episode in an unfolding saga. Still, it has shocked the capital and the world.

Once again, a nation that deserves better of its leaders is dealing with tales of incriminating tapes, of reports that gifted lawyers countenanced or counseled lawbreaking. It is listening to a president give clipped, strained non-answer answers, all the while insisting that he is cooperating with the investigation of his actions. Once again, the president's defenders are asserting this is an effort by partisan enemies to divert him from serious work of governing that the voters entrusted to him.

A journalist must suspend judgment until all the facts are known. But to believe Clinton's denials, one must once again presume that a succession of women over a period of two decades have concocted tales of his sexual prowling and invented charges that he told them how to camouflage the truth.

The public is properly skeptical of these tales when they first appear. They seem so implausible—so jarringly out of sync with the public picture these presidents present. Jack and Jackie Kennedy were the idealized, romantic young couple in a Camelot White House. Why would he have been trafficking with hookers and gangsters' molls? Why would Nixon, the master of subtle diplomacy, have been making foul-mouthed, half-drunk plots to bug his enemies and break into their files?

The public Clinton has been so deft, so charming and increasingly so successful a president that the stories of his tomcatting have been relegated to a separate compartment of the national consciousness. The gap in his poll ratings between job performance and personal character has been wide and persistent. But it has not hampered his work.

As long as the bright side of Clinton was currently on view and the dark side was distant in time and place the separation was relatively easy to maintain. But this latest investigation by independent counsel Kenneth Starr has brought the ugliness into the 1990s and into the White House itself.

Clinton is steadied now—not just by his lifelong history of talking his way out of jams that would have sunk most others—but by the readiness of close associates, starting with his wife, to step forward in his defense. Hillary Rodham Clinton has done that often, but so have others, both men and women. David Maraniss of The Washington Post, in his superb political biography, "First in His Class," tells how Betsey Wright, Clinton's longtime top staffer in Arkansas, who had made it her business to calculate the risks of some of Clinton's girlfriends going public with their stories, "hated that part of him, but felt that the other sides of him overshadowed his personal weaknesses."

She was not alone. From boyhood on, people who met Clinton even casually recognized his exceptional intelligence, personal empathy and persuasiveness—and saw how far those gifts could carry him in his ambition for public service.

They were not wrong. Those qualities have made him the first Democrat since FDR to win two terms in the White House and have brought him to a moment when his greatest achievements seemed to beckon. In part because of the courageous battle he fought to attack the inherited deficits in his first year in office, he is about to present the nation the prospect of an era of balanced budgets.

In his State of the Union address on Tuesday night, he announced plans to launch an effort to use possible budget surpluses to avoid the long-term threat of bankruptcy in the Social Security system—perhaps the greatest achievement of his party in this century—and assure its survival for future generations.

All that is threatened, and it makes what is happening more than a personal drama. It is a black day for the nation.

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Cinema runs eerie parallel to real-life scandal

(continued from page 5)

many of the major players in the Paula Jones-Monica Lewinsky scandal have connections to the far right: from Jones' attorney, John Whitehead, whose conservative Rutherford Foundation is funding Jones' suit against Clinton, to New York literary agent Lucianne Goldberg, who advised Lewinsky friend Linda Tripp to begin casually recording conversations with Lewinsky.

Whether this amounts to "a vast right-wing conspiracy" is questionable. What it does suggest is that the fact-finding process behind both the Jones scandal and now the Lewinsky controversy are less than the objectively disinterested quests for truth Independent Counsel Kenneth Starr has struggled to maintain they are.

In the midst of the frenzy, Clinton has emphatically denied the notion that he and Lewinsky had "sexual relations." He's also denied that he urged her or anybody else to lie about their relationship: "I never told anybody to lie, not a single time—never," he said Monday.

The lying issue is *the* important one, politically. If Clinton did indeed have sexual relations with Lewinsky or did drop his pants in front of Jones, his morality would be thrown into (deeper?) question and we'd definitely know just how tacky the man is. But that wouldn't necessarily merit his removal from office. Lying, suborning perjury and obstructing justice, on the other hand, would.

Our interest with the private parts of our public officials' lives seems to prevent recognition of that distinction, though. The Lewinsky-Clinton scandal has spiraled downward into a morass of the exposed sexual exploits of a young woman. And we're seriously probing whether the president considers oral sex "real" sex. The question's been so dragged out that I'm beginning to feel it's just another Levinson prank.

So here we have life imitating art's imitation of life. Enter our Albania, Iraq, with whom we're preparing not for the appearance of a military conflict but for the real thing. Iraq's current weapons preparations have been overshadowed, though, by the Lewinsky scandal—a scandal which hardly reaches the depths of impropriety to which Ronald Reagan and George Bush plummeted during the Iran-Contra scandal but which nevertheless dogs the president.

Clinton has a reputation for womanizing, though, while Reagan had plausible deniability. He also has a reputation for being slick.

Soon enough, we'll have the answers to the questions surrounding Lewinsky and Clinton, though they'll probably be no less absurd than the current frenzy.

I'm just glad I watched "Dr. Strangelove" the week before I made it to "Wag the Dog."

James Weaver is a member of The Campus *Editorial Board and a friend of semantics.*

History lends lessons in understanding present

(continued from page 5)

Great Depression, when one-third of Americans were out of work. But until we hear about how our grandparents had to sell apples and rummage through garbage to collect recyclable tin, we may not truly fathom the difficulty of the situation.

Or we may read about how the sudden death of President Kennedy shocked the country. Until we hear about how our normally unemotional relatives were brought to tears by the sight of his flag-draped casket, however, we can't quite comprehend the sorrow America felt at the time.

When I was in elementary school, I used to read about the "glorious" battles of World War II, dreaming of fighting under generals such as Douglas MacArthur and George Patton. But until my Grandpa Wayne, a veteran of the war in the South Pacific, told me the truth about what he saw, I never quite understood why people opposed war. After listening to his descriptions of battle, war instantly became less glorious and more disturbing.

The stories don't necessarily have to come from our families. They can come from people we've never met, but who have an interesting tale about their past that they're willing to share.

Often, after listening to their stories, we realize that our current problems, such as overdue bills and malfunctioning computers, really aren't as bad as we make them out to be. Or we learn about why our grandfather walks with a limp. Or why grandma cherishes a 15 cent necklace. Or, if nothing else, we simply hear an interesting story.

But remember that once these people are gone, their stories will be gone too, unless someone is there to hear them. As long as you have their stories, they'll always be with you, no matter where you go or what you do.

So my advice to you, as a wise old man once told me, is "if you want an education, go to college. If you want to learn something, open your ears and shut your mouth. Only then will you learn anything truly worthwhile."

Adam M. Van Ho is Perspectives Editor for The Campus.

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Israel fears release of Yannin will result in renewed Hamas terrorist attacks

GAZA CITY, Gaza Strip (AP)—Distraught and shrill, waving her son's gilt-framed picture, the woman begged Sheik Ahmed Yassin to help her get permission to visit the young man in a Palestinian jail.

The frail, ailing spiritual leader of the radical Islamic group Hamas listened from his wheelchair, head cocked to one side. "You must be patient," he said in his raspy, high-pitched voice, promising to try to help.

Since his return to his home base in Gaza nearly four months ago, the Hamas founder has spent his days hearing from a parade of supplicants, planning political strategy —and, in carefully couched language, talking about Hamas' military options.

Which way the radical group will go is the question on everyone's minds here. After a nearly five-month lull in suicide bombings, Israel is in a jittery state of high alert.

In recent weeks, ominous signs have pointed toward a likely resumption of violence. A major Hamas bomb factory was uncovered in the West Bank; detained Islamic militants reportedly told police of plans for bombings in Jerusalem, Tel Aviv and Haifa; and Israeli police this week picked up a pair of men they described as Hamas members on their way to Jerusalem to stage a terror attack.

Maj. Gen. Moshe Ayalon, chief of army intelligence, told lawmakers Tuesday there was hard evidence Hamas was planning attacks and amassing explosives and weapons.

Yassin—freed from an Israeli jail in late September in a swap for Israeli Mossad agents who bungled an attempt to assassinate another Hamas leader—habitually makes contradictory statements about the group's intentions.

When first released, he floated the idea of a temporary truce, albeit one with conditions that Israel quickly branded unacceptable, including a giveback of the entire West Bank.

In an interview Tuesday at his home in a Gaza City slum, Yassin said attacks on Israeli civilians are a legitimate tactic as long as Israel occupies Palestinian lands.

"We feel very sorry when we see civilians are suffering...but any human being has the right to defend themselves," he said. "To talk about frozen military activity or to stop it completely—this is something we reject."

The 61-year-old sheik described himself as a "soldier of Hamas" but disavowed knowledge of any specific attack plans.

Even without direct input on military matters, Yassin wields considerable influence over Hamas' overall tactics, said Ariel Merari, an anti-terrorism expert at Tel Aviv University.

"Yassin is an ideological leader," Merari said. "It's not a matter of direct orders, of him saying, 'You and you and you, go blow yourselves up in Tel Aviv.' But he's no peacenik."

Hamas' virulent opposition to the Oslo accords puts it at odds with Yasser Arafat's Palestinian Authority, which has chosen to try to negotiate peace with Israel. In the months since his return, Yassin has avoided any out-and-out confrontation with Arafat, but has made it clear he will keep up pressure on the Palestinian leader.

In the interview, Yassin reiterated demands for the freeing of Hamas prisoners held by the Palestinian Authority, complaining that some have been tortured in detention. And he called for the reopening of Hamas schools, clubs and social-service organizations closed down by Arafat in response to U.S. and Israeli insistence that the Hamas infrastructure be uprooted.

Although Arafat has so far resisted Yassin's demands, he is well aware of Hamas' popularity and the sheik's status as its prime symbol. If terrorist attacks resumed, Arafat would face an impossible situation if Israel demanded that he arrest Yassin, as he has done with other Hamas leaders.

The Palestinian leader was to pay a courtesy call on Yassin on Wednesday or Thursday after returning Tuesday from visits to Washington and several other countries.

Asked if Hamas would ever have direct dealings with Israel, Yassin replied: "What are we going to negotiate about?"

Some observers said the lack of any breakthrough in the separate talks President Clinton held last week with Arafat and Israeli Prime Minister Benjamin Netanyahu heightened the likelihood of new attacks.

"With the peace process deteriorating, the argument for freezing or phasing out the military structure is no longer convincing—there is nothing to prevent Hamas from committing suicide attacks now," said Khalil Shikaki of the independent Palestine Research Center.

Recently, Shikaki said, there has been "a strengthening of the stream that has always been opposed to Hamas turning political."

Abdel Sattar Qassem, a political science professor at An-Najah university in Nablus, said even if Arafat had the political will to try to break Hamas as a fighting unit, he would probably fail.

"I think he could infiltrate their political structure, but not their military structure. It's a very closed circle—it's not easy to become part of it," he said.

Qassem had predicted a quiet period following Yassin's release last fall. Now, he said, "I think that time has passed, and there is a high probability that Hamas will go back to the bomb."

Vendors propose phone, cable and internet packages

(continued from page 1)

will use Nortel Communications for phone service and Octel Voice Processing Systems for voice mail.

Representatives said the local cable company may be used, but that they can amend the programming to include more programs of interest to students, such as Comedy Central, international programs and Black Entertainment Television.

Campus Link said their networking will provide "high speed data access" to residence halls.

The company offers a user guide for students, an 800 number for parents so that students can call home free of charge and 24-hour billing that is updated every six to eight hours.

Mayo said opportunities will be available for Allegheny students to work for the company in order to support the system. The company will provide two on-campus technicians.

Campus Link lists Philadelphia College of Pharmacy and Science and New Hampshire College as two of its clients.

Thursday's presentation was from Alltel and Armstrong Cable, two Meadville-based companies which currently provide Allegheny with phone and cable service. Representatives said, if they are chosen, the transition will be easy and "without any major reconstruction."

Alltel will align with Premcom (to provide the infrastructure for internet access), Cisco Systems (an electronics company) and Telemate and Strata-Group for billing systems.

Alltel began providing internet access and long distance service to local customers this past year. The representatives admitted that their server crashed earlier this month when 600 new customers signed on.

Alltel uses the Centrex system for telephone communications and said they will use ISDN for networking.

Premcom, a Buffalo based company, designed the infrastructure for computer labs in the Hall of Advanced Biology and Quigley Hall.

Cisco Systems is the other company that would be involved in providing data access for students. SUNY Fredonia, California Technical Institute and the University of Rochester use this company's resources. A Cisco Systems' representative also said that 90% of all routers in the internet are Cisco.

Armstrong Cable Services did not offer any changes from their current services in their proposal.

Acc Telecom gave their presentation on Friday. Partnerships with Wiltel, Cabletron Systems and Campus TeleVideo would exist to provide the needed services. Acc Telecom serves over 130 schools in this way.

Wiltel is part of Bell Atlantic and Nortel and provides voice mail and other telephone services.

Cabletron Systems are in place for data access and networking at Allegheny, so the connection will be "tight," a representative said.

Campus TeleVideo offers a system with 150 channels in order for the college grow into it and also allows the college to choose programming.

Acc Telecom's long distance rates are comparable to those of the other two vendors. The company is connected with AT&T and Teleport. They have a 24 to 48-hour updated billing system with an optional credit limit.

Student Telephone Services (STS), which provides the college's current long distance service, updates its automated billing once a week, said Marcie Coward, campus ID and phone coordinator.

Coward, a member of the committee, said, "We're not going to go with a company because it is the least expensive."

"The committee will simply recommend to the president," Reynders said. After President Cook's approval, the proposal will go before the Board of Trustees. Reynders said students can e-mail <rfp@alleg.edu> with questions, opinions and comments. The new system should be in place by August 15, 1998.

Philadelphia cardinal reflects on Papal visit

PHILADELPHIA (AP)—Cardinal Anthony Bevilacqua, who joined Pope John Paul II on his historic visit to Cuba, said Tuesday the impact of the pontiff's presence on the island nation became clearest to him in the humble and quiet request of a child.

The head of the Archdiocese of Philadelphia said he was approached by an 8-year-old boy in a Havana street following the Pope's celebration of Mass at the Plaza of the Revolution on Sunday.

"He said something to me, but it was hard to understand him and I had to ask him again," Bevilacqua said. "I thought he was asking for something...but all he said was, "Could you bless me?'"

In a country that has been officially atheist for nearly 40 years, Bevilacqua said he was stunned and moved. Other children came running up for his blessing as well, he said, only to be followed by adults, all of whom crowded around the cleric.

"The fact that all these children were asking for blessing and the people were asking for blessing, to me is a small symbol, but a very important symbol that a change has taken place," he said. "That they know what the church is...that they see (the clergy) as a representative of Jesus Christ and they want the blessing from God."

Bevilacqua said he was sure Cuba will never be the same following the Pope's visit.

"This one gentleman, when I asked him his impression, he summarized it in this way: Today the revolution ended," the cardinal said. "And that's what I sensed too. The pope's visit opened up new areas, it opened up new paths."

"It really changed and ended the monopoly of communism there as a symbol for the people. It's not just (Cuban president Fidel) Castro (or) Che Guevara...Now, it's the pope himself (and) the church."

Bevilacqua said Castro had to "sense the reaction of the people" to the pope's calls for Cubans to build a nation of greater freedom and pluralism.

"There was tremendous outbursts and waving of flags and clapping and shouting," he said. "And that's the voice of the people. So it's going to be very hard for him not to give back some of the rights that belong to people. I think he will be constantly reminded of the pope's message."

Bevilacqua said it was "a great disappointment" to see John Paul's visit overshadowed in the media by the controversy swirling around President Clinton.

"It's an indication of the value system here that a scandal became more important than a visit that was so historic and could have implications for decades and decades," he said. "A scandal like (Clinton's) I don't know how long it's going to last, but certainly its implications will be more negative than the implications in Cuba which will be very, very positive. It's hard to see there's a balance there."

Bevilacqua said he knew the major network anchors and many other American journalists had returned to the United States when the Clinton story broke, but that he and his fellow bishops had heard very little about it.

"I really have not caught up on it, and I'm not anxious to either," he said with a laugh.



Arts & Living

Identity crisis gets ugly

By JENNIFER MIDGLEY
Assistant Arts & Living Editor

In a lecture given last Monday night at 7:30 p.m. in the Brooks Alumni Lounge, Assistant Professor of Psychology Joshua Searle-White argued that insecurity about identity is at the core of human conflicts.

Searle-White stated that circumstances in the West guarantee that we will be insecure, since there is "nothing magical" about identity; it is constantly changing and is not the solid, established entity we tend to assume it is.

Searle-White used three examples of conflict to illustrate his point: conflicts in the former Soviet Union over territory, Afrocentrism, and a clinical example of a homeless man who stole food from an apartment because he believed that he lived there. At the heart of all three conflicts is the issue of identity, and of whose conception of identity is correct.

In the West, Searle-White continued, psychological research is almost exclusively focused on the "self." A huge amount of research has been conducted on when infants and adolescents form their identities and what processes they use, he said.

Research like this, which constructs certain norms, causes Americans to be "inordinately concerned that the self we are developing is flawed," said Searle-White. "People you would think feel pretty good about themselves often feel pretty bad about themselves," he continued. "No one is immune."

Searle-White said that across cultures, the "idea of self as bounded and coherent is a minority idea." In Buddhist philosophy, the goal of meditation is "understanding things as they really are" rather than trying to label or group them.

Another Buddhist idea is that once an individual reaches awareness, it will become apparent that things are not as permanent and solid as they seem, which "frees you from conflicts over identity." If people understand that they do not have to be consistent and bounded in order to be functional, they will be happier, Searle-White noted.

Searle-White also stated that trying to create an unchanging identity for ourselves is a "recipe for unhappiness" because individuals who try to make something that is very fluid and changing into something solid will not succeed.

Searle-White said that some insecurities might be caused by shame at our "primitive emotions" and "darker feelings." He mentioned Freudian psychoanalysis, and defense mechanisms such as repression; pushing objectionable thoughts and feelings into the unconscious.

"Our primitive emotions can be terrifying, and we don't want to admit them," he said, especially in society that places so much value on

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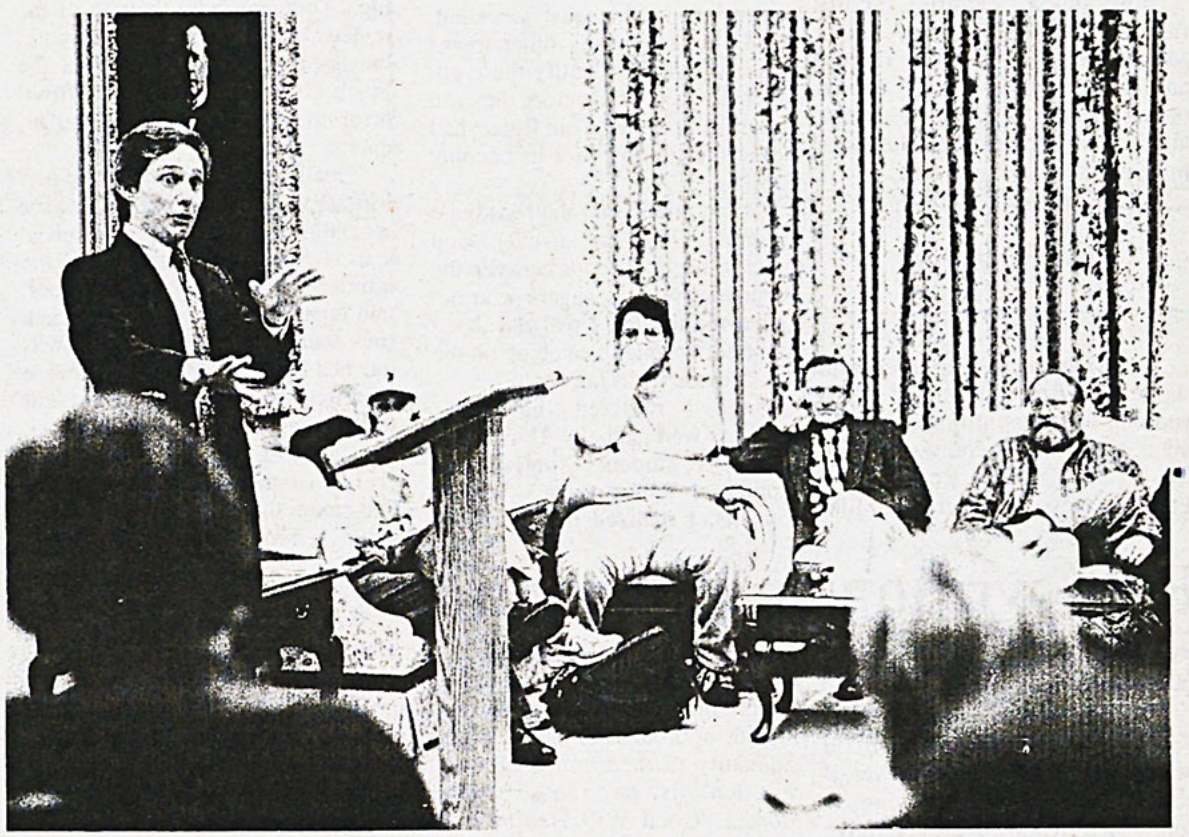

SELF-EXPRESSION—Assistant Professor of Psychology Joshua Searle-White's expression says it all. He gave a lecture on the wide-ranging effects of identity conflicts on Monday, Jan. 26. Searle-White emphasized that no one is immune to the identity crisis.

-photo by Robin Marjoram

Say cheese: Polaroid collection arrives

By DAN LIPCAN
Arts & Living Writer

"Since its invention, photography has been appreciated as both a scientific achievement and as a medium with limitless expressive potential."

Art Review

This is how Willis E. Hartshorn, Deputy Director for Programs at the International Center for Photography in New York City, begins the curator's statement for "Selections 6: Works from the the Polaroid Collection," which is currently showing in Doane Hall's Bowman, Megahan and Penelec Galleries.

Allegheny's Gallery Director, Associate Professor of Art Robert Raczka notes, "What is most interesting about this exhibition is the range and breadth of styles and approaches to making art—from traditional viewcamera landscapes and experimental combinations to photographs, and from paint to conceptual works combining images and text."

What "Selections 6" presents to viewers is a distilled contemporary version of photographic history. Among the 137 works in the exhibit, there are representations of each point on the photographic timeline. These points range from what Raczka calls traditional viewcamera landscapes to the decontextualized journalistic photograph of modernism to the postmodern presentation of the appropriated photograph as art (instead of as photography).

Of course, it is all art. But the difference lies in the way the photographs are presented. In the 1980s, for example, photographic media was used by the Starn twins and Barbara Kruger to make art, but these individuals were not considered "photographers." The tradition goes back to the early 20th century Dadaists and Russian Constructivists who used photocollage and photomontage.

The piece in "Selections 6" that burns itself into my memory is David Bunn's "Improvisation (Rhythm)," a circular arrangement of index-card masonite tiles. On the tiles' surfaces lies a glossy polyester resin coating. The resin is an arrangement of amorphous color masses which was culled from the photograph's image area.

At first glance, "Improvisation (Rhythm)" appears like a glaze test tile from a ceramics course in an arrangement similar to a clock, planets in orbit or May Day celebrations. However, the poured images recall landscapes and the title, "Improvisation (Rhythm)" implies music. Additionally, the subtitles refer to mapping coordinates. What makes this piece so successful is that the mind logically refuses to admit that this type of work is indeed photography.

Overall, the artists' experimental approaches and presentations question the very nature of photography and its traditional supports (i.e. paper) by clearly showing the audience how disciplines can cross boundaries without actually crossing discipline boundaries.

Additional highlights of the show which push these discipline boundaries by combining the Polaroid photograph with other media include F. Laszlo Miko's "Untitled" works, Tahir Un's "Ankara" series and John Wood's "Using Dave Heath's Rejects as Negatives." The latter is a nod to the postmodern photographer Sherrie Levine, who reproduced others' works and called them her own. The difference is that Wood, by creating "new photographs" with his piece, "Using Dave Heath's "Rejects," is not as brazen as Levine.

Miko's ambiguous images use

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Rain or shine, Wybiral sends your mail and takes classes

By MATT SUTTON
Arts & Living Writer

Melissa Wybiral is not a traditional student at Allegheny. In addition to taking classes here, she also works full-time as a supervisor at the college Post Office. Because of her employment status, she is able to take advantage of free classes.

College employees are permitted to take 12 credits per year at no charge. Wybiral, who earned a degree in business administration and accounting from Thiel in 1996, is pursuing a history major and communications minor at Allegheny.

After transferring credits from Thiel, Wybiral was listed as a senior. Currently, she has begun her comp on home and society in mid-Victorian Boston, and will graduate in May of 1999.

"It's a compliment to have her in a class," said Dr. Paula Treckel, professor of history and Wybiral's academic advisor. "She provides a different perspective." Wybiral hopes to pursue her passion for historic preservation. She is fascinated by authentic homes and furnishings and has traveled to colonial sites in Boston, Philadelphia and Virginia.

In addition to researching for her comp, Wybiral is in the process of building a large dollhouse which will replicate a Victorian Boston home.

As if that wasn't enough, Wybiral has been in charge of all incoming and outgoing mail at the Post Office for the past 13 years. As well as U.S. Mail, Allegheny's office also handles United Parcel Services.

Treckel describes Wybiral as diligent, organized and always prepared. "I love what I do," said Wybiral. She must—she hasn't taken a vacation in eight years.

Wybiral has lived in Meadville her entire life, except for one six-year period, when she lived in Germany, South Carolina, and Massachusetts while her husband was in the Air Force.

The Wybirals have three children, the youngest of whom is now 23. Though their children could have attended Allegheny for free as well, they chose to attend other institutions.

Among Wybiral's interests are caring for her five dogs and watching home improvement shows. She leaves televised sports to her husband.

Wybiral's home, job, and class schedules are already very busy, but she is confident that she can accomplish even more, she said. Her decisions have elicited nothing but support from her supervisors, including Treckel, who said, "She is doing what she does because she loves to learn."

"SpiceWorld" proves to be merely a long, sugar-coated music video

By JON CANTWELL
Arts & Living Writer

Posh (a.k.a. Victoria), Sporty (a.k.a. Melanie C.), Scary (a.k.a. Melanie B.), Baby (a.k.a. Emma) and Ginger (a.k.a. Geri): I must proudly admit that I had to inquire about the names of these fabulous lip-synchers—the Spice Girls.

Front Row Fool

My sympathy goes to those who support the Spice Girls, and as for you non-believers in the lip-synching accusation, did you watch Dick Clark's New Year's Rockin' Eve '98 when they gave their best Milli Vanilli performance?

"SpiceWorld," the group's latest annoying promotional, money-making stunt, opened across the Spice-crazed nation this past weekend. Meadville, like many other towns whose youth can identify these talent-challenged Brits before they can recognize Governor Tom Ridge, had the fleshfest in town for its opening weekend.

As I ventured into the Meadville Cinemas (late, as usual), and searched for my friends between the hormone-driven teenagers who occupied the theater, I realized that I might not be able to catch up on the plot, because I was late.

Once I realized that these teenagers were actually 21-year-old Allegheny students singing and clapping, I joined them. Within moments, I realized that the only part worth watching had been the previews.

After several violent slaps to my face, I realized that I was not dreaming. This is usually the part of the review when I give a plot summary, but the plot consists solely of the Spice Girls going through turmoil prior to a worldwide live performance.

I really hope this worldwide performance is truly fictional. As a special bonus, the audience received a special message at the end of the movie: Friendship is more important than fame. I had to wipe back the tears—not because I was touched by these words, but because I realized that I would have to admit to my readers that I actually saw "SpiceWorld."

I must give the writers of the film credit, though. Imagine you are writing a movie script and you know that your five lead actresses have no talent.

Then again, how can the writers of "Saved by the Bell" and "Family Matters" do it? Usually when I see a poor movie, the soundtrack makes up for it, but there's no chance in hell this time!

Meatloaf, another super musician, also appears in "SpiceWorld." Good old Meatloaf is the Spice Girls' bus driver (talk about a career in decline).

George Wendt, who still hasn't realized that his only talent was drinking beer in "Cheers," attempts not only to be funny, but to be a film producer who wants to sign the Spice Girls to a movie. Hey, George! Earth to George! Maybe I am confused, but this movie was about how they came up with the idea for the real movie.

Basically, the film was about what I thought it would be about, nothing. Don't get me wrong; I did not mind looking at Posh Spice for an hour and a half, because like the International Man of Mystery would say, "I'd shag 'er!"

Leave it to MTV to bring salvation to my SpiceWorld weekend by having Death Match '98 between Hanson and the Spice Girls. What a shame that both groups were killed by a psychotic chainsaw-carrying Marilyn Manson clay figure! (Bonus review: Seven Snapples for MTV's Super Bowl Half-time Death Match.)

Anyway, how can you rate a 90-minute music video? My Spice Girls experts, Angela Mason (Baby Spice), Darcy Kucenic (Scary Spice) and Debbie Utecht (Sporty Spice), have tried to persuade me into giving this movie 11 Snapples.

Rich writing and acting in "Good Will Hunting" touch a human chord

By LUKE BOGER
Arts & Living Editor

I've never called a film "the feel-good movie of the year," and I'd prefer not to start now. However, if I were to do such a silly thing, in some such hypothetical, derivative situation, there is a very good chance that I would bestow the 1997 honors upon "Good Will Hunting." Luckily, I don't have to pin myself to that kind of statement, because I don't have the resources to see every movie this year in order to make the judgment. Phew.

Film Review

The film is a fresh alternative to run-of-the-mill romantic comedies, and features wonderfully unique writing and acting. Actually, it's not really fair to label "Good Will Hunting" a romantic comedy at all, since there is so much more to this film than simple romance. It has its share of syrupy moments, but they are, for the most part, pure maple—none of that Golden Griddle corn syrup stuff.

You can generally feel its emotion, as opposed to having it hang in the back of your throat, stimulating nothing more than your gag reflex.

There have been many films which promise to be great date movies or promise to have a certain humanity to them, most of which just don't live up to those expectations. "Good Will Hunting," directed by Gus Van Sant ("To Die For," "Drug Store Cowboy"), does feel human, however, because it doesn't lose a sense of its own or its characters' imperfections. Quite to the contrary—it lauds them.

It's amazing how realistic and engrossing the talented writing pair Ben Affleck and Matt Damon (who also prove to be a dynamic acting pair) have made a story about a guy who's a certifiable genius—someone with whom not many would think they'd be able to relate.

The plot is simple enough, but as most of you know, the plot in a real individual's life isn't usually what is interesting—it's the person himself (or herself). And, once you get past the remarkable fact that Will Hunting (Damon) is an absolute genius who reads just about any type of book you can think of for fun, flipping a page every two seconds, it's a very believable film.

Hunting is a 20 year old orphan living in Boston. He works as a janitor at M.I.T., has a tremendous wild and rebellious streak and hangs out with a group of similarly rough-neck—but nonetheless lovable—friends, including his closest, Chuckie (Affleck). Will has a good heart, but is convinced he knows what people think of him and why they think it. He also happens to be brilliant.

When a math professor at the school, Gerald Lambeau, played with great depth by Stellan Skarsgard, realizes by accident Hunting's genius (which far surpasses even his decorated own), he immediately sets out to work with Hunting Will has been arrested on assault charges, but Lambeau cuts a deal with police that as long as Will regularly sees a therapist, he may study with Lambeau. Lambeau ends up studying with Will, but the young man continuously mocks and drives away several therapists.

As a last-ditch effort, Lambeau calls upon former roommate Sean McGuire, a professor at a nearby community college, who is played by the absolutely captivating and always unpredictable Robin Williams Sean and Will have a rocky start, thanks to Will's young and hurtful callousness, but eventually learn through each other, growing together.

Minnie Driver also takes another star turn as Will's love interest, Skylar, a Harvard student. Driver retains a very similar sense of humor (without quite so much John Cusack-ness) to the one she had in the excellent and underseen "Grosse Point Blank," except here more vul-

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Fabio says he's more than a "piece of meat"

NEW YORK (AP)—The model known as Fabio testified Tuesday that he fired an agent who claims she launched his career because she wanted to turn him into a sex object, even suggesting he offer a phone sex line.

Rhonda Gainer, though, claimed in her $6 million lawsuit that she was left in the cold after making "Fabio" a household word and producing a calendar that introduced his face and much of his body to the masses.

The two faced off in a trial before U.S. District Magistrate Judge Naomi Reice Buchwald, who will decide the value of an April 1991 contract between Ms. Gainer and Fabio, who was referred to in court as "Mr. Lanzoni"—his last name.

The non-jury trial in federal court in Manhattan, which began Tuesday, was expected to last for several days.

Fabio, pushing his long, flowing blond hair aside, said he fired Ms. Gainer as his agent in February 1992 because she was not lining up television and movie deals like he wanted. Instead, he said, she wanted to peddle his flesh, even suggesting a sex phone line.

"I said, 'Rhonda, no. I was raised in a family with values and morals,'" he recalled.

He was asked if she tried to use him as "a piece of meat?"

"Yes, always," he answered.

When confronted with photographs that people might believe portrayed him as a sex object even after he fired Ms. Gainer, he said, "There's a big fine line between sex and romance."

He became visibly angry on the witness stand at the suggestion that a calendar arranged by Ms. Gainer provided the increased name recognition that he needed to become internationally famous.

"You think a calendar can make a person?" he asked. "Do you know how many television shows I was on?"

He said he appeared on a morning talk show more than 20 times and then got another large boost when "A Current Affair" featured him in February 1991.

"Regis and Kathie Lee were really the people that made me," he said.

Ms. Gainer received $60,000 for the calendar, a 50 percent cut, and then charged him more than $13,000 for expenses, Fabio said.

When she took the stand, Ms. Gainer said she spent many hours carefully scripting a promotional campaign for Fabio after he asked her to help him market himself.

She said she had known Fabio since 1985 when they briefly worked on a project together. Afterwards, she said, they saw each other working out at a local gym.

Ms. Gainer said she signed a contract with Fabio to represent him but knew it would be a long process to launch someone with low name recognition.

Gainer denied suggesting Fabio set up a phone sex line.

Judge Buchwald rejected the suggestion that she ultimately will decide whether calendars made after Ms. Gainer had been fired were sexier than the one she produced as she tries to determine the value of the contract they signed.

"I doubt that I'll make any such finding," she said.

Artists ponder: A photo is a photo is a photo?

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straight lines. Just beneath the image area, cursive text spells out "pop."

Cutting and pasting photographs was the business of Un's three Ankara works. In these, Un cut out sections of one picture in order to replace it with part of another. This technique allowed the artist to portray seemingly impossible landscapes and object combinations, in the Surrealist tradition. However, Un held true to the instant quality of the Polaroid photographic process. A subtle distance and incongruity is created by the physical space between the pictures, which I suspected subconsciously at first and affirmed upon closer inspection.

Male fantasies generated by Sports Illustrated swimsuit issues and Victoria's Secret catalogues are treated humorously by the more conceptually-bent works of Bob H. Miller. Both of Miller's pieces are from his 1991 series entitled "Glamorous Models Hang Out With My Friends."

Photos of supermodels are superimposed upon images of smiling, balding men leaning against pickup trucks. While these works bring to light our absurd obsessions with appearance, they also engender laughter. The truth is that we all look a little weird, and Cindy Crawford is no exception.

The gap between conceptual photography and traditional still-life/landscape is explored in Robert Frank's "New York," from 1972. The traditional still-life criteria is met by the way in which the picture depicts objects. The conceptual edge comes from the letters "New York" across the bottom and the large black mass which blocks a part of the picture frame.

Convenience costs extra

By DEBORAH DERAMO
Arts & Living Editor

It's 11:53 p.m. Do you know where your munch account is? The C-store will close in just seven minutes and you'll have to make it until morning without that last Mountain Dew fix or necessary bag of Swedish fish.

The C-Store is your friend. It's open from 9:30-12 a.m. every day—for your convenience. It offers the basics, such as milk, water and snacks—for your convenience. There is even a microwave with hot chocolate possibilities on site— for your convenience. At the C-store, you pay an average of double the amount you would pay at a grocery store—for your convenience?

In all but the rarest exception, the cost of a C-store snack is substantially higher than the same snack at Giant Eagle, BiLo or WalMart. A half gallon of milk at the C-store costs $2.25, whereas most grocery stores charge about $1.14.

A can of Pringles can be bought for $.99 at WalMart or $2.10 at the C-store. You can buy eight C-store Pop-Tarts for $2.80 or eight Giant Eagle Pop-Tarts for $1.75. Chef Boy-ar-dee Ravioli or Beefaroni costs $2.55 at the C-store and $.99 at Giant Eagle.

Junior Rick Moore, a student worker at the C-store, said "They don't buy a lot in bulk, so that's probably why the prices are high." Moore said the single most popular item sold at the C-store would have to be Mountain Dew.

Valerie Norgh; senior who also works at the store agreed that what they sell the most of is sodas. According to senior Laura Garcia, drinks in general do not seem to be overpriced at the C-store when compared with other grocery stores.

Leaving the coolers, marshmallows in the C-store are not white but closer to yellow. Perhaps no one has time to make Rice-Krispie treats and so the packages of marshmallows, which expired on Oct. 27, 1997, will rest eternally on their designated shelves.

Returning to the price issue, cost comparison in the cereal department is one no Allegheny fails to make. George* commented, "I could get a stew of heroin for less than a box of cereal at the C-store." A 15.5 ounce box of Life cereal at Giant Eagle costs $2.89 or $1.99 with an Advantage Card. The C-store will take $4.70 away from your munch or shop account for that same box of Life. But is it really the same?

There are boxes of Kellogg's Special K cereal dated Dec. 5, 1997. (You can purchase your very own for $3.90).

Director of Marriott Dining Services Jeffrey Lee, who manages the C-store, was contacted and declined to comment on inquiries concerning the C-store's prices and quality.

Susan Labuda, senior, said she has probably used the C-store four times in her four years here. "I would never put money on a shop or munch account when I can go to BiLo and pay much less."



C IS FOR CONVENIENCE—A panoramic view of Allegheny's Convenience store, located in Cochran Hall, shows the expansive range of items available through shop, munch or plain old cash. But what you can't see can sometimes hurt you.

photo by Ben Wynck

But for those who cannot easily make the trip to a "real" grocery store, the C-store offers something that no other store in Meadville does. All stores provide coupons and other weekly specials, and Giant Eagle will give you the Advantage Card, but who lets you "shop or munch" as much as you want?

The majority of students say they like the C-store because they can "pay without really having to pay." Connie Beck, a C-store cashier, said the unique advantage to using shop or munch accounts is that they are great for students. Scott Ferrenberg, senior, doesn't complain about the C-store because when you really need something, "It saves you from the trek downtown."

Miller's beer angels have their wings clipped

NEWARK, N.J. (AP)—Miller Brewing Co. has permanently pulled a television commercial of beer-swilling angels in heaven, a month after a Newark minister called the ad anything but heavenly.

Rev. Edward B. Smart Jr. called the ad blasphemous, saying it mocked faith and implied that angels were alcoholics and that there was beer in heaven.

"They have come to see things our way," Smart said Tuesday.

In a letter dated Friday, an official for Milwaukee-based Miller said the ad wouldn't run again, "because Miller is sensitive to the concerns of our communities."

"It was never our intention to offend anyone," Miller spokeswoman Gina Shaffer said Tuesday.

She said response to the commercial, which ran nationally from October through December, had been overwhelmingly positive, but that some people besides Rev. Smart had complained.

Last month, Smart presented a petition with 3,000 signatures opposed to the commercial and won a Newark City Council resolution condemning the ad.

"This was not the proper way to talk about angels and to talk about God and about theology," said Smart, pastor of the Israel Memorial African Methodist Episcopal church.

He also said it sent the wrong message about faith and drinking to inner-city youth.

The ad shows three young men with white suits and wings dancing to hip-hop music and chugging Miller Lite.

When the "angels" run out of beer, they look down on Earth and create a wind gust that drops a tree in front of a Miller truck. The bottles fall off the back of the truck and float up to heaven, and the party resumes.

The ad was one of many in a new Miller campaign meant to appeal to the 20-something set, giving the beer a hipper personality and a reputation for unexpected fun.

Miller also pulled a commercial because of community concerns in 1993. The ad that showed lawyers in a rodeo was taken off the air shortly after a shooting in a San Francisco law office, Shaffer said.

Dark Illumination fails to see the light

By IAN BAUM
Arts & Living Writer

Artist: Dark Illumination
Album: Realize the Error
Overall Grade: B-

With this album, Dark Illumination demonstrates that they have the talent to produce some good music. Unfortunately, the album also demonstrates that nobody is perfect. While there are some really good songs on this album, many are fairly typical sounding and uncreative.

Music Review

The album opens with the title song. Everything in the song has been done before. The drumbeat is typical; the lyrics are weak and uninspiring. Otherwise, the song is decent.

From the beginning, "Electronic to Mechanic Work" proves to be one of the strongest songs on the album. "Realize The Error" blends a pounding drum beat, dark lyrics and shifting, changing synthesizers. The song is creative and interesting—if they could have put more songs like this one on the album, it would have been much more impressive.

"Clone H" is a good example of what Dark Illumination could do if they would only focus on the music and leave out the lyrics. This song is complex, but not to the point that it is jumbled. All the different components work well together in "Clone H" and the lyrics don't drown out the music.

"Call My Name" is probably my favorite song on the album. It has the strongest beat and the lyrics are interesting. Instead of ruining the song, they strengthen it. The background music keeps changing, so repetition is kept to a minimum. This song exemplifies the talent in Dark Illumination.

The album closes with "Out to Reality," a strong ending to an otherwise weak album. The song is another instrumental. It has a unique introduction: it doesn't just begin, but gradually builds up to the full sound. Throughout the song, there is a combination of two sounds fighting over the beat.

While I do not necessarily recommend this album, I definitely encourage checking out other works by this band. The band has shown previously that they have talent. Overall, while there are some good songs on this album, there are some which are too weak and typical to be worth your while.

Meadville Cinemas ...

Good Will Hunting (2:00, 4:30, 7:00, 9:35; Wed-4:30); *Wag the Dog* (2:15, 4:35, 7:15; Wed-4:35); *Hard Rain* (9:30); *Titanic* (2:30, 7:30; Wed-3:45); *SpiceWorld* (2:15, 4:25, 7:20, 9:30; Wed-4:25)

Afternoon times are for Sat. and Sun. only, unless otherwise noted.
Matinees $3.50. Shows after 6 p.m. $5.50. Tues. nights all seats $3.50.

Personal idiosyncrasies are vividly brought to theatres in "Good Will"

(continued from page 10)

nerability is added. She also retains her native English accent.

Driver has a beguiling and personal presence in all films in which she performs. Here it mixes perfectly with Damon's subtle and intricate, yet very natural, acting. It would be difficult to find a more attractive, yet pleasantly idiosyncratic (in terms of Hollywood) couple.

In fact, every role in "Good Will Hunting" is so professionally and artfully executed that it makes it very hard to remember that the characters are not the actors. This is especially true in the case of Robin Williams, whose dramatic part—somewhat similar to, but deeper and more evocative than his role in "Awakenings"—is no less than entrancing. But Williams does not steal the show.

Damon completely holds his own in scences with Williams —something not many actors are able to do and a huge complement to the now immensely popular actor (he is currently slated to act in four 1998 films). Affleck, too, turns in a strong performance as expected. His character is more or less on the wayside, but still helps in adding yet another dynamic to the film's feeling. The great part is, these two talented actors can also write, and write damn well at that.

The characters' great diversity and complexity is part of the appeal of "Good Will Hunting." The great part is, none of them are perfect. Characters may be rich or poor, and possess genius or average intelligence. Even within these general groups, there are vast differences between personalities. They each have their own inner issues.

One of the most moving instances in this funny, fresh and touching film is McGuire's beautiful exposition on the charm and appeal of the idiosyncrasies of any given individual. I'm paraphrasing here something which I've held to for quite a while now: "We call them flaws, but they're not flaws—they're what really count." These imperfections are what make us really know somebody and what prove our humanity. It was nice to see that some film writers are still in touch with this often forgotten bit of philosophy.

There aren't a lot of films out there that can achieve such intelligent, emotional and visual success. Yet, to a certain extent, it's a rather gritty film. Sure, there are some very attractive players, but they are not fresh out of the plastic actor/actress molds of Hollywood. And the language is often very rough. These are people that you may know and see everyday. So you can relate, even if you aren't a genius.

"Good Will Hunting" combines what I think are two kinds of film, one feel-good (intelligently), one realistic and it works wonderfully. It does this without insulting the audience the audience, which allows viewers to pretend they're in someone else's life—not in a movie theater. It's an almost perfect mix of humanity and celluloid—a very satisfying picture.

Searle-White identifies

(continued from page 9)

modernity and progress.

On a less personal level, the need for a unique and unchanging identity can cause problems between nations, Searle-White said. Under international law, countries fighting for "self-determination" are viewed as engaged in international conflict, which leads other nations to come to their aid with strategies and supplies.

Searle-White said that if we "seed our rhetoric with countries' innate right to rule themselves" based on their sense of identity as a people, we "set up the same unhappiness" as we embody by making people believe they have to be separate to be valuable.

He also addressed the issue of minorities who attempt to create separations between themselves and other groups. "In order to be unique, do we really have to be separate?" he asked.

Searle-White said that all people are unique individuals, regardless of their identifications with groups or their self-concepts, and that Western thinking often overemphasizes self-knowledge and the need for a rigid identity. Searle-White concluded his lecture by noting that "behind our differences, there is an essential sameness about humanity."

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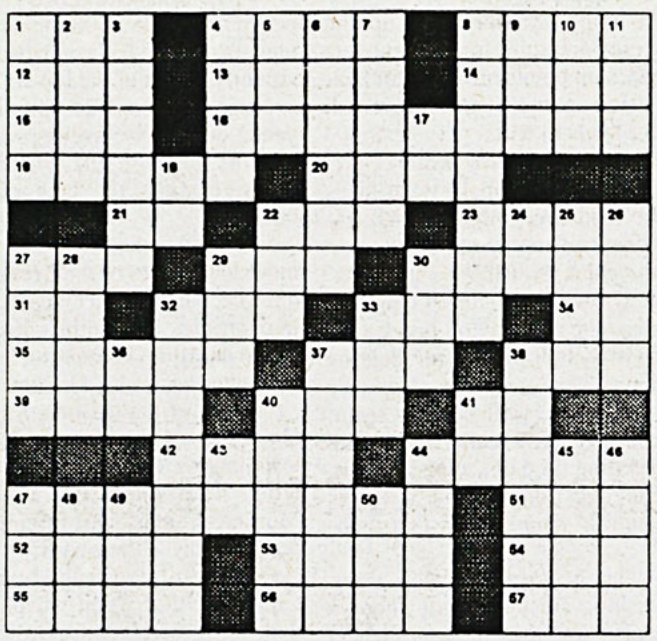

ACROSS
1 Noah's boat
4 One who mimicks
8 Funeral stand
12 Hawaiian necklace
13 Outer garment for women (India)
14 Leeward side
15 School of whales
16 Wanderers
18 Smell
20 Design with intricate figures
21 Never
22 Moist
23 Clinched hand
27 Though (Inf.)
29 Auricle
30 Windy
31 Exclamation
32 Pig pen
33 Slippery fish.
34 Press service (abbr.)
35 Field of conflict
37 Tree
38 Time
39 Was (p.t.)
40 Black fluid
41 Ante meridian (abbr.)
42 Formerly
44 Drama set to music
47 Frightening
51 Neither
52 Unencumbered
53 Great lake
54 Condition of being (suf.)
55 Undesirable plant
56 Distance (pref.)
57 Female saint (abbr.)

DOWN
1 Aquatic plant
2 To the back
3 Japanese robe
4 Thin Man dog
5 Equal
6 End of pencil
7 Bolt
8 Fateful
9 Capability of (suf.)
10 Ever (poetic)
11 Point in law
17 Print measurement
19 Midwest state (abbr.)
22 Method; direction
24 Island (abbr.)
25 Adult male deer
26 Sort
27 Defrost
28 Rabbit
29 7th Greek letter
30 Opal
32 Smirked
33 Large N. American deer
36 Person who lives in (suf.)
37 All
38 Corrects
40 Very small island
41 News agency (abbr.)
43 Route (abbr.)
44 S-shaped, double curve
45 Base
46 __ Johnson
47 Stitch
48 Prong of a fork (Scot.)
49 Indicates an enzyme (suf.)
50 None

puzz112

C	A	B	■	H	U	M	I	D	■	E	N	D
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M	E	N	■	S	C	A	L	Y	■	I	T	E

Personals

Do you read the paper? Would you like to write for Arts & Living? (See how nicely we ask) Please let us know via e-mail.

All at once you look across a crowded room and see the way that light attaches to a girl.

Crash into me.

Hey Aunt Pisshead, are you out there? :)

Has anyone seen my Stussy hat!

Anyone interested in playing intramural racquetball, wallyball or frisbee, please call 337-4303 or e-mail mclaught.

Personals

"Bread as substance represents the essence of human nourishment"
-Joseph Beuys

No Tony, you can't skip first and second and go straight to third and home. If you try, you'll find yourself stuck in the batter's box holding your own bat.

Note to self: get a haircut and get a real job.

Patience, my Dear.... your eds will soon be returned

Express yourself. Write for Perspectives.

It ain't immoral if it's only oral!

Personals

Anthony,
Swing me baby!

Katie, you are the coo-coo-coolest!

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FOLLOW THE BOUNCING BALL—Senior Barry Nelson and three Kenyon players scramble for a loose ball in Saturday's men's basketball game. The Gators used a strong second half to down the Lords, 74-66. —photo by Ben Wyrick

NBA Standings

EASTERN CONFERENCE

ATLANTIC DIVISION

	W	L	PCT	GB
MIAMI	26	15	.634	—
NEW YORK	24	17	.585	2
NEW JERSEY	24	19	.558	3
WASH.	22	22	.500	5.5
ORLANDO	20	23	.465	7
BOSTON	19	23	.452	7.5
PHILLY	14	26	.350	11.5

CENTRAL DIVISION

INDIANA	29	12	.707	.5
CHICAGO	31	13	.704	—
CHARLOTTE	26	17	.605	4.5
CLEVELAND	25	17	.595	5
ATLANTA	26	18	.591	5
MILWAUKEE	21	22	.488	9.5
DETROIT	20	22	.476	10
TORONTO	9	33	.214	21

WESTERN CONFERENCE

MIDWEST DIVISION

UTAH	28	13	.683	.5
SAN ANT.	30	14	.682	—
MINNESOTA	24	17	.585	4.5
HOUSTON	20	21	.488	8.5
VANCOUVER	13	31	.295	17
DALLAS	8	34	.190	21
DENVER	3	39	.071	26

PACIFIC DIVISION

SEATTLE	33	10	.767	—
L.A. LAKERS	31	10	.756	1
PHOENIX	27	14	.659	5
PORTLAND	24	18	.571	8.5
SAC.	18	26	.409	15.5
CLIPPERS	10	34	.227	23.5
GOLDEN ST.	8	33	.195	24

NHL Standings

EASTERN CONFERENCE

ATLANTIC DIVISION

	W	L	T	PTS
NEW JERSEY	31	15	4	66
PHILADELPHIA	28	12	9	65
WASHINGTON	25	17	9	59
N.Y. RANGERS	16	21	14	46
FLORIDA	16	25	11	43
N.Y. ISLANDERS	16	28	7	39
TAMPA BAY	9	33	8	26

NORTHEAST DIVISION

PITTSBURGH	27	15	9	63
MONTREAL	26	18	7	59
BOSTON	22	19	9	53
OTTAWA	21	23	8	50
BUFFALO	19	21	9	47
CAROLINA	19	27	6	44

WESTERN CONFERENCE

CENTRAL DIVISION

DALLAS	33	11	8	74
DETROIT	29	13	10	68
ST. LOUIS	26	20	8	60
PHOENIX	23	20	8	54
CHICAGO	20	21	9	49
TORONTO	17	25	7	41

PACIFIC DIVISION

COLORADO	25	12	16	66
LOS ANGELES	21	19	9	51
SAN JOSE	19	24	7	45
EDMONTON	18	24	9	45
ANAHEIM	17	26	9	43
CALGARY	13	28	10	36
VANCOUVER	12	31	8	32

Xavier basketball team struggles with high expectations

CINCINNATI (AP)—When Xavier moved up to a number seven national ranking seven weeks ago, everyone from coach Skip Prosser on down wondered how the team would handle it.

The answer: not very well.

Since getting that number seven ranking and the only first-place vote in school history in the Dec. 8 poll, the Musketeers have lost five games and nearly fallen from the Top 25.

Worse, fans and critics alike have labeled them a disappointment.

"Our travails have been well-documented," Prosser said. "At times, it's been frustrating for the kids. They've heard the 'U' word this week—underachieving. That was disconcerting"

"Everybody is telling you how disappointing we are. I'm sure that wears on the kids' minds. I'm sure there's been some self-doubt. They've put pressure on themselves. But that's part of the deal; I'm not complaining."

A 93-82 loss at Dayton on Saturday nearly knocked Xavier out of the poll entirely—the Musketeers slid to number 24 this week—and underscored their weaknesses.

By beating Duquesne 93-71 on Tuesday night, Xavier (13-5, 5-3 Atlantic 10) was up and running again. the question is whether the Musketeers can sustain it and reverse their season.

"It was important to get back on track like that," said Darnell Williams, who played through back spasms and scored 15 points. "We need to get back to playing like that."

Xavier's problem this season is that it saves its best for home. The Musketeers are 11-0 at Cincinnati Gardens, 1-4 on opponents' courts and 1-1 at neutral sites.

At home, Xavier turns up the full-court pressure, forces turnovers and piles up points off its formidable transition game. On the road, Xavier tends to wilt.

Players agree they weren't prepared for what a top 10 team faces on the road every night: a capacity crowd and a fired-up opponent treating the game as if it were a tournament. Crowds at Miami of Ohio, St. Bonaventure and Dayton flooded the court in celebration after beating Xavier.

"Every time we lose, fans storm the court," guard Lenny Brown said. "I'm getting tired of seeing it."

The question is why it keeps happening. There are a few theories:

—The Musketeers need more leadership. Backup guard Sherwin Anderson was the emotional leader last season, but he graduated and no one has filled the void.

—The Musketeers need a deeper bench. Outside of Xavier's top six players, no one has contributed consistently. Each of the top six players averages at least 24 minutes per game; no one else averages as many as nine. Given the Musketeers' pressing style, the lack of depth hurts.

—The Musketeers need a little more luck. Two of their road losses have been by a basket, another came in overtime. By contrast, they were 3-1 in overtime last season and won two other games by a basket.

Whatever the reasons, Xavier realizes there's no safety net left for a team that wants to remain among the elite. The bottom line is that the Musketeers must start forcing opponents to play at their pace.

"Hopefully everybody on our team sees that when we play like that, we're very good," Brown said. "That's when we're at our best. If we're not, we're going to struggle."

Gators drop Kenyon and Case Western

(continued from page 16)

48-40. Felton added to that at 10:28 with a three pointer from the left wing for an 11 point lead.

Kenyon chipped away at the Allegheny lead, using three-pointers and missed Allegheny free throws to cut the lead to 6, 68-62 with :47 left to play. Four free throws by Ambooken and two by Delsandro sealed the victory despite Kenyon's persistence.

The 74-66 victory left Allegheny in third place in the NCAC with a 6-3 record, and dropped Kenyon's record to 3-12, 3-5 in the NCAC.

On Jan. 21, the Gators traveled to Case Western Reserve University in Cleveland for an NCAC contest against the Spartans. The 78-76 victory was an important one on the trail for a league championship, and helped break a road losing streak for the Gators.

Houser lead the team with 13 points, five rebounds, three assists and three steals, in an all-around strong performance. Saxe scored 12 and had 12 rebounds and three assists, while Schultz scored 11 and brought down five boards.

Nelson added nine points and two assists, and Gozur scored five with five boards. An active backcourt was critical in the Gator win, with Ambooken scoring nine, McGarrah scoring seven with five boards, and Delsandro contributing eight points and three rebounds.

Friday, the Gators continue a difficult week with a game at Wittenberg, followed by a game at Earlham on Saturday. The Gators overall record stands at 12-4. Their next home game is Feb. 7 against Ohio Wesleyan in an NCAC matchup.

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Leroy Butler says Packers could be mediocre next season

HONOLULU (AP)—LeRoy Butler believes the Green Bay Packers won't be considered the team to beat in the NFC next season and could even slide quickly into mediocrity.

"I don't think we'll be the favorites. I think it's going to be wide-open," the Packers' Pro Bowl safety said. "There are a lot of good teams in the NFC and they're improving. It wasn't easy for us to get there this time."

"And if we don't bring back our guys, we'll certainly not go back to the Super Bowl. We'll have a .500 season."

Six Packers are unrestricted free agents, including running back Dorsey Levens and cornerback Doug Evans. Among the restricted free agents are wide receiver Antonio Freeman and fullback William Henderson.

Green Bay general manager Ron Wolf has said there will be a 40 percent roster turnover.

"These are guys who are very important to our team," said Butler, who already restructured his 1998 contract this year. "Considering what we've accomplished, our guys should be the highest-paid in the league at their position."

While John Elway and other Broncos voted onto the AFC Pro Bowl squad were in Denver for a victory parade Tuesday, Butler and several of his Green Bay teammates worked out with the NFC on the first practice day for Sunday's all-star game.

Packers defensive end Reggie White, voted into the all-star game for a record 12 consecutive years, pulled out of the game because of an injured back. Quarterback Brett Favre also was absent Tuesday, remaining in Los Angeles to be on "The Tonight Show with Jay Leno."

The 31-24 Super Bowl loss to the Broncos was cushioned, Butler said, by the fact that he already has one championship ring.

"It would have been great to have two, but it makes accepting it easier knowing that you've won a Super Bowl," he said. "The opportunity to even get to play in the Super Bowl twice is just phenomenal."

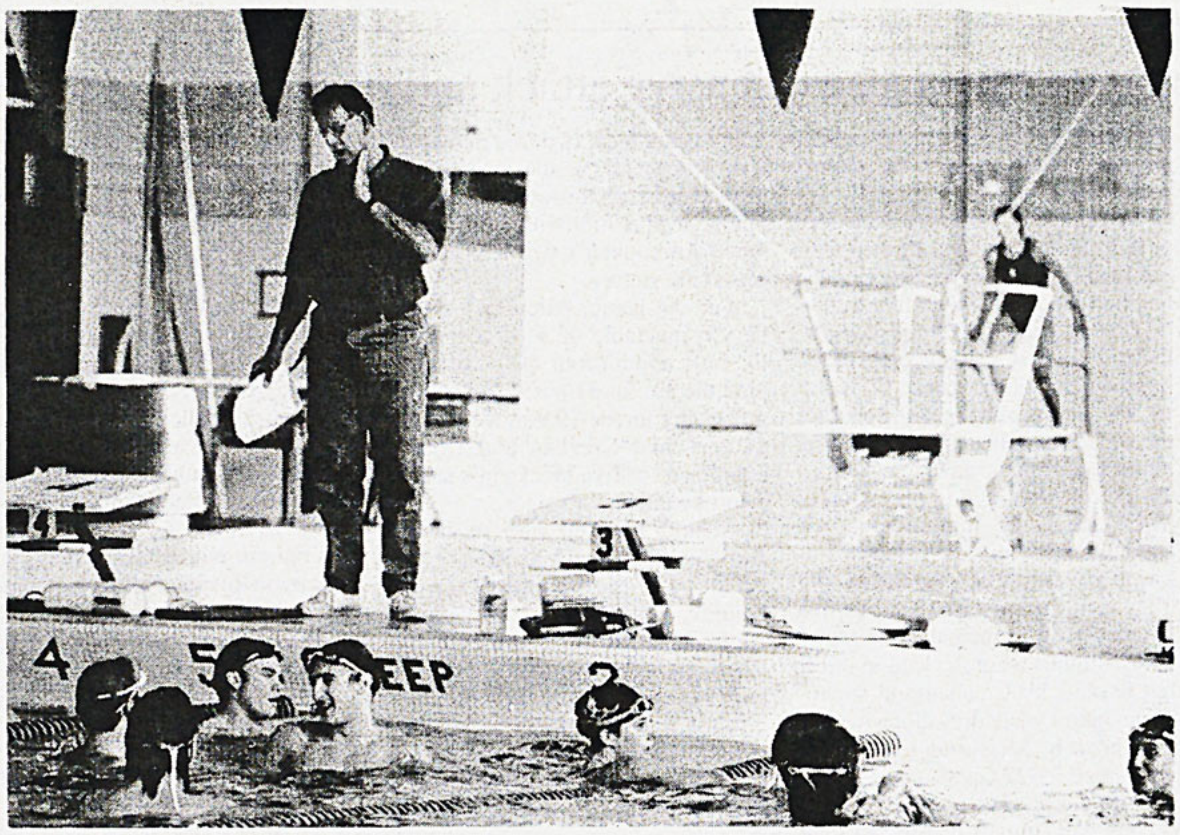
Another Green Bay all-star, special teams player Travis Jervey, said that since the Packers had won the Super Bowl his first year with them, he just assumed they would do it again.

"It was really weird. It never even entered my mind that we would lose," Jervey said. "Winning last year was the highlight of my life, unbelievable."

"As the game was ending Sunday, I was trying to decide whether I should think about how we had won last year, and how we had been in the game for two years in a row, and feel good, or just feel awful."

He wound up just feeling awful.

Lap it Up



Men's and Women's swimming coach Tom Erdos leads a recent practice. The swim teams did not compete last week but return to action this weekend in a meet at Clarion. After that the Gators will gear up for the NCAC Championship meet, which runs from Feb. 11-14. —photo by Ben Wyrick

Penguins' ticket prices to drop next season

PITTSBURGH (AP)—It seems like an unusual way to make money: Give the team's biggest star a huge, new contract, then cut ticket prices.

The Pittsburgh Penguins are doing exactly that, trimming season-ticket prices by about $1 apiece per seat next season despite signing All-Star Jaromir Jagr to a $38 million contract extension.

"The price of tickets are going down and they signed me for more money," Jagr said Tuesday. "Maybe if they had given me more money, the prices would have gone down even more."

The Penguins have sold out only three of 24 home games after raising ticket prices across the board. The price of their top ticket increased from $65 to $120, partially as a result of a Civic Arena refurbishing that added club-style seats with extra leg room and waiter service.

By contrast, the Penguins sold out 21 of their 41 regular-season home dates and both playoff games and played to 97 percent capacity last season—Mario Lemieux's last before retiring. They are playing to 89 percent capacity this season.

"The only way the fans speak to you is by buying or not buying," co-owner Howard Baldwin said. "We're not selling out and I think the prices have been a little too high."

Baldwin suggested the cuts might begin for the playoff later this season, but those prices haven't been announced.

Gate prices for next season, which will not increase, also will be announced at a later date.

"We want to see the building filled again on a regular basis," Baldwin said.

Under next season's cuts, season ticket holders who paid $60 apiece for seats in the arena's A and B levels will pay $57.50. Other cuts are C level, $49.50 to $47.50; D level, $39 to $37.50; lower E level (upper deck), $39 to $32.50; middle E level $18.50 to $17.50; upper E, $16 to $15 and F level (top level), $18.50 to $17.50.

Most of the premium seats, including the newly installed rinkside seats, will be priced the same, but some club box prices will be lowered.

Baldwin is optimistic the team's TV revenue, currently about $3.5 million a season, will increase significantly next season when the NHL renegotiates its network contracts.

But even if it doesn't, he suggested the Penguins can't afford to continue drawing crowds in the 13,000 range in a building where they once routinely sold out.

The Penguins attracted 13,694 in the 16,958-seat civic Arena on Monday night for a 4-2 victory over St. Louis.

Jagr suggested the declining attendance may be more the result of Lemieux's retirement than higher-priced tickets.

"Maybe tickets are priced too high, but people thought that when Mario left that Pittsburgh wouldn't play as good," Jagr said. "Every day we're trying to win and prove them wrong."

Olajuwon hopes to return to Houston Rockets' lineup by next week

HOUSTON (AP)—Hakeem Olajuwon, sidelined since knee surgery Nov. 24, might return to the Houston Rockets' lineup next week.

"We're going to start this week, probably Thursday, playing some fullcourt with his teammates in practice," Rockets team physician Walter Lowe said Tuesday. "We're going to run some game situations and work him out. For him, the time for him to return is near."

Since the star center left the team the Rockets have lost 16 of 30 games. This month the struggle became more pronounced, with Houston dropping 14 of its last 20 to fall below .500.

The stretch included games in which all three of the team's big stars—Olajuwon, Charles Barkley and Clyde Drexler—were all out with injuries.

"I want Dream to come back," said Kevin Willis, who has been filling in at center. "I miss him on the court. I miss his whole attitude. And, of course, I miss, most importantly, his production."

Olajuwon was averaging 14.8 points, well off his 24.2 career average, when he sought treatment for the ailing knee.

Doctors initially expected him back after the All-Star break. Should he return for Tuesday night's home against Vancouver, he would beat that target by about a week.

"It is a definite possibility he could play a few minutes next Tuesday," Lowe said. "If not then, possibly the following Thursday. It's a little bit up in the air, but it's getting very close."

Drexler said he was looking forward to his teammate's return.

"We'll all be waiting with open arms, Drexler said. "Any time you're missing a franchise player, you're lucky to stay around .500."

Rockets coach Rudy Tomjanovich said Olajuwon's return would be inspiring.

"But we'll do the right thing," he said. "If he's ready, he'll play. If not, we'll push it back a little."

The men's and women's track teams return to action this weekend at the NCAC Relays. Their only action last week was an intrasquad meet.

The Sports section would like to wish the men's and women's basketball teams luck in their games with Wittenberg this weekend.

Men's basketball team uses balanced offensive attack and strong defense to down Westminster

By JOHN O'CONNOR
Sports Reporter

Two free throws by senior Jerry Ambooken with :59 left in the game and a balanced attack with strong bench performances helped secure a three point win, 57-54, for the men's basketball team Tuesday night at Westminster College.

Ambooken's free throws gave the Gators a six point lead, which was just enough to weather Westminster's closing flurry, and give the Gators only their third win in their last thirteen games against the Titans.

Allegheny benefitted from scoring by 11 different players, including 10 points each from Ambooken and sophomore Kevin McGarrah, and another solid defensive performance in the victory.

The win also pushed the Gator winning streak to three games going into Friday night's critical NCAC match-up with second place Wittenberg in Springfield, Ohio.

Westminster gained an early 2-0 lead on an Andy Wormsley jumper, but the Gators countered with a three-pointer by Ambooken. Westminster responded by going on a 7-0 run to take a 9-3 lead with 17:46 to go in the first half. A layup by senior Ben Schultz and a three-pointer by Ambooken brought the Gators within one.

Westminster extended their lead to four points, and later three points, but both times Allegheny responded and tied the game. Two free throws by Chris Creahan at 11:14 gave Allegheny its first lead since the opening moments of the game, 17-16.

The teams exchanged the lead for the next four minutes until a tip by junior Tedd Gozur gave the Gators a 25-23 lead with 7:08 to play. Junior Mike Houser's jumper put Allegheny up by four, and Houser followed a Westminster free throw with a layup to increase the lead to five with 4:50 left in the half.

Westminster cut the lead to three, but baskets by Creahan and sophomore Jake Delsandro, along with a free throw by McGarrah left the half time score 35-27 Gators.

The Gators never trailed in the second half, in part because of their 47 percent shooting from the field, including 40 percent from three-point range. The Gators answered every Westminster challenge and kept the lead around seven points for nearly the entire second half, and led by nine points three times in the half.

With 1:33 left in the game, and a 55-47 Gator lead, two free throws by Ryan Sturgess cut the lead to six. Two more free throws by Sturgess put the lead at four with 1:08 to play when Ambooken's two free throws sealed the victory.

For the game, Allegheny shot a very respectable 40.4 percent from the field and hit four of 13 from behind the arc for 31 percent shooting. Allegheny forced 19 turnovers in the victory, and Creahan and Houser combined for five blocks in a strong effort by the junior center.

Schultz finished with six points and five boards, while Houser finished with four points, four rebounds, and a pair of rejections. Ambooken and Delsandro each finished with three assists, and only turned the ball over once each.

Last Saturday the Gators used tight defense and an up tempo pace to wear down the Kenyon Lords for a 74-66 victory. In a sloppy game, the Gators were able to capitalize upon 20 Kenyon turnovers in transition. Houser was the biggest beneficiary, using his quickness to create fast break opportunities for the bulk of his 19 points.

Kenyon used the quickness of its three guard set to create open jumpers off of dribble penetrations and took an early 8-5 lead.

Allegheny rallied and used an 8-0 run to give themselves a 16-8 lead. Layups by Creahan, Houser, and Delsandro, coupled with three free throws gave the Gators the eight point margin with 10:33 to play.

Kenyon responded with a nine point run of their own to take a 17-16 lead. Senior Rich Saxe's layup and a Gozur free throw gave the Gators a two point lead, 19-17.

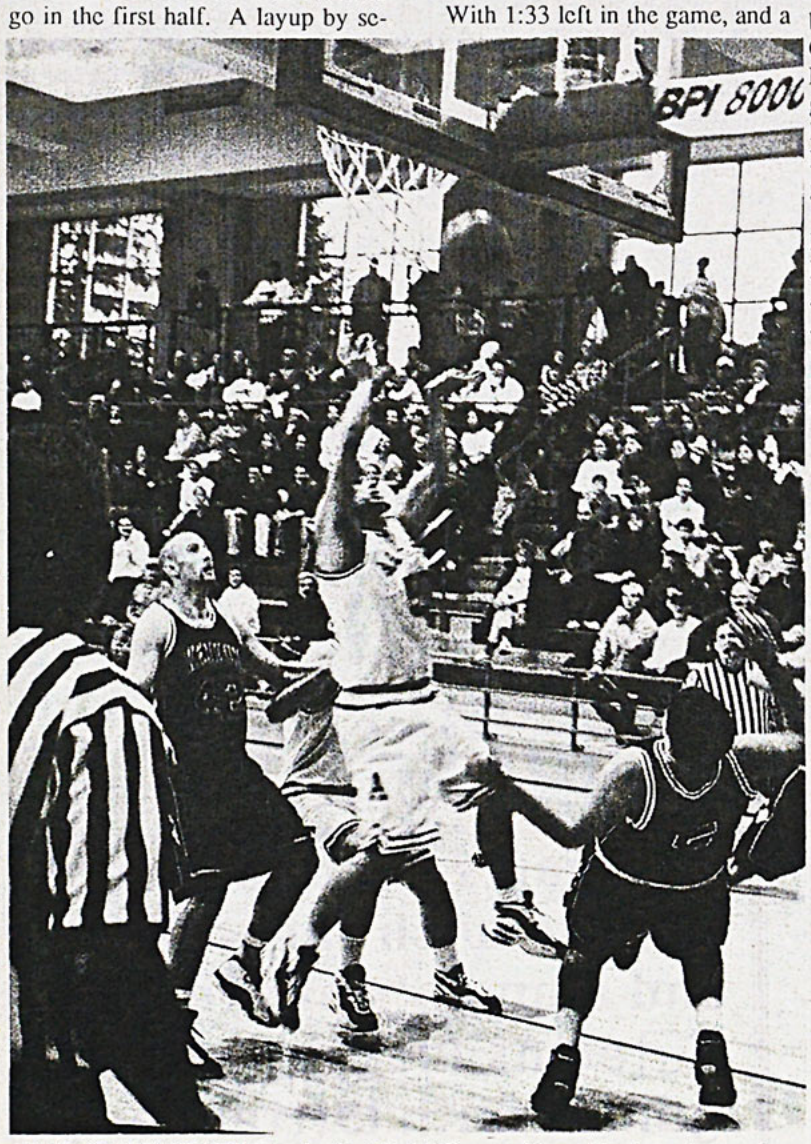
A six point run by the Lords, offset by freshman Joe Barron's layup, gave them a 25-21 lead. After a Schultz layup, the Lords scored six more and went into halftime with a 31-28 lead.

The Gators used a strong inside game in the first half, scoring eight of their 11 baskets from the field on layups. However, the Gators were stone cold from three point range, missing nine of nine shots in the first half. Kenyon used 44 percent shooting to take the lead, but they too had problems from long range, shooting one for eight.

A Kenyon three to start the second half put the Gators down by six, but Allegheny came right back on two Houser layups, a Schultz layup, and a three-pointer by senior Barry Nelson to take a 39-38 lead with 14:53 to play.

After a Kenyon timeout, two layups by Houser, including a three point play, a layup by junior Steve Felton, and another by Creahan off of his own miss pushed the lead to

(continued on page 14)



PUT IT IN THE HOLE—Junior Tedd Gozur drives the lane towards a layup in the Gators' win over Kenyon on Saturday. The men's basketball team is now 11-4 on the season. —photo by Ben Wyrick

Women's basketball claims exciting overtime win

By TIM BAUMGARTNER
Sports Reporter

The Allegheny women's basketball team hosted two games this past week and emerged victorious in both of them. The two wins put the Gators at 9-6 overall and 5-3 in the NCAC, placing them within a half game of second place Kenyon. Allegheny has been on a hot streak of late, winning four of their last five games.

The two victories both came at home for the Gators. Case Western Reserve went home a 75-61 loser on Jan. 21, while the Kenyon game on Jan. 24 gave Allegheny its biggest win of the year—a 74-71 overtime victory against the defending NCAC champions.

The game against Case was close at the half (a 35-33 Gator edge), but Allegheny was able to pull away in the second half, outscoring their opponents 40-28. The Gators shot well as a team throughout the entire game, registering a 54 percent shooting percentage.

Several players contributed to the solid victory for Allegheny. Senior guard and co-captain Chrissy Stefanini and sophomores Shannon Keller and Sarah Kuhner each scored 12 points apiece to lead the way in the scoring department.

They were followed closely by seniors Jen Cribbins and co-captain Megan Buchner, who each tallied 11 points in the game.

Leading the way on the glass for Allegheny was freshman guard Michelle Innocenti, who pulled down seven rebounds on the day. She was followed by Kuhner, who tallied four boards. Stefanini led the way in assists with eight.

Also worth noting was the all around play of senior forward Kelly Mazza, who finished the game with eight points, four rebounds, four assists and four steals.

A total of 244 people came out to watch the game against Kenyon, which proved to be the most exciting one of the year for the Gators thus far.

Kenyon pulled away from the Gators early on in the game, taking a 37-25 lead at the half, but the Gators tied the game by the end of regulation. With 19 seconds left in the overtime period, Keller sank the eventual game winning free throws. Mazza put the game out of reach by hitting two free throws with 12 seconds remaining.

Keller led the way in scoring, netting a career-high 18 points on the day. She was followed by Kuhner (15 points), Mazza (13 points) and Innocenti (10 points).

Innocenti once again led the way for the Gators on the boards, grabbing nine rebounds. She was followed by Mazza with six rebounds and Kuhner, who grabbed five.

Stefanini had three assists and Mazza swiped an impressive seven Kenyon passes to lead the Gators in steals. The Gators were helped by a solid team performance at the foul line, netting 75 percent of their free throws.

On the year, Keller leads the Gators with an 11.1 points per game scoring average. The total places her at 15th in the NCAC in scoring. She is followed by Mazza (9.8 ppg) and Kuhner (7.3 ppg).

Innocenti continues to lead Allegheny on the glass, averaging 5.6 rebounds per game. Mazza (4.3 rpg) and Kuhner (4.1 rpg) are next in line for the Gators.

Up next for Allegheny is a pair of away games. They travel to Wittenberg on Friday, and then go to Earlham to face the Quakers on Saturday.

——Gator Athlete of the Week——

Athlete of the Week—Shannon Keller
Hometown—Massillon, Ohio
Class—Sophomore
Sport/Position—Women's basketball/forward

Expectations for Shannon Keller were relatively high as she began her sophomore season at Allegheny. She was coming off a successful first season in which she appeared in all 25 games for the Gators and started two of them. As a result, Keller was named the team's Rookie of the Year. Thus far, she has delivered.

As a freshman, Keller contributed to the Gator's effort with an average of 5.8 points per game, the fifth best total on the team. She also averaged 2.5 rebounds per game and shot a solid 70 percent from the foul line, a mark which led the team. In addition, Keller contributed 16 assists and 21 steals for the Gators.

This season Keller has stepped into a starting role and continues to play well. Her scoring average of 11.1 points per game is tops on the third place Gators, and she has started every game this season.

Last week Keller delivered in two impressive wins for the Gators. She netted 12 points in the win over Case Western on Jan. 21, and then came through with a team-high 18, leading the Gators to a comeback overtime win against Kenyon. For those performances. Keller is this week's Athlete of the Week.

on CAMPUS

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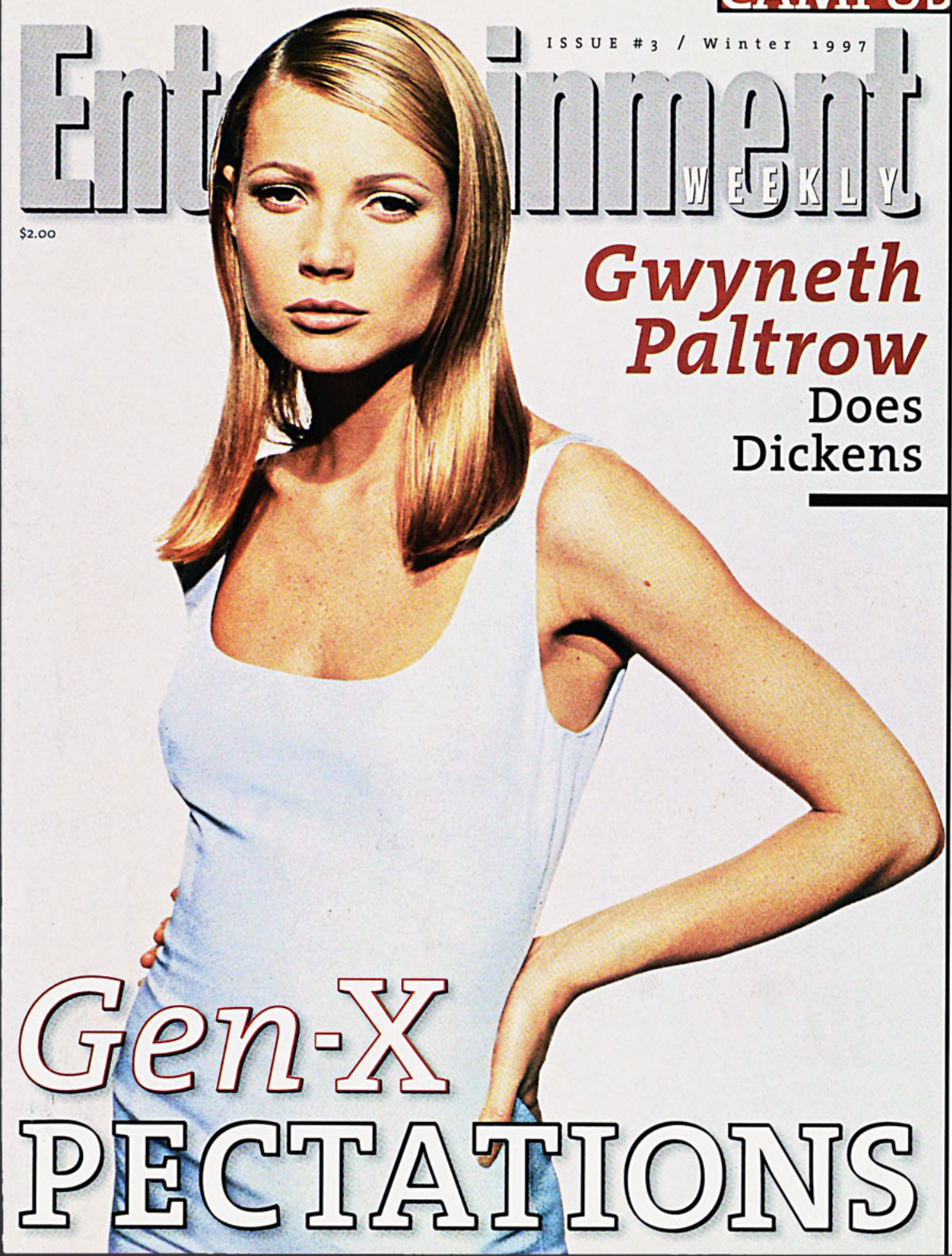

Gwyneth Paltrow Does Dickens

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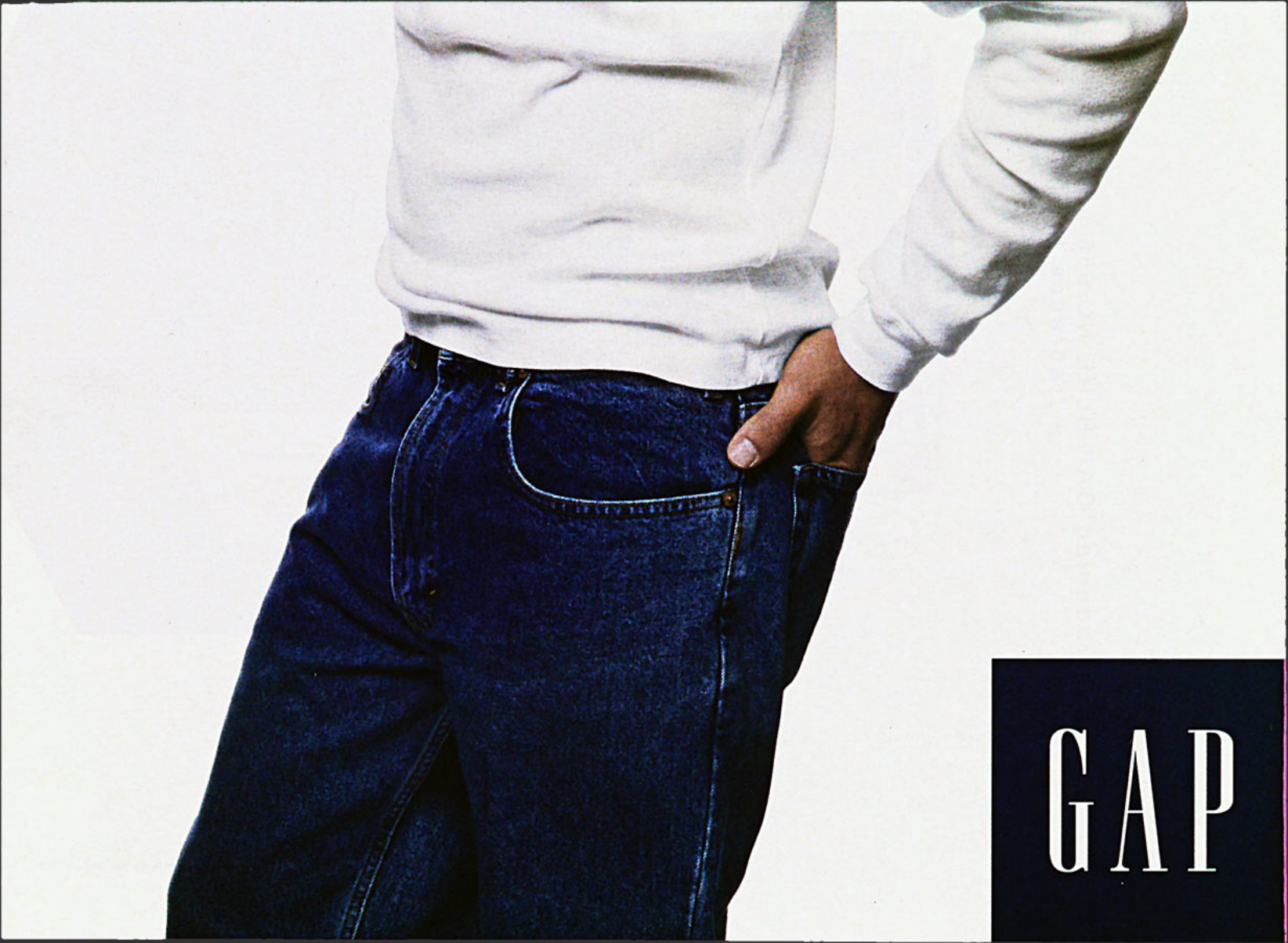
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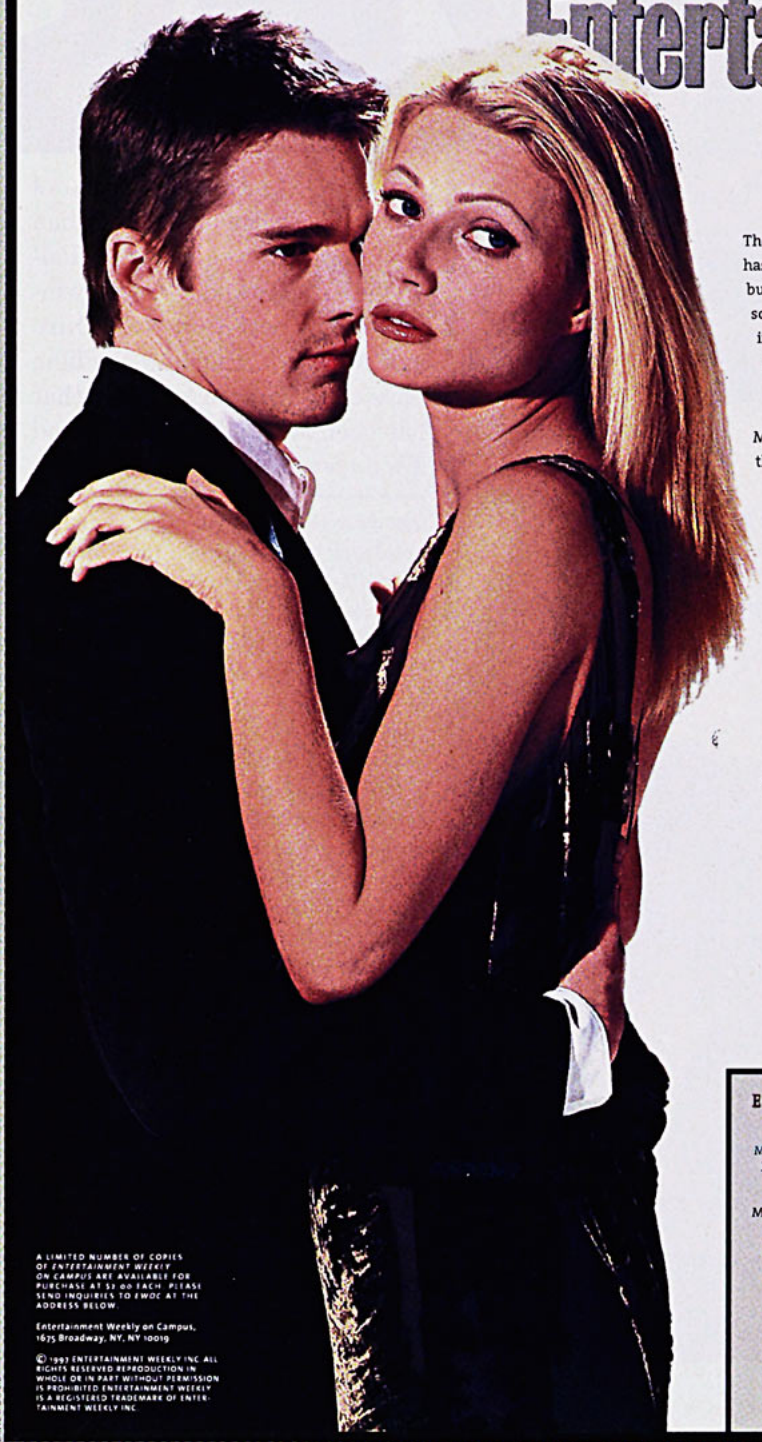

The Plot Dickens 4

The new film version of *Great Expectations* has 20th Century Fox expecting greatness—but the arduous process had the director, screenwriter, producer, and stars (including Ethan Hawke and Gwyneth Paltrow) all of a twist. BY CAREN WEINER

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Molly Ringwald gets sassy about her new thriller, *Office Killer*. PLUS: Tapes on tap.

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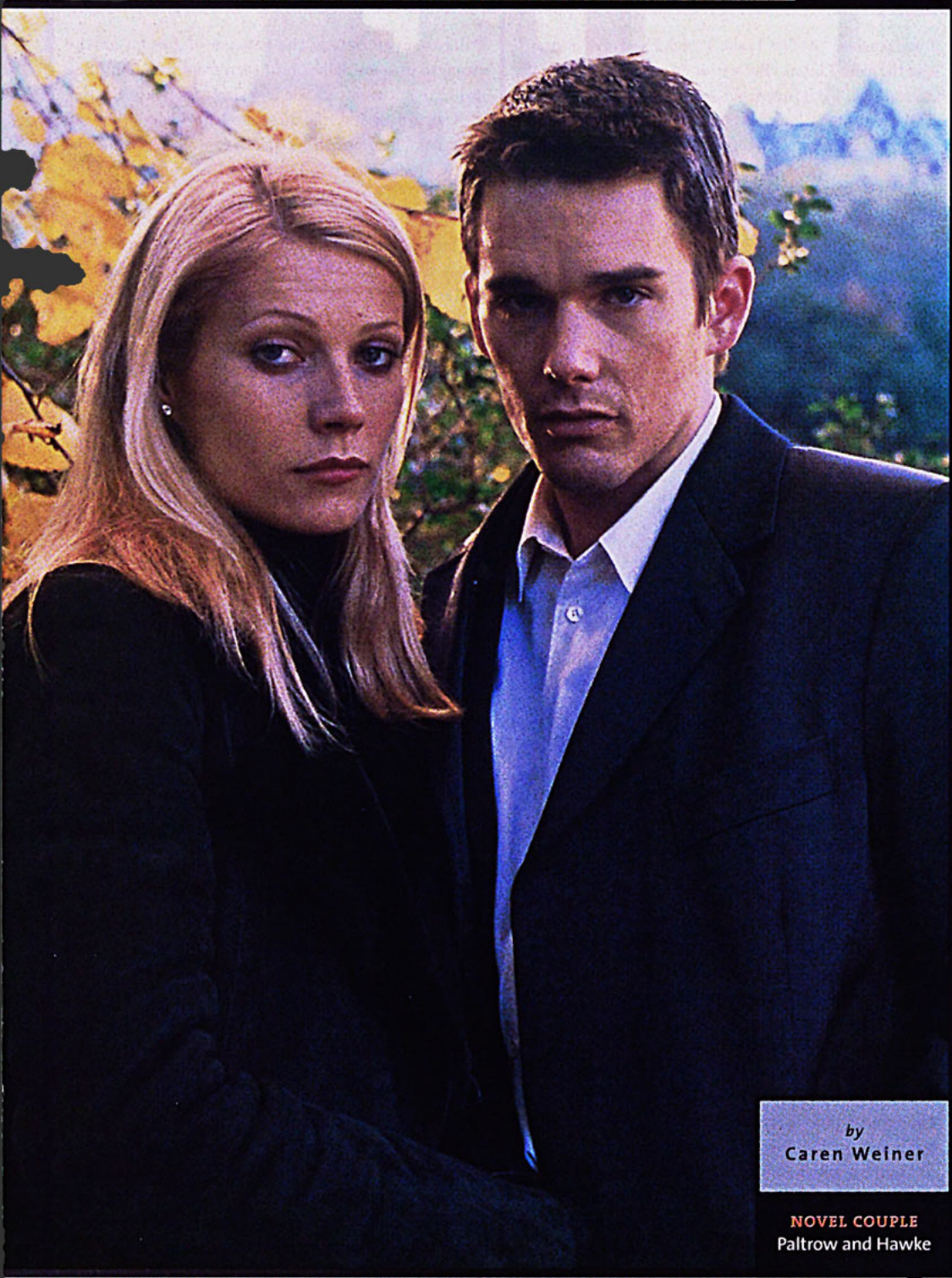
DICKENS

IN A NEW **GREAT EXPECTATIONS,** *THE STORY'S REVAMPED—AND THE RISKS ARE A PIP*

GREAT EXPECTATIONS indeed: Gather Ethan Hawke, Gwyneth Paltrow, and Oscar winners Robert De Niro and Anne Bancroft into one film; base the script on a classic that has been adapted for movies and TV no fewer than six times; spotlight the work of an acclaimed painter. *Anyone* would panic under the pressure to do them all justice. "As we were shooting we were rewriting, because we were learning a lot," says *Great Expectations* director Alfonso Cuarón. "That, I think, was what kept all of us from sleeping for about two months."

In fact, the two-hour update of Charles Dickens' novel—in which a mysterious benefactor plucks a boy out of obscurity to make him into a gentleman—consumed more than two years. But Twentieth Century Fox is betting some $35 million (not including marketing dollars) that Cuarón's hard times will pay off. The studio has scheduled the drama to open on New Year's Eve (in New York and L.A.) to qualify it for Oscar consideration; on Jan. 16, *Expectations* will rise on screens nationwide. Why go to all this trouble for a film that may be received as just the latest in Hollywood's Great Books syllabus? As one Fox exec has reportedly said, "It's a lot cheaper to lavish attention on Dickens than pay Joe Eszterhas…$3 million for what might turn out to be dross."

But even English-department canonization does not a magical movie make—or remake. David Lean's 1946 version remained faithful to Dickens' intricate plot and won two Oscars. Could *Expectations* be great twice? Coproducer John Linson, son of executive producer Art Linson (*The Edge*), had to persuade his father



by
Caren Weiner

NOVEL COUPLE
Paltrow and Hawke

it was possible. "At first I said, 'I think it's a horrible idea,'" says the elder Linson. "But we sat down and went through the material, and it turned out John was right."

Writer Mitch Glazer—who had worked for Art Linson on another Dickens update, 1988's *Scrooged*—was skeptical too. Back in 1995, when the Linsons first suggested a retooling, Glazer says, "My reaction was, Where do I start? There are about a thousand plots; everybody in the novel knows each other. It'd be like a *Twilight Zone* episode."

Within a couple of months, however, Glazer began to re-create *Expectations* as a tale of two (modern American) cities. Pruning away the subplots and thinking back to his childhood in Miami, Glazer envisioned a latter-day equivalent of vengeful Miss Havisham among the reclusive rich in Palm Beach; he also drew upon memories of his own move to New York City at 19. Where Dickens' Pip became a wealthy 1840s gentleman to win the elusive Estella, Glazer's young hero is a self-taught artist who gets a boost to fame, because, the writer explains, "celebrity is the new aristocracy." (And yes, the film contains some Dickens of another sort: intimate love scenes.)



NEO-CON De Niro updates Dickens' escapee

Next, Art Linson called Cuarón, but at first the director refused even to read the script. "I said, 'It's Dickens, and there's already a masterpiece by David Lean, so forget about it,'" says Cuarón. "But he kept on calling me." Why was the Mexican-born director Linson's first choice? "I think he thought I was Alfonso Arau [who directed 1992's *Like Water for Chocolate*]," jokes Cuarón. The real reason, says Linson, was the lush romanticism of the director's first American film, 1995's *A Little Princess*: "I thought, 'What happens if he takes these same skills and applies them to adult themes and makes a sexy movie?'"

Once committed, Cuarón assembled his cast. His first impulse had been to suggest De Niro as Lustig (the convict formerly known as Magwitch)—little knowing that the actor was a close friend of Linson's. "I expected Art to say, 'Dream on,'" Cuarón recalls. But after De Niro met the director and saw his films, he signed on.

Cuarón wanted Hawke because he'd been impressed with his work in 1995's *Before Sunrise*. (The author of last year's novel *The Hottest State*, Hawke also made some suggestions for the script.) And Cuarón pushed to sign Paltrow even before the release of *Emma* on the strength of some dailies he'd seen from that film. "She had Estella's sophistication and aloofness," says Cuarón.

And, at long last, the director chose Bancroft to play the spooky, hilarious Miss Dinsmoor (née Havisham), who dances around her ruined palace to "Besame Mucho." Reinvented for the '90s, Miss Dinsmoor contains some Blanche DuBois, some Cruella DeVil, and more than a hint of Mrs. Robinson. "When she says to Finn, 'Look at you; you've become a man,'" says Cuarón, "her eyes go right to his crotch."

The 15-week shoot in the summer and fall of '96 presented other hurdles. While filming at a mansion in sweltering Sarasota, Fla., the crew encircled the grounds with a fake wall. "It made it 15 degrees hotter," recalls costar Chris Cooper (*Lone Star*). Worse, the ocean-side setting made shooting unpredictable. "There are things you never put in a script if you're a producer," says Art Linson. "And one of them is the word *water*."

When the film went a few million dollars over budget, "that added some tension," says Cuarón, laughing. "With action films the studio feels they have a security blanket. You can't describe *Expectations* as high-concept, and that's risky for them."

"We were dealing with a movie that was like a soufflé," says Linson. "All the pieces have to be done right or it doesn't work at all." Consequently, great care was taken with the pieces. Bursting with luscious visuals and hypnotic music, *Expectations* is an art film in the most literal sense: Finn's haunting paintings are actually the creations of Italian artist Francesco Clemente. The filmmakers also got input from an acclaimed artist of another sort: David Mamet, who wrote some of Finn's moody voice-overs.

Art, shmart, some folks might protest—does the boy get the girl or not? Suffice it to say that the new *Expectations* stays true to Dickens: Finn and Estella run into each other years later and...hold hands. Some Fox execs lobbied for a more dramatic, less ambiguous ending. At the other extreme was Hawke, who, according to Cuarón, found even the handclasp too schmaltzy.

Meanwhile, now that all he has to do is await the film's release, anxiety has the director in a twist. "I wish I could say the studio had total control," says Cuarón wryly, "so that if things go wrong, I could blame them." ■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Très SHRIEK

TEN STUPID QUESTIONS WITH OFFICE KILLER STAR MOLLY RINGWALD



RED MENACE The former teen-movie queen has shed her *Pretty in Pink* primness for the sardonic *Office Killer*

MYSTERY SOLVED: MOLLY RINGWALD IS alive and well. And working. After exchanging Hollywood for Paris from 1992 to 1996 (where she met her boyfriend, novelist Valery Lameignère), the former I-just-wanna-be-loved teen protagonist of *Sixteen Candles*, *The Breakfast Club*, and *Pretty in Pink*, now 29, tried TV (with the short-lived ABC sitcom *Townies*), spent three months in the Off Broadway Southern incest drama *How I Learned to Drive*, will appear next year in



by dave karger

David Schwimmer's directorial debut, *Since You've Been Gone*, and can currently be seen as a neurotic magazine employee in the blackly comic thriller *Office Killer*.

Your *Office Killer* character, Kim Poole, is called a bitch by one of her coworkers. Who's the biggest bitch you've ever met? My boyfriend's ex-girlfriend comes to mind. In her defense, they were together for 15 years before we got together, and I didn't really speak French, so I think I sort of drove her crazy. I'm not really a bitch. But I suppose there are other people who would disagree.

Kim also has a thing for touching people when she's talking to them. Are you touchy-feely? Not at all. I find it annoying when people are. The other thing that's really annoying is when people say "Smile! Hey, why aren't you smiling? What's wrong?"

You didn't go to college, but have you ever had a roommate? When I moved back to New York from Paris, I had a roommate, who was my best friend. It lasted three months. I decided to get out before we weren't friends anymore. We were both bossy about our space. I had a couple of roommates in L.A. too, and that was just as bad because they were also friends. It was me and two guys and one girl and two cats and a psycho dog.

Are the French more, or less, obsessed than Americans with your John Hughes movies? Definitely less. But the films do have a cultlike quality. I would meet French people who knew every line. It was kind of scary.

When was your first French kiss? Well, I guess my *real* first French kiss was with my current boyfriend, because he's French.

When you were 5 years old, you recorded a jazz album, *Molly Sings*. Do your friends torture you by playing it? They always want to hear it. Actually, I'm thinking about rereleasing it as a kids' book with the disc in the back. Like an introduction to jazz.

Do you have a favorite line from the Brat Pack movies? One that Anthony Michael Hall has [in *The Breakfast Club*]: "Chicks cannot hold their smoke. That's what it is." I always thought that was hilarious. And he just made it up!

Legend has it that while filming *Pretty in Pink* you fought for your character to end up with the cute guy instead of Duckie, the nerd. Whom did you end up with in real life? Just to dispel that legend somewhat, it was the focus-group audiences that overwhelmingly wanted me to end up with Prince Charming because ultimately it was a Cinderella story. In terms of me? Prince Charming.

Was Duckie gay? Uh...God. Never thought about that. That's so funny. Could be.

Were you upset when People magazine put you on their 10 worst-dressed list in 1996? If you look at who was judging me, it was, like, Deborah Norville. I was like, "You keep your clothes, I'll keep mine." ■

Fast FORWARD upcoming video RELEASES



WEDDING PARTY Roberts and Everett

DECEMBER

Con Air *(Touchstone, R)* Nicolas Cage's cardboard-stiff turn as a paroled, upstanding ex-Army ranger caught on a hijacked prison plane full of criminal psychos (including John Malkovich and Steve Buscemi) slows down this otherwise slick, bombastic action movie. B

Def Jam's How to Be a Player *(PolyGram, R)* In today's sexually correct climate, a comedy about a bed-post notcher (MTV's Bill Bellamy) whose sister sets out to ruin his rep by inviting all of his girlfriends to the same party can be hard to take. But Bellamy's charm and the smooth soundtrack (featuring Foxy Brown and Junior M.A.F.I.A.) makes the job a little easier. B–

My Best Friend's Wedding *(Columbia TriStar, PG-13)* Julia Roberts may play a bitchy saboteur out to destroy the impending nuptials of her longtime friend (Dermot Mulroney), but she's undeniably likable in this sentimental romance. Still, her supportive gay editor (Rupert Everett), who feigns heterosexuality to help her out, is the real catch. A–

Spawn *(New Line, PG-13)* The impressive special effects that pull viewers through this loud tale of a secret agent (Michael Jai White) betrayed by his superiors and forced to lead Satan's assault on humankind can't conceal the movie's uneven pacing and lack of substance—especially on the small screen. C+

JANUARY

Dream With the Fishes *(Columbia TriStar, R)* Shot in intriguing high-contrast color (that occasionally turns murky on tape), Finn Taylor's quirky directorial debut about a nervous suicidal voyeur (David Arquette) who agrees to help a terminally ill stranger (Brad Hunt) fulfill his fantasies disappoints when its meandering plot reveals little character depth. C

Going All the Way *(PolyGram, R)* Music-video director Mark Pellington's contemporary lensing gives this 1950s coming-of-age tale a fresh look. *Spanking the Monkey*'s Jeremy Davies and *Chasing Amy*'s Ben Affleck star as two Korean War vets who break out of old habits after returning home to Indiana. B

The Prophecy II *(Dimension, R)* Archangel Gabriel (Christopher Walken) still has a bone to pick with the human race, but the interesting premise of the 1995 original—a battle between good and bad angels—stalls as one of his winged brothers impregnates a woman (Jennifer Beals) to stop the heavenly war. Still, Eric Roberts as a good guy? Huzzah! C+

FEBRUARY

The Full Monty *(FoxVideo, R)* Led by *Trainspotting*'s Robert Carlyle, six out-of-work, out-of-hope British steelworkers decide to bare it *all* as strippers in this simple comedy; the abundant laughs stem from empathy and embarrassment. A–

—*Erin Richter*



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How Daily is Bred

WHAT IT TAKES TO MAKE ONE OF CABLE'S WITTIEST AND MOST SUBVERSIVE HALF HOURS



by chris nashawaty

EVER SINCE BILL MAHER cut and ran to rub elbows with the big boys over at ABC, Comedy Central and the folks at its equally politically incorrect hit *The Daily Show* have been having the last laugh. After all, the subversively smart-alecky news show, hosted by the king of deadpan smarm, Craig Kilborn, has been consistently pulling bigger ratings (and more cultlike devotees) than its straight-from-the-headlines predecessor did. A peek inside the laugh factory:

›› 9:30 a.m. The writers' meeting: A dozen stubbly, bleary-eyed guys in their 20s and 30s are sprawled out on ratty couches and chairs, rifling through the papers, riffing on too-weird-to-be-fake stories. One of the writers looks up from New York's *Daily News*: "It says here that *The Love Boat*'s Gavin MacLeod is the guest of honor at a conference on impotence." Laughs all around, except from the sole woman in the room, head writer Lizz Winstead. Not missing a beat, she cracks, "I thought Gavin MacLeod was the *cause* of impotence." As the posse's crosshairs travel from Clinton to Pol Pot to Janet Jones, Wayne Gretzky's concussed wife, it's clear that there are no sacred cows for these sarcastic savants. An hour later, Winstead sighs, "Welcome to my daily babysitting session."

›› Noon. Kilborn kicks back: The writers are spinning the stories that made the cut into gags for tonight's show. Meanwhile, former ESPN anchor Kilborn ("That's *Ms. Kilborn* if you're nasty!") puts his feet up and chills, thinking about tonight's "Craig's Five Questions" segment with celebrity guests Annie Potts and Jason Bateman (someone suggests a *Teen Wolf Too* question for the actor). Cutting as a pair of gardening shears, Kilborn tries out a "Moment for Us" thought-of-the-day bit (basically, the World Series sucks), then shares his pregame routine. "Well, of course, there's bathing and lathering up," says Kilborn. "Then I put on something 100 percent cotton...you know, to breathe. Then it's time for more lathering." He's off to look over the roster of finished jokes with Winstead and executive producer Madeleine Smithberg.

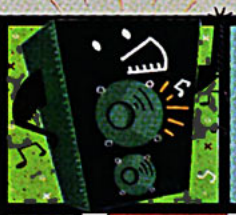
›› 5:30 p.m. Smiles everyone, smiles: A crowd of 75 files into the former *MacNeil/Lehrer NewsHour* studio. It's Letterman-cold inside, and Paul Michael Mercurio, one of the writers, is warming up the audience with material so blue it would have made Redd Foxx blush. Finally, after 20 minutes, Kilborn, who's got to be eight feet tall, bounds on set to huge applause, glad-handing the crowd. He kicks off the taping with a snarky Bateman grilling ("What does LL Cool J stand for?"). Then it happens: He shows a clip from *Teen Wolf Too*. Bateman's face takes on the look of an ambushed deer. All he can do in defense is laugh. Afterward, Kilborn sets his sights on the news: Clinton's speech on the environment (headline: EMISSIONARY POSITIONS), Pol Pot (POTTY MOUTH), and Janet Jones (ICE CREAMED). Another vintage episode of *The Daily Show* is in the can. ■



HOST HASTE Kilborn and company crack wise under pressure

the Silence of the AMPS

WITH THE RISE OF SOUNDALIKE GUITAR BANDS, HAS COLLEGE ROCK BITTEN THE DUST?



by
rob brunner
Illustration by
everett peck



IS COLLEGE ROCK DEAD? Before Nirvana's *Nevermind* propelled indie labels and college radio into mainstream consciousness, the idea of "commercial alternative" seemed absurd, an oxymoron. Six years later, cookie-cutter guitar bands like the Verve Pipe, Our Lady Peace, and matchbox 20 race up and down the pop charts with the numbing inconsequence of '80s hair-metal groups.

Remember when college rock—created by bands favored by college radio and whose fan base consisted largely of students—seemed like the center of the creative universe? In the early '80s, such superstars-to-be as R.E.M. and U2 dominated college radio before breaking into the mainstream, then underground bands such as Hüsker Dü and Sonic Youth put out classic records that remain vital 10 years later. The early '90s produced such influential albums as Pavement's *Slanted and Enchanted*, My Bloody Valentine's *Loveless*, and, of course, *Nevermind*.





LEADERS OF THE OLD SCHOOL Nirvana (top) and Pavement brought the noise

But while there are still great college-rock records in 1997, and college radio continues to seek out good, obscure music that commercial radio won't touch, there's little sense that they *matter*, that the best of these albums are better than anything else. What happened?

"Let's call it as it is," says Sub Pop chairman Jon Poneman, who put out Nirvana's first album, *Bleach*. "A lot of mediocre bands came in Nirvana's wake. All of a sudden you have these new [industry] players signing anything that sounds remotely alternative. A lot of the records are redundant and really bad."

When Nirvana broke, the insular world that allowed bands to develop outside the scrutiny of the marketplace was shattered, leaving the pre-*Nevermind* college-rock community unsure of its goals. "A lot of people feel desperation right now because we've seen the bands we loved absorbed by the mainstream," says Ian Fitzpatrick, music director

of University of New Hampshire's WUNH. "I haven't heard an album in years that made me feel the way [Sonic Youth's] *Sister* did, and I don't expect to. So I lower my sights a bit."

Is there any hope? Actually, yes. "College rock isn't dead, it's just taking a very sound nap," says Cheryl Botchick, music editor of *CMJ New Music Report*. Ironically, the popularity of fluff like Hanson and the Spice Girls could awaken college rock from its slumber. "Happy pop music is returning," she says, "and underground rock will open its eyes, rub the sleep out, and begin to thrive again. Because then it's against something. Maybe what it comes down to is that we need an enemy."

For Superchunk frontman/Merge Records cohead Mac McCaughan, the enemy isn't mainstream audiences so much as industry overkill. "It doesn't seem like there's as many [great records] as five or eight years ago," he says. "I think there might be more records period, so you have to sift through more."

But despite the glut of mediocre "alternative" albums, things seem to be improving. As labels realize most of the bands they signed in the early '90s gold rush won't sell in significant numbers, some artists are returning to the indie world—Royal Trux, who put out two albums on Virgin, have gone back to Drag City, while Juliana Hatfield left Atlantic to release her new EP on Bar/None. And big labels don't appear eager to snatch up underground phenoms that probably won't move units. "Based on the records we're getting, the majors are sliding back toward a little more discrimination," says Lawrence Kay, music director of influential UC Berkeley station KALX. He's right, says Atlantic sales director Adam Abramson: "Within the last year and a half there's been a company-wide effort to not only reduce the number of bands on the roster but to limit new signings."

Sub Pop's Poneman is optimistic. "I don't remember a time in my adulthood when American music has been so strong," he says, citing Drag City and Kill Rock Stars as enduring indie imprints. "Indie music is very healthy." Maybe the situation isn't so grave after all. ■

FORWARD SPIN

new + upcoming RELEASES



SUBWAY HERO Lord's backed by a new racket on her major-label debut

COME

(Untitled at press time)
(Matador) Sounding like Sebadoh without the pop sensibility, this Boston band's latest effort can't shake its by-the-numbers feel. Strong guitar-driven tracks like "Sorry Too Late" and "Recidivist" feature sharp playing, however, and leave you wondering what Come could be had they the slightest sense of humor. B– *—Daniel Fierman*

DJ SHADOW

Preemptive Strike
(Mo Wax) This sharp set of hard-to-find remixes and limited-release singles brings the Bay Area beat master's subtler electronic influences into focus. With the exception of the ambient ramble "What Does Your Soul Look Like (Pt. 2)," the tracks display crystalline innovative stylings that practically demand multiple listenings. A– *—DF*

HALO BENDERS

The Rebel's Not In
(K) The highlight of this Pacific Northwest group is the oddball vocal marriage of Calvin Johnson (Beat Happening, Dub Narcotic Sound System) and Doug Martsch (Built to Spill), with Johnson's Lurch-like baritone menacing Martsch's punchy Uncle Fester whine. They sing of belly buttons and love over indie-guitar noodlings, creating a sonic freak show that's too weird not to linger over. A– *—Michele Romero*

NUSRAT FATEH ALI KHAN & MICHAEL BROOK

Star Rise
(Real World/Caroline) Infused with equal parts reggae-tinged break beats and sublime ambient trance, these nine richly layered drum-'n'-bass remixes of the late qawwali master's collaboration with instrumentalist Brook beautifully transcend the usual Asian-house blend, thanks to Nusrat's haunting vocals. A *—Kipp Cheng*

MARY LOU LORD

Got No Shadow
(Work) The Boston busker most notorious for feuding with pre-glam Courtney Love debuts a musical makeover on a major label. With the timorous, chirpy folksinging and shaky acoustic strumming replaced by a fortified croon and solid-rock backing, it's too bad the covers (Freedy Johnston's "Lucky One," Bevis Frond's "Lights Are Changing") are still stronger than Lord's own material. B *—MR*

16 HORSEPOWER

Low Estate
(A&M) Nominally a country-rock band, this quartet burns with a far more sinister intensity than Son Volt, Wilco, or any of the y'alternative crowd. Think Aleister Crowley channeling Hank Williams on a dark night of the soul. Choice lyric: "I'm a rompin dead boy on a long road." B+ *—Tom Sinclair*

SUBLIME

Second-Hand Smoke
(Gasoline Alley/MCA) This batch of outtakes and remixes answers the age-old question: How does a label get a follow-up album out of a band whose frontman has OD'd? Fans of the punky white-rasta group may welcome songs like the bouncy "Romeo," but the unconverted can skip this less than sublime disc. C *—TS*

VICTORIA WILLIAMS

Musings of a Creekdipper
(Atlantic) With Williams, there's no middle ground; you either love or hate her I'm-just-a-li'l-ol'-country-gal warble and fey persona. Though less tuneful than her 1994 watershed *Loose*, *Musings* is still suffused with enough of her trademark goofy warmth ("Perrywinkle Sky") to keep true believers blissed out. B+ *—TS*

Write of PASSAGE

THREE POSTGRAD AUTHORS PAGE THROUGH THEIR LIVES—IN THEIR OWN WORDS

by alexandra jacobs

photographs by patricia mcdonough



IT'S BEEN, OH, A DECADE OR so since Jay McInerney, Tama Janowitz, and Bret Easton Ellis published their first novels. Who are the young urban literati's next bright lights? Could they be...

AMY SOHN, *age 24*

» **Alma mater:** Brown '95

» **Novel:** *Run, Catch, Kiss* (Simon & Schuster, winter 1999), drawn from the first-person sex columns she writes for the free alternative weekly *NYPress*. "It was a very deliberate choice not to do it as a memoir, because I have a lot more freedom."

» **Influences:** Carson McCullers, J.D. Salinger, Nathanael West

» **Original aspiration:** "I majored in public policy, but I moved to New York to pursue an acting career. It didn't really work too well. I was a feminist protester on *Law & Order*. I wanted to play a hooker, and I turned out to be a feminist."

» **How I became a writer:** "After I got mugged, I wrote this story called 'Blow-up Boyfriend' about how my life would be so much easier if I had an inflatable boyfriend for the times that I got depressed. I mailed it to the *Press*, and they offered me a column. About six months later this old friend of mine who was my brother's camp counselor and was now working as a literary agent called me up."

» **Size of advance:** "Low six figures."

DEAR AMY "The '90s version of the advice column is the sex column," says Sohn of her carnal knowledge





LEV GROSSMAN, *age 28*

» Alma mater: Harvard '91

» Novel: *Warp* (St. Martin's); "It's about this guy who graduates from college. He's really aimless and spends all his time reading science-fiction books and watching *Star Trek* reruns. He has this overactive fantasy life. There's a love story too."

» Influences: James Joyce, Mark Leyner

» Original aspiration: "I always wanted to be a writer. Even in high school, I was one of the pretentious kids who wanted to be writers."

» How I became a writer: "I bought a car when I graduated, and drove to Maine. Then I sold it and stayed for eight months in a cabin. I moved to New York and temped a lot. I went to Yale grad school in comparative literature, then dropped out. At grad school I had met Tina Bennett; she also quit and became an agent, which was my one piece of extremely good luck. This book went to 16 publishers; St. Martin's actually rejected it at first. By chance some movie scout got interested, and St. Martin's said they wanted it back. No one has taken the movie rights so far. Movie rights available!"

» Size of advance: $6,000



A BARGAIN "I'm proud of my low advance," says Grossman

DANZY SENNA, *age 27*

» Alma mater: Stanford '91

» Novel: *Caucasia* (Riverhead, February 1998); "It's a coming-of-age story of a biracial girl in Boston in the '70s."

» Influences: James Baldwin, Colette, William Faulkner, Toni Morrison

» Original aspiration: "I always wanted to be a writer, but I come from a family of writers [her mother is poet Fanny Howe], so I rebelled by being premed in college. In freshman year I failed everything except English, so I decided that I would be a journalist. I still do freelance journalism to make money. One of my gigs is at *The American Benefactor*, a new magazine for very wealthy people. It tells them how to give away their money. Meanwhile, I have creditors calling my office."

» How I became a writer: "I started on the sly, not telling my family I was taking night classes at the New School. I applied to creative-writing programs at Columbia and [UC] Irvine. I picked Irvine because they gave me more money. It was malls, Orange County Republicans—really racist and scary. Then I went back to New York and was broke. I got an ulcer that summer, living in a disgusting place in the East Village on a sofa with rats. I started sending the manuscript out to agents I'd heard of."

» Size of advance: Between $6,000 and six figures; "I sort of promised myself that I wouldn't say." ■

TRUE COLORS "In fiction, you exploit memory," says Senna



LAUGH'tiYOUCRY

ALL EYES ARE ON THE ONION, WISCONSIN'S SATIRICAL WEEKLY PAPER AND WEBSITE



by
kipp cheng

photograph by
dan peebles

THE HEADLINES SCREAM: "ACLU Defends Nazis' Right to Burn Down ACLU Headquarters" and "White House Closed for $30 Million Renovation of Warren G. Harding Presidential Sex-Fantasy Pleasure Suite." But these scintillating news nuggets won't be found at a newsstand near you. They're peeled from *The Onion*, a wickedly satirical weekly newspaper based in and distributed from Madison, Wis.

"Madison's not exactly a media capital," says senior editor Rob Siegel, 25. "Being a sensation here doesn't really get that far." But since the 9-year-old tabloid launched a website (*www.theonion.com*) in May 1996, the paper has gained worldwide attention...well, at least a gaggle of glowing reviews from *The New Yorker* to *The Jerusalem Post*. *The Onion*'s deadpan style has also been hailed by publications like *Esquire* and *The Web* as heir apparent to *The National Lampoon* and *Spy*. "It gives pop culture a shot in the arm," says Eileen Katz, Comedy Central's senior vice president of programming. "This network has a subscription, but the paper's always stolen before it reaches my desk."

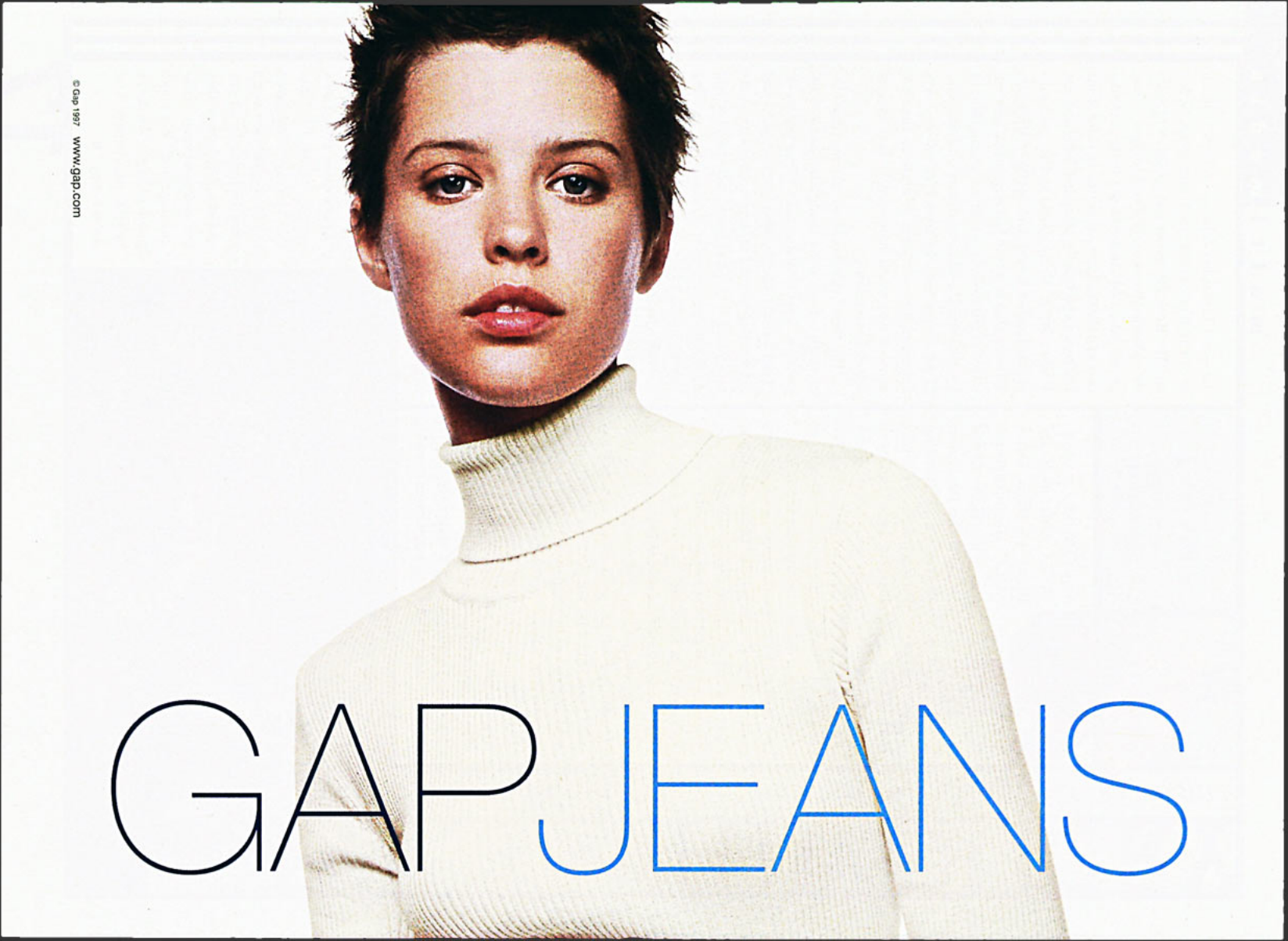
What started as a one-page events calendar—by Christopher Johnson, 30 (now publisher of *The Weekly Alibi*, in Albuquerque, N. M.) and Tim Keck, 30 (owner and publisher of Seattle's alternative weekly *The Stranger*)—has grown into a 50-staffer paper with a circulation of 150,000. Current editor in chief Scott Dikkers (who briefly attended USC and the University of Bridgeport) and former substitute teacher Siegel (University of Michigan, '93)—neither of whom had any formal journalistic training—cite Andy Kaufman, Monty Python, and David Letterman as inspirations. "I got suspended a lot from high school," says Dikkers. "I couldn't get to class on time because it was more important to stay up and watch Letterman."

But Siegel remains skeptical about that other small screen, even though the website receives at least a million page views per week. "I don't really like the Web," he admits. "I find it irritating to read off a computer screen. As much as I love *The Onion*, whether I would read it online is a good question. For spoofing papers, we do it best as a newspaper."

With a book for Hyperion in the works (tentatively titled *The Onion's Twentieth Century*) and the demands of a weekly publication, *Onion* employees find little time for comedy projects on the side. But a few original staffers have moved to Hollywood, to write for TV, and Dikkers recently made his screenwriting and directorial debut with the indie feature *Spaceman*, an alien-abduction spoof that received good notices on the festival circuit (Steven Seagal has shown interest in buying the option for a remake). Rob Siegel, however, remains unfazed by the lure of big bucks. "I never saw myself as a comedy writer; I fell into this," he says. "But given the choice between being a credit flying by at the end of a TV show or this, the choice is easy." Dikkers agrees: "We make good livings. We have health insurance, and we're happy." ■



CAPE TEAR Siegel (bottom left) and *Onion* staff at their Madison office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