Hill speech will be telecast in Meyerson

By MELISSA FRAGNITO
Daily Pennsylvanian Staff Writer

Four semesters of hard work have paid off for students in the Epidemiology and Biostatistics Department.

The students celebrated their achievement with the dedication of a house located at 119 Peach Street, with a ribbon cutting ceremony yesterday.

"The semester-long class emphasized providing affordable housing for West Philadelphia residents," the students are responsible.

Semesters of hard work pay off

By JULIE BERKIN
Daily Pennsylvanian Staff Writer

Tuesdays will bring broadcast live from the Anderson to Meyerson Hall, in response to the "outpouring of enthusiasm" on campus at the beginning of the year.

Several leaders of SAC and SPEC, in the form of board 

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Several leaders of SAC and SPEC, in the form of board chairs, will compose the Joint Committee on Housing. The students have already committed to helping with the students' rehabilitation efforts.

"I wanted to buy a house and I am very pleased with the one," Whatley said.

Please see HOUSE, page 4A

SAC and SPEC form joint funding group

By KENNETH BAER
Daily Pennsylvanian Staff Writer

The Student Activates Council's present leadership held off Tuesday, forming a new joint organization with the Social Planning and Education Council to address the three-year-old issue of student social and cultural events.

SAC members also chaired their new steering board, which yesterday morning made College junior Brandon Ferguson SAC's new chairperson.

The other SAC steering board members are Wharton junior Eric Sevick, chair; College junior You Lorenzo Kim, undergraduate assembly liaison; Wharton junior Bobby Mooney, council liaison; College junior Dan Brandt, council liaison; College junior Andy Miller, SAC Bruno committee liaison. At Tuesday's meeting, the SAC body voted to form a Joint Co-Sponsorship Board with SPEC to fund campuswide events — such as the Lindsay Festival — that fall between the cracks of the two organizations' funding powers, said outgoing SAC Steering Chairperson Don Scherer.

According to Engineering senior Wendall, SAC and SPEC will equally fund the JCB, with each organization contributing $400 for its first year. He said that SAC's portion of the money will come out of SAC's last year's contingency fund.

Two leaders of SAC, and SPEC, "The new board represents diversity present at Penn and also represents a wealth of experience in a number of different activities across the University."

Lincoln Singleton

Wharton junior

Along with a UA representative who has not served in the two organizations, Singleton has been working with the Social Planning and Education Council to form a joint funding group for student social and cultural events. The groups have already committed to helping with the students' rehabilitation efforts.

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"Please see SAC, page 4A

U. Police begin new bike patrol

By STEVEN ROSENBERG
Daily Pennsylvanian Staff Writer

The force, the new...
Campus Events

NOTICE

Campus Events are listed as a public service of The Daily Pennsylvanian and are submitted by University departments, student organizations, the City of Philadelphia and other local organizations. All events are open to the general public unless otherwise noted. To request information about an event, call the phone number listed or visit the location. For more information, call 215-898-6761.

THURSDAY

FREE DAY CAMP. The Center for Peace and Social Justice sponsors a day camp for children K-5 at the Tabernacle Christian Church, 34th & Locust Sts.

FRIDAY


SATURDAY

INFORMATION SESSION: The School of Engineering and Applied Science offers a information session for prospective students and their families. From 10 a.m. to 4 p.m. at the Engineering Hall, 325 S. 32nd St.

SUNDAY

STUDENT-FORCED DANCE. To benefit the St. Penny Hope Fund, students are invited to the annual dance at the Metropolitan Club, 30th & Chestnut Sts. 8 p.m. to 11 p.m.

MONDAY

TUESDAY

TUESDAY

In Brief

Rock band, folk singer to play today — mainstage Spring Concert series will start this afternoon. Headlining the show is the band Whiskey and the folk singer Paul Faiola.

The Daily Pennsylvanian can soon add to its list of comic book superheroes. A student group, the Seton Hill Comicon, hopes to start a comic book club at the end of the semester and to stage a comic book convention on campus. The club will meet every Thursday at 7 p.m. in the Student Center.

Student fights with Wama manager

A suffle brews out between a convenience store manager and a University student at a campus convenience store. Police Officer Lauren Santoli and Deputy Sergeant Kenneth Stater

AIDS publicity prompts no calls

By ALEX SCHWARTZ

The Pennsylvania Daily

Student Health has not received calls in response to allegations that a Philadelphia businesman with AIDS had molested children — even though rumors have flooded AIDS clinics across Philadelphia, a student health officer said yesterday.

AIDS advocate, a firm University official, said yesterday that it could be a case of AIDS, and that the University's health services had been notified.

The Philadelphia AIDS Commission has been notified.

Student Health's chief, Dr. George Bennett, said yesterday that the University's health services had been notified.

He said the University's health services had been notified.

The University's Drag and Dance Society will hold an open meeting at the University Museum, 325 S. 32nd St., from 7 p.m. to 9 p.m.

TALK WITH YOUR OWN ASTROLOGER

TUESDAY, APRIL 2

ORIGINAL

Thursday, April 2 • 7:00 pm

Thursday, April 2 • 7:00 pm

Thursday, April 2 • 7:00 pm

Thursday, April 2 • 7:00 pm

Thursday, April 2 • 7:00 pm

The Spring Survey is more specifically related to changes desired for the following year and it is more specific as its subject matter.

It is a survey by the University of Pennsylvania community.

For the last two years, the University of Pennsylvania community has been invited to participate in a survey by the University's Office of Student Affairs. The survey is designed to collect information about the University's community and to improve the University's services to students.

The survey is open to all University employees, including faculty, staff, students, and alumni.

The survey is conducted by the University's Office of Student Affairs and the results are used to inform the University's planning and decision-making processes.
Abortion in Pennsylvania

By MELISSA FRAGNITO

Infants. After a second trimester abortion the Act would require women to wait 24 hours after a counseling session, Towey said.

"It's too difficult for some women to obtain abortion funded through the state. We suspect that women on Medicaid can't get an abortion. We expect women on welfare, with an average monthly income of $400," she said.

According to national statistics, about 42 percent of teen pregnancies end in abortion. Brinkley said that at most clinics, the cost of an abortion is about $40,000. In addition, she said women could use their savings for an abortion because of fear of what their parents will think and do.

"In the near future, obtaining an abortion for low-income women may become even more difficult," Towey said. According to the act, the Pennsylvania Abortion Control Act could add more obstacles to the lengthy procedures required to have an abortion in Pennsylvania.

Towey also said that women will be forced to take additional time off from work, and women with child care barriers for teenagers who are trying to get an abortion.

Because of the parental permission requirement for minors, the new act is vulnerable to attack because it is expected to benefit very young women, Towey said. She also said that teenagers will wait longer to obtain an abortion because of fear of what their parents will think and do.

"If a minor is unwilling to contact a parent, she can get a judicial bypass from a judge," Towey said. According to the act, at least 25 percent of teen pregnancies end in abortion. Brinkley said that about 42 percent of teen pregnancies end in abortion. In addition, she said women could use their savings for an abortion because of fear of what their parents will think and do.

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SAC forms joint funding organization with SPEC
SAC, from page 1A
SPEC, Chairperson Anne Todd could not be reached for comment. Said the
of the new SAC-organized events would not be able to receive
the formation of the JCB.

Playwright, cynic Wilson speaks on campus
By THOMAS HUANG

Historically acclaimed playwright and poet, Lanford Wilson read a one-act play and answered questions with a combination of wit and sincerity to an audience of about 150 people last week in Logan Hall.

Wilson's speech was part of the "PEN at Penn" program which brings artists, writers, actors and others to campus.

"I thought it fitting that I read this play as PEN is a major combatant against censorship," he said. "I think (reading) is extremely exciting.

The play describes an interview with a 16-year-old ex-hippie short-story writer named Reu who returns to her home in Ozark, Missouri. "I have all these guilt trips, ghosts, torments you," Diane says at one point in the play.

After the reading, Wilson re-entered the stage and answered the audience's questions with a blend of sarcasm and honesty. For example, when asked about other writers that he admires, the Ozark native replied that, among others, he enjoys the works of short-story writers.

"I like the people who write diff

SAC's student manager, Beth Meyerson, said the JCB agreement is "some-what concrete to serve students of the University," whose events SAC could not be able to receive

However, SAC's new UA liaison Kim said, "I think the JCB is a good idea, but I see a lot of problems with it." SAC can be certain that its partner will not receive next year. In addition, Kim says the new organization able to "generate funds or help.

The new SAC officer said they are open now for the new year be-cause each officer has a lot of exper-

The new board is great," Single- tone said. "It represents diversity present at Penn and also represents the wealth of experience in a number of different activities across the University.

Fitzgerald served as SAC's UA liaison last year. Single is a co-ordinator and also serves as an UA's Steering Board last

Fitzgerald said he has spoken with the possible candidates for UA chairperson about holding an information session with UA members to explain what SAC does.

"It is important with some de

Hill said he has been chosen for the night of the broadcast because of its large size and the close proximity to Irvine Auditorium.

He added that Meyerson B-1 was chosen for the night of the broadcast because of its large size and the close proximity to Irvine Auditorium.

"The closer it is, the less it costs," he said.

Hill's visit is co-sponsored by Con- versation with Women's Studies Program and Judy Berkowitz En- dorsed Leadership.

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REVISIoNIST HISTORY:
A PRESENTATION ON INTERNATIONAL ISSUES AND SOCIAL IMPACT
Guest Speakers:
Anni Kalayjian from the Armenian Community and
Jerold Rosenblum, Esq. from Anti Defamation League
April 2nd • 7 PM
Kings Court Blue Lounge, Refreshments will be served
Sponsored by Kings Court

STUDENT PARKING FOR 1992-93 SCHOOL YEAR
Students interested in parking for the 1992-93 academic year must sign up beginning April 7, 1992.

Facility preference is first come/first served. Apply in person to the Department of Transportation and Parking, Suite 447A, 3401 Walnut Street, 8:30 am to 5:00 pm.

Summer parking for students will become available on May 20, 1992.
"Marat/Sade" actors offer compelling performances in dual roles

By ILANA KLEIN

Marat/Sade opened last night with a dynamic, powerful performance of the play that was written about the 1793 French Revolution and its raging consequences 15 years after it began. The play is set in an insane asylum, the Charenton Mental Hospital in France in 1793. It is a story of the Marquis revolutionary Jean-Paul Marat, who the inmates of the hospital circled the brightly lit stage, and entered victim of melancholy who plays the role of the Marquis de Sade, an inmate in the asylum. The realities of the asylum setting magnified as the actors forcefully depicted realistic, hopeless patients and their delusions and reality and remaining in and out of curtained cubicles. Distinctions between the real and unreal, the sane and insane Marat and disappeared altogether as the drama the inmates performed depicted more truthful view of revolutionary ideology than the revolution taking place outside the wall of the asylum. College senior Jeff Morrison, in the role of the Marquis de Sade, maintained intensity and control, catching the deeply distorted, painfully brilliantly, suffering aware

Liberation describes party beliefs

By ILANA KLEIN

Addressing a crowded room of Philadelphia residents and University students, the Libertarian Party's Andre Marrou—a dynamic, charismatic black horn candidate for President—described the purpose and plan of his party last Tuesday in Vanc Hall B.

"We're the only party that's pro-choice for everything," he said. "We believe the government should stay out of the business of deciding who can vote and who cannot...the Constitution provides for national defense, the court system, and the state and local levels, a police system. Everything else is not part of our government according to the constitution."

The Libertarian Party, founded in December 1971, currently holds up to 8 state and local offices. Marrou boasted that the first woman to get a vote in a electoral college was Geraldine Ferraro in 1984, but Marrou emphasized the founding party that's pro-choice for everything.

"You should do whatever you want provided you don't hurt or deprive anybody else. If I don't happen to be running 100 miles on the highway, what harm have you caused?" he asked. "We hold people accountable for what they do, not what they might do."

For this reason Marrou argued against gun control, drug laws and limitations on freedom of press. He referred to author Charles Murray's statement that government programs make things worse for the people they are trying to help. "You can't just change the system," he exclaimed. "The federal government doesn't have the ability to do that.

Marrou proposed "a 10 Point Plan" geared to reducing government intervention government as well as government controls on freedom of press. He said, "The federal government must be seen as from the soul.

FEAR  see their music as from the soul.

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Thrash/Hardcore music This diversity enables FULL STOP to appeal to all types of crowds, and keeps them

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TAs to bring classes to College Green

CLASS, from page 1

However, graduate students have been unable to bring other projects which included consistent graduate student participation in the Living Wage policy and a minimum $10,000 spend. Graduate students hope that events like Teaching Awareness Days will make their community more visible to undergraduate students and University administrators.

"It started as a variation of a teach-in and has evolved into a very positive community event," Polgar said.

Come to SUPERBLOCK on Sunday, April 12 to continue your Mardi Gras Celebration.

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Live Music From: EastCoast ENTERTAINMENT

The Second Step

"Try and imagine a combination of Drake Bell, Living Color, Faliboogie, P-Funk and the Chili Peppers, and then add a little hip bone and you've got THE SECOND STEP

World Without Fear

The four musicians who make up WORLD WITHOUT FEAR, use their music as a form of expression.

Full Stop

FULL STOP pride themselves on their ability to play R&B, Funk, Go-Go, Soul, Funk, P-Funk and the Chili Peppers, and then add a little hip bone and you've got THE SECOND STEP

Risse

Risse

Andre Marrou, the Libertarian Party's presidential candidate, speaks before a standing room-only crowd in Vanc Hall B last Tuesday.

MELON THOMAS/ Daily Photographer

ABORTION, from page 3

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Andre Marrou, the Libertarian Party's presidential candidate, speaks before a standing room-only crowd in Vanc Hall B last Tuesday.
On Shock Tactics and Theatrics

This early spring, Penn students wrote to register their disgust with a photograph of a "movement" on the Locust Walk. The photograph, depicting a group of people kissing on the front page of The Daily Pennsylvanian, was intended to gain awareness for the cause of sexual liberation. Critics of the BGLAD day photograph have suggested that the kiss represents an intent to gain people's attention by appearing disgusting, which may not be the case.

The argument raised a point about photography as a tool for gaining attention. It is argued that if you present an extreme instance that could be labeled as disgusting, you will arouse correspondingly extreme attention and will get the desired reaction from people. Yet, at what point does the situation become so extreme that it loses its effectiveness?

Although I am not in a position to make a judgment on the merits of the BGLAD day photograph, I can point out that photography is a medium that can sometimes be used to gain attention. But what is the ultimate goal of this attention? Is it to recruit new members or to educate people about the cause? The answer to these questions will determine the effectiveness of the photograph.

In conclusion, while the BGLAD day photograph may have gained attention, it is uncertain whether the ultimate goal was achieved. The effectiveness of such tactics should be measured by the outcomes rather than the attention gained.
Steve Ross, College sophomore and member of the ultimate frisbee team VOID, annuls local neighborhood kids with a frisbee trick on College Green yesterday.

Steve Ross, College sophomore and member of the ultimate frisbee team VOID, annuls local neighborhood kids with a frisbee trick on College Green yesterday.

The report said about 20 percent to 35 percent of women in wealthy nations are smokers, compared to 2 percent to 10 percent in the Third World. It expressed concern that countries would rise to the level of industrialized nations if the rate continued. The United States, every other developed nation and 1.8 billion American teen-age girls smoke for the first time. exposing themselves to the risk of lung cancer, heart disease and other tobacco-related illnesses, the report said.

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Debate focuses on multiculturalism and education

Four weeks of work pays off for class renovating local house

U. hires firm to promote scholarships; critics call move 'diversionary'

By LAURA LIEBERMAN

Debate focuses on multiculturalism and education, as part of "PENS' Education Week."

"We want to help students understand the issues," jarred President Leon Botstein.

As an additional part of "PENS' Education Week, Department Assistant Secretary for Higher Education John Chilgren will be speaking to day at 3:30 p.m. in College Hall 210.

"On the other hand, reform of the educational system, as part of SCEU's," Botstein speaks about multiculturalism at College Hall Thursday afternoon.

"Our main interest was to present the real issues from a common middle ground, rather than having two speakers with radically contrasting positions.

Mrs. Morrison's four major novels, The Bluest Eye, Sula, Song of Solomon, Tar Baby, and Beloved have earned enormous critical acclaim. She received the National Book Critics Award in 1977 for Song of Solomon and the Pulitzer prize lor Beloved. Ms Morrison has also been named to the board of the PEN American Center, the Institute of American Writing at the University of Iowa, and the board of the PEN International Center at the University of Texas at Austin.

The programs requirements. Zucker said that when they moved to the smaller uni- versity there should be a sense of community. It was a real shot in the arm. In the end, it was a real shot in the arm. As most of the students recom- mended the class very highly.

Accord- ing to College Justice Marc Billings, the class consisted of 46 stu- dents from the College, Wharton, and Engineering and included both Wharton graduate students and architecture students. Billings explained that the class consisted of 46 students two hours each week on the house. The class consisted of 46 students two hours each week on the house. The class consisted of 46 students two hours each week on the house.

"We did a pretty cool job," Billings said. "It is so reassuring to get this up the way it is. It is a real shot in the arm."

All of the students recom- mended the class very highly.

The ceremony ended with applause from the audience. Citing Zucker as the most re- spected professor at the University, he said that Zucker has lived on Peach Street for 40 years. Zucker抯 family has lived here for generations, and Zucker has been involved in the community since the beginning. The ceremony ended with applause from the audience.
Massimino leaves Villanova to take helm at UNLV

By JOSEPH ATRIOB and JOHN McGOVERN

After 19 years as head coach of the Villanova men's basketball team, Rollie Massimino announced his resignation, and has agreed to head the Runnin' Rebels at the University of Nevada Las Vegas. Massimino will replace Jerry Tarkanian, who coached the Runnin' Rebels for over 20 years, and is one of the greatest upsets in tournament history - a 66-64 victory over top-ranked North Carolina in the NCAA title game.

Massimino, who submitted his letter of resignation to Villanova yesterday before flying out to Las Vegas, leaves behind an im-

For this reason, Massimino, who was in his 19th season of coaching at Villanova, was named one of the greatest coaches in NCAA tournament history and won his 30th more games in his 19th season than any other coach in the history of Villanova men's basketball. He was named as the NCAA's top coach of the year in 1993-94, and was awarded the prestigious Naismith Award in 1996, becoming the first NCAA coach to be named as the national coach of the year in both football and basketball.

In his 19 years at Villanova, Massimino compiled a record of 400-231, including a 14-10 record in the NCAA tournament. He led the Wildcats to two NCAA championships in his tenure, including a 76-64 victory over the Duke Blue Devils in the 1985 NCAA championship game.

Although the announcement of Massimino's resignation was met with a wide vari-

Penn blasts Hawks

Baseball pounds St. Joe's, 15-3, at Vet

By MATTHEW SCHWARTZ

The Penn baseball team was a time beam whisking to explode last night at Veteran's Field. And the spark which led to the daughter sweep of Division II St. Joseph's came to life it did.

The headline from the fifth inning - a 15-3 drubbing of St. Joe's - was the Quakers' pitching that was pleasing to their coaches. Bob Seddon, who started to sizzle. Penn (7-17) banged West Chester, 9-1 and 14-3. Since re-

Sophomore Rachel Walsh slides in safely during the Quakers' sweep of West Chester yesterday. Please see SWEEP, page B7

Please see EXPLODE, page B6

Quakers pluck the fifth

By BRIAN FELDMAN

Daily Pennsylvanian Sports Writer

The Penn baseball team was a time beam whisking to explode last night at Veteran's Field. And the spark which led to the daughter sweep of Division II St. Joseph's came to life it did.

In the Bleachers

The fifth inning, an inning which has been deadly to the Penn baseball team over the course of this young season.

Whereas the fourth stanza began with a bang - three runs scoring on a sacrifice fly, a two-out, two-run single by Tom Backer and a two-run double by Chris Keller - the fifth inning was a bust. The Quakers were held to one hit in five innings of shutout ball.

No one seems like to lose it to Penn of all places. And the Quakers weren't. After hitting a triple and reaching on an error, they were stopped cold at the plate. And the best they could do was to drive in one run on a sacrifice fly by Tom Backer.

Softball sweeps as bears come to life

By ADAM RUBIN

Daily Pennsylvanian Sports Writer

There is something inexplicable about a Penn softball game. When the weather is hot, the Quakers are hot. But when the tem-

As the temperature plummeted, the Quakers bats came to life. And they hit for a reason. The Quakers surprised the Hawks with a margin of 30-14 in the fifth innings of a 7-0 win over the Hawks.

Win some ballgames? Penn came from senior first baseman Andrew Sadow to record nine outs. Quinn faced only one three-hit outing, and the Quakers surprised the Hawks with a margin of 30-14 in the fifth innings of a 7-0 win over the Hawks.

Although the game was by no means spectacular, the Quakers built on what they did in the third inning to close the game - featuring back-to-

M. Fencers finish fourth

By ADAM STEINMETZ

Daily Pennsylvanian Sports Writer

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Penn junior catcher Ben Bever, who led the team with three hits and three runs scored. Bever connected, but Penn's margin of victory was 15-3.

Please see HAWKS, page B8

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Swooning Rachel Walsh slides in safely during the Quakers' sweep of West Chester yesterday.

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Thursday, April 2, 1992
The Daily Pennsylvanian Page 53

W. Crew loses by blink of an eye

By CHARLOTTE SIEGM
Daily Pennsylvanian sports writer

Three-boats of a second. That's about the time it takes to blink an eye. For the Penn women's rowing team, which swept the last four races - a streak that dates back more than six inches which separated the Quakers from victory over their archrivals, Yale, in their season opener last Saturday.

The race was incredibly close - no more than one-half of a body length between the two teams for the entire duration of the race. In fact, it was not until the last 50 yards after the boats had started their final sprint that the Yale crew caught up, came even, and overtook Penn.

"We had about 30 strokes to go, we took it up to an all-out sprint," said co-captain of the first boat's performance. "We held a one-seat lead (in Yale) until about the last ten strokes when they caught a couple of little crabs, lost their rhythm, and were overtaken by Yale.""It's disappointing that we lost by so little, but that still was no excuse to let our guard down," junior varsity co-captain Fred Grayson said. "This year we are really excited about racing. We really should have won this, but we didn't. It's just been one loss after that."

Penn, however, held its own in the other races of the day. Bows posting summer-seaon opener wins included the second varsity eight, which moved very steadily stroke to stroke through Yale, beating them by a strength with a winning time of 6:57.60, also splitting in way to a second victory with a time of 2:28.70.

Penn's future continues to look bright as its freshman novice team made history last Saturday. Under the excellent stewardship of second-year coach Nagle, the first novice boat, consisting of Yale's first novice, put the first stroke and the first time over, after fifteen years of trying, that the Quakers have beaten Yale - a positive sign for the years to come.

"This afternoon, both of Penn's varsity and second-varsity boats will be heading out to compete in the San Diego Crew Classic. A total of eleven crews from all over the country will be competing in the Classic, including last year's national champions, Boston University, as well as such perennial strong houses as University of Washington, UCLA, Wisconsin, Radbrou and Irvine.

"We are really excited about rac- ing out there, and the fact that we've been practicing since Yale. It's already going to be really far. More, this will be a good indicator for the rest of the season."

"I am totally psyched to go." said senior co-captain Daniel Rothman.

"The trip to San Diego will bring everyone together. We got the chance to race against crews we don't normally get to race in the sea- son. It's great for us to see how we stack up against our competitors before the Eastern Sprinter at the end of the season."

And while the San Diego Crew Classic promises to be a very fun race, drawing a crowd of over 600 people, the Quakers have their sights set on bigger prizes.

"Emotionally, this will be a great race," Brown said. "But realistically, we see this as our race of the season. Our plan is to focus on the individual races, because from the race against Brown we know that we still need to work on, and in San Diego we'll implement what we have been practicing since Yale."

"It's a lot of confidence in this season's rowing program, and the future looks really good, as does the present."

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The DP Sports/Smoke's Sweet Sixteen Contest

Michigan and Cincinnati will make the trip to Minneapolis (where else would you find a major sports championship than at the Mall of America?).

And then there were four. Four learns, that is, left in the 1992 NCAA Tournament. After some grueling, heart wrenching, nail-biting games this weekend, four teams advanced to the finals. A few minutes ago, the teams appeared on the leader board, don't give up! There's still a chance to pick up those needed points in the final hour. For those few contestants whose names were not picked yesterday.

So, without further ado, here are the top four scores (who have picked all games correctly) at the point of the contest:

1. Stephen Barry, Wharton freshman, 32 points
2. Brian Farley Carroll, Engineering/Wharton junior, 32 points
3. Brian Newberry, College junior, 32 points
4. Jamey Tester, College freshman, 32 points

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Apply now! Call Liz or Ira at 988-6815.
M. Fencers finish season with fourth place at NCAAs

Fourth, from page B11

season burst that included a win at
season the squad fenced like leoa-
leaves to the strip for the decidinc
vital Vitali Nazlimov was prob-
fence by bunching hits. And while
you get your confidence up and it all
there was a letdown because I didn't fence
reason. Wiederhorn and Szarka
leaves for a Penn squad, and the team failed to ac-
iks and a second-place finish at
red Monday," Bloom said. "But I enjoyed
quickly enough.
reports — with a very spotty record.
lack of consistency was sabre. So-
the bright spots stand out
getting rid of the pressure is off." one jumps on the wagon because
            • The Deans want to hear from YOU!
            • How effective is the Honor Code?
            • Come discuss Dean Gerrity's
            • Discuss this issue with Vice-Dean Bellace
            • The Deans want to hear from YOU!
            • Use this opportunity to meet the Deans and
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Massimino to replace Tarkanian at UNLV

ROLLETh from page B1

prized by the move, and offered a

shock. It meant that the Mammoth de-

leaved Uteville.

I was shocked when he first told me

was going to leave," Walker said

nounced from his home in Villa-

new. He had heard things, but it's

he didn't think the program got

Massimino didn't leave for

yourself. —You put 12 years of your life

ut things. Eric Simms, a

Theodore Austin, the Athletic Di-

rector at Uteville, believes the sub-

at Uteville and his first since

may have played a role in his

"When you're losing you bring a

that had something to do with

with Massimino leaving," Austin

"But I was surprised he took

I thought he would retire at

Instead, while a national search

Baseball rounds out St. Joe's, 15-3, at Vet

HAWKS, from page B1

said. "He's our number-one starter.

We put a lot on his back as first-

It's no secret that we have the confidence that he'll

pick up the load. In April and May

Junior Dave Hill came on in the

fourth trying to protect a 1-4 lead.
The Quakers had scored in the first

inning on a two-out walk to am-

or first baseman Anthony Field

and an RBI triple by senior center-

fielder Todd Masarek (4-1, BR). But

Hill saw the lid fly off again while

having a little trouble locating the

strike zone. Joe's pitcher play was

solid again, and backed Hill up with

a 6-3 complete game in the

16-4 victory. Some key hits were

served up to Bob Sanders, and then

inducing third baseman

Brandon Kimbrough to ground out as

second with men on second and

third. Hill cruised through the fifth

 inning, and in the sixth inning

brought the Quakers put themselves in

front with a walk to start the

seventh. A walk to Nick Messina, one-

on-eye league by third baseman

Tim McCaffey (.307, 40 RBIs) and

make a winner out of Hill.

In the Penn half of the sixth, the

Quakers increased their lead to 13-

0, courtesy of back-to-back solo

home runs by juniors Todd Wilson, the
terminated to tie the game 1-1, 10-11.

The Penguins put themselves in

front to stay with a five-run

fourth, 10-6. In the fifth, one out

prompted a new pitcher in the

form of lefty Joe Wilson, who
took his two innings to solidify the

hitter's hell known as Bower-

dome would do for us.

administration what the Quaker-

"You've got people out here who

to this story.

that's part of who he is.

"When you're losing you bring a

ple love him here, and there are also

thing he really loved; something

he takes his two innings to solidify

himself. Haughey gave up an un-

hit, and struck out two in his stint

in the eighth inning, the Quakers

opened up a six-run lead against

the Rams that would hold for the

in the ninth. They finished off the

Hawk catcher Sean Vandegrift to

the second with men on second and

the strike zone. St. Joe's picked up two

runs by juniors Todd Wilson, the
domination. Haughey gave up an un-

in the ninth. St. Joe's catcher St.

nial, and Breier. Both shots came off starter

Galles and cleared the fence with

pent to score — Wilson's launched in

the N.J. bullpen while Breier's car-

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WORD ON THE STREET

Post Oscar Stress Disorder

Part I

BY DAVID B. BOWTER

I was planning on filling this space with a witty/cynical piece on the Oscars and how the show reveals larger flaws in our society. But somehow, in light of recent events, my little eye-opener appears unnecessary. Things are really screwed up. I can't hide that fact behind a clever piece about the collectively missed big picture. It's out there. We all see it. Okay, so what's my point?

Actually, I'm not quite sure. I guess I'm trying to convey the underlying disgust I'm feeling toward our country gone wrong. All the signs are there, and just too damn obvious to ignore. Armageddon, USM appears right around the corner.

Day by day, out the media treats us to random snippets about the world — all depressingly pathetic, but seemingly disconnected. Here's a taste — confessed rapist Mike Tyson has millions of fans who still love him, thinking him shyster. Wayne's World is the number one film in the nation (I loved it, but it still scares me). Meanwhile, Pre Bush scrambles around trying to save his presidency, as opposed to his country. And instead of inspiring a nation toward much-needed reform, the Democratic candidates are too busy reading old 1,000 numbers and denying smoking (or, rather, "inhaling") marijuana.

So where am I going? What does this mean? And where did this come from, anyway?

Well, I watched seven hours of Oscar coverage for an article I chose to abort. But my time wasn't wasted. Red ribbons (read: AIDS awareness) were dangled in front of my droopy eyelids as Hollywood proclaimed itself PC (sorry — the term makes me cringe too, but it's appropriate). Meanwhile, 20 gay activists blew whistles and chanted outside of the Dorothy Chandler Pavilion, condemning the industry for its portrayal of homosexuals. They danced around the big gold statue, posed for the media and made a lot of noise.

Frankly, I'm sick of noise. I want conversation, not slosh. I want discussion, not convenient symbols. Like politicians, we've all been conditioned to move our lips but say nothing. Ranting and raving had its place (the '60s), but that time (for better or for worse) is over.

We would all like to think we've come a long way (baby). But the notion of progressive civil liberties seems laughable these days. For me, this fact was crystallized by one particular letter to the editors of the DP (Peking Face, MARCH 30 — it's worth a reading) by a student who actually believes himself educated and his arguments logical, sensible.

Revolutionaries are needed, the Democratic candidates are too busy reading old 1,000 numbers and denying smoking (or, rather, "inhaling") marijuana. Nothing is shocking. What we're confronting here is a rampant apathy, one which threatens to add grey to our whiskers and inches to our middles. That's just living amongst the most intense '90s holocausts we've ever seen. I want discussion, not convenient symbols.

We would all like to think we've come a long way (baby). But the notion of progressive civil liberties seems laughable these days. For me, this fact was crystallized by one particular letter to the editors of the DP ("Sucking Face," MARCH 30, 1992 — it's worth a reading) by a student who actually believes himself educated and his arguments logical, sensible.

Part II

BY MORGAN BEATTY

Are you listening, or are you just trying to bury your head in a bit of newspaper during lunch, avoiding some one next to you who you don't know and don't want to know? Newsprint has flooded this campus. Students always bury their faces in the papers. "Read not the times," quoth Emerson, "read the eternals." Did anyone get the joke right off the bat? Admit it, East Coast, Ivy League living has made cynics of us all. Nothing is shocking. What we're confronting here is a rampant apathy, one which threatens to add grey to our whiskers and inches to our middles. That's just living amongst the most intense '90s holocausts we've ever seen. I want discussion, not convenient symbols.

A student who survives four full years at the University of Pennsylvania can get by anywhere in America. We have the crime, the expense and the hypocrisies to compete with any slum, posh neighborhood, or corporate boardroom. Unfortunately, melanoma and inertia are the more common outcomes, as our student minds seldom move beyond the attainment of earthly comfort. Revolutions come from within, never from committees. What is the result of our stagnation? We are not a peaceful society. We are a war society. We are a war society.

Super Street

CAPTAIN AMERICA

Matt Seiman

THE INCREDIBLE HULK

Don Sacher


Inside

Film

Thunderheart

Interview with Michael Apted and Val Kilmer

Music

They Might Be Giants

The duo from Long Island mature with Apollo 18

Features

J. Crew

Chatting about the clothes you hate to love

Pauly Shore

Who is this guy, anyway?

Weekend

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the Creeper — has had a busy weekend. University grass is being resodded But beware, because everyone’s favorite litt...
**FASHION\nFAUX PAS\nReturns!**

After a short hiatus, the fave-rave of the scubbin' page is back (for now, anyway). For the many of you who wondered about its absence, let's just say that the acid-washed jean suits at Penn had been given enough free publicity, and people were starting to get sickly bored of the whole thing. This week's entry is a crazed exercise in fandom, celebrating the wonderful work of Vivian Leigh. Complemented by spandex as flowery as the tongue of Scarlet O'Hara, this ensemble should be Gone With the Wind.

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**Rodney Dangerfield Scratch N’ Sniff**

To experience the rapture that is Rodney, take your finger and rub his fat, bloated protoplasm-like belly. Scratching the photo releases flavor crystals into the air, filling the room with the delicate scent of cheap cigar smoke, anchovies and Schlitz. **BONUS SMELL!** If your scratching finger is accurate, you will inhale the bewitching odor of the one, the only, Jackee.

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**WEEKDAY MORNINGS 30th-3rd**

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<td>Sally Jessy Raphael: My Husband Thinks He’s Mr. Fix-it.</td>
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<td>Sally Jessy Raphael: I Hate My Husband’s First Wife.</td>
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Thanks a lot: Boyer, Libby, Anny, Arthur, Morgan, Aimee, Denny, Kia, Andy, Chris, Dan and Michael.
A conversation with the dude behind the duds

BY MATT SELMAN

Taking through the deluge of catalogues on the floor, you search endlessly for the perfect article of clothing to complement your eclectic, misguided wardrobe. Broken in, faded, comfortable, classy - you want the article of clothing that looks as if you've owned it for meaningful years, with every wash making it more and more your own. But you want it right now.

J.Crew... too crunchy; you already own the mandatory black watch plaid flannel button down, and so does everyone you know. Tweeds... too artsy; mock turtlenecks have been absent from the closet since 1989, and you are uncomfortable ordering anything in “neolithic.” Eddie Bauer... too violent; fishing season’s over, L.L. Bean’s End... too nervy; short sleeve button downs and twill floods cause instant aging, one step up from Sears.

Then you see them: Lean, tanned models Rugged yet sensitive, beautiful yet flawed, exuberant yet cynical. Throwing snowballs in Jackson Hole, running on the beach on the Vineyard, swinging on a hammock in Nassau. This is the life. Not only are these people substantively beautiful, but they really know how to piece together an outfit.

You always come back to J. Crew. It draws you like a faded pique magnet. There's a pronounced and sophisticated duality to J. Crew clothes. It's how the young dress to look older, and how the old dress to stay young - casual chic personified. So classic they're cutting edge, Crew manufactures garments which provide a shortcut to

Almost a parody of itself, the J. Crew catalogue embodies an oft-dreamt-of modern lifestyle, one that many students can relate to. Sporting innovative (yet not too silly) colors, Crew has invented its own vocabulary of hip, broken-in style. Various garb is described with phrases like “Tough. Spirited. And out of the ordinary,” “Shirts that go to the boardroom. And the beach.”

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Arnold Cohen believes in the vision of J. Crew. As Chief Operating Officer of J. Crew Group Inc. since 1989, Cohen speaks with confidence about the strength of his product and its appeal to student buyers. “There's a very strong identification with the design ethic of J. Crew,” remarks Cohen. “Students recognize them for having a sort of timeless fashion sense; fashionable, but not revolutionary. The clothes are not trendy, but color statements are important.”

Cohen notes that the versatility of Crew's merchandise provides yet another allure to the college crowd. The catalogue inspires countless unique combinations of its classic clothing staples.

“The Crew style updates tradition with a whimsical twist. It's comfortable, simple, disciplined and strong. Void of self-importance, it really allows an individual to express one's self with mixing and matching... it allows people to develop their own individual style,” Cohen elaborates.

He sums up the J. Crew ideology with this little conundrum: “If you knew you were going to go somewhere for a year, and you could only carry one bag, what would you feel the most comfortable with if you brought nothing else?”

Yes, practicality looms as the responsible core of Crew's attraction. Ironically, many college purchasers are looking up to the baby boomer generation in making their clothes choices. “I believe that there is an interest in buying apparel that looks good, but students are more interested in quality, durability, comfort — practical things. College students are serious about life and prospects after college, and are gearing up for it,” muses Cohen.

J. Crew launched itself way back in 1983, when skinny leather ties and zipper-laden t-shirts were all the rage. Chairman Arthur Cinader and daughter-President Emily Cinader broke the mail-order ice, creating a massive boom; Crew's classic American sportswear image has gained massive momentum since then, sparking profits in the hundreds of millions and successful retail outlets as well. The Liberty Place store in Center City is raking in the dough, Cohen says, and they plan to open more outlets soon.

But whether one tackles the store or peruses the pages of the catalogue, J. Crew's got a monopoly on the carefree cookie-cutter mix-and-match style that defines effortless '90s college cool, accessible to everyone with American Express, Mastercard or Visa.
Wild at Heart
Thunderheart investigates tribal issues

Interview

The American Indians had a pretty raw deal both historically and contemporarily," says British filmmaker Michael Apted (Gorillas in the Mist, STRIP). Apted's new film, Thunderheart, addresses the continuing struggle of Native Americans. "It seems to me that the American public was exercising its guilt about its indigenous population with Dances With Wolves — with the huge success of the film. And I was hellbent on showing... that the problem wasn't over, that it didn't end with Mr. Costner walking off into the snowset."

Indeed, Apted's film is uncompromising in its depiction of both the chaotic history of Native American affairs and their continued suppression by the United States government. The dilemma Apted faced with Thunderheart was achieving a single-minded medium. "I was desperate not to turn this into a political film or a lecture about the Indian movement or the FBI," he says. "[At the same time] I didn't want to sentimentalize or glamorize them [the American Indians]; that's very dangerous."

True to Apted's and screenwriter John Fusco's intentions, Thunderheart explores a variety of themes and combines several elements in its narrative. Fusco relies primarily on a murder mystery plot involving political corruption and the government's manipulation of diverse Indian factions. Plot devices occasionally seem contrived, but Apted successfully focuses on the political and emotional aspects of the story.

Former American Indian Movement (AIM) leader John Trudell plays radical activist Jimmy Looks Twice, the prime suspect in a murder case on the Pine Ridge reservation. FBI Agent Ray Levoi (Val Kilmer), who is one-quarter American Indian, is selected to investigate because the Bureau feels his background will provide convenient and much-needed public relations leverage with the locals.

As the case progresses, Levoi uncovers unsettling evidence with the help of local sheriff Walter Crow Horse (Graham Greene) and medicine man Grandpa Reaches (Chief Ted Thin Elk).

Levoi becomes convinced that the government might be manipulating the Indian factions against each other and setting up Jimmy. With Jimmy in jail, the government can install its puppet regime and carry out its hidden agendas — with frightening consequences for the reservation.

Thunderheart is not a true story, but according to both Apted and Kilmer, it does dramatize a very real crisis in Native American society and is inspired by the events of that society's continued deterioration during the 1970s. During that time, prominent AIM leader Leonard Peltier was imprisoned for murder after a controversial trial; he has since been cited by Amnesty International as the only political prisoner in the United States. Apted addresses these events in his recent documentary, Incident at Oglala.

"The horror of the whole thing [is that] the government did succeed in destroying the American Indian Movement," Apted says. "They dismantled the whole operation [and] did exactly what they set out to do, which is either have the leaders in prison, chasing bail money or on the run."

Thunderheart also mirrors reality in its casting of Native Americans, notably John Trudell as Jimmy Looks Twice. Trudell, whose real-life FBI dossier is over 17,000 pages, served as AIM's National Chairman from 1973 to 1979. In 1979, Trudell burned an American flag in a demonstration outside FBI headquarters. Twelve hours later, his house on the Shoshone Paiute reservation burned down, killing his wife and three children.

The FBI did not investigate, and the fire was recorded as an "accident." Trudell maintains that "it was an act of murder; my family was murdered as an act of war." Since that time he has not held an official post and instead has turned to music, poetry and acting to express himself.

Apted maintains that "only half the film is political, and half of it is spiritual... I felt this was important since it is about the awakening of a guy's spirit... it seemed I should try to dignify the spiritual life as much as possible."

With the help of Grandpa Reaches, Levoi comes to terms with his heritage and experiences visions. These visions connect him with a historical figure named Thunderheart, who died at the Wounded Knee Massacre in 1890.

Kilmer, who is part Cherokee, himself professes to having had experienced his own visions, saying "you have to make yourself available to them for them to happen." Trudell adds that what is depicted in the film "is based upon a reality, but it isn't something you can explain in a couple of minutes."

Invariably, Thunderheart provokes discussion as to the apparent trend in Hollywood to portray the American Indian experience. In addition to Wolves, there is the recent At Play in the Fields of the Lord, in which Tom Berenger denounces his white upbringing and embraces his South American Indian heritage.

Kilmer admits that "Dances With Wolves... enabled this film to happen," but such comparisons to other films miss the point. Thunderheart demands consideration of past victims and draws attention to the continued oppression of Native Americans.

Fusco and Trudell are less critical. "Any awareness is a good thing," says Fusco. The sad conditions under which many Native Americans live (Shannon County, home of the Pine Ridge reservation, is the poorest in the country) is an issue too often overlooked. With its mixture of compelling drama and spirituality, Thunderheart boldly and, for the most part, successfully brings this issue into our consciousness.

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A P R I L  2 ,  1 9 9 2
Entertaining for gaggles of giggling six-year-olds and annoying for their upwardly-mobile parents, *Beethoven* is the story of a lost St. Bernard puppy who worms his way into the home and heart of a suburban middle-class family. The head of the family, the eternally anal Charles Grodin ([*Midnight Run*]), is an air-fresher salesman whose position in the household is made dubious by the arrival of the destructive hound. But what is a dog movie without dog heroes? *Beethoven* saves Grodin’s youngest daughter from drowning, spares his only son from the brutality of the school bullies and mends the eldest daughter’s broken heart. *Beethoven* does all this without altering a word; a dog’s work is never done.

Unfortunately, *Beethoven* is not immune to the pitfalls of stereotypical animal humor. Frequent scenes of misplaced dog drool are interspersed with *Beethoven’s* spontaneous urination. Even the canine star has lost his lustre. *Beethoven* may be cute, but he lacks the dramatic presence and power of Lassie in *Benji*.

The charming interaction between Snipes and Harrelson provides the basis for much of the film’s humor. Sidney and Billy’s on and off-court antics compensate for the muddled story, making *White Men Can’t Jump* an enjoyable, entertaining film.

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**Shorts**

**WHITE MEN CAN’T JUMP**

At the Eric on Campus

*White Men Can’t Jump*, written and directed by Ron Shelton ( [*Bull Durham*]), takes the fine art of hustling away from the expected pool hall, placing it on the asphalt basketball courts of Southern California. Wesley Snipes plays Sidney Deane, king of the L.A. public courts, where hustling and showboating are a way of life. Woody Harrelson plays Billy Hoyle, a former college basketball player who now also makes his living on the courts, dunking for dollars.

Sidney constantly talks trash and relishes every opportunity to embarrass his opponents. But he backs up his blustery talk with pure talent while Billy looks as if he were just scraped from the bottom of someone’s high tops.

At first, Sidney thinks he has an easy score in the goofy-looking Hoyle. But after Hoyle swindles him, he promises that the two join forces to make big bucks from unsuspecting neighborhood players. Hoyle and Deane then go from court to court, hustling their way to victory.

The well-choreographed court scenes suggest that Snipes and Harrelson could actually play competitively; their behind-the-back passes and stylish moves engage and mesmerize.

The charming interaction between Snipes and Harrelson provides the basis for much of the film’s humor. Sidney and Billy’s on- and off-court antics continually deliver laughs. The chemistry between the actors — and the stirring basketball scenes — compensate for the muddled story, making *White Men Can’t Jump* an enjoyable, entertaining film.

—Rob Engs

**BEETHEON**

At the Sycamore

In Hollywood, where the dog is still the producer’s best friend, Ivan Reitman is hoping that his new friend remains faithful. After tackling poltergeists ([*Ghostbusters*]) and Austrian lumpheads ([*Kindergarten Cop*]), Reitman now turns his creative energies toward the "doggone" genre with the canine *Beethoven*.

Ladybugs

**At the AMC Walnut Mall**

Ladybugs is a pitiful excuse for a motion picture. In this half-baked film, the studio evidently tried to equal the successes of *Rodney Dangerfield’s* last effort, *Back To School*. They failed miserably.

Rodney’s charm, one-liners, and bug-out eyes are not enough to salvage this disgraceful attempt to disguise what is essentially a failed television sitcom pilot.

Ladybugs is the story of Chester Lee (*Rodney Dangerfield*), an under-appreciated company man who wants to marry his fiancée, but can’t afford the wedding. If, however, Lee can coach the boss’ daughter’s soccer team to the championships, he will be given a raise.

To save his ass, he disguises his fiancée’s soccer-playing son Mark (Jonathan Brandis) as a girl to help bring the team victories. The rest of this far-fetched monstrosity is a mixture of *Tootsie* and *The Bad News Bears*.

Ladybugs appeals strictly to the twelve-and-under crowd. Hard-core Dangerfield fans may be able to tolerate this film if only to see Rodney strut his stuff. But beware: Ladybugs is worse than *Easy Money*. With Ladybugs, it is quite obvious why *Rodney* gets no respect.

—Tom Heller

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**JOHN DOE + ADAM HOROVITZ**

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This great western mall, this land of dreams, this Hollywood... this is the vast warehouse that markets Cool and Hip in bulk quantities to the great unwashed masses of the world. And right now MTV spokesmodel/veejay Pauly Shore is Lotus Land’s raddest P.R. man.

Pauly emerges as the newest deity from that ever-growing laundry pile in the corner of American youth culture; the mishmash of TV, film, music, microwave burritos, and everything else the decomposing pile can consume. This mass of the absurd (yet wry) and the scintillating (yet ridiculous) is fermenting Western Civilization with its cool slang, nifty turns of phrase, and surprise idols for millions of teenagers to slobber over.

Subculture is recession-proof, and its current darling is Pauly Shore. He’s the most popular veejay on MTV (since Martha Quinn’s abrupt departure) and was the first to be allowed out of the studio to do Totally Pauly, his own show — now a staple of MTV’s line-up.

But his fame has grown beyond the confines of MTV’s far-reaching empire. Pauly, a Hollywood native, has infiltrated that strange leak in the airwaves that brought us his predecessors, Bill & Ted, Wayne & Garth, Mark & Brian, Pee-Wee, Randy of the Redwoods (and many other future trivia-question answers), and has weaseled himself into our always-receptive, collective conscious.

The difference is, however, that “I’m real... they’re just characters,” he says in a recent 34th Street interview.

His stoner/surfer persona, he claims, “is a part of me, I guess.” He’s more than just The Weasel. “I could talk intellectual,” he supposes. But then again, he doesn’t go home and practice Hamlet soliloquies at night, either. And who’d want him to? His comedy is all about “atti...protracted pause...tuuuuude” and his unique approach to speech delivery. Pauly lets one syllable of a word gently fall off his tongue, waits for it to settle, and then he’ll throw out the other half. Thus, his signature phrase: “chillin’ maaa...jor... budy!”

Essentially, he surfs vocab. And the trippy body moves that accompany his mutated Valley-speak? “I’m a dancer,” he explains. “I was in the jazz company in [Beverly Hills] high school. When I started working two years ago, I wasn’t as fluent.”

He stresses that his personality has not only forged his popularity, but is also the reason why he is adored by millions and why MTV gets sacks of moist weekly mail from nubile, willing and oftentimes able teenage nymphs.

But 90210 fans aren’t the only ones flocking to worship Pauly. Every stand-up comedy show he does on his frequent college tours sells out. His ability to relate to the Common Youth is extraordinary. Like the soft-spoken Garth of Wayne’s World, Pauly is almost an honorary member of everyone’s closest bunch of friends. However, when faced with comparisons to those other characters that have wormed their way into our media-hungry melons, he jumps to defend his comic “integrity.”

“I’m not Pee-Wee. I’m not Ernest. Sometimes people get pissed because they see me, and think ‘Why the fuck can’t I do that?’” Because I’m just like those people.”

Pauly’s rise has not been a greased ride on a wave of nepotism — as some might expect given his illustrious parenthood. His dad, Sammy Shore, was a comedian who worked as Elvis’ opening act. His mom, Mitzi Shore owns L.A.’s famed Comedy Store (in fact, “she opened it so my dad would have somewhere to perform. He was an alcoholic, so he wouldn’t let anyone else on stage”).

Although he wasn’t handed Totally Pauly on a silver tanning dish, he was basically born into comedy. He grew up around comics. Instead of Tom and Jerry and Oreo afternoons he hung out in smoky nightclubs watching Richard Pryor and eating stale beer nuts. As a senior in high school, he realized that if he
didn't become a comedian, he'd have to go to college, so he began performing. The road to stardom was relatively free of obstacles, but hey, he paid his dues. "I started doing stand-up, and then I went out for Bill & Ted. Then I did some shitty movies like Phantom of the Mall. One day my manager brought in a lady from MTV to see me perform. They booked me at Daytona Beach, but I had to pay my own way. It sucked. They wouldn't give me a microphone, and then they fired me."

After appearances on Married With Children and 21 Jump Street, he got a spot on Comic Strip Live, and finally MTV saw the error of its ways. After hosting a stand-up show called Five Funny Guys, they realized that he belonged on his own sandy turf, and they catapulted him into pop culture stardom by giving him Totally Infinitely, a three-month broadcast from different locales in L.A. "spongin' off of people."

The archetypal Valley Boy and quintessential surfer has not let his sudden celebrity jade him. "I love it. I love meeting people, traveling. What I do is positive, not negative. It's great," Pauly says. "I like making people happy. That's my drug." But not his only drug. Although a lot of people think he must fry on acid or trip on ecstasy in order to explain his goofiness, Pauly begs to differ. He admits to drinking beer and occasionally smoking pot (and who among us can cast the first stone?) but, he adds, "not as much as I did in high school...Pot's okay. I mean, that's all you do in college, but that's not cool is kids doing cocaine, heroin, crack. If I have any advice for you guys, it's that."

Most teen idols aren't allowed to talk as frankly about drugs and sex with fans — for fear that it will tarnish their New Kids image. That's just one of the refreshing differences between Pauly and good friend and sideburn-wearer, Jason Priestly of Beverly Hills, 90210. "I am real," Pauly insists, "and that's why people like me. Five years ago I was one of them, sitting on the couch watching Adam Curry [another MTV'eejay], thinking, 'who's this guy with no personality? Fuck Adam Curry!' I'm just confident in myself. You just picture yourself doing it."

On Memorial Day, Pauly fans will get a special treat, as his first feature film, Encino Man, will chill in theaters nationwide. For those not familiar with Southern California topography, Encino is a cheesy part of the Valley (the cheesiest part of L.A.). Pauly describes the film as being about "two loser kids from Encino, and I'm one of them. The other one, Sean Astin, is stressed to be a loser, but I don't care. We find a cave man in his backyard, and he's all stoked, because now people will think he's cool, and he'll get chicks. All I want to do is teach the Caveman how to do the 'Weasel.'"

And, of course, the token, syrupy, and redeeming aspect of Encino Man is "It's really about friendship."

Okay, so Pauly has a rad life, and he didn't even have to spend four years prostrate to the higher mind. But his life isn't all siliconed, tanned perfection. You'd think that Pauly must be wallowing in the blonde-bimbo-tude of his decadent Hollywood love pad. But Pauly Shore, the Hollywood baby, the idol of millions, has yet to find the woman of his dreams. "No, I don't have a girlfriend, because no girl can understand the Weasel thing, and let me do what I love." A-ha, this must be the pent-up angst that gives his acting that Olivier quality, that pain of a tortured actor. He went to his senior prom with "a nice Jewish girl from the Valley," but if he could choose any "buff nugg" [hot girl] he wanted, he'd choose ex-porn-star/X-rated teeny-bopper Tracy Lords, "because...she's hot."

Pauly has a deep, sensitive side, however. He wonders about leading a "normal life," outside of The Biz. "I wanna girl from the farm. Most of the women out [in L.A.] have penises." Pauly, self-effacing as always, considers himself just like "the guy in the frat house, or the guy on the farm" and in a rare moment of incisive irony, Pauly recognizes that there really is no difference. To us, the chewers of pop culture cud, he is a fertile source of slang — the king of an ever-expanding media niche that is slowly crumbling the loose foundations of American semantics — the Big Daddy of cool-and-unusual T.V., and a genuinely funny dude with a groovy "mop chillin' [nice hair]."

Laurie Stalberg is the new 34th Street Weekend Editor and has really interesting taste in shoes. ☮
They Might Be Maturing

TMBG explores new realms

BY CHRIS LEITNER

They Might Be Giants never was a typical band. John Linnell and John Flansbury, the hearts and souls underneath the googies, are known for their Dinosaur Jr. style, avoiding the obvious at all costs. Their fourth and latest effort, Apollo 18, proves true their refusal to grow stagnant.

Though the word “mature” is rarely used to describe They Might Be Giants, Apollo 18 is, undeniably, a more developed album than their three previous releases. The instrumentation is definitely more complex and better organized. While still featuring their trademark accordion and toy piano sound, Apollo 18 also displays a more guitar-oriented style on several songs.

Not that TMBG has any consistent form on any album. Apollo 18 still stacks typical TMBG songs, including the singles “The Statue Got Me High” and “I Palindrome I,” but this is about as close to typical as anything gets on the album. The first track, “Dig My Grave,” sounds like a combination of The Beatles and The Dead Milkmen, with the end result mixing a psychedelic stew of punk energy and rock guitars.

**THEY MIGHT BE GIANTS**

**Apollo 18**

ELEKTRA

Similarly peculiar is “Spider” — fifty seconds of surrealism which would fit perfectly as music for SNL’s “Sprockets.” And only They Might Be Giants could get away with rewriting the classic “The Lion Sleeps Tonight.” Their version, titled “The Guitar,” contemporizes the lyrics with such lines as “Hash my darling, be still my darling/ The lion’s on the phone.” John and John even try their hands at a love song with “If I Wasn’t Shy,” which actually turns out to be quite cute and almost touching.

The great thing about They Might Be Giants’ albums is their refusal to grow stagnant. This album is much less jaunty, proving that John and John are more than just over-imaginative kids posing as musicians. Those who discredited TMBG for being too juvenile will be surprised by Apollo 18’s new-found musicality.

Apollo 18 outdoes TMBG’s previous works, expanding into unexplored territories for the band. Though still fun and energetic, Apollo 18 is much less juvenile, proving that John and John are more than just over-imaginative kids posing as musicians. Those who discredited TMBG for being too juvenile will be surprised by Apollo 18’s new-found musicality.

Where the Buffalo Roam

Boston band steals Seattle’s thunder

BY ANDY ESPENSHADE

With the newly-renewed interest in American guitar rock, everyone’s been rushing to Seattle to find the Next Big Thing. Meanwhile, across the continent, in Boston, they’ve been consistently perfecting the form with bands like The Lemonheads, Bullet LaVolta, The Pixies and Moving Targets. Learning from these mentors, Buffalo Tom, a trio horn led by Bill Janovitz, has just released what may yet be the quintessentially guitar album of the ‘90s: Let Me Come Over.

**BUFFALO TOM**

**Let Me Come Over**

BEGGAR’S BANQUET/RCA

After a downright crushing debut on SST Records in 1989, Buffalo Tom were snatched by Beggars Banquet/RCA for their 1990 release, Birdbrain. Let Me Come Over realizes the promise of these first two releases, going on to surpass any critical expectations.

Since Dinosaur Jr. ‘s J. Mascis produced Bull Tom’s first two albums, some critics ignorantly called the band “Dinosaur Jr. Jr.” However, the group recruited Boston legends Sean Slade and Paul Kolderie to co-produce its new effort, creating a crisp, full sound that allows the band to step into its own identity.

From the opening bass line of the first track, “Staples,” Buffalo Tom’s knack for simple, catchy riffs is blatant. Tom Maginnis enters with a furious frenzy on the drums, quickly followed by Bill Janovitz’s similar guitar assault. “Staple my hands/Staple my hands to my heart/ Staple my head/Staple my lips shut,” offers Janovitz, his voice raspy yet soothing, much like the music itself, as he pledges eternal fidelity to a friend.

“Tailights Fade,” the next cut, displays a new level of songwriting for the band. A dark and compelling track, the song moves from the intense pain of loneliness to the need to leave the past behind; Buffalo Tom soak the track with a mixture of easy despair and undeniable hope. “I read a thing about this girl/ She was a hermit in her world/ Her story was much like mine/ She could be my Valentine,” croons Janovitz over an acoustic background before launching into a breathtaking chorus which renders the band’s artistic progress since ‘89’s Birdbrain undeniable.

It seems fitting, then, that the underlying theme of Let Me Come Over is maturation. Growth is evident in the album’s songwriting, performances and production. The compositions are more developed than on previous efforts, as Tom has learned to add more ingredients to the mix rather than relying totally on the riffs. Janovitz’s guitar work has grown along with his vocals; both are more confident and in control. Chris Colbourn’s bass is demanding and propels each song, and his songwriting and vocals on “Dart” and “I’m Not There” are equally impressive. Maginnis seems to be becoming more accustomed to the drum set, if not completely content, as he has added a more varied use of percussion to his trademark tomahawk attacks.

These various elements of the band unify on the closing track “Crutch,” the finest and most focused Buffalo Tom composition to date. It’s a dreamy, staggering recollection of touring and the desire to go home again. Displaying a truckload of emotional firepower in a riveting chorus, the track drips both of agony and of fervor, providing a solid close to a mature release.
Texas Tornadoes

Poi Dog gets down and dirty

BY SABRINA RUBIN

Categorizing Poi Dog Pondering is like counting the number of licks it takes to get to the center of a Tootsie Pop: every time you try, you come up with a different answer — and after a while, you get too wrapped up in the sweetness to bother counting anymore. Air-tight analogies aside, Poi Dog’s sound is impossible to slot into a rigid genre. They’re a marriage of blues, funk, country (but in a good way) and a tinge of brass. The truth is, you can’t pinpoint exactly what the hell they are, other than a bunch of happy-go-lucky-yet-insightful Texans shootin’ the breeze on their newest release, Volo Volo.

With its high-tinted, high-gloss patchwork photos, the album design screams of U2’s Achtung Baby. Thankfully, Poi Dog’s singular sound emerges as an original phenomenon. True to their eclectic style, the album swings from upbeat to sensitive to just plain bizarre. As usual, strong lyrics provide the album’s backbone. It appears, though, that someone over at Poi Headquarters realized this very same thing and decided to cash in on it, instead of including the lyrics as before, fans are asked to send away for a lyric booklet for the low, low price of three dollars. Capitalism kicks.

Volo Volo kicks off with a fresh country groove called “Lackluster.” Unlike its title, the song comes off as a polished production, complete with full harmonies and Poi Dog exuberance. Catchy and finger-snapping good, “Lackluster” ushers in the album like a warm welcome, without being trite. Meanwhile, “Get Me On” spices up a funky-bluesy beat with a sprinkling of unexpected sounds, including a wailing violin, downward-sliding Beatlesque strains and computer-bleep keyboard burps. The song is further highlighted by shimmery distortion vaguely reminiscent of U2’s “Zoo Station,” but without the self-important arrogance.

Beautiful lyrics stride along on the quietly syncopated gem, “Ta Bouche Est Tabou” (“your lips are forbidden”). Sung with a wash in the chorus, the title takes on sweetly romantic connotations alongside sensuous lyrics. “Your lips are closed to all/ A live and breathing ambiguity... I would love to taste/ the sweet forbidden fruit/ And leave upon my lips/ the savor of your juice.”

By far the high point of the album, “Jack Ass Ginger” moves and grooves, wiggles and jiggles from the first beat to its last droning riff. A waiving bassline and a breathtaking brass section serve as the perfect cushion for Bruce Hughes’ rapid-fire lyrics. Muscled harmonies a la Talking Heads’ Stop Making Sense provide the ideal complement to top off this piece of perfection.

Poi Dog’s offbeat humor finds outlet in the thirty-eight-second filler, “Building.” With swelling, uncertain vocals and mumbled lyrics (“Look at that building/ It’s so beautiful/ They sure don’t make ‘em like that anymore”) against a slickly brass swing, the song is a refreshing break, leaving you either puzzled or smirking. You get the feeling they’re letting you in on some obscure inside joke but are omitting the punch line.

Combining Tahitian drums, a banjo and a ukulele, “Te Maru Pukana” unexpectedly yields a perfect blend. The pounding drums and spongy twang lend a sprawling but unified effect. In striking contrast to the song’s diversity, “Blood and Thunder” is next on the agenda, a straightforward rocker with muddled guitars. This song is singular on the album in that it features a rare standard guitar solo.

The album winds to an uncertain end with the song, both called “Endtrance.” The first is an easy musical interlude with a gently wandering finger-picked guitar leading into a flurry of bongos. The second “Endtrance” is like the first song’s evil alter ego, meandering in feedback and distortion for a foreboding effect. Unless you’re under the influence of mind-expanding drugs, you’ll patiently wait for them to come to the point for a minute or so, then turn it off. The songs provide a screechy, disappointing ending to a hell of an album. But they’re easily excusable in light of Poi Dog Pondering’s undeniable magnetism.

It’s time for April Anarchy, baby, and when the Berts ain’t shootin’ hoops, this gang of five is reviewing albums for you to listen to during time-outs. 4 or 5 dunkin’ dorks means the national championship. 1 or 2 of these headcase hoopsters is not getting invited to the big dance.

—Aimee Miller

Former Echo & the Bunnymen frontman McCulloch follows up his brooding, introspective Candleland with this slightly more upbeat collection. Songs start out interestingly enough but become repetitive to the point of silliness — they’re never as fun as Echo’s best.

—Arthur Hub

Sista Souljah’s new album doesn’t quite live up to the high standards of the rest of Public Enemy. Still, Power’s lyrics are strong enough to make up for her lousy rapping style, making the album worth a listen.

—Rob Enge

GILBERTS

It’s time for April Anarchy, baby, and when the Berts ain’t shootin’ hoops, this gang of five is reviewing albums for you to listen to during time-outs. 4 or 5 dunkin’ dorks means the national championship. 1 or 2 of these headcase hoopsters is not getting invited to the big dance.

Curve

Doppelganger

Flaring tensions, frazzled nerves and forceful resolutions abound on Doppelganger, the first full-length album from England’s Curve. Toni Halliday’s blatantly sexual voice is complemented perfectly by taut basslines and frenzied guitar riffs in a powerful and emotional debut.

—Iame Miller

Ian McCulloch

Mysterio

Former Echo & the Bunnymen frontman McCulloch follows up his brooding, introspective Candleland with this slightly more upbeat collection. Songs start out interestingly enough but become repetitive to the point of silliness — they’re never as fun as Echo’s best.

—Arthur Hub

Sista Souljah

Power 360 Degrees

Sista Souljah’s new album doesn’t quite live up to the high standards of the rest of Public Enemy. Still, Power’s lyrics are strong enough to make up for her lousy rapping style, making the album worth a listen.

—Rob Enge

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If you think that watching violence can be entertaining, then don’t miss World Class Wrestling at the Civic Center this Saturday at 5 p.m. The last time W.C.W. was in town, fans were treated to the sight of two wrestlers with their foreheads cut open, spraying gore on the slaphappy crowd. This card promises to be just as good, with W.C.W. stars Sting, Arn Anderson and Ric Flair on hand. Objects like trash cans and cow bells are often used in the ring, so it promises to be pretty wild. After all, if you haven’t seen Cactus Jack leer at the crowd through his missing front teeth yelling “Bang Bang!” after he has just pounced someone, you haven’t lived.

Disney re-releases an animated feature that doesn’t want to go away. (AMC Old City)

Basic Instinct
Letdown with its non-erotic visual appeal, and by the time the viewer is unable to tell right or wrong, reviews come. (AMC Cam- pa, Sam’s Place, UA Rittenhouse)

E.T. Beauty and the Beast
Double Ours over a touching tribute to the memory of the late lyricist Howard Ashman. (UA Rittenhouse)

Beethoven
See review page 7 (Smirnoff, UA Rittenhouse)

Children of Paradise
A 1945 classic from French filmmaker Marcel Carné. Playing for one week only. (The Ritz)

Company Business
Gene Hackman and Mikhail Baryshnikov star in a Cold War espionage thriller. (Emirates)

The Lawnmower Man
Macchio (Ernie’s runnin’ man) delivers a maniacal performance. (AMC Walnut)

The Mambo Kings
“Picks up, swings you around, and doesn’t let go.” (Ritz at the Bourse)

Mississippi Masala
Director Mira Nair “shakes the complacency of historical discrimination” involved in interracial dating. (Ritz)

My Cousin Vinny
“A slyly delivered energetic comic performance” as a cousin to the pre-pubescent Ralph Macchio. (Emirates’ Rittenhouse, UA Rittenhouse, AMC Walnut Mall)

The Power of One
“Stands on the quality of the story and the talent of those involved with it.” (The Ritz at the Bourse)

The Film Front
International Perspectives on World War II

Presented by Annenberg Center in association with The Annenberg School for Communications
April 7 film in Zellerbach Theatre. All other screenings in Annenberg School Theatre.

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A Canterbury Tale
Great Britain, 1944.
Dir. Michael Powell/Emeric Pressburger
Antonia Lant
Tisch School of the Arts, NYU
April 7 7 pm

The Emperor’s Naked Army Marches On
Japan, 1988. Philia Premiere
Dir. Kazuo Hara
Kazuo Hara
Directors Guild of Japan winner Most Promising Director
April 12 6 pm

The Spider’s Stratagem
Italy, 1970. Dir. Bernardo Bertolucci
William Simon
Rutgers University
April 14 7 pm

Die Morder Sind Unter Uns
East Germany, 1946. Dir. Wolfgang Staudte
William Uricchio
Penn State University
April 16 7 pm

Au Revoir les Enfants
France, 1988. Dir. Louis Malle
Sandy Flitterman-Lewis
Rutgers University
April 22 7 pm

Hail The Conquering Hero
United States, 1944. Dir. Preston Sturges
Robert Sklar
Tisch School of the Arts, NYU
April 23 7 pm

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Babe Fri.-Sat. 1:30, 3:30, 5:30, 7:30.

AMC OLDE CITY
2nd and Sansom, 627-5966.
Fried Green Tomatoes Fri.-Sat. 1:30, 3:30, 5:30, 7:30.
The Hand That Rocks the Cradle Fri. 1:30, 3:30, 5:30, 7:30.

AMC PALACE
1812 Chestnut, 496-0222.
Straight Talk Fri.-Sat. 2, 5:30, 7:30, 10:30.
Sun-Thur. 2, 5:30, 8, 10:30.

AMC WALNUT MALL
3925 Walnut, 222-2344.
My Cousin Vinny Fri., 1:30, 3:30, 5:30, 7:30, 9:30.

ERICS CAMPUS
40th and Walnut, 382-0296.
White Man Can't Jump Fri.-Sat. 5:30, 7:30, 9:30.

ERICS RUTHERFORD
1977 Walnut, 567-0350.
My Cousin Vinny Fri.-Sat. 1:30, 3:30, 5:30, 7:30.

RITZ AT THE BOURSE
19th and Chestnut, 925-7900.
Daughters of the Dust Fri.-Thur. 12:45, 3, 5:45, 7, 9:45.
My Cousin Vinny Fri.-Sat. 1:30, 3:30, 5:30, 7:30, 9:30.
The Mummy King Fri.-Sat. 12:45, 3:30, 5:30, 7:30, 9:30.
Mon. 1:30, 4:30, 7:30.

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The Mummy King Fri.-Sat. 12:45, 3:30, 5:30, 7:30, 9:30.
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FILM FORUM
509 S. Broad, 732-7704.
ANGEL WITH A TRUMPEFT (1949, G.) Panoramic story of a
Viennese family from the last century through the German occupation of Austria in the late 1930's. (Sat.)

CATHEDRAL THE GREAT (1954, G.) Historically accurate story of Catherine's mar-
ger to a mad prince and her attempts at conquering the Russian (Sat. 3:30)

CINEMATHIQUE
1619 Walnut St., 787-1529. Call for new
weekly attractions.

THE DESPERATE HOURS (1955) Three
escapes from a nearby prison take a sub-
urban family hostage, but are unmasked in the end. Starring Humphrey Bogart and Frederic March, directed by William Wyler. (Fri.-Sat. 1:30)

COUP DE TQCHON (France, 1981) A
fascinating black comedy about a cop with
a gun bent on revenge. Directed by Ber-
trand Tavernier, based on the novel by Jean Thomasson. (Mon.-Thur. 7:30.)

ESF! ASPIRING DIRECTORS: BRIAN DE-
PAMO, MARINA SCRIBNERSE, KEN RUSSELL.
DePalma (Women's Wake), Scorsese (What's a Man Got to Do?),Real, Drey (Fugitive's Test). (Wed.-
Thur. 7:30.)

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The top ten favorites this past week nationwide.

**music**

1. Wayne's World  
   The Soundtrack  
   From These Wild

2. Garth Brooks  
   Riptide

3. Nirvana  
   Nevermind

4. Garth Brooks  
   Metallica

5. Metallica  
   You Can't Handle

6. U2  
   As Ugly As

7. Natalie Cole  
   Unforgettable

8. Mike Jackson  
   Toad the Wet

9. Mike Jackson  
   The Hand That Rocks the

10. Michael Bolton  
    Wannabe Be

**filmm**

1. Basic Instinct  
   $15.13 million

2. Wayne's World  
   $78.99

3. My Cousin Vinny  
   $17.42

4. Lawman  
   $21.15

5. Fried Green Tomatoes  
   $61.57

6. American Me  
   $6.89

7. Beauty & the Beast  
   $122.92

8. Stop! Or My Mom...  
   $22.50

9. Article 99  
   $4.82

10. The Hand That Rocks the Cradle  
    $78.10

**television**

1. Roseanne  
   Nationwide.

2. 60 Minutes  
   Nationwide.

3. Northern Exposure  
   Nationwide.

4. Murphy Brown  
   Nationwide.

5. Home Improvement  
   Nationwide.

6. Designing Women  
   Nationwide.

7. Room for Two  
   Nationwide.

8. 20/20  
   Nationwide.

9. Full House  
   Nationwide.

10. Unsolved Mysteries  
    Nationwide.

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**WEEKEND STREET CHOICE**

FRIDAY

**BRYAN ADAMS**

Bryan Adams lane, come out of the closet! Tear these paper bags from your hands! Embarrassment by a successful single. Bryan is back! Ooh, do you think he'll wear those sacks with the rip in the butt? (Spectrum, Broad & Pattison Streets, 536-5600)

**CHRIS WHITTLE/TOAD THE WET MUCK**

Don't miss these guys! You'll be sorry later, and we'd hate to be a toad you so! (Trocadero, 1003 Arch St., 922-1010)

SATURDAY

**IMU/ABANDON EARTH/KING CARCASA, etc.**

Every dog must have his day. With this in mind, why not flatter the collective Pi Lambda Pi bucket by showing up at their 14th annual Human Barbecue. Beginning at noon, ten bands will be performing,... and there'll be lots of food! (Pi Lambda Phi, 3914 Spruce St., 222-0305)

**FOURPLAY**

Propelled by the success of their debut album (nine weeks at #1 on the Contemporary Jazz charts), Fourplay will grace the Keswick stage with their snaky presence. Featuring the talents of Bob James, Lee Ritenour, Harvey Mason, and Nathan Eastham. (Keswick Theater, 392-7600)

**HIP-HOBBY AND BALLY-HOOC: A MUSICAL THEATRE CELEBRATION**

The title makes you cringe, doesn't it? This revue consists of five performers singing over forty (yes, forty) of your favorite Broadway jingles. Be still our beating hearts. (The AvA Opera Theatre, 1920 Spruce St., 222-1330)

**PETER'S CATHEDRAL**

You werent down to see them down at Doobies. Now you can see them in the privacy of your own neighborhood, next door to everyone's favorite late night eatery (40th St. Underground, 40th & Spruce, 232-4340)

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**MONDAY**

**METALLICA**

These guys have been around for ten years, and they're still on the forefront of British metal. Either that's a compliment to the band or a compliment on the state of metal today. With a special video section and no opening act (no emuliation of their idols, the Grateful Dead), the band presents a retrospective of their career. Long hair and magnetic jackets required. (Spectrum, Broad & Pattison Streets, 536-5600)

**FUGAZI**

Let Fugazi blast your blues away with their full-ferocious, half-looked sound. It's going to be an unforgettable night! (Trocadero, 1003 Arch St., 922-6762)

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**T.L.A.**

**THIS FRIDAY: HUGH MASEKELA**

FRIDAY, APRIL 3 • 8PM

**SATURDAY: OPERA HAZA**

SATURDAY, APRIL 5 • 8PM

**HOWARD JONES**

THURS, APRIL 16 • 8PM

**PATRICIA KAAS**

THURS, APRIL 16 • 8PM

**BLUR**

THURS, APRIL 23 • 8PM

**Tori AMOS**

FRI, APRIL 24 • 8PM

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1240 S 4th St, 366-4201
Considered one of the best in Philly. homestyle restaurant in Center City. 12th and Lombard St. 765-1836
Large salads, decadent drinks and irresistible dishes. Notable wine list and desserts.

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122 Lombard St, 922-5875
The newest Chinese place near campus, with out of this world specials. HARMONY VEGETARIAN RESTAURANT
139 W 23rd St, 427-4200
Kenny’s favorite place to impress dates, with the most realistic meat dishes you’ve ever seen. The “beef” will blow your mind.

FRENCH
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139 Spruce St, 790-1210
Virtually the best in Philly for French cuisine according to Esquire’s 1989 list. Provincial French cuisine in a simple and understated setting. Wine list and prices list for $45 meal for four courses. Every entree is exquisite.

DEJA VU
1310 Pine St, 446-1120
Authentic French cuisine in a pleasant atmosphere. Prix fixe lunches. It seems like you’re in France before.

DEUX CHIMENES
1310 Locust St, 790-2620
To a restored 19th-century mansion, and one of Philly’s yummier French spots. More than just two chimeneas.

LAURETTE RESTAURANT
605 S 3rd St, 574-0414
Attached to the Borgia Cafe for Jazz, this is one of the more casual French spots around.

LE BIChci
1315 Walnut St, 567-1008
The most famous French restaurant in Philadelphia. Worth a visit.

LE CHAMPION
123 Lombard St, 925-3878
Bringing both French and Japanese flare, this on-the-water dining experience is well worth the trip.

THAI SINGMA HOUSE
122 Lombard St, 827-0110
For Thai that stands above the rest. The green curry and Singapore is a must. Try the roasted duck. Dramatic views of Rittenhouse square and hotel.

ETHNIC
CARIBBEAN
306 South St, 627-2000
Cajun-Creole style Southern cuisine in a two-deep March Grass environment.

LOS AMIGOS
1011 Spruce St, 925-7061
One of the better Mexican spots in the city. Small but potent.

MAGNOLIA CAFE
1208 Locust St, 434-1840
Cajun and other Southern-style foods at reasonable prices in a cavernous dining room. The fried chicken is great, and some entrees are even health conscious. Try the gumbo!

SOUTH AFRICAN
102 S 2nd St, 925-5909
Mediterranean food that makes many visitors very happy. Prix fixe meal in an exotic setting. Great for groups of any size, you are guaranteed to eat with your hands for eight grain courses and get totally wowed along the way!

THAI LE MON CLAIRE
524 S 2nd St, 222-4042
For that that stands above the rest, these Thai dishes are delicious. Take your taste buds on an exotic journey.

THAI SINGHA HOUSE
230 S 2nd St, 627-0440
Exotic Thai cuisine, great lunch and dinner specials, wicked good calamas and super-flavorful curries.

ITALIAN
BOCCIO
1020 Spruce St, 346-5998
Great, gourmet pizza and pasta in a casual setting. Try the scallop & bacon, halibut and Hawaiian.

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Serving Northern Italian cuisine in an intimate atmosphere. This hidden secret is one of the cooler places on South St. A variety of meats and fish in stock sauce. Excellent risotto and ravioli.

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A contemporary Italian dining spot in the heart of the theater district. Giant appetizers and Esiet Kaplan was sought him.

UPSTAIRS AT VARALLA
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A small but potent restaurant serving pasta salads, vegetables, meatballs, sauce, and other hot specials in a pub like setting, with a line outside since its recently-opened.

PASTA
A la carte menu serves pasta salads, meatballs, sauce, and other hot specials in a pub like setting, with a line outside since its recently-opened.

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Come to experience the culture and fun of Thai Traditional New Year Celebration, Song-Kran (Water Festival) at The Lemon Grass Thai Restaurant on Monday, April 13, 1992.

Time (2 Servings):
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09:00 pm - midnight

Presenting:
• A cooking demonstration; learn how to make delicious soups and desserts.
• Thai Classical Dance
• Exotic sounds imported from Thailand
• Movies showing Thai culture and tourist attractions
• Thaiflutes Dragon to be served before meal
• Five courses including soup, appetizer, salad, main course, and dessert

A reservation deposit for surprising prizes
Seats are limited; please make reservations by April 10, 1992.

Food Price: $18.00 plus tax.

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"The Evelyn Propper Strouse Minitum.

THE DRAGON
A fairy tale for grownups filled with magic, puppets, and a fire-breathing dragon. Talk to rats and dance with donkeys, all without the help of hallucinatory substances. The Philadelphia premiere, by the Arden Theatre Company. Through April 12.

CANTERBURY TALES
Mickey O'Donoghue and the New Vic Theatre of London present a updated, "zany" spoof on Chaucer's classic tales. Shows at April 14, 15, 16 & 18, 8 p.m. Students $10.

THE MADMAN AND THE NUN
Written by Witkiewicz in 1923, this play creates the impression of "the world as a machine gone wild." Performed in Studio 5 by the Vox Theatre Co. and directed by Michael Purko, it will run through April 26. Wed-Sat at 8 p.m., Sun, 2 p.m.

ANOTHER KIND OF HERO
The world premiere of this uplifting musical. It tells the true story of Swedish diplomat Raoul Wallenberg, who saved thousands of Jews from death in World War II Hungary. Runs April 11-May 17, 8 p.m.

TURANDOT
The Opera Company of Philadelphia, combining talents from New York's Met, mounts Puccini's classic fairy-tale about a legendary Chinese princess. Sure to be a treat for operaphiles. Monday, April 20 at 7:30 p.m., Friday, April 24 at 8 p.m., and Sunday, April 26 at 2:30 p.m.

WHEN SHE DANCED
By Martin Sherman. When She Danced offers a touching, funny portrait of dancer Isadora Duncan in 1923 when she was married to Russian poet Sergei Esenin, with characters speaking English, Russian, French, Italian, Swedish and Greek. Starring Carol Mayo Jenkins (Mrs. Sherwood from the TV series Fame). Through April 5.

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