Clemente could be released tomorrow

By PETER SPIEGEL

Outfielder and以后Christopher Clemente, charged last month with other felony drug and weapons charges, will be allowed to return to the United States, provided the application is filed in the Supreme Court today, said Ms. Press Secretary Reba Pressman yesterday. It was not clear whether the Whitman proprietor will be allowed to return.

District Attorney's office spokes-


name New York Lerone Round said yesterday that he expects the application to receive final approval. But Vice Provost for University Life Kim Morrisson said yesterday that a final hearing on the appli-


students report

2 new indecent exposure cases

By CHRISTINE LUTTON

A University student reported an incident of indecent exposure in Van Pelt Library Tuesday, bringing the number of incidents reported there this year to at least four.

Public Safety Spokesperson Sydney L. Caneta said yesterday that in an unreported incident, a Col-


College and Wharton graduations conflict

By ANDREW LINDBLAD

Wharton School and School of Arts and Sciences faculty have agreed to reschedule their gradu-


Continuing education programs

The programs originated nearly 100 years ago, they must still satisfy the same require-


Students enrolled in the Continuing Education Program attend a modern philosophy class.

Continuing education programs

enroll wide range of students

By AUDREY SMOLKIN

The College’s rare day in her data processing job. Gloria Gray makes dinner for her family and then enters college night class at the University Library.

There is only one of the hundreds of adults that balance a busy home life while enrolling in courses at the University part-time as part of the College of General Studies continuing education program. Henry M. Green, the registrar, said that there are over 230 adults who balance their already full time jobs as a way of allowing Philadelphia school children to begin their further education. Today, it has been estimated to help thousands of people obtain degrees at one of the end of the school of a day-
time education.

Students have praised the program as an unsuald for adult education.

"It is a wonderful program for stu-


The Daily Pennsylvanian

founded 1885

PHILADELPHIA, Thursday, February 8, 1990

Vol. CVI, No. 14

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ICA to break ground Monday
New site will make institute prominent figure on campus

By SLOANE HARBON
The one-film Havana Institute for Contemporary Art may have the same problems on campus that it does off campus. It moves to a new centrally located, highly visible site. The gallery compiled a controversy: Robert Stempel phonograph retrospective last year - which included a small number of origi- nally and several student artists. Now the site will be the center of North Campus promotions. Brandy Brandt, who worked on the exhibit, is preparing a show at the new campus.

JAPANESE MOVIE The Funeral
Library, Bennett Hall, 4 p.m. Thurs-

a 1200 student group interested in the national battle. It is the new insti-
tute of the 20th Century - for which the University will break ground Monday - and will be at the cross of North Campus promos.

DEBATE the literal party. Tope-

CONSERVATIVE PARTY WILL

CONNAISSANCE MEETING

in running lor a position on Ihe 1990-91 Executive Board contact

1900-01 Executive Board contact

Martin Heyman, 320-6054. Laurie Get 387-1435 by Saturday 1

Exhibit: Ross Gallery, Furness Honor Society members. Coma-
tons, practice tja speaking on basic real estate

Club presents Dr. Peter Vanman

on Locust Walk this week. We

courses in English or history, "didn't have much of a chance to take

along with the other senior cit-

The slogan for the Under-

hold a bake sale to buy a

nightly evening to a high-school

All of them have been

UNIVERSITY CITY BEVERAGE

U.S. General Accounting

Office, 701 4th St., Philadelphia, Pa. 19104. For further in-

laudy Roche said that yesterday's hear-

the ICA building erupted last

were arrested, but added that the

had been arrested, but added that the

for which the University will

the future of the campus. The

SENATOR JOSEPH BIDEN will

deliver keynote address to Health

and speak French in a relaxing at-

and a larger lobby. In addition, it will

a new 100,000-square-foot Law

construction on the new site is al-

a small number of ho-

The gallery compiled a controver-

lives, sculpture gardens. Not to be over-

In addition, it was discovered that the

support ICA's planned structure.

Ad on i-rdrer over the site for

I.C.A. Viewpoint, a new opinion-

Based on the University's 1990-91

Clemente and Leah Bundy, the

Professor Adele Santos, had so-

Professor Adele Santos, had so-

after realizing that it would

building, after realizing that it would

Council of University Relations, adding that it is easily acces-

Building, after realizing that it would

"It's a very nice area to be able to take

rooms and offices for "educational and

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Interestingly, the ICA Board of Di-

in English or history, "didn't have much of a chance to take

courses in English or history, "didn't have much of a chance to take

courses in English or history, "didn't have much of a chance to take

Courses beginning

1980...
Dartmouth President Dr. James Wright and the Dartmouth College Athletic Council continue to tighten its budget. Director of Athletics Richard Jar-
son announced yesterday that the college's athletic programs will be reduced by 20%.

The Council had been in discussions with several athletic departments about potential cuts.

Harvard students have begun to protest the planned cuts, arguing that they will have a negative impact on the college's athletic programs.

The first step in your on-line job training is to find the most im- portant. Your choice of schools and programs means you've made the right first step. Our roll-up-quality rolling paper is available online. Today. Only 30-cent. And enjoy some real- ly good times. The job that's right for you.

Ivory Towers

Brown to keep curriculum

Brown officials call the much-criticized "experiment" a success

President R.L. (Bill) Has- ton's universities are returning to more traditional curricula. Brown University believes its much-publicized 10-year experi- ment in student-guided education has been a resounding success and will be continued.

"Brown sought to break the mold of the traditional education and reform the curriculum," said President Hasto.

Dartmouth students are currently required to pass three terms of 30 credits before being admitted. The university must fulfill the requirements during their freshman year, while three of their membership will be expelled at the end of each term.

The administration's decision on the basis of its resolution to drop deep inside society's quota, such cuts raise the question of "who gets the lifeboats and who's left behind." The Dartmouth Academic Council continues to monitor the situation closely.

To start a fraternity is difficult," Gazdik said, citing the example of the Delta Lambda Phi on campus. The national fraternity must meet the requirement of 25 members before considering app-

Students at the University of Florida, a top-ranked public research university, are organizing a chapter of the national fraternity. The fraternity is known for its solid base of membership and strong commitment to diversity.

Some Northwestern students are organizing a chap-

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Chinese students upset by veto

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**In Brief**

**MBA students spoof Wharton in show**

In what they billed as a "full-fledged, full-fledged parody," students ripped into Wharton School administrators during last weekend's performance of the 16th annual Wharton Follies. This year's musical revue, "Willy Wharton and the MBA Follies," featured over 200 students and two professional casts in a production at the University's Kimmel Center for the Performing Arts.

"We're trying to expose the fact that the MBA program is run by a bunch of executives," said College sophomore Benjy Karsch, a cast member. Karsch said last night that Wharton School officials have refused to discuss the show's material.

"There's a lack of contact between the MBA School and the rest of the University," said College junior David Koff, who played the role of the "nightmare MBA," or "Egon," in the show. "We've been trying to reach out to the MBA students, but they refuse to respond," Koff said.

"We're trying to bring attention to the issues that affect all University students," said College sophomore Joshua Kent Davis, who directed the show. "We're not trying to poke fun at Wharton students, but at the way the MBA program is run," Davis said.

The show is comprised of one-act plays written by cast members, including "Reflections on a Muse," by Adjunct English Professor James Almquist, and "The Collaborative One Acts," by Adjunct English Professor Christian Ermsteiner.

"The Collaborative One Acts" are a collection of one-act plays written by two student playwrights. The show was produced by the College of Arts and Sciences and the Dramatic Arts Program.

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**SAS, Wharton face schedule conflict**

"The idea of SAS, Wharton facing a scheduling conflict is ridiculous," said College sophomore Alexandra Lopez, who is directing the show. "SAS and Wharton have always been able to work it out," Lopez said.

"We've been working with SAS for years, and they've always been willing to make adjustments," said College junior Nathan Goldsmith, who is directing the show. "We're not going to let them ruin our show," Goldsmith said.

The scheduling conflict is over a one-day run of the musical revue at the Fashion Institute of Technology in New York City.

--- Nancy Chang

**BIG-C donates $200 to Van Pelt**

The Black Inter-Campus Council presented Van Pelt Library and the Paul Robeson Library in Low Rise with a check for $200 on Wednesday. The check was presented by University Council President Robert Dumas and Van Pelt Library Director Dennis Hyde.

"We wanted to give something back to the University," said Dumas. "We think it's important to support our libraries." Dumas said that the money will be used to purchase new books and other materials for the libraries.

--- Nancy Chang

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THE DAILY PENNSYLVANIAN

4015 Walnut St., 2nd floor

898-1111
Students join city literacy campaign

By SEAN F. SKOVITZ

Many University students don't think twice about being able to read a street sign or complete a homework assignment. But a group of students from the University's Undergraduate Education faculty do not take such success for granted.

Several members of the education society are selling shirts, posters and buttons on Locust Walk this week in an effort to raise money to purchase books for children at area Philadelphia homeless shelters. The items bear the literacy slogan "Just because the homeless children don't live near campus doesn't mean we shouldn't reach out to that area," Davidson said. The students from the education society are soliciting bookstores and publishing houses for book donations and matching donations. College senior Laura Rosenberg, another elementary education major, involved in literacy campaign, said that the group is also working on a plan to involve University alumni in leading story-reading hours in area homeless shelters.

"Just because the homeless children don't live near campus doesn't mean we shouldn't reach out to that area," Davidson said.

College sophomore Beth Rajan sells t-shirts and buttons to raise money to buy books for children in homeless shelters.

Assistant to Farrakhan to speak on campus Friday

SPRUECH, from page 1

has been put down throughout the campus. "I don't think it's fair to be bringing in someone who has such a controversial figure," Gamulka said. "It is not repugnant and has called Hillel's game-related takeover of the building, "The College sophomores feel that the university is as responsible for the speech as Muhammad is a "controversial figure," his group decided to co-sponsor the speech because "GSAC has an interest in sponsoring a speech on the topic of cultural satirists," which he described as "the affirmation of a distinctive African-American culture" — because it will appeal to a great number of people.

"It is one of the hot current topics," Glasker said. "It is to give African-Americans a positive sense of identity."

Former Hillel Chairperson Daniel Gamulka said last night that he also objects to Muhammad because he represents Farrakhan, but was unswervingly in favor of the protest, "Most of what they talk about is not offensive," Gamulka said. "But I am not sure if there happen to be students that are hard to please."

"It is one of the hot current topics," Glasker said. "It is to give African-Americans a positive sense of identity."

As the Graduate and Student Associations Council and the Afro-American Studies Program are co-sponsoring the event. GSAC President Elisabeth Hunt said last night that although Muhammad is a "controversial figure," her group decided to co-sponsor the speech because "GSAC has an interest in bringing a variety of speakers to campus."

"We have a vested interest in diverse and rich activities that are not necessarily contained," Hunt said. "We want speakers that add depth and richness to the community."

GSAC Majority Minority Committee Chairperson Wayne Glasker said last night that GSAC was interested in sponsoring a speech on the topic of cultural satirists, which he described as "the affirmation of a distinctive African-American culture" — because it will appeal to a great number of people.

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dtalking to the students involved in the literacy campaign want to give back to the homeless children the love they have lost. "We are hoping to read children in the shelters more so than just once a year to all kinds of new opportunities," Davidson said. "Involuntary reading is a choice to read, while other children don't have that opportunity." However, she said that her immediate plans are to concentrate on the area around the University campus and eventually hit the city.

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**Joe Student and Mr. Hyde**

I must confess, I am not the intellectual type with my head buried in the sand wondering how to keep up with the joneses. I am more of an artist in my own mind. I try to read mindless television talk shows and the latest political hot topics. I may not be the brightest crayon in the box, but I am a great listener. I attend to my studies like a normal person. But when you are running a fundraising campaign for "Keep Franklin's promise" and boasting about reaching a new level for the University, $30 million dollars for a campus center is not excessive. We need to keep up with the campuses of the 21st century. And clearly the University is not simulating the stimulus of other campus-related activities such as gymnasiums, concert halls or lecture halls. But the money budgeted for the campus center is a mere three percent of the $1 billion capital campaign, so the problem cannot mean that there is no cash on hand. Instead, the University's chief executive officer implies that it would be "a good sign." I am forced to go downstairs to one of my favorite 24-hour eateries to ac-

**Right Track**

To the Editor:

One of the biggest struggles of the Undergraduate Alumni Affairs Tuition Collections has been to establish relationships and get students to feel that tuition that they are paying is going toward the education of other students. The University has helped our cause with their annual student mailing, "Show a little faith," and so I ignore the reality of the campus's demographics back to the "Rose Pilly" president, if you will. I think that the student body is going to pay for this new center, but if it's not a lot to start with, I am forced to go downstairs to one of my favorite 24-hour eateries to ac-

**Letters to the Editor**

Joe Student and Mr. Hyde

To the Editor: A small percentage of our student body is concerned with the University's recent capital campaign for the campus center. More than a couple of years ago a couple came running up behind me, turned on their lights and realized that it was me. They asked me what time it was and I pointed to my watch. I had just eaten a late night dinner at a newly-oriented jogging route. So, I began to question my motives and whether or not I was becoming a "budgetary forensics" forever. But if they care about making great strides in the University, $30 million dollars would not be a lot of money.

The University administration and faculty are in favor of the University to make these few sud-

**The Proposal**

The article introduced stu-

**Signatures**

I am blessed in that I am lucky enough to attend the University of Pennsylvania. The Daily Pen-

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Reorganizing Connaissance: The Allocation of Speaker Funding

If It Ain't Broke . . .

By Emily Nichols

Approximately one year ago, Connaissance radically changed in structure, striving to bring the diversity of student organizations within the university. As a result, the Student Activities Council (SAC) Finance Committee met with the Penn Political Union (PPU) and Connaissance to discuss the allocation of speaker funds and the consequences of the restructuring of the Connaissance organization.

The current system for allocating speaker honoraria suffers from the fact that Connaissance cannot adequately approximate the diversity of perspectives in the University community and that the group proposals are based on the arbitrary or administrative evaluations of the group submission. In the past, Connaissance had to make the right decision. In the past, Connaissance had to make the right decision. In the past, Connaissance had to make the right decision.

In its decision making process, Connaissance chooses the best and most original act during the closing party on Saturday the 24th. Sensitivity

Erin Restuccia is a College senior and former chairperson of the Penn Political Union.

Achieving the Mission

By Eric Restuccia

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The Allocation of Speaker Funding

In the past, Connaissance tried to create membership requirements to prevent such manipulation. But they abandoned those criteria in the Fall 1988 semester, citing a desire to increase responsiveness to the student community.

Under the current constitution, students must attend only two consecutive meetings to establish themselves as voting members who have a right to request additional funding necessary to bring these people to campus. Such a system would dramatically cut student involvement and accountabilities. A body without any single task fails to express adequately the exciting and varied viewpoints that student organizations in SAC represent.

Connaissance operates as both an administrative body and as a club. In its role as an administrative body, it must balance the competing interests of the student community and thus better serves the University community.

SAC would distribute the remaining funds in Connaissance, considering its ability to bring one speaker representing diverse viewpoints. As part of the recent restructuring of Connaissance, the group was allowed to allocate only a small portion. The responsibility of bringing speakers remains open to unlimited student involvement and accountabilities.

Continually, Connaissance has been instructed by students who join the group only to raise the interest generated from the community and thus better serves the University community. As a result, unimportant and arbitrary evaluations will not reflect the diversity of the student body and that the group sponsors the most interesting and provocative speakers. Such a free market place competitive environment for all student organizations and individuals who wish to use these funds to bring speakers. Such a free market place opportunities more accurately captures the diversity within the student community and thus better serves the University community.

Eric Restuccia is a College senior and former chairperson of the Penn Political Union.
Bill introduced to reverse recent Supreme Court rulings on bias

WASHINGTON - Lawmakers in both parties on the floor of the House of Representatives today introduced legislation that would reverse the recent Supreme Court rulings on bias. The bill is being introduced by representatives from both parties, in an effort to overturn the Supreme Court's decisions.

"The Supreme Court has made a grave error in its recent rulings," said Representative John Smith, a Democrat from New York. "We must take action to overturn these decisions and restore the rights of our citizens." The bill, introduced by Representative Smith and Senator Jane Doe, would overturn the Supreme Court's rulings on bias.

The bill would strike down the recent Supreme Court rulings on bias, and restore the rights of our citizens. It would also create a new commission to study the issue of bias in the workplace, and make recommendations for future legislation.

The bill has been praised by many members of Congress, who believe it is a necessary step to protect the rights of our citizens. The bill has also been supported by a number of groups, including the National Association for the Advancement of Colored People (NAACP), who have long been advocating for stronger protections against bias.

The bill is expected to be voted on in the House next week, and is expected to pass with a strong majority. If passed, the bill would then move to the Senate, where it is expected to face some opposition.

If you have any questions or concerns about this bill, please do not hesitate to contact your local representative or senator. Together, we can work to protect the rights of all Americans.
# PENN PERFORMS

## Student Performing Arts Events: Spring 1990

<table>
<thead>
<tr>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>Mask and Wig – “Healthy, Wealthy &amp; Wry”</td>
<td>Clubhouse</td>
<td>Jan. 25 – Mar. 24</td>
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<tr>
<td>Collaborative One-Acts</td>
<td>Harold Prince</td>
<td>Every Th, F, Sat.</td>
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<tr>
<td>Penn Gospel Choir – “Come As You Are”</td>
<td>HRS Rooftop</td>
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<td>HRE Rathskellar</td>
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<td>Quadramics – Murder in Heaven</td>
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<td>Glee Club – “Basses Loaded”</td>
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<td>Penny Loafers</td>
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<td>Spring Show</td>
<td>Harrison Auditorium</td>
<td>Feb. 24, 7:30 &amp; 10pm</td>
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<tr>
<td>Pennsylvania 6-5000 75th Anniversary Jamboree</td>
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<td>Penn Players – Black Comedy</td>
<td>Harold Prince Theater</td>
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<tr>
<td>Chord on Blues</td>
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<td>Mar. 29 – 31, 8pm</td>
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<tr>
<td>Penn Dance –</td>
<td>Zellerbach Theater</td>
<td>Mar. 29 – 31, 8pm</td>
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<td>Penn Singers – Ruddigore</td>
<td>Gold Standard</td>
<td>Mar. 30, 10:30 &amp; 10:30</td>
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<tr>
<td>Off the Beat</td>
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<td>Quadramics – The Mystery of Edwin Drood</td>
<td>Place unknown</td>
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<tr>
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<td>Black Arts League – title unknown</td>
<td>Houston Hall Auditorium</td>
<td>Apr. 13, 7pm &amp; 9:30pm</td>
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<tr>
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<td>Apr. 19 – 21</td>
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<tr>
<td>Arts House Theater – Godspell</td>
<td>TBA</td>
<td>Apr. 19 – 21</td>
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<tr>
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<td>Annenberg School Theater</td>
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<td>Penny Loafers</td>
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<td>Apr. 23</td>
</tr>
<tr>
<td>Senior Farewell Show</td>
<td></td>
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</tbody>
</table>

**ALSO:** Look for performances by Penn Dixie and the Penn Band on campus throughout the Spring semester.

For more information on Student Performing Arts Events, call 898-7038.
For more information on Music Department Events, call 898-6244.
For more information on Theatre Arts Program Events, call 898-7382.


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Big Green's Palmer acts like an NBAer

SCHRANZ, from page 14
learned early that that would be too simplistic.

Palmer had to drop out of a play he had been cast in during his freshman season. He says he spent most of his time entertaining fans with jokes.

"One of my acting teachers gave me a part in her spring production," Palmer said. "I was excited about it. It was something I wanted to get the chance to do before I graduated, because it looks like I won't get that opportunity again."

W. Track travel to G.W. Invitational

On Saturday, Penn is competing at the George Mason Invitational, an unusual meet showcasing a variety of strong sprinting schools. Virginia, Howard, George Mason, Penn State, Georgetown, and William and Mary will also field teams.

The track team, which is returning to the region after last year's season, has been cast in a regional meet. George Mason's track is known for its fast teams, so the Quakers will be looking for quality times in the running events.

"The combination of the strong teams and the track should produce fast times," senior tri-captain Alonzo Whitten said. "We need some good performances on the track this weekend, and this is certainly the perfect chance to do just that."

Unironically, he's already picked to win his class by many of the coaches.

The Invitational is traditionally a chance to see several top-notch universities go head-to-head.

M. Squash sinks Middies

CROWDS, from page 14

Penn finished the season at 0-10, after a last-place finish at the ITA Fall Invitational. The Quakers' season was marked by a number of disappointing performances, but they managed to pull out a win over Middlebury.

"I'm really excited about our team," said Palmer. "I've been working hard all fall, and I think we have the potential to do well in the spring."
Grove ice dances to U.S. Nationals

By STEVEN TARINO

Wharton junior Lisa Grove and an elite contingent of six skaters from across the country are gathered in Salt Lake City, Utah for the U.S. National Championships. Competi-
tion begins Tuesday night and continues through March 8.

After four strong seasons, Grove stands in seventh place in the women's event heading into the free skate.

"I'm surprised to be all the way at sixth," Grove said. "I'm working on increasing my overall scores, so I'm hoping for some good fasts." 

The senior year is indeed Grove's best chance at making the Olympic team. If she wins the U.S. title, she could also allow her to qualify to compete for the U.S. in the Olympics.

But Grove has always been a star. She's not used to being without the American championship, which has been her since 1987. For this reason, she has high hopes of securing a position on the 1992 Olympic team.

"I've always wanted to go to the Olympics," Grove said. "It's been a goal of mine for quite some time now." 

Grove is looking forward to the free dance event which immediately follows the women's and men's event. "It's freedom to do whatever we want," Grove said. "We can address a lot of our mistakes." 

Grove worked with last year's National Dance Champion in preparing for the world championships in Salt Lake City. Groves skating partner was in fact her best friend Staci McEvoy.

McEvoy, a Wharton junior, had been an extremely critical partner for Grove, but Groves skating skills have now developed to the point where she is working with a much easier partner.

"I think she's finally realized that I'm not going to get hurt," Grove said. "I just can't wait to get out there on the ice and express my emotions." 

The women's skating event leaves Grove in great shape for the set pattern and free skate segments which are to follow. Grove is counting on a strong performance in these events to increase her chances of securing a position on the 1992 Olympic team.

[Sports News]

By JON BRODSKY

The men's track team faces the most important meet of the season tomorrow night as it travels to Philadelphia to compete in the Colonial Athletic Association Championships earlier this year. The fifteen top teams from across the country were invited to attend the National competition.

Grove and McEvoy are competing in the senior division which signifies top senior skaters from across the country. 

Grove and McEvoy have been skating together since they were eight, in a clinic called Ice Dance. It is the next event in figure skating and pairs dance, and one of the first choreographed dance routines.

Grove and her partner Scott McEvoy assisted their trip to National by placing second in the Eastern Sectional Championships earlier this year. The fifteen top teams from across the country were invited to attend the National competition.

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Championships earlier this year. The fifteen top teams

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**SportsWire**

Compiled from Associated Press Dispatches

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**Scoreboard**

- **NHL**
  - **WALIES CONFERENCE**
    - Patrick Division
      - New York Rangers 87, Philadelphia 72
      - Boston 91, Toronto 75
      - Montreal Canadiens 95, Quebec 91
  - **EASTERN CONFERENCE**
    - Montreal Canadiens 99, Boston 72
    - New York Islanders 97, New York Rangers 82
    - Philadelphia Flyers 84, Toronto 72
    - Pittsburgh Penguins 91, Washington Capitals 74
    - Buffalo Sabres 87, New Jersey Devils 78
- **PACIFIC DIVISION**
  - Los Angeles Kings 86, Edmonton 79
  - Vancouver 95, Calgary 91
  - San Jose Sharks 83, Seattle 65

**NCAA**

- **COLLEGE BASKETBALL**
  - **LAST NIGHT’S GAMES**
    - #18 LSU 82, Auburn 71
    - #13 Oklahoma St. 76, #2 Kansas 83
    - #9 Florida 87, #21 Alabama 72
    - #7 Texas 100, #24 Texas Tech 77
    - #5 Arizona 80, #14 Arizona St. 64
    - #14 Kentucky 71, #4 Virginia 58
    - #10 Duke 85, #13 Pittsburgh 73
    - #3 UCLA 80, #10 Tennessee 78
    - #23 Butler 93, #22 Miami (Ohio) 91
    - #22 Nebraska 91, Colorado 82

**WESTERN CONFERENCE Division**

- Midwest Division
  - San Antonio 87, 71
  - Golden State 87, 86
  - Milwaukee 87, 86
  - Portland 87, 86

**NEXT NIGHT’S GAMES**

- Buffalo Sabres at Vancouver 7:30 p.m.
- Detroit Red Wings at Minnesota 8:00 p.m.
- Washington Capitals at New York Rangers 8:00 p.m.
- Pittsburgh Penguins at Chicago 8:00 p.m.
- Minnesota Wild at Detroit 8:00 p.m.

**FRIDAY NIGHT’S GAMES**

- Los Angeles Kings at Edmonton 9:00 p.m.
- New York Rangers at Atlanta 8:00 p.m.
- Dallas Stars at Boston 8:00 p.m.
- New Jersey Devils at New York Islanders 8:00 p.m.
- Philadelphia Flyers at Buffalo Sabres 8:00 p.m.
- Washington Capitals at New Jersey Devils 8:00 p.m.
- Edmonton Oilers at Vancouver 8:00 p.m.

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**Thirteen is unlikely for 76ers**

NBA’s longest winning streak snapped by Wolves, 113-112

PHILADELPHIA — A last- second inbound heave by guard Richard Bacon forced Philadelphia’s Olympic-sized crowd to hold its breath as the final seconds ticked away in the closing minute of tonight’s game against the Minnesota Timberwolves.

The Timberwolves led by 101-98 with 1:26 left in the game when center Roy Tarpley missed a shot. But UNLV guard Dee Brown pulled in the rebound and raced down court. Brown missed a layup, but Minnesota forward Byron Houston grabbed the rebound and raced back to the basket. Houston was fouled and hit two free throws to put the Wolves up 104-100.

The 76ers held on for a 123-121 victory, their longest winning streak since 1985-86. They scored 75 points in the second half and closed with a 22-11 run.

The Timberwolves’ victory was their first in two games, and their second in three games.

The 76ers’ loss was their fourth of the season, and their third in four games.

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**SPORT CORNER**

The Daily Pennsylvania

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**SPORT CORNER**

The Daily Pennsylvania
Early win for M. Fencing

By MIKHAIL MISIKEN

The Penn men’s fencing team brought back to Lehigh men’s 4-0 as it dismantled Princeton early and often on Saturday in Philadelphia. The Quakers (5-0 overall, 2-0 by Longhorn swept up the meet with another 5-2 victory over Princeton (5-2, 2-0), to extend a 14-match winning streak.

The Quakers had won the first three matches of the match, and referee said that it was a strain.

“Tara Fitzpatrick said, “I’ve never seen even in my time at Penn,” Stanford senior fencer Marc Rotem said. “They seemed to be in sync with each other, and they were able to lunge smoothly and fence without a break.

The Quakers returned for the final two.

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"Let's face it girls – inner beauty is for losers!"
- Earth Girls Are Easy

MTV SETS ITS DIAL on REMOTE CONTROL

★ They Might Be Giants
Stanley & Iris ★
New York, A Void

BY THOM BARTSCHER

It was on one of those dead, regular Friday afternoons when I got a phone call from Joe. Joe was a thinned out maniac; a raw, brilliant Henry Miller type. He was the masculine stripped of all its false gods — of muscles and football, of ambition and serious intent — and distilled into a single seething point. Narcissus on fire: that was Joe.

He was in town for the weekend staying at some friend’s sister’s house in Brooklyn and asked if I knew of a place where we could meet, that night, in Manhattan. We talked a few minutes and already I began to feel the earth shift beneath me, the whisper life of slow death in subrubs reared open by his switch-blade scream and all the egg-shell soft-stepping of a family life in which everybody top toes around one another with small talk mutterings disguised as conversation — all of that now shattered, completely levelled and ground to dust with one mean kick of his black boot.

So yes, I knew a place and gave him the address of a café on 10th and Hudson. I turned it downtown from Penn Station to Sheridan Square and walked to the café. As soon as we were out the door I knew what I was in for — a mad drive across consciousness.

I was with the High Priest of Street Religion and we were off on a pilgrimage through instability in the hot chaos of Manhattan. First stop was the liquor store. The Pal (what was his name?) and I split the price of a flask of bourbon and we proceeded to the final scene with heads bowed, not speaking, separated one from the other by two, maybe three yards of space. We were buried deep somewhere in lower Manhattan and were growing to hate walking, hate our surroundings, and hate each other.

The grey night sunk into a near-opaque darkness and Joe mumbled something about this being hell and I was almost ready to believe him when we turned the corner out of the black night and tripped headlong into a sea of glowing light.

In an instant we were surrounded by the hodge-podge of Chinese letters that dance and struggle overhead in the insomniac district of New York City: Chinatown. When you sink deep enough into Manhattan you reach Chinatown like it’s the last place on earth, like Martin Sheen coming to that last army outpost in Apocalypse Now.

We needed food but we were still plagued by indecision.

Of the thousand open restaurants in a three block radius, we simply could not choose. Jason just smiled disconcertingly as we walked past one them another and any other, within 20 feet either way, was food, rest, stability, and yet we could not decide.

We trudged on with leaden steps as the chaos around us rose to a crescendo. The storm and stress intensified and I was almost at the bursting point when we stopped. We shot glances from one another and then realized that Jason had disappeared, slipped off without a word.

We three remaining turned silently, didn’t look for him, didn’t talk about it, just continued to walk.

But now we left a certain peace of mind. The twisting storm of light and sound had receded as we drifted noiselessly into the next open restaurant. Over a cheap Chinese dinner we relaxed and made some sense of things. Jason, it was decided, was like poison in our system and was to blame for the night’s terror. He was a crazed demon bent on dragging us through hell. With him gone we were free. We drove into the nearest subway tunnel and went screeching uptown and out of the infernal confusion of lower Manhattan.

Now free and fed, we needed a destination, something worth seeing, a place to want to be.

“The Dakota,” Joe said. Yes, the Dakota was the solution, he assured us. Why? Well, here’s the mystery and tradition of the Dakota Hotel in one long, breathless sentence: John Lennon was killed outside the Dakota, Lennon wrote the song “Imagine.” The song “Imagine” was written in blood by Charles Manson and his gang when they killed actress Sharon Tate. Tate was married to film-maker Roman Polanski; Polanski directed Rosemary’s Baby. Rosemary’s Baby was filmed at the Dakota; Lennon was killed outside the Dakota.

Of course. And so Joe, The Pal, and I headed toward the Dakota with Joe’s assurance that it was a holy shrine of Street Religion.

We proceeded to the final scene with heads bowed, not speaking, separated one from the other by two, maybe three yards of space. We were directly across the street from the Dakota Hotel before we noticed it. Joe stopped, then The Pal and I, three remaining turned silently, didn’t look for him, didn’t talk about it, just continued to walk.

And so, we stood, staggered, spread across Central Park West, stone-faced and silent. The指南 would say that the window, described as the window which betrayed the horror, hollow beauty of the Void inside.

And we, we stood, staggered, spread across Central Park West, stone-faced and silent. The window, described as the window which betrayed the horror, hollow beauty of the Void inside.

As we, we stood, staggered, spread across Central Park West, stone-faced and silent. The window, described as the window which betrayed the horror, hollow beauty of the Void inside.
P.S. — Was the connection in your picture (4 MPs and 4 monka) the fact that both were in the movie Last Emperor? Just a wild guess.

Michael J. Bushman
Mech. Eng/Wh. '81

Well Mike, we'd doff our togs to you in turn, but we are — Men Without Hats. Our intent is to Scubbin’ are, well, our intentions. If it made you laugh then we're over like a fat rat. As for the contest Mike, there was no answer. We just wanted to see what you, our public, could spew out of your squishy little brains. And in reward for your creative effigy, as it were, you win those tix to The Big Picture at the Roxy. See folks, take a chance — win free stuff. Only in America. Muchas Gracias Mike, The Editors

In a very big country whose red flag has tools on it, a lot of people got together to say they want to have lots of different parties rather than one big one. The country is called Russia (say it, RUH-US... ab). Everyone ran out into the street even though their mothers told them not to. When people run out into the streets, it is called a protest (say it, PROS-protest).

There were so many people in the streets that the police had to block the streets so the people wouldn't get hit by cars. Cars in Russia are not fast enough to run down people who don’t want to be run down. Some officials in the government thought this was a problem, so the government started a club to find different ways to kill people. They called it the KGB (say it, Kay-Gee-Bee).

The KGB hasn’t been as active as it used to be. This is because a man called Gorbachev (say it, GORE-ba-CHOV) was elected president. Gorbachev realized that the people were not proud of having tools on their flag. They work all day and come home tired only to see more tools. They’d probably rather see computers or telephones or those tiny little T.V.s you can wear on your wrist on their flag instead of tools. But that would take a lot of different colors of thread and then they wouldn't be able to have all that red on their flag. Red is a nice color to have on a flag. But to a lot of people red means blood. Or ketchup.

Ketchup is made from crushed tomatoes. Machines crush the tomatoes nowadays, but many years ago people used to do it themselves.

Once upon a time, little kids with cute, soft feet used to jump up and down to crush grapes in order to make wine. Wine was good because it got people drunk and, in a time when life was cheap, that was good because they forgot their problems. In the very big country whose red flag has tools on it a lot of people drink vodka to forget their problems. They drink because they have to stand in long lines to buy things like ketchup. They shouldn't have to. They want to change their big country whose red flag has tools on it.

They must be very careful. Another big country changed. A rock and roll band called Big Country decided to change their music so it sounded like a lot of other music. We haven’t heard much from them lately. If they're not very careful they might end up playing at small parties in their own neighborhood. It won't be fun for them. People will be dancing on their graves. A lot of people in the country whose red flag has tools on it want something different (say it, commute-35 party) to die so they can dance on its grave. They want lots of different kinds of music in their lives. They want lots of parties to go to.

— Michael Gezel

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— Michael Gezel

Found: A Workable Definition of the Universe: Voodoo some folks consider it a vehicle for releasing aggression (or the promoters claim). Rising, like a tsunami wave at high tide, from the ashes of 2121 Arch St., this club nouveau promises finally to give your life meaning and direction when it opens its pearly gates to the public this Saturday. Although not open as late, Voodoo should give Revival a serious run for its money.

Los Angeles: Exhibit A — In an incredibly debt display of fine planning, parties were held at 3954 and 3956 Pine St. Saturday. Yes, they were held in the same house. In stereo! Duality, what a concept. At the 34 half, pad-mates Cand-

Street Society

By Roy G. Biv

I'm a columnist. Not just any columnist. The Street Society columnist. I write about what you do on weekends. I go, I drink, I record for posterity. All this, I do for you.

And what do I get? Nothing but trouble with a capital F.

This is a large campus, a diverse camp-

But what have you been doing with yourselves? To yourselves? Let me spell it out for you, F-A-R-—T-A—Y—E—S.

You gotta have parties. I can't sub- sit on the porridge you folks pretend is a social life. And frankly, I'm not getting enough free alcohol.

Cane: We haven't folded yet, and held a special viewing of Good Morning, Vietnam and Rock-Stock Saturday. Students are abating the Cafe's original focus, bringing in dates to watch free films. Will the penny-pinching never cease?

Cane: In Harmony: Breaking in the Cafe as a venue for live acts, the a capella group Pennchants performs tonight: Show starts on the Cosby hour of 8.

Overboard — One sorority rusher to another: "Well, at least I know they won't oozedress me at this sorority." At the R- square coffeehouse, a woman asking for just a bit of butter on her bread asked for a "kindler, gentler bagel." The bagel-breaded hobo declined to comment on whether she thought that a "thousand points of light," is the key to saving the planet.

Your friend and mine, the "Taboo" Society, toasted off the weekend Friday with a successful social-climbing soiree. Spotted mingling mercilessly were reluctant Wharton junior Mark Polkcarpio and the always cool Park Ave. pop Greg Sharts. The social chair Susan Canley was pleased with the showing despite the numerous stragglers who arrived with forged invites. If only she could hold (onto) her alcohol as well.

Street Posse

Writers make the world go 'round: Thom Bartscherer, Baine Beebe, Brett Berger, Michael Block, Jeff Bucholtz, Suannnah Cassidy, Angelo Ferraro, Steve Gilberte, The Politico, Garrett, Rob Janum, Marc Livi, C.B. Mathews, Jennifer Rosen, Dan Sacher, Adele Sulcas, David Tofeket, Joel Taubenblatt, Joel Trotter, Iana Weinstein.

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Mike Gezel

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Larry Smith

MUSIC EDITOR
Jim Morgan

CHIEF-UP EDITOR
J.P. Sartre

S. Beckett

FEATURES

1. Story
2. Story
3. Story

Lame Weekend: Exhibit A — In an incredibly debt display of fine planning, parties were held at 3954 and 3956 Pine St. Saturday. Yes, they were held in the same house. In stereo! Duality, what a concept. At the 34 half, pad-mates Cand-
**FILM STREET**

**ALL BETTES ARE OFF**

**By Jim Colucci**

If it looks like Beaches, sounds like Beaches and has the same star as Beaches, is it Beaches? John Erman's Stella, a remake of the 1937 classic Stella Dallas with Barbara Stanwyck, sure has its similarities: the same young, sassy, fun, hard-living Stella Dallas of the late 1940s, yielding to the same older, mature, weepy Bette of the present. It has that perennial mother/daughter thing. And it has loads and loads of mushy sentiment.

But thanks mostly to the talents of Bette Midler, Stella is more than just a Beaches look-alike: it is a powerful and beautiful emotional wringer.

"It's a great life, if you don't weaken," maintains Midler's Stella Claire throughout her humble and tragic life. White-trashy but lovely, Stella is a sassy bartender who loves a good time. But when one of her good times leads to pregnancy, the fiercely proud and independent Stella refuses marriage and money from the wealthy father, Stephen Dallas (Stephen Collins), who later is engaged to the perfectly winsome Janice (Marsha Mason). However, after years of working odd jobs Stella does weaken, and she begins to see the sacrifice she must make for daughter Jenny's future.

As Jenny, Stella's dullard of a daughter, Trini Alvarado cries in all the right places. Although judging by the colleges she is considering, Jenny is obviously supposed to be intelligent, she never proves it — maybe she's just modest. However in her more animated scenes with Midler, Alvarado's emotions seem genuine and credible. Her performance would seem much more remarkable, in fact, if Midler hadn't already stolen the show.

Stella Dallas has a similar problem with sainthood. Although he starts out as an incredible bore, he becomes the perfect Daddy Warbucks to poor little orphan Jenny. He and Janice, who have similar addictions to hugging, deserve each other — they should have their own sitcom.

And although Stella may not have a drunken, dirty, undershirt-clad Marlon Brando screaming her name, she does have a drunken, dirty, undershirt-clad and fat-as-Brando-is-now John Goodman as her sweetheart. Ed Munn is simply fat and annoying, and after his long training with Roseanne Barr, Goodman plays him perfectly.

But the whole reason to see Stella is Bette Midler herself. Midler is so convincingly lower-class and struggling that she makes you forget she is the same woman who gave concerts dressed as a penanginic mermaid. With every dragging movement and simple yet pained face she makes, Midler vividly conveys the tragedy in Stella's life. The only detraction from Midler's near flawless portrayal of Stella is her peculiar accent. Although Stella lives in Watertown, New York, her accent sounds like it lives on the same planet that New Jersey ex-Governor Kean came from. Vaguely Massachusetts-like, Stella's strange speech often comes off like a bad impression of Lenny from Of Mice and Men.

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**FEBRUARY 8, 1990**
Cannes winner comes to Philly
BY ADELE SULCAS

Soren Kragh-Jacobsen's Emma's Shadow, the big winner at the 1988 Cannes Film Festival and recipient of Denmark's top two film awards, has finally come to Philadelphia. It was worth the wait.

Taking place in the sumptuously Art-Deco 1930s, the plot is vaguely reminiscent of Coppola's atrocious "Life Without Zoe" segment in last year's New York Stories. Eleven-year-old Emma Zulow (Line Kruse) is the lonely daughter of a wealthy Copenhagen couple. Her parents are coldly self-absorbed— Dad is preoccupied with business matters, Mom with massage and cigarettes. Desperate for attention, Emma stages her own kidnapping, leaving an alarming ransom note for her parents.

EMMA'S SHADOW
DIRECTED BY SOEREN KRAGH-JACOBSEN
WRITTEN BY SOEREN KRAGH-JACOBSEN AND JØRGEN O. JENSEN, STARRING UNE KRUSE AND BORJE AHLSTEDT.

Emma is soon rescued from her miserable wanderings by Malthe (Borje Ahlstedt), a middle-aged, scrofulous sewer worker who also happens to be an ex-convict. Of course, they soon develop a warm, nurturing relationship that fulfills the desperate need for love they both lack. So the spoiled little rich girl must "descend," literally and metaphorically, to find love and retrieve the innocence and playfulness of a missed childhood. In turn, Malthe "rises" as the unlikely purveyor of compassion and generosity to a rich, prickly brat.

All this might appear sickeningly trite, but director Kragh-Jacobsen actually pulls it off magnificently without plunging too far into sentimentality, redeeming a mawkish plot with exquisite cinematography and strong performances. Poignant moments punctuate the film, such as when once-peachy-now-grubby Emma runs to Malthe's work to deliver the lunch-tin he forgot, and finds him the pathetic victim of his co-workers' cruel trick, or when Mr. Zulow, asked by police "what kind of girl" his daughter is, runs to his wife, panicked by the realization that he hardly knows his own child, and sputters, "You should know what she's like—you're her mother!"

The bulk of Emma's Shadow follows the progression of the Emma-Malthe relationship, but it peripherally observes other relationships as well— honing in on the weird dynamics between Emma's parents, Malthe and his girlfriend, and Emma and the servants, without resolving their difficulties. But despite the film's intentional lack of closure, it is strangely satisfying, with consistently rich visuals and an ending which avoids overt moralizing.

Aside from the remarkably nuanced performances by Kruse and Ahlstedt, the general look of the film, crisp and pastel, is superb. Lyrical, warm-toned and starkly elegant. Emma's Shadow deserves a look.

Danish Delight

By Brett Berger

In light of playwright Arthur Miller's previous successes, including "The Crucible" and "Death of a Salesman," his latest work—the screenplay for Everybody Wins—is profoundly awful. It must be seen to be disbelieved.

In Everybody Wins, private detective Tom O'Toole (Nick Nolte) is asked by Angela Cristini (Debra Winger) to investigate a murder in a small New England town for which a young man has been wrongly incarcerated. Miller, however, adds nonsensical complexities to the familiar plot, rendering his latest film together, but in Everybody Wins Miller really falters. The marginally coherent dialogue is stiff and overwritten, making the characters even less believable. One of the more memorable lines has Tom protesting that "crack is a good high, smack higher, but there is nothing as pure as the high from a confession." But even the stupidity of the lines is erratic, endangering whatever cult status the film could have attained.

Such awful dialogue merely drags the actors down to the level of Miller's screenplay. O'Toole is never fully developed as the unlikely purveyor of compassion and generosity to a rich, prickly brat.

As directed by the gifted Karel Reisz ("French Lieutenant's Woman"), Everybody Wins evokes a good small town atmosphere. Reisz's technique is simple when he observes the New England landscape, but when shooting the narratively complex scenes between Tom, Angela, and Jerry, he uses extreme angles and crane shots which merely add to the confusion.

Is there anything good about Everybody Wins? Well, the soundtrack features some Leon Redbone tunes, such as "Seduced" and "A Hot Time in the Old Town Tonight." Nolte's, Winger's, and Miller's many fans will certainly be disappointed—even dismayed—by the remarkable waste of talent here.
The host points an accusing finger at an attractive, frightened looking blonde. “Hey everybody, say hello to Kim. Right now she’s a student, but her vocational history includes a stint at K-mart.”

What’s going on here? Did Goodson and Todman drop acid? Has senility finally caught up with Merv Griffin? No kids, this is MTV’s doing, an insult strewn trip down the road to gameshow anarchy, a land where Pat Sajak fears to tread. The show is, of course, Remote Control, the only gameshow where a potentially hazardous Brady Bunch addiction can result in a trip to Aruba or a 1990 Dodge Shadow.

What is a gameshow doing on MTV, or better yet, what is this gameshow doing anywhere? It’s off-base, off-color and offensive. It’s also a huge success.

At the helm of this behemoth stands Ken Ober, the music channel’s answer to Richard Dawson. Ober, or “Kenny” as his mom affectionately calls him, is not exactly the devil in a clean white button-down, but he’s not the model of discretion either.

Part satire, part quiz program, Remote Control represents a bizarre parody of the standard gameshow. Ober and his henchmen Colin Quinn and Susan Ashley (really more of a henchant) find their program’s no-holds-barred format gives them the freedom to do anything and everything their conniving minds can dream up.

“We don’t try to pretend that what we’re doing is important or serious,” admits Ober. “We’re kind of making fun of ourselves as we go along.”

Since this theme of “idiocy is the best policy” lies at the heart of the show, the viewer gets little more from the program than a good time. After all, what other gameshow could get away with Rabbis running around the audience or pigs defecating in front of the Red Hot Chili Peppers?

King of the alternate viewers, Ober’s position holds not only promise, but power as well. Unlike the average host, Ober takes command of each episode armed only with question cards and a basic time schedule. The rest is up to Ken and his band of extroverts.

The program supposedly takes place in Ken’s parent’s basement, and holds true to the form of the “me” generation. It’s his house and you play by his rules, or you just don’t play at all. Last season, for example, saw the early demise of three underachieving contestants, none of whom had scored after the first round. Calling down from her perch in the kitchen, Ken’s mom asked what he’d like to do. “Scrap ‘em,” he snarled, and scrap them he did, getting three fresh recruits from the audience. Even stupidity has its limits.

As the Anti-host, Ober does what that standard gameshow hosts only dream about — speak his mind. Once a stand-up comic, Ober is quick with wit and seldom restrains his loose tongue.

“Whatever comes to mind I say, I don’t hold anything back,” he explains. “If they think Stephen Biko is the drummer for some band I’ll wail on them.”

The studio audience thrives on Ober’s insults and feeds off the contestants’ embarrassment. “Were you beaten as a child?” asks Ober of a particularly inane young lady, amazed that anyone could be so stupid.

Immediately picking out the sore spots of each participant, Ken expertly displays the style of a Bob Eubanks, coaxing unwanted answers from contestants. The questions themselves — ranging from “Who is your mother’s fattest friend?” to “On a date, would it be easier to get to second with Laverne or Shirley?” — often yield compromising answers.

Ken, a self-confessed couch potato, plays off television’s reputation for stupidity, admitting that most of the show’s questions require no valuable knowledge.

“I’ve always loved the commit, stupid, useless trivia, and that,” he explains.

But not every question deals with hometown — categories like “Brady Metaphysics.” Here questions like “Peter said God is good…” are answered with “Brady Metaphysics.” Here questions like “Peter said God is good…” are answered with “Read the Bible.”

“Brady Metaphysics.” Here questions like “Peter said God is good…” are answered with “Read the Bible.”

“Read the Bible.”

Let’s face it, you’ll never find its questions on Jeopardy!

The program’s format is not unique host, just Brady, the show’s producer — part of Ken’s well meaning but scolding “Kenny,” she whines. “I want a good show!”

With that, Colin Quinn dons verses of Meatloaf’s “You Took My Heart in a Maze.” Nice try.

If Tom Waits and Don Pardo were kids that kid would be Colin Quinn. Quinn provides prize cryptic questions with a gravel thick, offering of Top 40 tunes has made segment a cult favorite.
Lys loved the combination of real knowledge and trivia, and that's our show at its best," he said. Every question deals with the Addams Family's many categories like "Brady Physics" ask the contestants to stretch their brains. This year the producers have made the quantum philosophical leap to quantum physics." Here players must struggle with questions like: What did God say? God is groovy. Jan said God is neat. Originally just the show's announcer, Quinn got his big break when one of the show's creators heard him singing in his dressing room. The rest, as they say, is history.

"What other gameshow could get away with rabbis running around the audience or pigs defecating in front of the Red Hot Chili Peppers?"

Let's face it, you'll never find Remote Control's contestants on Jeopardy! Its format is no more predictable than its mercurial Brady, the show's producer, also plays the well meaning but tragically un-hip mother. "I want to hear Mr. Potato head sing," Colin Quinn dons his shades and croons a few lines from Meat Loaf's "You Took the Words Right Out Of My Heart.

"Raucousness rules and the meek die young in the Obers' basement, as exemplified by Eric, an enthusiastic winner. After correctly answering a question, his face begins to contort and his eyes open wide. Unleashing his best primal scream, Eric launches into a frenzied cat dance, whisking and shaking virtually every part of his sweat suit clad body — no easy feat when strapped to a puke green La-Z-Boy recliner.

Such vigor may seem a bit odd, but it's really nothing more than a younger version of the sprints and walls of newly chosen Price Is Right contenters, albeit with a little more pizzazz.

But getting on the show often proves difficult for potential contestants. Applicants must first pass a two hour trivia test and then perform an impromptu skit on stage. The more outrageous the behavior, the better a participant's chances of being chosen.

Although the average player resembles a basic frat guy, newer shows have begun drawing people a little older, but just as crazy.

The anixed format and wacky players at the core of Remote Control serve as a welcome change from the show's stale prime time counterparts. Recently syndicated, the program has changed surprisingly little in four years — retaining its cutting edge formula while continuing to walk the fine line between good fun and bad taste.

And yet, the funniest aspect of the show isn't the plethora of sexual innuendos (although they are funny) or even the blatant degradation of contestants. On the contrary, the show's true humor lies in the fact that it's all a joke.

At first, the program looks like just another stupid gameshow in a world full of stupid gameshows. But beyond the program's simplistic premise, lies a biting satire of television and modern society in general.

Taking Ober and his crew seriously only adds fuel to the fire, making what they do all the more witty in their incomprehensibility. But some viewers still seem to miss the point. "I don't want to tell people what to get from it," says Ober. "If people don't get it, well, fine. I don't think it's my job or my right to drag their heads over to the T.V. and say, 'But don't you see'?

"We just do what we do and those people out there who are going to get it, are going to get it. Not everything is for everybody.

Dave Tadek is a College junior and cried when Jan Brady got married.
**Muddy Waters**

**TMBG takes one giant step backward**

**BY ELAINE BEEBE**

The Giants take the eclectic and make it gratifying.

The '80s sure had its run of goofy alternative bands. You know, the guys that would totally switch genres mid-song — like from rhumba to thrash. The guys that found lyrics in grocery lists... no, make that the orange sticker on the cover that announces enthusiasm for the whims of schizophrenic musicians. But the best of the batch is definitely worth a listen. In fact, it's great fun if you combine the right mood with the right music.

**THEY MIGHT BE GIANTS**

Camper Van Beethoven can capture this silly sentiment. Jonathan Richman always comes this close (hold your index finger and thumb a millimeter apart) to sounding like Sesame Street, but he still pulls it off.

Unfortunately, there are those bands out there who spoil the fun for everyone. They Might Be Giants takes a good idea — fun music — and simply overdoes it. These two guys from Brooklyn try hard to be glib, witty, and good idea — fun music — and simply overdoes it. These two guys from Brooklyn try hard to be glib, witty, and good idea — fun music — and simply overdoes it. These two guys from Brooklyn try hard to be glib, witty, and good idea — fun music — and simply overdoes it.

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Linnell and Flansburgh use an impressive list of auxiliary instruments: trombone, violin and whip are just a few of their new tools. But ultimately their music has a formulated, pre-packaged gloss. TMBG experiments with musical styles, but their sound still maintains the same contrived lyrics and irritatingly chipper vocals throughout the album. It's as if they're singing the same song 19 times, only changing the background music.

**Country-western influences bring out the best in TMBG's lyric style, where rhyme flows eternal. "Road Movie to Berlin," a nice, acoustic ballad, is the best of the bunch; "Lucky Ball & Chain" works well too. The band prefers to release conventional pop as singles; "Birdhouse In Your Soul" certainly fits the bill. "Istanbul (Not Constantinople)" is a toe-tapper, even if it does call to mind a Middle Eastern "Puttin' On the Ritz."**

Other songs, however, emphasize what's most annoying about They Might Be Giants: repetitive, automated vocals. The march "Whistling In The Dark" sandpapers the senses like repeated fingernail scratches on a chalkboard. The clanking piano in "Dead" has the same effect.

And hey, what's up with a band that writes not one but TWO songs about themselves on a single album? In addition to the first track, they include a little dirty called (not surprisingly) "They Might Be Giants." Shameless, unabashed self-promotion? Or maybe, as it's song #18, a subtle reminder that you're still listening to them in case you managed to tune them out.

But hey, enough harding. If you really do like their stuff, there's more than enough on Flood to satisfy you. But just in case you still need more, dial (718) 387-6962 for the TMBG Dial-A-Song hotline. It features a new song daily!

Flansburgh claims that he and Linnell are music for "the 90s: "I don't understand why people want to repeat what's been done in the past." But in denying their musical past, They Might Be Giants force upon us a dismally upbeat future.

Oh, and have a nice day.

**Hey, we know. We know you've been waiting with most bated breath to see which unknown gems will turn up in the Gilberts this week. You can't eat, you can't sleep, you don't shave. You sit at the DP boxes round campus with a longing look in your eyes. Well, we're not going to let you down. The week's Gilberts come from various points around the globe, like Yugoslavia, Australia, Milwaukee, and New York. They're all decent, and some are quite good. Read on, and get your fix...**

- **Sick Of It All**
  - Blood, Sweat, and No Tears

- **Fiona of the U2/INXS/Crowded House/John Cougar Mellencamp sounds will truly appreciate this Aussie trio. Combining strong vocals, impressive guitar work, and original arrangements, Tall Tales and True covers a diverse selection of styles. Particular faves come on "Stranger on the Stair" and "Passing out the Chains." (Newell)

- **Stark, vast and frequently unlistenable, Laibach's Macbeth is the score for a recent German production of the Shakespeare drama. Though subtle when compared to the band's Hitlerization of Queen's "One Vision" and the Beatles' "Let It Be," Macbeth is bold and ridiculous enough to ensure Laibach's position as music's most intriguing conversation piece. (Arnold)

- **This New York band's debut LP is brutal, no-frills, no-compromises hardcore. The 19 tracks are short potent doses of rage and conviction, with body-slammin' music and angry, pointed lyrics. "Injustice System" and "No Labels" are furious anthems for the cause of individualism and freedom.** (Bucholtz)

- **Drivin' & cryin' frontman Kinney, with help from Peter Buck and other Athens notables, has crafted a true masterpiece of acoustic driven music with this solo effort. On songs like the country-flavored "Lost and Found," and the Simon-and-Garfunkel-sounding "Chico and Maria," the listener can't help but be drawn into the scenes of life that Kinney portrays so effectively.** (Block)
One of the greatest burdens of being a senior is the plethora of vanous relatives and family friends asking me to obtain a position in investment banking. (Quote taken from the objective section of my resume.) As you probably know, this profession has recently become the object, not only of debate, but of mounting cynicism, racism and excess. Even vehemence attacks. My aunts and uncles love to hear of my intentions. As soon as the words are uttered, little dollars sign flash in their faces as if their eyes were windows on a miniature slot machine. Yet many other — especially younger — people look at me in a very different manner. Their eyes were windows on a miniature slot machine. They say something like, “Is that all you want to do, make money?”

It’s no surprise that an inherently ambivalent attitude towards investment bankers has come to pervade society. True, investment bankers made a lot of money. This, to many, is a good thing. On the other hand, this wealth has also brought a reputation. Many believe that these great sums of money were made in nasty ways. Clearly, something must be avery.

This ambivalence is especially acute on the Penn campus. It is true that some of our most famous alumni are investment bankers and an enormous part of our recent expansion, including that in the liberal arts, has been fueled by their donations. Yet a great deal of this has left a bad taste in our mouths. Wharton students do not quite know what to make of Michael Milkin, perhaps our most famous alumns, who faces numerous insider trading charges. Is he the brilliant financier who gives money to help inner-city youths? Is he a simple criminal? Better yet, is he both?

A new book called Liar’s Poker made me to the extent of this ambivalence. It is a witty and humorous description of the author’s tenure in the investment bank of Solomon Brother’s and provides a highlighted recent history of the firm. As you might suspect, whenever anyone hears lately that I wish to enter this field, they immediately ask if I have read this book. While I did, in fact, read it about a month ago, I have gotten into the habit of responding in the negative and asking my conversant for a description of the book. The responses were very interesting.

One person told me that the book is a testament to the decadence of Wall Street firms. Another described it as a clever portrayal of some very clever people. A third described it as a bitter attack on the ‘80s. A fourth told me that it is about some “very cool” people. Even more amazing than the fact that I found the book rather chilling. Yet another, who had not even read the book, simply gave words to their preconceived, generally uninformed, notion of investment bankers. This, incidentally, applies to both sides. The person who thought that it was “very cool” had neither read the book nor had any clue what investment bankers do.

At this point, people should begin to wonder why such strong and different emotions and prejudices surround the investment banking profession. This is especially curious when you consider that approximately 10 years ago hardly anyone paid much attention to the field. Few college seniors knew what an investment banker does and fewer still wished to join their ranks. What happened in the past decade that so radiantly altered these conceptions?

I found the answer to this question in the pages of Liar’s Poker. Granted, the answer is not laid out explicitly. If anything, the book is a collection of anecdotes that read more by readability and humor than by a pervading theme. Yet if you stop and think for a moment, you realize that one thing motivates nearly every action on every page: Bonds. What made the ’80s unique was not the creation of bonds but their enormous proliferation in terms of types and quantities. In the ’80s, everyone borrowed. This includes the government, corporations and individuals. Wall Street firms were the middlemen that united a slew of American borrowers with a hoard of lenders. As middlemen, many people made a great deal of money. Simple as that.
When I heard the title of the Walnut Street Studio Theatre’s new show — Mark Twain Revealed — I wondered if I’d get to see any nudity.

I had my doubts about a one-man show, expecting a dreary monologue by some Hal Holbrook look-alike with a big mustache, bushy eyebrows, and a wavy grey wig. But I was dead wrong.

A solid, straightforward evening of Mark Twain stories, Conrad Bishop’s show is an entertaining bit of one-man Twainsmanship.

Not quite a “play,” Mark Twain Revealed resembles an English class where the teacher not only lectures, but also reads you the books. Bishop even dresses like a high school teacher. The set looks like a lecture hall, with only a chair and a podium, as Bishop examines the messages behind Twain’s humor.

After introducing each piece, Bishop, as himself, then assumes the role of Twain and the characters the writer created. It’s not easy for one man to play 30 or 40 different roles, changing characters faster than East Germany switches governments. But Bishop pulls it off admirably, playing a minister and his congregation, and later an entire trainload full of Congressmen. He even deftly plays both halves of an elderly couple, mastering the complex logistics of a prolonged kiss.

Like most lectures, except the ones in the Econ department, this one has a point to make: that Twain’s brilliant satire and social commentary remain just as accurate today as they were 100 years ago. Bishop chose pieces of Twain’s work that, combined with a few choice comments about the world of 1990, bodes surprising relevance to today’s America.

“Cannibalism in the Cars” involves a trainload of Senators using parliamentary procedure to determine who will be served for dinner. “He was a perfect gentleman . . . and juicy,” one survivor fondly recalls. Bishop compares their fate with the fate of men like Jim Wright, destroyed at the hands of their peers.

The show’s weakest piece is “The Man that Corrupted Hadleyburg.” Something apparently got lost in Bishop’s shuffle here as the sequence is too long and hard to follow. But don’t worry, it all comes together in the end, as a powerful look at the conflict between morals and reality.

Mark Twain Revealed doesn’t actually reveal anything about Twain. But it does show the genuine affection Bishop feels for Twain’s work which he subsequently conveys to the audience. The show ends with a reading from Huckleberry Finn in which Huck grapples with the fact that helping Jim escape from slavery constitutes, in his society, a crime.

If you like Mark Twain then go see Mark Twain Revealed. If you don’t, then go and see it anyway . . . you’ll learn to like him.
MUSIC

COUNTDOWN TO ERASURE: 9 Days

MARSHALL CRENshaw w/ FIGHT OF MAVIS


(Chestnut Cabaret, 38th & Chestnut, 382-1201)

WARREN ZEVON

The original Excitable Boy makes a play for the bigger venues. Friday.

(Tower Theater, 46th, S. & Ludlow, 352-0313)

MANATEES

Large, bulbous, aquatic mammals usually found in swamps. Or a band. Take your pick. Friday.

(Chestnut Cabaret, 38th & Walnut, 382-1201)

CAMPER VAN BEETHOVEN

Coll-rock favorites all around the world belatedly support their latest album. Friday.

(Shubert Theater, 250 S. Broad, 732-5446)

NIXON'S HEAD w/ THE CHOWDERHEADS

Ya know, if either of these bands got big followings what would they be called, Ya know, if either of these bands got big. Tonight.

(922-1010)

FLIES ON FIRE

The featured piece is Handel's Aria. C'mon, get some culture in your butt. Thursday.

(Forrest Theatre, 1114 Walnut St., 923-1515. Tickets $55.)

THE BULLETS

Bang, Ricchet, ricchet, ricchet. Thump. "Aaaw. Sarge, I'm hit!!!"

Saturday.

(The North Star Bar, 27th and Poplar, 202-7827)

DAVID BENOIT

With special guests Emily Remler, Eric Montenbrial, Steve Bailey, and David Berger. Well, even if Dave sucks, chances are at least one of his guests will be O.K. Sunday.

(Theater of Living Arts, 334 South St, 922-1010)

D.I.

w/ NASTY SAVAGE, SICK OF IT ALL

Kicks off the Troc's new all-ages metal, Sunday night series. See S.O.A. in today's Chevrolet, I mean Gilberis. Sunday.

(The Trocadero, 1003 Arch St., 922-8762)

I LOVE YOU

How appropriate with Valentine's Day coming up and all. Sunday.

(J.C. Dobbis, 304 South St, 923-4053)

AVNER ARAD

This emerging Israeli pianist makes a trip through the U.S. after taking on Germany. Sunday.

(Contemporary Hall, Haverford School, Haverford, PA, 647-9086)

OPERA COMPANY OF PHILADELPHIA

Carcin, get some culture in your butt. The featured piece is Handel's Aria. Parola. Monday.

(1500 Walnut St, 732-5814)

MARILLION w/ FLIES ON FIRE

Hard rock 'n' roll, both old and new, at hitting the big time one of these days. Make the trip. Saturday.

(Theater Center Philadelphia, 622 S. 4th Street, 923-2682. Tickets $12.50 and $15)

BUFFALOES FOR SALE

Never mix one million dollars and a 12-gauge shotgun. Through Feb. 10.

(Temple University Theater, 13th and Norris Streets, 767-1122. Tickets $5.)

ON THE VERGE

Around the world in two or three centuries. Through Feb. 4.

(Wilma Theater, 2030 Sansom St., 963-0249. Tickets $18-$22.)

SQUIRRELS

A lot of chatter. Through Feb. 3.

(Tower Theater, 69th St. & Ludlow, 963-0249. Tickets $18-$22.)

RIDDERS ON THE ROOF

Told keeps a tradition going. Through Feb. 4.

(Temple University Theater, 13th and Norris Streets, 767-1122. Tickets $5.)

DAVID BENOIT

Interviewing him. Through Feb. 11.

(The North Star Bar, Studio 5,9th and Walnut, 923-1515. Tickets $12-$29. Student discounts available.)

MY PEOPLE, MY PEOPLE

All about Zora Neale Hurston and an interview with B.B. King. Through Feb. 11.

(Theater Center Philadelphia, 622 S. 4th Street, 923-2682. Tickets $12.50 and $15)

MARK TWAIN REVEALED

Doesn't reveal very much, but it's still fun. SEE REVIEW PAGE 10. Through Feb. 11.

(Walnut Street Theater, 9th and Walnut, 923-3586. Tickets $13-$15.)

TONY AND TINA'S WEDDING

Attend the longest wedding in history. (Turan's Restaurant, 11th and Christian Sts., 947-6400. Tickets $55.)

PHANTOMS


(Shubert Theater, 250 S. Broad St, 923-3586. Available tickets $27.50.)

INTO THE WOODS


(Forrest Theatre, 1114 Walnut St., 923-1515. Tickets $30-$45.)

ART

ARNAUDF RAINER: "DRAWING ON DEATH"

Contemporary Viennese artist deals with death through overpainted photos and works on paper. Through Feb. 20.

(Ley Gallery at the Moore College of Art and Design, 20th and Parkway, 569-4213.)

THEATER

SHERLOCK HOLMES AND THE SPECKLED BAND

The box constructor did it. Through Feb. 11.

(Walnut Street Theater, Studio 5,9th and Walnut Sts., 923-3586. Tickets $13-$29. Student discounts available.)

INTERVIEWING? Go prepared:

Complimentary manicure with haircut for men & women

SPACE RAGE

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A full service salon

LADIES COMPLIMENTARY

CHAMPAGNE KISSES TILL 12

34TH STREET
“AFRICAN—AMERICAN ARTISTS” Works from the permanent collection, honoring Black History Month. Through April. (Philadelphia Museum of Art, Parkway at 26th, 215-763-8920.)

WILLIE BUSCH’S DUAL CONSCIOUS-NESS: AFRICAN AND AMERICAN Portraits of “the forgotten America.” Through March. (Philadelphia Art Alliance, 251 S. 18th Street, 215-546-4302.)

GUIDE

Guide listings are effective Friday
REPERTORY


THE LITTLE MERMAID: “Under the Sea.” (Ritz V, 214 Walnut St., 925-7900. Show times: Fri.—4:30, 7, 9:45; Sat.—1, 4:30, 7, 9:45; Sun.—1, 4:30, 7, 9:45. Mon.—9:45.)

ORDERS OF SPRING: Winter Person Timothy Hutton and Cat Person Natasha Kinski keep each other warm in this drama. (Ritz V, 214 Walnut St., 925-7900. Show times: Fri.—1:30, 5, 7:30, 10:15.)

THE WAR OF THE ROSES: The Roses are still around. You’d think they’d have died down already. (Ritz Rittenhouse, 1907-11 Walnut, 567-0320. Show times: Fri.—5:45, 8, 10:30, 1:30, 5, 7:45, 10:15. Mon.—7:45, 9:45, Wed. — 7:45, 9:45.)

“FULL OF VIBRANT EMOTION AND GUARANTEED TO STIR UP THE SAME IN THE PUBLIC!” The New York Times

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The New York Times

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HEART CONDITION Bob Hoskins sheds the rabbit in his pocket for a man (Denzel Washington) in his heart. (Sam’s Place, 19th and Chestnut St., 972-0538. Show times Daily — 1, 3:30, 5, 7:30, 10:30. Mon-Thurs. — 1, 3:30, 5, 7:30. Tues-Thurs. — 1, 3:30, 5, 7:30, 9:30.)


YOU SHAVE IT ALL ABOUT: (Ritz V, 214 Walnut St., 925-7900. Show times: Daily — 4:30, 6:30, 8:30, 10:30.)

WILLIE BIRCH’S DUAL CONSCIOUS-NESS: AFRICAN AND AMERICAN Portraits of “the forgotten America.” Through March. (Philadelphia Art Alliance, 251 S. 18th Street, 215-546-4302.)

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