Judge throws out scholarship suits, cuts its reeling

By SCOTT CALDWELL
Daily Pennsylvanian Staff Writer

In an apparent victory for the University, a Common Pleas Court judge yesterday dismissed all claims in a class-action lawsuit against the University. According to the complaints, scholarships were given to students who did not meet eligibility requirements.

According to the plaintiffs—said yesterday that the suit, which was brought by several students and organizations—would "promptly" add the city and the mayor as defendants in an amended suit. Gilchrist said the dismissal was "a relief," but noted the suit "is not likely to be a deal for the University. We're pleased with the decision.

Arthur Makados, lawyer for the University, said that太阳's ruling indicates that the "whole process will start all over again that the University would wait to see if there's a press conference this time.

"The ruling does not change the University's legal position, nor does it change the city's legal position," Makados said. "We're going to work on the assignment against the city and the mayor as defendants in an amended suit."

The秃 said that although he was "worried" about the new suit, he did not feel the admissions process had been "flawed in any way." 

Planners: Fling is a success

By KATHLEEN BAR
Daily Pennsylvanian Staff Writer

They came. They sang. They made some noise.

Senior Fling organizers said this week that the three-day fiesta last weekend was a huge success, both socially and financially.

Fling co-director Erik Sulman, a sophomore, said that Fling was likely made because the organizers sold more tickets than the 4100 needed for the event at least broke even and probably made some money.

And College junior Jessica Perlman, also a co-director, said that Fling likely made money because "the organizers sold more tickets than the 4100 needed for the event at least broke even and probably made some money."

But Diaz gave the plaintiffs 20 days to file an amended suit, adding the city and mayor as defendants. The more indicates that the legal process will not be going away against the University.

"We're pleased with the decision," Makados said. "We're going to work on the assignment against the city and the mayor as defendants in an amended suit."

By JORDANA HORN
Daily Pennsylvanian Staff Writer

It was, and what a time it was. Senior Hispanic studies graduate student Juan Diaz said it was the best decision he has ever made.

"It was the UMC's 14th board," Horn said. "The role of the Board of Trustees is to respond this time."

But he added that he does know of "some interest in the past," and one which was burned because "there's been a lot of interest from a University Police officer."
In Brief

Offensive graffiti found in Annenberg

Bleach and hypochlorite graffiti were found on several bathroom stalls in Memorial Hall last week.

A swastika and the words "Bill all [sic], "God help our black and white and help our white and black people," were scrawled in blue ink on the blue stall of a handicapped stall in the main level men's room.

The graffiti occupied an eighth inch by eight inch patch of the stall.

University Lutheran Church

Rev. Richard Clelland yesterday announced the appointment of University Lutheran Church's first female vicar, Barbara Voss.

Voss immediately ordered the wall after being called.

"I thought we'd get a better class of graffiti on an insignificant piece of wall," he said sarcastically.

House Staff Member Fred Aguilera tried to remove the graffiti before the police came, but it was impossible in his attempts.

"— Alex Schwartz

Student injured in Saturday attack

Four men attacked a male student at 11:30 p.m. on Saturday after dissecting the victim's arm and head. University Police Lieutenant Stuart Riehl said yesterday.

The student reported the incident to the police and was taken to the Hospital of University of Pennsylvania for treatment yesterday.

Clelland said he also knows what the markings are.

In an unrelated incident, a man was robbed of $40 and a weakly transportation pass by a suspect who injured him to paraphrase University Police later stopped a man meeting the suspect's description, but the victim said it was not the robber.

Rev. Clelland said the victim was not hurt.

In another unrelated incident, an unknown person defaced a number of posters and accidents around the Quad.

Rev. Clelland said he knows what the markings are.

SPECF sponsors Jeffrey Galanes concert

The Social Planning and Events Committee will sponsor a free concert to raise money for the Sudanese, Sorched Earth, and Jeffrey Galanes, who recently cut his first single, among others influenced by classic rock.

The performance will run from 11:30 to 11:45 p.m. in Supershock, and in the event of a cancellation will be held at the flag of Flagg.

— Gayle Meyers

Men to sing, play piano at UCHC show

A concert tonight benefiting the University City Hospital Center will feature four men who have experienced homelessness.

Four men will play the piano and sing songs to the guitar. Penn.

The concert will be the Christian Association Association at 8:15 p.m.

— Gayle Meyers

Vet prof's sanctions will remain

By SARAH KOTLER

Daily Pennsylvanian; Jan 21

Administrators will not remove sanctions imposed on Veterinary Medicine Dean Alfred Quirk despite a faculty committee's report that the punishment was "excessive.

The Faculty Senate Academic Freedom and Student Affairs Committee also stated its uncertainty about whether Quirk was given adequate opportunity to demonstrate the salary nature of the sanctions, which prevent him from conducting research and teaching.

The sanctions were imposed on Quirk last February in response to a faculty member's report of "inappropriate behavior toward students and staff members interfaces.

In the incident, Ferrer failed to follow the regulations of the campus-curing HTLV-1 virus, a cancer-causing virus," Ferrer said.

According to the Handbook for Faculty and Academic Administrators, "the Senate committee shall issue an opinion as to whether the doctor's actions were appropriate.

The sanctions were imposed on Quirk last February in response to an incident in April 1991.

"The students took it upon themselves in a course numbers of low-caliber students who wanted to be part of the program's requirements.

The administration, as well as most of the students, agree that Quirk should be allowed to do research and teaching.

But Clelland said the committee's decision to permit the infections with HTLV-1 in his student's case.

Aiken also noted the administration's disappointment that the committee did not place greater emphasis on the concern that made him concentrate in Patterson.

Aiken will not lift the sanctions and, therefore, that Ferre's sanctions are being imposed on the ability and the concerns of the research and teaching until next year's elections.

Aiken noted that he will continue to seek certain sanctions of the administration.

Aiken said the administration satisfied the committee did not set out to obtain the faculty's response in Ferrer's case.

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City Limits

A weekly look at issues facing Philadelphia

The People in Your Neighborhood

In the area surrounding the University, neighborhood organizations help the community grow and improve.

BY DWAYNE SYE
just West of the University. Powelton Village, which has had to cope with the surrounding world — a world with its own transportation system, police, mail service and library.

Many University faculty and staff live in some of the larger commu-

nities particularly Spruce Hill, just West of the University. Powelton Village, which borders the University in the North, is also home to several University students and faculty.

And just as the University has an administration, a student govern-

ment and a University Council to represent its interests, Spruce

Hill has a neighborhood organi-

zation that looks out for its total welfare, from 40th to 46th streets.

The University's closest neighbor is Spruce Hill, which lies between Market Street and Woodland Avenue, from 4th to 8th streets.

'I've heard comments by older residents about things that have been done by the University that have affected the community adversely. (They) have never forgotten the fact that the University tore down a lot of private homes and little mom and pop stores.' Sarah Spruce Hill resident and University employee Sarah Hochman, about 400 households who work at the University and said Spruce Hill resident "Sarah," by name. "They have never forgotten that Sheldon Hackney becoming president in 1981 improved relations a great deal. "Dr. Hackney is remarkably aware of the community," Dodson said. "It's symbolically important that he began living on the cam-

pus. It was an outstanding symbol."

Last spring, Susan Dobson, director of Community Relations, said that the highest point of the University's relationship with Spruce Hill was during James Roskens's tenure as Director of Community Relations towards the end of the 1970s. "It was very vibrant and very well run," Dodson said. "It marked a new relationship between the University and the community."

But administrators hope the creation of a Center for Community Partnerships will change that. "The biggest, most direct contact with the President's Office, and the search for the first Director of the Center began this spring. The ex-
pert is someone within a member of the community."

In the meantime, some Spruce Hill residents don't think the Uni-

versity currently does enough to maintain an amicable relationship with the community. "Once the students are here, the University seems to help the students understand that they live in a community that has permanent residents," Sarah said.

And according to Information Director Tom Butler of the Community Relations Department, the neighborhood residents are not party land. "It's not trash land," Sarah said. "It's perfectly adequate for the few permanent residents of the neighborhood."

Agreement in Sarah, another chronic problem is students bringing cars from home and then leaving them parked on the property. "The neighborhood is one that is not party land, but it's not trash land," Sarah said. "It's perfectly adequate for the few permanent residents of the neighborhood."

"Once the University and the University are in good standing with the neighborhood, the neighborhood will have that experience with the students," Sarah added. "The University seems to help the students understand that they live in a community that has permanent residents," Sarah said.

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Synchronized swimmers entertain during spring show

By RICHARD HUDSON

Daily Pennsylvania Staff Writer

Lega twirled, arm waved and hands flapped. The swimmers took their place in the center of the pool with strong, accented hands, bent at the elbows. A brief history of synchronized swimming was announced by a theatrical cast, including a middle-aged woman and several animals.

The performers opened the show with a synchronized performance to a rendition of "The Swimmer's March"—an ancient and popular piece among young audiences.

The show's routines included synchronized swimming, diving, and acrobatics. Some of the routines were highlighted by divers from the University of Pennsylvania's synchronized swimming team, who performed their spring show, "Radder Tucker Masters".
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THE DAILY PENNSYLVANIAN
4015 WALNUT STREET, PHILADELPHIA, PA 19104
GRAD
Looks Like She Made It

Theresa Scanlan, 27, the star of "Basic Instinct," is wise to be cautious about the press opportunities she is offering. Star power alone won't guarantee a warm reception from the critics, and it could end up being a case of trying to make lemonade out of lemons.

Scanlan is a skilled actress and has proven her ability to handle difficult material. However, "Basic Instinct" has been a controversial film, and Scanlan is likely to face scrutiny over her role in the film's graphic scenes.

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Brown speaks at city rally

BROWN, from page 1

"If we can have jobs in the gulf," Smith added, "we can have jobs in the United States."

"To keep the tax code as simple and clear even an eighth grader could understand it," Brown announced.

He added that he wants to protect Social Security and increase federal money for scholarships and work study programs.

Brown also responded to allegations that drug use was prevalent at his house while he was governor of California.

ABC News reported last week that drug use was prevalent at the Brown house, though they have not accused Brown specifically of using drugs.

But Brown said yesterday that the Almanac ABC News quoted is lying.

Brown spoke as part of a tax day rally that started at City Hall and ended at the 30th Street Post Office with other speakers and entertainment.

Nearly 500 people marched up Market Street from City Hall to the Post Office in a procession that stretched almost a block.

"We want the public to know how our tax dollars are spent." Smith said.

"I'm very happy to be here to tell people. Don't pay for nuclear weapons and the bombing of Iraq," Philadelphia resident Sylvia Metzler said.

Many of the tax ralliers carried homemade signs that had a common theme of diverting tax dollars from defense spending to domestic needs, such as education and housing.

"Brown led the parade for about half a block before leaving on another campaign trip. The ralliers then marched behind a banner proposing to "Save our City, Save our Children."

During the 15 block walk to the post office, marchers chanted a number of phrases, ranging from "No housing, no peace," to "Hey hey, ho, George Bush has got to go!"

Among the ralliers were a number of Brown supporters who came just to hear the presidential candidate speak. "I can't hear you listen and learn," 1986 Engineering graduate Gille Luba said. "I decided to come out on my own and figure it out."

Luba said he is trying to decide between voting for Brown or Bill Clinton in the upcoming presidential primary.
World begins Libya isolation

TRIPOLI, Libya — Countries barred Libyan jets from their airspace and closed embassies to Libya in retaliation for its decision to expel diplomats, and announced sanctions against Libya.

In one case by fighter jets. A few cars still displayed black ribbons on radio antennas, left over from a nationwide protest Thursday over U.S. air raids on Libya

The bombing of Pan AM Flight 103.

Sanctions approved by the United Nations Security Council met and set up a committee to monitor enforcement of the sanctions.

Libya declared Western decisions to expel diplomats and ordered its own diplomats to leave.

In the aftermath of the March 3, 1991, videotaped beating of motorist Rodney King, a clubbing that led to a rioting in Los Angeles which we need. He has a reputation for being tough on rogue cops as well as an innovator for the future.

An American employee of the Pan American D and G Oil Field Services Company near Ajdabia, 700 miles east of Tripoli, said and added that the black mourning clothes were not plan to flee.

The Ni** P and other civil rights advocates suggested that Williams was not the best choice for the police commissioner of Los Angeles.

An employee of the Pan-American D and G Oil Field Services Company.

Yegor Gaidar, announced the economic reform effort would cause the West economic reform effort would cause the West to reconsider its commitments.

Camdessus said that the IMF and World Bank, with the rest coming from rich Western countries, including the United States, Germany and Japan in the form of direct aid, would separate after more than three decades of marriage.

Camdessus said Mrs. Mandela's resignation was "in the best interests of the ANC and my family," she said.

Winnie Mandela quts ANC

JOHANNESBURG, South Africa — Winnie Mandela yesterday resigned as head of the Pan African Congress, which she started in 1990 and is a key organization of the ANC.

"The search for a new chief began when Gadhafi disclosed he was leaving in the aftermath of the March 2, 1991, videotaped beating of motorist Rodney King, a clubbing that led to a rioting in Los Angeles. He is not nearly as tough as those that did have lights weren't certain what they were doing.

"We're backing up our computers, taking tape," said Tom Brik, who manages the design bureau's computer equipment for battlers. "This is it. I'm buying a laptop."

A reporter for The Times of London, one of the newspapers involved, had his hand caught in a machine used to print the newspaper. The rubber backed crows still working to pump water from the river. The Times, which the government operated a short session Wednesday.

Ethiopian police stopped the flow of the Chicago River into a hole in an aging, leaky bridge in the downtown system. A section of tunnel ruptured Monday, allowing millions of gallons of murky, foul water to flow into Loop basements. Heavy rain interrupted work for a time during the morning but the river was out in the afternoon.

"We're saying that onsite parking is no longer appropriate, given the need to get pumping equipment in and out and to move around," Mr. Daley said.

Downtown tries to return to business as usual in Chicago

The business area was closed Tuesday because of the rain and a road block near the site of the accident that killed 28 people.

The downtown Loop remained closed yesterday with many of the city's major retailers, including Marshall Field's department store, the Palmer House Hotel and the Bank of America in Chicago, to save a fire — still stammered.

Crescentworth Edison said it hoped to have power restored to many of the buildings that were still blacked out by Thursday morning. But severe electrical problems will keep some 25 buildings out of service, said Donald Polton, an Edison vice president.
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Undergrad schools okay judicial charter

By STEPHANIE DEIMON
Thursday, April 16, 1992

The University’s four undergraduate schools have approved a new judicial charter and a new Code of Academic Integrity which will be implemented in July.

The newly-approved judicial charter, which was proposed last May, will not provide for the splitting of the Judicial Inquiry Officer’s job into a “prosecution” JIO and a “defender” JIO as was called for by student leaders last spring.

At the time, students said the system makes it uncomfortable for them to negotiate settlements with students who have been accused of violations and can result in admission of guilt to procure favorable outcomes.

The changes in the charter state that revealing information on pending cases is punishable. In addition, the charter states that the charter should be reviewed regularly.

The charter also creates standing judicial panels and provides for ad-


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Friday 10 a.m. - 3 p.m.
Saturday 10 a.m. - 5 p.m.

WHY STORE YOUR STUFF LIKE A CHICKEN?

Don't miss this opportunity to hear one of the world's most acclaimed authors and one of the nation's most erudite conservationists, Dr. Paul Ehrlich.

The Fossil Fuel Institute at the University of Pennsylvania is presenting Dr. Paul Ehrlich, acclaimed author and one of the nation's most erudite conservationists, for a special lecture, "Population, Resources and Environment: Their Interaction and Impact on the Future of Mankind." Dr. Ehrlich will address the public in Philadelphia on April 22.

The lecture, which is free and open to the public, will be held in the Student Assembly meeting room in the basement of Voorhees Hall from 9:30 a.m. to 10:30 a.m. Dr. Ehrlich first located attention on the potential consequences of unchecked population growth in his controversial and prophetic book, "The Population Bomb" (1968).

The lecture is sponsored by the Fossil Fuel Institute, the Penn Biology Department and the Penn Library.

For Students: From page 1

Seniors, have you ever wondered what it would be like to have another Hey Day? Stop wondering...

On April 24, We're Having Hey Deja Vu

10:30 a.m - 2:00 p.m   - Senior Screamer of Smoke's
2:00 p.m - 3:00 p.m   - Watch Juniors Parade down Locust Walk
9:00 p.m - 9:00 p.m   - Back to Smoke's for yet, another Screamer

T-Shirts For Sale Now On Locust Walk.
Limited Supplies Available.
W. Ultimate plays well at Ivy Plus; Rugby seven wins

The Quakers proved to be unsuccessful. Strong opponents, this strategy pass more often. However, with maintaining its zone defense defensive pressure. We played really well,” Confradi said. “In their pool, Cornell shut out opposing sides once again impressed with the team’s overall play, and in particular its newly developed offense.

The Quakers now boast a 13-7 record. With yet another success under the national honors. The Quaker rugby team seems to have a good measure of how Penn can press with Penn’s level of play. With yet another success under the national honors.
**Classified Ads**

**HOW TO PLACE YOUR CLASSIFIED AD**

**AD TYPES**
- Regular line ads, priced by the word. Classified display ads (boxed ads) priced by size.

**AD DEADLINES**
- CLASSIFIED DISPLAY ADS: 3 p.m., two business days preceding publication.
- CLASSIFIED DISPLAY ADS: 12 noon, one business day preceding publication.

**PAYMENT**
- Classified ads must be paid in full at time of placement — none will be billed. Visa & Mastercard are accepted, with a $10 minimum (except DP Persons).
- No refunds for cancelled classified ads. Check your ad the first day it runs. The Daily Pennsylvanian will only assume responsibility for errors the first day an ad runs. Technical or typographical errors are not grounds for proof or refunds are not supplied for classified ads.

**REGULAR LINE AD RATES**
- 1 day: $99.00 per word
- 2 days: $99.00 per word per day
- 4 days: $99.00 per word per day
- 6-10 days: $99.00 per word per day
- 11 or more days: $99.00 per word per day

**OPTIONAL HEADLINES**
- LARGE HEADLINE: A large (16 point), bold, centered headline can be added above a regular classified ad for an additional $1.50 per line per day (Maximum of 18 characters per line).
- EXTRA HEADLINE: A larger (24 point) Jumbo Headline is available for an additional $2.50 per line per day (Maximum of 12 characters per line).

**DP PERSONALS**
- $2.00 for one day, up to 20 words (25c for each additional 5 words). Place your DP Personal in person, by mail, by phone, or by fax with a Visa or Mastercard (no minimum charge).

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**INDEX**

- FOR RENT
- SUBLET
- ROOMMATES
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- MISCELLANEOUS
- DP PERSONALS

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**FOR RENT**

- **401 WALNUT STREET**
  - 401 W. 12th St. 2nd Floor
  - Hours: 9 a.m. to 5 p.m., Closed weekends and holidays
  - Phone: 263-8606

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**FOR RENT**

- **ORENS BROTHERS REAL ESTATE INC.**
  - 4412 Walnut Street
  - Price: $99.00, $99.00, $99.00, $99.00

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**ONE MONTH FREE RENT**

- **SPURCE MANOR & PINE HALL**
  - Apartment Eficiencies & One Bedrooms
  - $395-750
  - 490-494 S. 36th St.
  - Contact: 494-1111

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**University City Housing**

- Apartments & Houses

---

**STUDY HARD. LIVE AT EASE.**

- **Make Your Move**
  - **PARK TOWNE PLACE**
    - Apartments
  - **2200 Benjamin Franklin Parkway - 566-2200**
  - Open Monday to Friday 9-6/Saturday 10-5/Sunday 12-5.
  - Free bus transportation to and from University of Pennsylvania.
  - All utilities included.
  - 24-Hr. door attendants.
  - New fitness center.
  - Ask about our student rates.
The Department of Transportation & Parking is pleased to announce

EXPANDED GREEN ROUTE AND STUDY SHUTTLE SCHEDULES DURING FINAL EXAMS

Effective Monday, April 20 through Friday, May 8, Transportation & Parking will be extending the Green Route and Study Shuttle schedules for the Final Exam period. The transportation schedules during final exams will be as follows (times in bold):

GREEN ROUTE
(provides drop-off only service to the area east of the Schuylkill River bounded by Market, 20th and South Streets).

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 pm</td>
<td>Houston Hall</td>
</tr>
<tr>
<td>7:30 pm</td>
<td>33rd @ Palestra</td>
</tr>
<tr>
<td>8:00 pm</td>
<td>36th &amp; Walnut</td>
</tr>
<tr>
<td>9:00 am</td>
<td>34th &amp; Chestnut</td>
</tr>
</tbody>
</table>

SHUTTLE STUDY (leaves from Van Pelt Library and services the area normally covered by Escort Service).

Shuttle vans will operate continuously from 8:00 pm to 3:00 am, Sunday through Thursday. Shuttles will depart approximately every 15 minutes and will provide door to door service from Van Pelt Library to places of residence within the Escort Service boundaries.

M. Tennis snaps losing streak vs. Garnet

Franklin Mills. April 18

The Army Navy Store

Where you don't have to hunt for value and savings. But you do have to hunt for Easter Eggs and the Allkinson Saturday, April 18

Starting at 8:00 AM

Come in and find huge savings and hidden Easter Eggs and Allkinson containing $25.00 Gift Certificates

THE ORIGINAL OLD BAGG

The American Heart Association

What is Panic Disorder?

Panic Disorder is characterized by attacks of sudden and intense anxiety or fear that may occur without warning. People often seek medical attention during these attacks. More than one anxious case is found. People fear losing control or become increasingly so, become truce and superstitious. Panic disorder can be disabling. People may begin to avoid work, social situations or limit their life styles in many ways. If some of the above symptoms describe you, you may be eligible for evaluation and treatment with medications through our new outpatient research and treatment program. For more information call: Psychopharmacology Unit, 1-800-422-7000.

American Heart Association

The Navy Store

Where you don't have to hunt for value and savings. But you do have to hunt for Easter Eggs and the Allkinson Saturday, April 18

Starting at 8:00 AM

Come in and find huge savings and hidden Easter Eggs and Allkinson containing $25.00 Gift Certificates
What's Good About Good Friday?

- The sun was darkened in the middle of the day.
- An earthquake occurred.
- A political leader gave tacit approval to injustice.
- Mob justice cried out for blood and prevailed.
- This same innocent man died by crucifixion in place of the guilty man, who was set free.

What was the world in the "good day" about this thing?

NOTHING...

Unless you identify yourself with that guilty person who desired to die and let another, the God-man Jesus Christ die in your place, as a substitute for the punishment you deserved.

Good Friday has become good for us:

- Mob justice cried out for blood and prevailed.
- A guilty man was set free.
- This innocent man died in place of the guilty man, who was set free.

We are having a time of praise and worship on College Green tomorrow, April 17, from 10:00 am to 2:00 pm.
W. Lax lacking against Tigers

Quakers fall to Princeton, 10-6

By ADAM BERTRONG
Penn-Pennsylvania Sports Writer

With only two League games remaining in what has already been a long, painful season for Pennsylvania, the Quakers fought back from a 6-0 second-half deficit with three unanswered goals to make the score 6-3. But despite outshooting the Tigers 23 to 18, Penn's offense was held in check by the Penn defense, which held Princeton to just one goal in the second half.

"It was a disappointing loss. Our lack of fundamentals of getting to the ball led to a lack of ball possession, and it didn't allow us to score," said senior attacker Katie Burg.

Princeton freshman midfielder Jenny Bristow, who was named Ivy Player of the Week, scored three goals and added an assist to give the Tigers a 6-0 lead at the half. However, the Quakers were able to score three goals in the second half, including a go-ahead goal by senior sweeper Caroline Helberg with 7:04 left in the game.

"It was a good day in terms of wins and losses," said senior goalkeeper Marko Garcia. "We battling for the last spot in the League, and we got a win over Princeton."

The Quakers will now focus on their final home game of the season against Pennsylvania on Saturday. Penn currently sits at 2-2 in the Ivy League, while Princeton is 5-4 overall. The game is scheduled to begin at 2 p.m. at Franklin Field.

Softball looks bad once, good once — loses twice

By ADAM RUBEN
Daily Pennsylvanian Sports Writer

Penn's 2-2 Ivy League record is not a good one in terms of wins and losses, but it has been a good one in terms of fundamentals.

Yesterday, Penn dominated La Salle 6-0 in the first game of a doubleheader, but was outscored 12-0 in the second game.

"It was a very good day," said Penn Coach Linda Carothers. "We dominated the first game, and in the second game, we didn't make as many mistakes as we did in the first."}

In the first game, the Quakers were led by senior pitcher Katie Burg, who allowed just one run on three hits in five innings. Penn's offense was led by senior catcher Jen Thompson, who had two hits, including a home run.

In the second game, the Explorers scored 12 runs on 13 hits, including a three-run home run by senior outfielder Meg Garcia. Penn's defense played well, but couldn't overcome the Explorers' offensive dominance.

"It was a very disappointing game," said Thompson. "We didn't have the defense we needed to have a good game."}

The Quakers will now focus on their final home game of the season against Pennsylvania on Saturday. Penn currently sits at 2-2 in the Ivy League, while La Salle is 0-4 overall. The game is scheduled to begin at 2 p.m. at Franklin Field.

M. Tennis crushes Garnet

By ADAM KAYE

Despite performing well in recent matches, the men's tennis team couldn't pull off a victory yesterday afternoon. The Quakers, ranked 17th in the nation, were defeated 4-1 by the 6th-ranked Tigers.

"It was a good day," said Penn Coach Linda Carothers. "We dominated the first game, and in the second game, we didn't make as many mistakes as we did in the first."}

Penn's offense was led by sophomore receiver Janie Thompson, who had two hits, including a home run.

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Ultimate fares well at tourney

By GENEVIEVE WATSON

Ranked only fifth in the Mid-Atlantic Region, the Quakers' ultimate Frisbee club team was not expected to do well at the regional tournament. But the unexpected happened. Three of the Quakers' five goals were enough to win the championship, and they have now advanced to the national tournament.

"We had a good day," said senior sweeper Caroline Helberg. "Our offense was strong, and our defense was solid."

In the final match of the day against Brown, the Quakers were able to hold their own and win 12-11. The match was played in a very wet field, but the Quakers were able to keep their composure and win.

"We did well," said senior sweeper Caroline Helberg. "Our offense was strong, and our defense was solid."

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Club Roundup

Penn's ultimate Frisbee club team had a strong showing at the Penn Invitational last weekend, finishing third in the competition. The team was able to win three of its four matches, including a 12-11 victory over Brown.

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Penn freshman attacker Katie Burg fights for the ball against Britain's University soccer team.
Hollywood Boot Licking:
The Player takes a bite out of Tinseltown
Baseball's opening day is a time of new beginnings. At least that's what the philosophical local newscapers say as they prance around their home stadium, donning crisp new hats with the team's glowing insignia.

I consider myself a real baseball fan, so I usually hate opening days. The stands are filled with dignitaries, reporters and fair-weather Yuppie-scum, who all come out to the party because it's the trendy, youth-recapturing Field of Dreams thing to do. They talk of the old days, how they almost made it to the pros, and how pathetic the Phillies will be this year, all the while sipping watered-down $4 beers. Basically, opening day is a time when bullshit and contrivance reign supreme.

The reason I'm such an expert in these matters is because I partook in two opening day festivities this year (in Baltimore and Philadelphia) and would have made a third if I hadn't missed the train. And after suffering through the pageantry and main street parade atmosphere that clings to opening days like ivy to the Wrigley Field walls, I needed to purge myself. I climbed up to the roof of my house to drink beers. Basically, opening day is a time when bullshit and crime scenes, the hidden truth of baseball was revealed to us. The communal spirit was so infectious that those occasionally temperamentally AEW's chucked a couple of aborted home runs back up to us.

The fielding star of the day was ex-PanHei President Maureen Hernandez, who made a diving grab in front of a Chevy Nova, bringing up an interesting element of Urban Baseball — death. Lenny Dykstra makes some tough catches, but how well do you think he'd do if he were dodging West Philly traffic? And what if he had to hit while catching? But strangely, our game had just begun. From out of the intersection, and the sounds of police cars rushing to the scene, the hidden truth of baseball was revealed to me. I didn't hear any voices or anything, I just realized that baseball is a game. Fun to watch and fun to play, no matter where you are, even on a rooftop.

Free Music, More Value

Play Ball!

By Josh Tyrangiel

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Ibling, therefore I am.

Although the Creeper loves to take the time to suck the marrow out of the leftover bones of Monroe's ribs and swallow in the vomit of the first floor Butcher bathroom, that doesn't mean he's been ignoring all the wacky Spring Fling craziness going down. Lo and behold, you kids have been busy all week, and he's here to tell the tales of titillating turmoil in the tawdry turf.

PISSED OFF: Ex-DP managing stud Peter Spiegel sure loves Blues Traveler. He adores those fat harmonica-wavers from Princeton so much that he couldn't wait here to tell the tales of titillating turmoil in the tawdry turf.

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H
ave you ever wished that you could run away and leave all the
craziness of the world behind? Just lie back and accept life as it
comes at you? Through a delightful mix of comedy and drama,
Gabriele Salvatore's Mediterraneo speaks to all of us who have
had that same escapist dream. Salvatore's film spoke as well to
the Academy of Motion Picture Arts and Sciences, who awarded it
Best Foreign Film honors.
A platoon of idealistic young Italian soldiers is stationed on a
remote island in the Aegean Sea during World War II. On the verge
of recognizing what life holds for them, they find themselves
melt away in the Mediterranean sun, the men turn to art and
poetry, and one soldier named Farina marries a beautiful prostitu-
tute, Vasilisa (Vanna Barba).
Each character comes to live in his own unique way. Through
them, we see a way of looking at life which is very real and alive.
Some of these perspectives get a little funky — such as a fraternal
male ménage a trois with two Italian brothers and a Greek shepherdesse
— each holds the audience's interest and contributes to the overall
work.
The soldiers completely forget the war for three years, until a
fighter pilot lands and spoils a game of beach soccer. The pilot is
shocked to hear of how long they have been secluded on the island
and informs them all that Mussolini has been overthrown. It is
evident to all that the long vacation is over. With a touch of
sadness, they realize they must return to the real world, all except
Farina, who hides and stays behind with his new wife.
Mediterraneo
DIRECTED BY GABRIELLE SALVATORES
AT THE RITZ V
WRITTEN BY VINCENZO MONACONE. STARRING VANNA BARBA, DIEGO
AMANZIUCO.
Mediterraneo presents the audience with the compelling ques-
tion of whether it is better to struggle to improve the world or to
find a quiet safe place and just let the world pass you by. Like any
good piece of fiction, these questions are never clearly answered
for the audience. We are left to consider them on our own, though
the film does make a thoughtful case for the latter choice.
The story closes with the bittersweet reunion of three of the men.
An old soldier returns to the island, hoping to glimpse the bliss
and simplicity of his youth. What he discovers is an acceptance of
his life, and what it might have been if he had chosen to run away
from it.
Though executed in a simplistic and straightforward manner,
Salvatore's direction serves to highlight the characters as well as the
island paradise they come to call home. In many ways, the setting
itself can be seen as its own character, playing a role as
dynamic as that of any actor. The seduction of the soldiers is
believable, and we truly come to envy them in their wartime
predicament.
Some may begrudge Mediterraneo the Oscar bestowed upon it
this year, especially since it never faced the highly-touted Europa
Europa. But no one can deny the quality of this work. The story is
original and entertaining. It lets the audience see the humor and
absurdity of war, but never allows us to forget the horror of the real
world. Without becoming pretentious, Mediterraneo addresses
some ideas which are common to every age and every generation.
Dealing with themes such as escape, fantasy, love and duty, this
film speaks to anyone who may be slightly disillusioned with the
state of the world in this generation, or any other.
The movie treats all issues with a certain degree of humor which
at times borders on slapstick, but never overpowers its touching
message. It is a wonderfully warm and funny movie which should
not be missed. A quality film in every sense of the word, Medi-
terraneo is living proof that the Academy can make the right decision
every once in a while.  

Interview: Vanna Barba

One of the newest faces on the international film scene belongs to a striking
woman whose name makes her sound like one of the creators of Muckieberry
Hound. Vanna Barba (not to be confused with Hanna Barbera) takes the stage as
the hot young star of Medi-
terraneo, the recent Academy Award winner for Best Foreign Film.
Like many young actresses,
Vanna says she began modeling in Greece eight years ago, and from there
her acting career "just happened."
She describes her charac-
ter, the prostitute Vasilissa, as "someone who is tough and
knows what she wants, but is also very caring." Vanna sees her as the char-
acter in whom the message
of the entire film is sum-
marized. "This movie is ab-
out escape. Make love not war. Follow your heart and find love."
How could the beautiful
European star pass up a chance for a little America hashing? "There is
no culture here," Vanna
notes. "There's no civiliza-
tion. It's all a huge dream.
Everything is huge here:
the cars, the buildings, even the food."

Barba describes America
as "not intellectual" andarly even human: "In Europe, you know, you go
into a shop and get a little bread or something to eat and you talk to the
person. Here it's all plastic."
Despite her antipathy for
American culture, Vanna
dreams of working with
ultra-American filmmaker
Oliver Stone. She feels he is one director who "tells it
like it is." The two should
get along nicely.

— Andz Rozmirek

Lust in the dust
At the AMC Walnut Mall

In the crazy, drug-infested world of Deep Cover, there is no clear distinction between right and wrong, good and evil, innocence and guilt. There is only a purple haze.

In the midst of this insanity, Larry Fishburne (Boyz N the Hood) plays Russell Stevens, the hope and prayer of the DEA. Stevens assumes the identity of drug dealer John Q. Hull and becomes the vens assumes the identity of drug and destroy a vicious cocaine cartel, Ste-

Russell Stevens, the hope and prayer of the DEA. Stevens assumes the identity of drug dealer John Q. Hull and becomes the vens assumes the identity of drug and destroy a vicious cocaine cartel, Steamers, the hope and prayer of the DEA. Stevens assumes the identity of drug dealer John Q. Hull and becomes the vens assumes the identity of drug and destroy a vicious cocaine cartel, Stevens.

With a groovy background score and flashy editing, Deep Cover moves like a soul-powered train, but it's riding over shaky tracks. Director Bill Duke (A Rage in Harlem) sends mixed messages that both glamorize and condemn this drug world. This ambiguity defies any difference that Duke and his film might expect to make.

Nevertheless, Deep Cover is entertaining and full of gritty action. But the outstanding performances and funky background score act as a smokescreen. When the smoke clears, all that remains are the ashes of an important film that never was.

—Daniel Ages

SLEEPWALKERS

At the AMC Walnut Mall

A master storyteller, Stephen King owns his success to the mundane and everyday — he is able to inspire irrational fears out of damn near anything: typewriters, houses, pets, cars, girls-next-door, fog, even the flu. However, after his latest screenwriting effort, Sleepwalkers, King's name may elicit laughter as well. And they won't be laughing with you, Steve.

Sleepwalkers lends new meaning to the word ridiculous. Cameo appearances by King, Clive Barker, Joe Dante, Mark Hamill and John Landis ooz with in-joke cleverness. Lucky for them, they were able to get off the set quickly. The rest of the cast was not so fortunate.

Alice Krige (Charity of Fire) and Brian Krause (Return to the Blue Lagoon) play the mother-and-son-team of Mary and Charles Brady. These two are not your normal next-door neighbors, however. They are Sleepwalkers, catlike shape-shifters who feed off the life-force of — you guessed it — young virgin women. A flimsy storyline develops out of Charles' desire to lunch on Tanya Robertson (Madchen Amick, the sensual beauty of David Lynch's Twin Peaks).

A Sleepwalker can be killed only by a cat scratch, and those wily felines aren't fooled by the Sleepwalkers' clever human disguises. So Charles and Mary find themselves in trouble when they mess with Clovis, "one strong-willed and committed cat bent on revenge."

Even with its gruesome special effects, Sleepwalkers inspires hilarity instead of horror. One just can't take a scene seriously where someone gets stabbed to death with an ear of corn. Clovis the Wonder Cat steals the show when he gathers all of his furry buddies together and marches through town to save Tanya. The Schwarzeneggerian Clovis later punch through a window to save his mistress — what dedication, considering that most cat owners can't even get the manic critics to use their stinky old litter. Perhaps Sleepwalkers could be read as a tongue-in-cheek farce along the lines of the down-home fun of Tremors. An attractive idea, but highly unlikely.

—Chris Leitner

PROOF

Opening in May

Who would you trust if you were blind? Your mother, who is intensely bitter that you're handicapped? Your housekeeper, who cooks your meals and does your laundry and then attempts to seduce you? Or might you trust a friend who makes you laugh — a friend with no motive for lying except to serve his own selfish, hormone-driven, penis-waving purposes. Proof, written and directed by Joelzyn Moorhouse, answers the blind man's dilemma. Although it seems paradoxical, a blind man needs a camera to see the world.

Martin (Hugo Weaving), blind since birth, wants proof that what is said is what is seen. He never trusted his mother, for she was ashamed of him; his flashbacks of her remind him that he can't trust anyone. Instead he turns to photography, and his friend Andy (Russell Crowe) describes the scenes in his photographs.

Sounds fine and dandy thus far, but add a dose of Martin's housekeeper Celia (Genevieve Picot), a calculating bitch obsessed with Martin but intent on hunting him. Martin does not return her interest, so what's a woman to do but avenge.

As if a fresh plot isn't enough reason to see this movie, Moorhouse spices up the screen with clever camera angles and biting one liners. A captivating medley of Australian accents, enlightening cynicism and subtle humor, Proof is a vivid reminder of the everyday, the taken-for-granted, unwarranted sympathy and human nature. It's ironic that a foreign film should expose the ways of the world.

—Efrat Avigdor
Robert Altman lampoons Tinseltown in The Player.

Hollywood and its dominions are abuzz with excitement and trepidation over a new film — The Player — that claims to be an "inside look" at the dark workings of the big studios, and is rumored to be scathing, unconventional, and amoral. Fueling the fervor are the scores of superstar appearances sprinkled throughout the independently produced picture. And to top it all off, The Player has been directed by Robert Altman, the notorious Hollywood outsider and critical commentator on American culture who has spent the past several years in Europe self-imposed exile.

His first picture since Vincent and Theo, The Player will be marketed as a spritz of Hollywood paparazzi: there are more cameos than you can count, and the stock murder story centers around a studio executive. Altman's intention, however, is to transcend whatever "draws" the audiences and make The Player into a question of what makes a Hollywood movie, and then answer it with a pastiche.

Decisions dominate the superficial story of The Player: when high-powered studio executive Griffin Mill (Tim Robbins) lies, "I'll get back to you later," to a combustible writer, the Hollywood big-wig begins to receive anonymous postcards scrawled with death threats. Mill gets nervous and, in a fit of passion, kills the person he thinks is the menacing writer and attempts to regain control of his life.

With The Player, Robert Altman has made a comeback in the Hollywood circles. Altman was one of the directors of the 70s. His impressive string of hits during the disco-decade include M*A*S*H, McCabe and Mrs. Miller and Nashville, all major forces in revolutionizing the film of today. During the 80s, Altman enjoyed comparatively fewer critical successes (Popeye, Streamers and Beyond Therapy).

"We all hope this is a home run for Bob," says Peter Gallagher (ex. "sex and videotape"), who plays Larry Levy, the sleazy executive who's after Mill's job at the studio. For Gallagher, being a part of an Altman film "is higher than compensation in other ways...the biggest Winnebago in the world."

Altman steers a few twists and turns into the script, but he parks the entire plot on conventional narrative techniques. Altman's typical surprises come with his subtle audience-chiding and patchwork direction and the radically unconventional ending. You need only watch a few seconds of this film to recognize Altman's flair, to know he directed it. The sources of layers upon layers of sound must be searched out with some effort. Not everything is important from the standpoint of the plot: purposes and intentions of random occurrences are either nonexistent or hidden deep within the mind of today's least "Hollywood" director. Or has The Player made Altman Mr. Hollywood?

The idea for The Player came from Michael Tolkin's 1988 novel by the same name. Frustrated by an unfulfilling life in Hollywood, Tolkin learned that substance and film don't always go together. He remembers selling the script he wrote for Glimpse the Cane and the subsequent transformation of his work on the silver screen.

"What I had to do was a story about the effect of a suicide on a family," says Tolkin, "and that [aspect] was really lost."

So he took the money he earned from the movie and "invested it in time" to write The Player, a novel — strangely enough — about a studio executive who kills a writer.

Tolkin, who also wrote and directed The Raputie, harkens back fondly to the 70s and that decade's films which became entrenched in pop culture. "When you look at Rocky or Saturday Night Fever you see very ambiguous endings. Rocky loses and Tony Manero wins the prize that he knows the Puerto Rican should have won, and those movies generated incredible responses from audiences. If they made those movies now they would never have those endings."

Fear and loathing dominates the current philosophy behind "greenlighting [final approval of a movie script before production]" according to Tolkin. "The studios discovered that a certain kind of movie produced a response in audiences almost like crack does. The audience becomes addicted to a certain kind of experience in film which had to do with big emotions, scapegoating, finding a villain, hating a villain with a kind of bloodlust." In this vein, shifts in scripting have shied away from challenging endings and moved toward a more bankable story. You don't need to look very hard to see that the dark endings of today's scripts are being turned into the neat cinematic happiness that encourages the "feel-good" experience. Films like Fatal Attraction, Dying Young, and Pretty Woman all have axed the darker side in favor of a safer affirmation of the human spirit, Hollywood style.

"We can blame the studios, but we can also blame audiences," says Tolkin. "The audiences say, 'We want a happier ending,' and the studios choose instead of saying 'This is what the work is' they said 'Oh God no! They didn't like it, we've got to change it.'"

The star of the film, Tim Robbins (Bull Durham, Jacob's Ladder, Tapeheads), echoes Altman's sentiments. "I personally resent going to movies where you know who the bad guy is in the first five minutes...and it's just a matter of waiting two hours for good to triumph over evil...you know there's no challenge in that and indeed life is not like that. Bad people are often smiling in the front of a newspaper and often are charming the media to be on their side and not get down to what's really wrong — people like Bill Clinton and George Bush."

This sort of surprise is Altman's trademark, just as much as his layered sound and unconventional narratives. He says that the selling points of the movie are its sex, nudity, suspense, and "happy" ending; the surprise is that the ending isn't happy at all if the audience thinks about it for a moment.

Despite the debased nature of the majority of the American movie audience, Altman hopes that The Player will be a commercial success without pandering to them, hence the unconventional ending. "We're very complex people," says Altman. "Let's say this movie is a great big financial hit. I'm gonna say they probably saw it for all the wrong reasons." Altman's philosophy in the creation of The Player is as critical of the audience as it is satirical on traditional Hollywood cinematic techniques.

"I put the wrong reasons in there to make it a bad film so that you'd accept it and then say, 'Wait a minute, what am I doing?' Like in M*A*S*H when people would say 'I want to be in an outfit like that' and then they'd say 'Wait a minute, what am I saying?'."

Calling Hollywood a convenient backdrop for the story of a more "universal" greed and murder and the dangers of images and appearances, Robbins asks, "What if the murderer is likable?" Then should we, the audience, like the character of Griffin Mill? Choosing which character to respond to, says Robbins, is "not an easy choice to make."

The seasoned director has taken on a more art-house goal than the propagation of a story: "It's very easy to make somebody cry or scare somebody," he claims. The Player's success will be a "fluke of timing" because today's audience is ready to see a film that is anti-greed and is a showcase for...
The Player

by Morgan Beatty

Stars.

Altman's conscious placement of tired conventions within a film that is supposed to surprise and protest is intended to achieve a mosaic of sorts. The Player, Altman says, "is an essay on bad films and consequently I used those bad cinematic techniques and tried to evoke memories of bad films. By bad films I'm talking about films that have all the buzz things that make an audience respond to films as commercials."

In a double-edged comment on the critical state of audiences today, Altman doesn't make his segues into trashy directing obvious. It's not that easy to find specific points at which Altman is being "bad" on purpose. A few scenes might stick in the back of your mind as hokey or just mindless filler, when Mill drives through the security gate at a resort, the camera leaves Reynolds and follows Mill while Reynolds' voice fades to a mumble in the background. It appears as though Robbins, Gallagher, Greta Scacci, and the handful of supporting cast members are the only people appearing on the screen who are in The Player at all. At times The Player is like an enormous documentary on Hollywood that has been set on the framework of a fictional plot, or even more hideously, like an Alan Funt-esque film that wants to surreptitiously catch stars being themselves and make fun of whatever happens.

The most satiric scene of The Player is actually a film within the film. An idea that was pitched to Griffin Mill is eventually produced under the title Habeus Corpus by Gallagher's character. Habeus Corpus began as a substantive film with a tragic ending, but became Hollywood-ized in order to get the greenlight. The fictional film stars Julia Roberts and Bruce Willis, who play themselves in The Player but become caricatures of the typical stock hero and heroine in Habeus Corpus. Altman uses the film to typify the selling-out process that most films go through to get produced, a process that Tolkin, with his Gleaming the Cube experience, says is understandable.

"It's so hard to get a movie made," Tolkin says, "that the first thing you want to do is get as close to that as possible." Altman pushes this kind of loss of integrity over the adage and gives America a chance to laugh directly at Roberts and Willis to make their own careers look ridiculous. "I think they did it in protest," says Altman on the risk for Roberts and Willis to make their own careers. "Why not?"

No matter what the outcome is, be it critical lambasting or wild success in exposing Hollywood's foibles, Altman will have gotten what he wants. And in the movie business, getting what one wants has become the ultimate goal. "If the negative got burned and there was no film," beams Altman, "it would still be a great triumph."
Running on Empty

Howard Jones cuts his hair and gets back to basics

BY MELANIE CHANG

A back-to-basics album by electronics wizard Howard Jones may seem oxymoronic in nature, but his sixth studio release, In the Running, represents an honest attempt by the artist to return to his musical roots.

HOWARD JONES
In the Running

Jones burst onto the music scene in the early ‘80s with three keyboard-heavy lite-pop albums, Human's Lib, Dream Into Action and the EP Action Replay. Two of these Top 40 wonders promptly went platinum and spawned hits such as "New Song" and the wistfully beautiful "No One is to Blame." These efforts established the artist to return to his musical roots. One is to Blame." These efforts established the formula which brought Jones continued, though diminishing, success throughout the late ‘80s and early ‘90s gentle, lively melodies wed to catchy synthesizer hooks, united into a cohesive whole by Jones' pleasant and lilting tenor.

The problem with In the Running is that this time Jones, usually a reliable hit machine, has chosen to craft an album meant to be taken as a thoughtful whole instead of a mere collection of singles. A classical pianist by training, Jones includes the synthesizer's acoustic counterpart on the majority of the album's cuts without sacrificing their computerized elements. The result is a mongrelized work which stands not as an exploration of a different musical direction, but rather as a diluted version of Jones' former synthetic exuberance.

The album starts off on the right foot with the first single, "Lift Me Up," which opens with a jazzy keyboard intro, and then breaks into an energetic keyboard orchestration and a lively trademark HoJo melodic structure. The free-and-easy "Fallin' Away" continues in this same vein both musically and topically, but the mood falls flat throughout the next three cuts, which suffer from lazy melodies and monotonous backbeats.

"Tears to Tell" revives In the Running with a second burst of life and a pretty melody, but once again, the next few songs go limp. The album eventually bubbles to an excruciatingly slow finish with the dragging "One Last Try" and "City Song," which at times approach grandeur in the beauty of their chorale orchestra. But ultimately fail to get off the ground.

Jones has striven to achieve topical as well as musical depth by writing about subjects ranging from mental illness to broken love to self-destruction. It's an honorable undertaking, but not what one really expects from the master of Top 40. "Exodus," an opus on the tired subject of environmental disaster, bares its bluesy and unprecedented guitar lead under layers of synthesized rhythms and lyrical inanity such as, "They're sending back pictures from Saturn and Mars/ Maybe this will be our new home/ Well we seem to have messed up."

Various acoustic instruments are similarly scattered and lost on other cuts. Despite the stretch these musical components represent for Jones, the sad truth remains that if eliminated from the album completely, they would probably not be missed at all.

A true attempt to go back to the basics may well have yielded a far different, and better, album; but the baby steps Jones takes in that direction produce a misdirected work lacking both substance and heart.

Permanent Replacement

Drummer Mars releases solo effort

BY ANDY ESPENSHADE

In the early 1980's, the now-legendary Minneapolis band The Replacements grabbed onto the ideals of the punk revolution ignited by The Clash and The Buzzcocks and took them to unprecedented heights in American music, mixing anarchic youthfulness and unbridled power with unusual wit and inspired poignancy to redefine garage rock.

CHRISS MARS
Horseshoes and Hand Grenades

From the eight-track thrash of Sorry Ma, Forgot to Take Out the Trash to the adult maturation of All Shook Down, Chris Mars managed the drumkit for the 'Mats. But since the band's drawn-out and bitter deconstruction, Mars has stepped out from behind the skins to show that he's not the only Twin City native with a scruffy voice and a knack for songwriting, releasing as ample proof his solo debut, Horseshoes and Hand Grenades.

"I guess everybody who plays in a band has a secret dream of being a songwriter and doing their own record. I guess I was lucky," Mars explains. "Music was a part of me, probably a lot more than I admitted to myself, and I didn't want to quit. I just wanted to have fun again, because The Replacements became so 'serious' towards the end," he comments.

From the album's opening track, "Reverse Status," to the closer, "Last Drop," Mars seems to have rediscovered the bliss of perform-
Back on the Chain Gang

J & MC refines sound with great results

BY AIMEE MILLER

It isn’t often that a debut album is hailed as one of the best of all time. R. E. M.’s Murmur and Public Enemy’s It Takes a Nation of Millions To Hold Us Back are two undeniable tributes to the revolutionary effect that a band’s unique style can have on the trend-happy record industry. In 1985, The Jesus and Mary Chain, a little-known act from Scotland, stunned the music scene with Psychocandy, a chaotic and deafening effort which redefined the concept of sound and ushered in a new era of alternative rock. The album’s masterpiece was “Just Like Honey,” a blissful drone which introduced the world to brothers Jim and William Reid’s relentless mixture of ear-splitting feedback, powerful (and painful) explosions of unadulterated noise. Longtime fans needn’t fear, for The Chain hasn’t forsaken the ballistic style that catapulted them to fame. Instead, they’ve honed it to a state of near-perfection. The feedback’s still there, as loud and as violent as it’s ever been. But the band has learned how to use its sonic barrage to a song’s advantage. Jim Reid’s vocals resound clearly and forcefully over layers of starkly conflicting riffs. Grating, screechy-fingernail solos lead the listener to the threshold of a migraine — and then subside into soothingly rhythmic drumbeats. It’s a grand cacophony of controlled anarchy.

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JESUS AND MARY CHAIN

Honey’s Dead
DEF AMERICAN

Honey’s Dead is powerful and compelling throughout, interspersing dreamily surreal tunes with unexpected outbursts of hardcore energy that never quite allow the listener to escape the intense atmosphere surrounding the album. The opening track, “Reverence,” seizes your attention with its introductory eruptions and stubbornly refuses to let go, permitting only a brief respite before the next wave of sound breaks across your brain. “I wanna die just like J. F. K./ I wanna die on a sunny day,” Jim bellow in his characteristic manner, revealing the band’s penchant for simple, repetitive lyrics that contain random and bizarre twists on reality.

Love and angst are the album’s thematic heroes, combining to create songs filled with conflict and emotion. “Too kind/ Her and took her place/ She exists outside my space/ All I wanted was too much/ All I wanted was to touch,” laments Jim on “Tumbledown.” Conversely, “Don’t Get Enough” heralds a relationship. But in typical Mary Chain fashion, the end result of love is paradoxically treacherous, as seen by the astute observation, “Honey you’re so cool/ You’re my kind/ You’ll be the death of me.”

One of The Jesus and Mary Chain’s greatest strengths is their ability to fuse frenzied, angry rock with shuffling dance synth and pop. “Rollercoaster” perfectly embodies the band’s devotion to these strange musical bedfellows. Originally released in the summer of ’85, the track now sounds more rhythmic and refined; the muddled background noises of the EP version have been cleaned up in favor of a snappy backbeat. Jim’s restrained plea of “Don’t put me down” and the Reids’ now-standard feedback breaks retain much of the song’s initial spirit without sacrificing or diminishing its pop overtones.

Honey’s Dead winds to a close with the smartly-titled Frequency, a calmer, shorter reprisal of Reverence which brings the album full-circle. This brief but fitting expression of The Jesus and Mary Chain’s skilled ease with musical experimentation remains vivid long after its final cracks of untamed static fade into peaceful silence. Instead of reaching for an aspirin, though, you’ll probably be stretching to hit the repeat button. The days of “Honey” may indeed be dead, but The Chain is buzzing stronger and cleaner than ever before.
WEEKEND

STREET

film

Next week at the Roxie catch a special presentation of Francis Ford Coppola's operatic Apocalypse Now and Hearts of Darkness by Fax George and George Hickenlooper. The first, Coppola's masterpiece, captures the dissolution and madness of Vietnam most notably through performances by Martin Sheen and the then-teenage Larry Fishburne. The second, in turn, captures the chaos and frustration of the film's production — from the firing of Harvey Keitel and the breakdown of Sheen to the last-minute rewrites of the film's ending.

At the Roxie Screening Room.

galleries

Over 1000 entries from artists in 28 countries have been compiled in Artists Confronting The Inconceivable: Kristallnacht, an exhibit remembering the Holocaust. The works include award-winning glass sculptures from Germany's Erwin Eisch, as well as contributions from four local artists. Sponsored by the Anne Frank Institute, this show looks back to a time when the shadow of hate threatened to engulf the world.

At the Gershman Y Gallery, 401 S. Broad Street. It's free, and runs until May 17. Call 545-4400.

music

Last summer, we were treated to MTV's Club-MTV tour. This year, we're even happier to welcome MTV's 128 Minutes tour. Featuring alternative stars of the past and the future, the tour is stopping at the Tower Theatre this Friday. The combination of Blind Melon, Live, Public Image Ltd., and Big Audio Dynamite II is rivaled only by Lollapalooza's all-star line-up. Don't miss it!

AMERICAN ME

"Edward James Olmos makes an impressive and sizzling directing debut." (AMC Midtown)

THE BABE

John Goodman trades Roseanne for a baseball bat. What a deal! Sam's Place, UA Riverview. AMC Walnut Mall.

BASIC INSTINCT

"Identifies with its own sociopathic moral ambiguity, and by the end the viewer is unable to tell right or wrong — or even care." (Eric's Place, UA Riverview.)

BEAUTY AND THE BEAST

Double Oscars were a touching tribute to the memory of the late lyricist Howard Ashman. (AMC Oak City)

BEETHEVEN

"Poor rehab of every classic dog movie ever made." (Eric's Place, UA Riverview.)

BRAIN DONORS

John Turturro plays a fast-talking ambulance-chasing attorney in this madcap Zucker tries have been compiled in Artists Confronting The Inconceivable: Kristallnacht, an exhibit remembering the Holocaust. The works include award-winning glass sculptures from Germany's Erwin Eisch, as well as contributions from four local artists. Sponsored by the Anne Frank Institute, this show looks back to a time when the shadow of hate threatened to engulf the world.

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THE CUTTING EDGE

Paul "Starsky" Glaser tells the story of love at first skate.

DEEP COVER

SEE REVIEW PAGE 3. (Sameric, AMC Walnut Mall)

EDWARD II

"Continually confounds expectations of the boundaries between "old" literature and to-

EUROPA, EUROPA

"Subtly delves into the meaning of self-

FEVER\"THERonesia

"Recaptures the magic of the movie musical in a fresh and entertaining manner." (UA

FRIED GREEN TOMATOES

"Rodney Dangerfield's bug-out eyes are not shy of pitiful." (UA

WHERE ANGELS FEAR TO TREAD

"A moving love story, a blistering comedy of boundaries between "old" literature and to-

WHITE MEN CAN'T JUMP

"A witty and (irrepressibly romantic) film ab-

...
RITZ AT THE BOURSE
4th St. north of Chestnut, 925-7900

Fri.-Thurs.
Where Angels Fear to Tread
12:45, 2:00, 4:00, 5:45, 7:45, 9:45. The Maniacs. Fri.-Thurs.
Fri.-Thurs. 12:40, 5:30, 7:40, 10:30.

RITZ V
214 Walnut, 925-7900.

Shadows and Fog Fri.-Sun. 12:30, 2:30, 4:30, 6:30, 8:30, 10:30; Mon.-Thurs. 12:30, 2:30, 4:30, 6:30, 8:30, 10:30.

TOTO LE HEROS
Europa, Europa Fri.-Thurs. 12:30, 2:30, 4:30, 6:30, 8:30, 10:30.

MAMBO KINGs
12:40, 2:25, 4:20, 6:15, 8:10, 10:05; Wed. 1:30, 3:00, 5:00, 10:05; Mon. 1:30, 3:00, 5:00, 10:05.

DYNAGROOVE w/ PETER'S CATHEDRAL
(2 East Cabaret, 23 E. Lancaster Ave., 896-6420) DYNAGROOVE w/ PETER'S CATHEDRAL: A blast. What were you planning to do tonight, anyway? Going to Murph's again? Love the band. Let yourself be mesmerized by the head

SATURDAY
MARTUCCI/SHOSTAKOVITCH
A special bonus for you Riccardo Martucci groupies (and we know you're out there somewhere) after the concert, you can attend a discussion on the study composer himself. Oh joy! (The Philadelphia Orchestra, 1429 Locust St., 905-1948)

WEDNESDAY
CHANGING KITTENS
Aren't you tired of the same old same old? The Kittens have been slunk to a cross between the Butthole Surfers, Nirvana, Johnny Thunders, Hanoi Rocks, New York Dolls... you get the point, they're pretty eclectic. Special bonus: you get to see lead vocalist Todd Tyson Meshe in drag. Ooh baby. (J.C. Dobbs, 304 South St., 925-1945)

JOHN MCLAUGHLIN
The man, the myth, the legend. Jazz keyboardist and one-time pal of Miles Davis John McLaughlin is doing his thing at a binder near you.

HAMMER
For all you pre-pubescent slaves to no-talent who just won't go away, get psychic! Hammer's self-claimed "Too Legit To Mist" tour is invading Philly! Take cover! (Chestnut Cabaret, 38th & Chestnut, 335-2101)

THURSDAY
BLUR/RIVAL SUNS
Been in a daze this week? Come into focus with Blur. Also appearing are the Suns, celebrating the release of their long-awaited debut album! (Theatre of Living Arts, 334 South St., 922-1010)

SHINEHEAD
Let yourself be mesmerized by the lead singer oh... Reggae? Rap? Rock? Who knows? Who cares? Just see him! (Chestnut Cabaret, 38th & Chestnut, 335-2101)

MADHATTERS w/ MIDNIGHT SUN
The Hamers (of Ph's Ig fame... yesss right) are working their musical magic once again. This will be your last time to see them this semester (stahh), so drink your fill and get loose before finals get ya! (Anders Cabaret, 43 E. Butler Pike, 646-4277)

JEFFREY GAINES
Think of him as a modern day Bob Dylan he plans to play college refreshments for the rest of his life. He has a little sympathy; he's coming to the Penn campus.

TRUMPETER JOHNSON: A BICENTENNIAL REMINISCENCE
And you thought nothing exciting was going on tonight! The H.B. Smith Cornet Band will stage a two-hour concert celebrating the music of early 19th century bandmaster and composer Francis Johnson. (History Museum of Philadelphia, 155 7th St., 922-3031)

FILM

TUESDAY
FRIDAY
MYV'S 120 MINUTES
Simply the cutting edge of rock. Featuring the big bad teeth-grashing sounds of Big Audio Dynamite II. Public Image Limited. Blind Melon and Live."Null said SB Choice (Tower Theatre, 69th & Ludlow, 352-0313)

DYNAGROOVE w/ PETER'S CATHEDRAL
Dynagroove, those darlings of the 23 East, will be shaking their things once again. Paired up with Peter's Cathedral (of, uh, 40th St. Underground fame), it's gonna be a blast. What were you planning to do tonight? Anyway! Going to Murph's again? (2 East Cabaret, 23 E. Lancaster Ave., 896-6420)

LARRY McKENNA
Widen your musical repertoir. Sit back, relax and witness the magic of this saxist extraordinare. (Tower Theatre, 69th & Ludlow, 352-0313)

REPERTORY

CINEMATHEQUE
1619 Walnut St., 787-1529. Call for more information.

EIGHT FACES (1968) John Cassavetes' stunning, perceptive study of American man- volts and morals reenacts in realistic detail the breakup of a marriage. (Fri.-Sat. 7, 9:25.)

LA SALAMANDER (1971, Switzerland) Two young writers — one who relies on intuition, the other relies on facts — try to construct a TV script around a purported murder committed by a crazy young working woman. (Mon.-Tues. 7:30.)

A WOMAN UNDER THE INFLUENCE (1974) Gena Rowlands and Peter Falk are a married couple living a strange and withdrawn love affair. Rowlands gets caught up in a horrifying, isolated world of schizophrenia madness out of her reach of her. (Fri.-Sat. 7, 9:25.)

BOSTON THEATER TENTH ANNIVERSARY CONCERT
(Logan Square, 33rd & Callowhill St., 922-3031)

OPEN 7 DAYS
3925 WALNUT ST.
My Own Private Idaho
Narcoty gets a rough treatment in Gus Van Sant's My Own Private Idaho, a modernist revision of Shakespeare's Henry IV. As a Portland street hustler, River Phoenix struggles with feelings of abandonment and yearns for the love of fellow prostitute Kings Reeves. The overriding presence, however, is Van Sant and his cinematic search for meaning within the tragedy of a young man's existence. His technical direction provides stunning and satiating backgrounds which perfectly match the moods and sensations of the film. My Own Private Idaho is a humbling movie experience that demands emotional attention and forces thought upon the viewer.

—Andy Rozmirek

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2. Thelma & Louise
3. Silence of the Lambs
4. Barton Fink
5. The Doctor

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My Own Private Idaho
Narcoty gets a rough treatment in Gus Van Sant's My Own Private Idaho, a modernist revision of Shakespeare's Henry IV. As a Portland street hustler, River Phoenix struggles with feelings of abandonment and yearns for the love of fellow prostitute Kings Reeves. The overriding presence, however, is Van Sant and his cinematic search for meaning within the tragedy of a young man's existence. His technical direction provides stunning and satiating backgrounds which perfectly match the moods and sensations of the film. My Own Private Idaho is a humbling movie experience that demands emotional attention and forces thought upon the viewer.

—Andy Rozmirek
**ATWATER KENT MUSEUM**
(13 South 7th St., 926-5305)
"The Magic Lantern and Kirkbride's Hospital: Moral Amusement in 19th-century Philadelphia." "Lantern nights" were part of the treatment for psychiatric patients. At what is now the Institute of Pennsylvania Hospital, they were used to entertain and distract patients.

"Before the Park, Before the Mall: Philadelphia's Historic District Before 1900." Examines the evolution of Old City Philadelphia from the 18th-century government and commercial center, to the 19th-century banking and financial district, to the "historic district" of today. Through July 18.

"The Evelyn Prepper Stroum Miniature Collection." All 2400 pieces from her collection of 17th-19th century statuettes will be on display for the first time, and maybe the only time. Through October.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS MUSEUM**
(Broad & Cherry Streets, 972-7600. Open Tuesday-Saturday, 10-5 and Sunday, 11-5.)

"The View from the Western Shore." This exhibit is part of the sixth annual Paul Robeson festival, and celebrates the rich Native American culture. Culled from the Six Nations Indian Museum, the exhibit is dedicated to preserving Iroquois culture and art. "Sins of Omission." Performance artist Holly Hughes delivers autobiographical monologues sex, racism and power. April 24-26, 8 p.m. $15.00 ADV.

**ARTHUR ROSS GALLERY**
(1100 Vine St., 922-7303. Monday-Friday, 9-6, Saturday-Sunday, 1-5.)
"Toshiko Takaezu: Recent Work." Her sculptures are included in this, the Princeton University ceramics professor's first area exhibit. Through June 28 in the Morris Gallery.

**THE FABRIC WORKSHOP**
(116 Houston Hall)
"A New Vision: Representation of the Female Figure and Women's Issues at Penn." Undergrads and grad students present their personal female visions. In the Bow/ Room. Until April 20.

**THE GALLERY AT THE GERSHMAN Y**
(University City Science Center, 3600 Market St., 922-7303. Monday-Friday, 9-6, Saturday, 12-5.)
"Old Traditions, Young Visions: Ukrainian Folk Treasures as Seen by Children." Through May 6.

**TROCADERO**
(200 Vine St., 726-7050)
"The View From the Western Shore." This exhibit is part of the sixth annual Paul Robeson festival, and celebrates the rich Native American culture. Culled from the Six Nations Indian Museum, the exhibit is dedicated to preserving Iroquois culture and art. "Sins of Omission." Performance artist Holly Hughes delivers autobiographical monologues sex, racism and power. April 24-26, 8 p.m. $15.00 ADV.

**THEATERS**

**CANTERBURY TALES**
Mickey O'Donoghue and the New Vic Theatre of London present a updated, "zany" spoof on Chaucer's classic tale. Even non-English majors are guaranteed a great time. Shows on April 16, 18, 23 and 28. Both nights at 8 p.m., Sun. 2 p.m. Students $10. SEE REVIEW.

**THE MADMAN AND THE NUN**
The world premiere of this uplifting musical. It tells the story of Lizzy, a one-woman ang and comedy festival "The View From the Western Shore." This exhibit is part of the sixth annual Paul Robeson festival, and celebrates the rich Native American culture. Culled from the Six Nations Indian Museum, the exhibit is dedicated to preserving Iroquois culture and art. "Sins of Omission." Performance artist Holly Hughes delivers autobiographical monologues sex, racism and power. April 24-26, 8 p.m. $15.00 ADV.

**RECORD STORES**

**DON'T MISS IT!**

**BOOKS**

**REVIEW**

**P raised Possessions**
by Avery Corman
(Berkley Books)
$5.50 paperback

The author of Kramer Vs. Kramer and Oh God! has written yet another socially pertinent, ready-for-the-big-screen novel, this time on date rape. Corman whisks you through New York's wanna-be-socialite Elizabeth's life: her upbringing, her college, her first frat party and, tragically, her rape. Other than its mild entertainment value, its doubtful that this book will actually educate those of us who are already drowning in pools of our own acquaintance-rape awareness. Perhaps because it lacks so much in character development, it seems like one of those books written expressly after a movie's release. Corman has exploited a sensitive subject, and turned out a lame book. Watch for the movie.

—Lauri Stalberg

**READINGS**

**SOLOMON'S PORCH POETRY SERIES**
"A Call for Women's Voices," an open reading. Celebrating its second year in the Philadelphia area, the series, directed by area poetess Jourdain Keith, provides an outlet for new and emerging poets from the local region. Admission is free but donations are requested. (4th Street Underground, 40th Street. For info call 362-0953.)