Student competitors bare their muscles

New faces named Mr. and Ms. Penn

By Michele Philip

Mr. and Ms. Penn Bodybuilding Contest last night at Irvine Auditorium.

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The Daily Pennsylvanian

CAR PHONES.

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David Shapiro
SAC Finance

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Chodorow, McCoulum discuss specifics about Perelman Quad

By Ben Hammer

The Daily Pennsylvanian

President Stanley Chodorow emerged from Houston Hall's birthday celebration in the midst of students internally about the hall's future in the Perelman Quadrangle.

After seeing the floor plans and discussing the situation with students, McCoulum had to respond to Chodorow's concerns.

Chodorow asked for more information about the plans for Houston Hall and its transformation into a learning environment.

He further explained that he was concerned about the lack of input from students in the decision-making process.

Chodorow added that he was also interested in understanding the timeline and budget for the renovations.

The president emphasized the importance of involving students in the planning stages to ensure their needs are met.

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Murder suspect may be tried as juvenile

By Jenny Axt
The Daily Pennsylvanian

Temin granted a petition of decertification yesterday to Gregory Pennington, accused of murdering fifth year graduate student Moez Alim. According to Director of Victim Support and Special Services Maureen Rush, Pennington will be tried as a juvenile, and could serve a maximum sentence of three years in prison, Rush added.

Earlier this month, Judge Temin's written decision on why she chose to decertify Pennington, according to Rush, will be tried as a juvenile. Rush said that a second defendant in the murder trial of Antonio Archer, the fifth defendant will mostly likely be moved to tomorrow morning, because of delays in jury selection.

Problems with jury selection have caused the actual July trial to be considerably postponed. The delays are due to the decertification hearing of the defendant, which will be tried as a juvenile, the trial will be held in the case.

Many people at the trial were shocked to learn that a second defendant in the murder will be tried as a juvenile, Rush said.

"In my opinion, Judge Temin is sending out a very negative message to young criminals who commit violent crimes, who have to do is bring up a story about a high school child and how things are and they're basically off the hook after three years they go on with their lives, and justice has not been served for the victim."

If the prosecution decides not to appeal, Judge Temin's decertification decision, Pennington's hearing will take place one month from now. Because the selection of jury members in the Pennington case will mostly likely last just one day, Rush said. She added that jury selection could begin as early as tomorrow.

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Assistant District Attorney Roger King said he is awaiting Judge Temin's reasoning, Rush added. "In my opinion, Judge Temin is sending out a very negative message to young criminals who commit violent crimes, who have to do is bring up a story about a high school child and how things are and they're basically off the hook after three years they go on with their lives, and justice has not been served for the victim."

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Princeton tuition rises only 4.6%
Houston Hall celebrates centennial in style

By Shannon Burke
The Daily Pennsylvanian

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The festivities "commemorate too Houston Hall's past and future," Provost Prodi said. "It's really a privilege and a joy to celebrate the fabulous first hundred years." Provost Prodi introduced the guest speakers who would address the significance of Houston Hall and its contributions to the university. The Penn Hand entertained the audience with their chorus commemorating the centennial of the nation's first student union.

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The Daily Pennsylvanian

Editorial

Better safe than sorry

The technological improvements recommended by the Director of Security and Services Chris Algard should be implemented as soon as possible.

Over the past few years, University administrators have often trumpeted new plans designed to dramatize campus safety. These initiatives typically garner nearly unanimous approval from faculty, staff, students and community members. However, rather than representing an approach to the serious problems inherent to the University's West Philadelphia location, the strategies outlined in these documents have generally been nothing more than rearrangements of the same tired crime prevention methods.

Even the prestigious University President Judith Rodin promised in her master safety plan, released last year, that he had to make Philadelphia “the safest city in the United States.” The “Community Walks,” with their police, gym signs and little additional lighting, are hardly distinguishable from our campus thoroughfares.

And don’t forget about the safety kiosks, information booths that would be better off as stationary lanterns. Putting a food booth in each kiosk and flipping a switch each night would do little assassins who might seek out students near campus — and would keep the guards and University Police on their own patrol routes.

We commend the University’s decision to upgrade the blue-light security phones dispersed around campus and on surrounding street corners and buildings. These devices provide crime victims with the help they so desperately need in emergency situations — and unfortunately, are neither logically placed nor monitored for functionality.

The new computer alarm system is examining — portable, solar-powered, cellular emergency phones and high-speed computer-controlled security cameras should be used in addition to, not instead of, existing foot and bicycle and the blue-light phone network.

Still, if Algard’s suggestions are subjected to the University norm of appraisal and eneomiation by committee, they won’t be in place until most undergraduate courses have gome home for the summer.

The university sisters live inside houses on Walnut and Spruce streets already familiar with the small space of this process. These women have been waiting since October for the University to install more lighting and trim their curbside shrubbery in conjunction with major improvements.

Securing an urban campus while is an ongoing effort, and we realize that Public Safety Managing Director Tom Shumaker and University Police are working hard to de change in City University Civic Affairs’ recommendation on an excellent starting point for Seccmen’s work. We do ask that the modem departmen be an inspiration for further, sustained, University efforts on the issue of campus safety.

Nathan Smith says it’s time to review our thinking about ‘holiness’ matrimony and its traditions.

Having attended my mother’s wedding this past week, I’ve been thinking a lot about the ceremony and its significance. It seems to me that much of the ritual has evolved simply because it has been handed down through the generations — and not necessarily because it is a status quo to be preserved, or is a necessary part of a wedding.

Indeed, if the simple people didn’t arrive with this tradition, seeing two smiling people escape the uncertainty of being “snatched” truly marks to warrant its unbridled enjoyment. Unfor the ceremony is considered a very special occasion for those of us who enjoy freedom, has plenty of ex

Guest Column

Lives properly already, and question the value of and all traditions, weddings can be rife as we evolve even faster through the recession and compound them. And in many ways, this is the right effect the wedding. I did not attend the ceremony, but I was able to propose a more alternative reforming to the tradition. I was able to participate to the extent that I was able to participate.

My impression of the man only got worse. The actions here and throughout this ceremony at least two —, you see, the man whose bike I was riding. Not only is this something that can be applied to a wide range of life situations, I think this is something that can be applied to a wide range of life situations. I think this is something that can be applied to a wide range of life situations.

Tyler Arnold writes about the marriage of heaven and hell.

Express yourself.

First Amendment rights don’t have to be taught in the classroom. It’s more important to exercise them in the “real world.”

As a Thomas Emerson sociocritically says in The ficts of Fact, “the power to pronounce any two people as man and wife is vested in him, and the power to pronounce any two people as man and wife is vested in him, more important to exercise them in the “real world.”

A word that’s been bandied about the conceptual ways of the future. Being a public citizen means knowing, understanding our society, and being able to express ourselves in a meaningful way.

In the First Amendment, it is our right to express our ideas and opinions, to engage in political discourse, and to associate with others for mutual benefit. The First Amendment is a fundamental guarantee of freedom of speech, and it protects the right of all Americans to speak out on important issues without fear of government retaliation.

The marriage of heaven and hell.

It is because of the First Amendment that we have the right to marry whomever we choose, regardless of our gender, race, religion, or sexual orientation. This right has been fought for and won through the courts, and it is enshrined in the Constitution.

With the marriage of Heaven and Hell, there is a unique blend of art, music, and performance that is truly remarkable. The performance explores the duality of good and evil, light and darkness, and the complexity of human nature.

The marriage of heaven and hell is a powerful concept that resonates with many people. It speaks to the eternal struggle between good and evil, and the constant search for meaning and purpose in life.

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40 YEARS AGO

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University City Beverage
4300 Walnut St. (Cypress Thistleway)
phone 387-BEER
Soda • Ice • Wine • Beer • Spring Water
Monday—Thursday 10 a.m.—8 p.m.
Friday 10 a.m.—8:30 p.m.
Saturday 10 a.m.—6 p.m.

The competition consisted of four segments. The 22 male competitors were divided into lightweight, middleweight, and heavyweight divisions. The division champions then competed against each other for the overall Mr. and Ms. Penn title. Eleven women competed in an open division.

A College senior Mika Rao, under excel lent bodybuilding events, many stu dents attended the event to support friends who were competing. Students attended the event to support friends who were competing.

Mr. and Ms. Penn crowned
New program underway
SAC Finance chair claims misconduct
January Specials

### January Specials

**Lowleton Pizza**

**RESTAURANT**

387-1212

**White Pizza**

with imported olive oil, fresh garlic, basil, mozzarella, and provolone cheeses

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<th>Large White Pizza</th>
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**January Specials**

**$2 off any Large Pizza**

**January Specials**

**Buy a Large Pizza and get a Free Topping**

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**$1 off any Small Pizza**

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Let's Celebrate!

Join us at our University City office at 38th & Walnut Streets to celebrate the New Year with Special Account Gifts.

- YES Checking
- Great City Locations & Hours
- Commerce On-Line
- $3,000 minimum opening deposit required.
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- $100 minimum balance
- 38th & Walnut Street
- Center City
- 38th & Market Street
- 19th & Oregon Streets
- March 31, 1996

Available to Wharton Undergrads from all Lab Stations — starting Jan. 22.

Help Available in SH-DH 116 on 1/29 & 2/2, 12:50 pm.
WASHINGTON — Republican leaders, retreating from their goal of a balanced budget this year, would accept modest spending and tax increases as part of the package for heading off a government default.

President Clinton and his allies are planning immediate steps to avert a default. Analysts believe the first 34 days of a default could have dire consequences for the beleaguered stock market.

The Republican leadership and Clinton’s quick action would be a sharp break from the days of sabre-rattling about government shutdowns.

The next phase of the talks will depend on the outcome of the conflict over reining in Medicare. Medicaid and other health programs, as well as the waters of immigration and women’s assistance’s
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Simpson pleads with America

to let him live his life in peace

WASHINGTON — An accountant who audited the White House travel and office yesterday was sur-
prised when he was asked by the White House what the travel and office budget was before he left.

The former director of the travel of the President, who was fired by the White House after he was
informed by the office that his staff should be fired.

Dale said former presidential aide

David Speade

DAVID SPADE

FRIDAY, FEBRUARY 2, 1996

PHILIPPE SPITZER

Laurie McLachlin

CHRIS FARLEY

FREE ICE SKATING AND DRINKS!!!

Class of 1923 Ice Rink

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Thursday, January 25th

11 p.m. - 2 a.m.

GAPSA

Ice Skating Social

Chechen rebels

free hostages

seized in raid

Simpson proposed to reach the president with a
report and I was surprised ... that he had been appointed.

We never made any recom-

Dale, for example, said that his
wife, who had told committee in
vestigation that she had testi-
yzed at the time the Senate

Dale still said, at the time they fire-
ded us, we were still writing our
draft report and I was surprised.

He is expected to run for re-

The main demand of Dudayev's

His appearance on Black Entertain-

He showed his most passionate when speaking
about his love of golf, and grew indignant at the

The rebels also are holding 30
Russian power plant workers
who they seized in Grozny last
week.

Chechen rebels

The Chechens again refused to free
the freed hostages

The Chechens continued to hold
the freed hostages

The rebels also are holding about
30 Russian power plant workers
who they seized in Grozny last
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ABE LINCOLN WALKED TEN MILES TO SCHOOL

WHY SHOULD YOU?

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WE HAVE A BEAUTIFUL LOCATION, INvasion available.

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THE QUIGMANS by Buddy Hockenstr"
classroom action. The Wildcats ahead tar good at 68-83 lead.

Lane and gave Villanova a 64-61 lead.

it 65-61.

to help the Cats score a two-game losing streak.

The game was there for the taking for a Philadelphia

lege last Tuesday by Clarence

the best rents for off-campus student housing!
Knights loom

RUTGERS from page 14

The Scarlet Knights will be coming in on a high with Stanford earlier in the season, while the Quakers have been on a downhill ride, competing relatively since last weekend. However, as a team, which rides high on the mental side, rest is not necessarily an advantage.

The Rutgers team will be coming into the meet pretty warmed up, and will be expected to do well. 

"Anderson said."

"Wang. Another stable team, led by George Kasin, Sandy Athenides and Thomas. You won’t let up when you’re off last weekend when it treated the Duke team to a shutout victory by a score of 8-6.

Other Quaker strong spots in- clude the women’s epee team, which is coming of a meet where they showed their potential in the competition by taking the first two spots against Brown and its 2 against Penn State. The women’s foil team is not as strong overall as the men’s, but it did manage to win the foil event with Morgan Finkles, who was voted the No. 1 fencer in the nation in last year’s meet. From that, John shows, who was 11th at last year’s 12 matches is the best of week’s meet.

Despite the minor psychological edge that the Knights brought in, Penn has the valor to keep a close eye on the competition. Not only its competitive edge is critical, but the evening’s margin of victory would surely settle the actually any number of the team got to see an attack. That at- tachment helped to strengthen the team’s sense of unity, as all fencers had a chance to contribute.

John Demas will try to pickup where he left off. He is coming off a meet where they won ten matches. The Scarlet Knights will be coming in on a high with Stanford earlier in the season, while the Quakers have been on a downhill ride, competing relatively since last weekend. However, as a team, which rides high on the mental side, rest is not necessarily an advantage.

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NEW YORK -- The New York Rangers put together a great night from Mark Messier and Eric Fehr, but they couldn't hold on to their lead...
By Mark Flora
The Daily Pennsylvanian

Football may host night game

Perhaps as early as next season, the Penn football team will be playing under the lights in Franklin Field.

According to Associate Athletic Director Frank Connors, "If the schedule calls for a night game, both coaches, Bill Snyder and Joe Paterno, would be in the preliminary stages.

This would be a 'potentially' night game," Connors said. "It's just as we're exploring. It's in the discussion phase."

Connors cautions that the discussion is still "It's just an idea we're exploring. It's in the preliminary stages," Connors said, adding that the team has been exploring occasional night games between the years 1979 and 1985.

Connors also noted that fireworks and even a concert followed some of the games in the past. While plans for a night football game have not been solidified, the idea seems to have fans interested. "There is a precedent for this because Penn has played night games in the past," Connors said, adding that the team has considered occasional night games between the years 1979 and 1985.

Penn gymnastics coach Tom Kohelead ad-
mits Kathleen Gunn is not a "big-skill gymnast," but despite not being the most naturally gifted mem-
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Gunn's performance in the 1984 Olympic Games was a defining moment in her career. However, Kovic does not believe she has reached her full potential. "She did well last year," Kovic said. "It's a good start."

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For the first time in 11 years, Franklin Field may host a game under the lights.
Anthony Hopkins & Oliver Stone present a new historical epic.
as the world of entertainment changes, so do we

we have a whole new section: "tv & multimedia" (page 12). i found it odd that for years and years street had claimed to be penn's arts and entertainment magazine, but only occasionally had it ever tried to talk about the most common form of entertainment for students (and university presidents): television.

it's also hard to ignore one of the most exciting, new media of entertainment: the computer. penn is one of the nation's leaders on the "information superhighway," and street wants to give you a road map. it's not going to be one of those cheesy rand mcnally gas station maps that just tells you where the interstates are. oh no. we intend on taking you to those places your dad used to insist on driving 50 miles out of the way to see while the family sat in the ol' station wagon for two weeks waiting to get to disney world. you may not have originally thought of stopping to see sights like the world's largest ball of twine, but it sure made the trip a lot easier to bear. so the next time you're bored with the web, check out one of our suggestions. these www pages may not change your life, but they're sure to waste a couple hours of quality study time.

a weekend treasure map
street has tried throughout the years to give you, our readers, things to do on the (liquor-free) weekends. week after week street was semi-committed to telling you about the latest gallery openings or the best restaurants to chow down at or your best concert bets or anything else of interest.

we failed.

call it "weekend," call it "scene," call it "choice," whatever it was, it remained widely unread.

so in a bold and daring move (read: something different had to be done), we've decided to provide a comprehensive, factual, and wide-ranging "guides" section that will consistently give you and your friends much more to do on friday nights than wait in line for two hours at cinemagic. and rather than bore you with rambling descriptions, we'll give it to you in nice, neat, short-attention-span clips so that you'll have time to read the rest of the magazine.

a different kind of journalism
a couple of months ago, several of us editors had a chance to chat with the ghosts of street editors past. besides learning a little more about the origin of the "street" (they pronounced it "scoo-bin"), the discussion made me realize that street had lost a certain edge in its feature writing over the years. way back when, street did stories on everything: sports, the city, campus affairs... you name it, street covered it.

as an arts, entertainment, humor, and pop-culture magazine, we have a little more leeway when it comes to reporting and feature writing than, say, a daily student newspaper. so this year, street is going to go beyond the celebrity interviews (okay, maybe not in this issue, but hey, it's not everyday you get to talk to anthony hopkins) and actually do some in-depth reporting. we hope to bring you thought-provoking features that inform and entertain.

a new way to read
of all the changes going on this year, the one that excites me the most is our upcoming on-line version of the magazine. we still have to polish some of the edges, but pretty soon street will be claiming its own space on the world wide web. why add ourselves to the already cluttered world of newspeak and internet surfing? even though most people probably read our rag while sitting on the john, an internet edition can give you the chance to chat with the ghosts of editors past. besides all this, it's nice if mom and dad can sit at the family pc back home in colorado and read my stories the same day they come out.

thanks for your interest and continued support. don't forget to let us know what you think. (our e-mail is street@dp.upenn.edu) and hell, if you're really diggin' what we do, stop on by a meeting and join us.

rather than waste your time with rambling descriptions, we'll give you to you in nice, neat, short-attention-span clips so that you'll have time to read the rest of the magazine.

THEORY STRANDS: HOW THE REST OF THE WORLD CAN LEARN FROM RUSH; BY DINA BASS.
PLUS: SPECIAL GUEST RANT BY HOLLYWOOD CRAZY MAN JAMES WOODS ON HOW MESSING UP GOVERNMENT REALLY IS.

looking for something to do this weekend? look no further than 34th street's guides section! cover photo courtesy of hollywood pictures and the well folks from allied advertising (except rob).
Street Lips and Tongue

By
Gary Kiang and
Joe Parisi

Street gets exclusive interview with O.J.

For the first time since the conclusion of the Trial of the Century, O.J. Simpson speaks. In a surprising turn of events, Simpson has granted his first interview to 34th Street Magazine. Arriving in Philadelphia last Wednesday, he sat down with our very own Gary Kiang for this historic interview.

Gary Kiang: So, O.J., what did you feel when you

won the Heisman Trophy coming out of USC?

O.J.: You know, Gary, I am glad that you asked me that question. It was one of the greatest experiences of my life. I was so honored to be voted the best college football player in the country. I was glad to win the Heisman. I had never won the Heisman before so it was a new thing for me. I felt great.

G.K.: O.J., how badly does it hurt that you never won a Super Bowl?

O.J.: You know, Gary, I've often been asked that same question. We had a lot of talented guys who really deserved to win the Big Game. But that's just how life goes sometimes. I feel privileged that I was able to play the game that I love for so long.

G.K.: I've been hedging around this question, because I know it's kind of a sore subject for you, but tell me, is it true that the Zucker brothers have decided to replace you with Nipsy Russell in their upcoming production of Naked Gun 44.

O.J.: On the contrary, I refused to be a part of the project. Let's face it, the first two movies were great, but by the third one, the whole thing just ran out of steam. Naked Gun 44 promises to do for Nipsy's career what Photof did for Dustin Hoffman's.

Fraternities Violate IFC Policy; Spleens Eaten

In their ongoing attempts to curry favor with freshmen, some fraternities at the University have been violating IFC policy by eating the spleens of the rushers. An anonymous Wharton freshman stated, "When a good whole-some show about two people who have sex all the time is taken off the air, then there has got to be something wrong with this society!"

"Yes, the controversy has just begun. Supporters of the show are beginning their own aggressive campaign to put the show back on the air. But Busey's partner, Louis Gossett Jr., is happy about the cancellation. "Frankly, I didn't think the script was all that great. I couldn't get a good sense of who Fred Larvaine really was," Gossett stated. "The characters were really not developed as much as I would have liked. And plus, Gary [Busey] and me having naked sex for half an hour is kind of gross — I think."

Clinton

Recently, Oliver Stone has begun work on his next revisionist history project. Completing his trilogy of movies on U.S. presidents, Stone has decided to focus on the controversial Clinton administration and shed some light on exactly who is behind the many scandals and shady dealings that have rocked this nation in the last four years. In true Oliver Stone fashion, the brilliant director takes us behind the scenes in the Oval Office. Through extreme use of flashbacks, strange black and white shots, and, of course, weird camera angles, Stone reveals the true mastermind behind everything that Clinton has ever done.

No, it is not Hillary Clinton — it's the Cubans. Who gave the Republicans so much information on Whitewater? The Cubans. Who killed Foster? The Cubans. Who caused the government to shut down? The Cubans. Who brought about the cease-fire in Bosnia? The Cubans. Who caused the Blizzard of '93? The Vietnamese. What about the mass smuggling of Cuban cigars into America? The Cuban refugees? And how about the Cuban refugees being held at Guantanamo waiting for entrance into the U.S.? It was the Cubans.

We are always astounded by how much power the Cubans possess over the fate of the United States. We are so glad that Oliver Stone is alive to make movies that tell us exactly what happened. How long before Americans open their eyes and realize that every movement of the United States is controlled by the Cubans (and sometimes the Vietnamese)?

If you find any of these people in the least bit appealing sexually, or if you just want to work for Street and have lots and lots of fun, then come on down to our introductory meeting, tonight at 5:30 at 4015 Walnut Street. Whether you want to review an album or a movie, or you're just horny, you'll be glad you came.
Sean Penn Talking
A dark serious drama about the death penalty
by Melissa Geschwind

When Dead Man Walking ends and a few sparse credits begin to flash on the screen, the theater is thick with a morbid discomfort. You and a roomful of strangers have just spent the past 127 minutes pondering right and wrong, revenge and rehabilitation, hyper-intense life and flat, final death. If you look at the people around you, you can almost see the existential angst in their faces. Pairs of distant legs hang heavy over tear-stained cheeks, and very few legs are able to get up right away and head for the door.

This melancholy is shattered, thankfully or unfortunately, by stark white capital letters which claim that one of the harrowed subjects has finally decided to hang up his hanger and wrong, revenge and rehabilitation, strangers have just spent the past 127 minutes pondering the death penalty.

You see the existential angst in their faces. Pairs of distant legs hang heavy over tear-stained cheeks, and very few legs are able to get up right away and head for the door.

DEAD MAN WALKING - Gramercy written & directed by Tim Robbins

...by white capital letters which proclaim that one of the musicians responsible for the harrowing music of director Tim Robbins' vision of death row was EDDIE VEDDER. The fact, of course, is incidental, except that the lingering mood is forcibly lifted by the absurdity of associating Vedder with a true story about a nun and a condemned man in a Louisiana prison. And although you may be grateful for the relief, sometime later you'll wonder how long you would have sat there, staring at the screen, helpless and confused in the face of this unfathomable reality; if the words Eddie Vedder had not appeared on the screen.

The film is far from perfect. Too often Robbins succumbs to the temptation of cliché - every major character, for example, has good-hearted and oppressed parents. And the story, however gut-wrenching and visceral, is nothing we haven't seen before. Artistic repetition can be dangerous - or, even worse, irrelevant - but the understated brilliance with which Susan Sarandon and Sean Penn play their respective characters, makes you believe in their tragically common faults and quirks.

Sarandon's character, Sister Helen Prejean, spends the duration of the film in a state of fear and confusion, just like the audience. Penn's Matthew Poncelet is not brilliant and crafty, nor purely evil, nor kind and misunderstood like so many Hollywood criminals. Prejean and Poncelet are accessible yet multi-dimensional, and you know when the lights come up that you're nowhere near a complete understanding of either one.

Despite being fact-based, Dead Man Walking never tries to be a documentary. Rather, it strikes with blunt clarity at the biggest of issues: life and death. By refusing to take a clear stand for or against capital punishment, Robbins ultimately creates a work which speaks not to our liberal or conservative brains, but to our basic humanity. He doesn't answer our questions, and he doesn't presume to form our opinions. He simply speaks the truth.

Jesus Christ, you've got a lot of wax build-up in there!

Originality Bites
Tarantino's new vampire flick just plain sucks
by Pete Segall

Although Robert Rodriguez is credited as director, make no mistake about it. From Dusk till Dawn is Quentin Tarantino's film. Not only is the script written by Tarantino, but his Black Cinema personality is as much in evidence as ever. George Clooney plays the head and Tarantino himself has an important role. But overall, the picture generally reeks of the derivative, self-indulgent Hollywoodiness characterized by Tarantino's previous efforts.

Put the emphasis on derivative. From Dusk till Dawn apes a number of better films, most notably George Romero's Dawn of the Dead. (Tom Savini, who appeared in Romero's classic, shows up again here.) But the references have carried Tarantino as far as he'll get; it's time he gave us something with substance.

There is definite significance to the fact that Tarantino becomes a vampire in the film. He has already sunk his fangs deep into American culture and he takes his klotzmannsical sense of creativity one step further by stealing from his own work: the religious man struggling with his faith, the heist escape going too far, the calm cook reassuring the edgy one. Repetition is one thing, being unoriginal is another.

Clooney and Tarantino play the Gecko brothers, Seth and Richie. Seth is a violent but street-smart bank robber, sprung from jail by Richie. On their way to Mexico the brothers hijack the mobile home belonging to the Fuller family: Harvey Keitel, Juliette Lewis, and Ernest Liu. The brothers order Keitel and family to drive them to "The Titty Twister," a bar across the Mexican border, which happens to be home to a colony of vampires.

As Seth, Clooney could easily be playing the third Vega brother, combining John Travolta and Michael Madsen. He is not bad by any means, but he often appears uncomfortable delivering Tarantino's protoype dialogue. Tarantino, however, represents the film's excesses: he is a sex-offender and an idiot. On top of that, he's simply a bad actor. Dusk is not without any redeeming qualities. The blood-orgy violence, in which the Gecko brothers and their army of vampires, is unabashedly fun. Fred Williamson and Sam Kinison prove to be a documentary. Rather, it strikes with blunt clarity at the biggest of issues: life and death. By refusing to take a clear stand for or against capital punishment, Robbins ultimately creates a work which speaks not to our liberal or conservative brains, but to our basic humanity. He doesn't answer our questions, and he doesn't presume to form our opinions. He simply speaks the truth.

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There is a moment towards the end of Sense and Sensibility so intensely engrossing, so poignantly triumphant, that it can bring even the most impassionate viewer to the brink of emotional inundation. It’s a shattering scene that is unforgettable long after the opening credits roll, the embodiment of excellent filmmaking. There is nothing quite like it in any other film this year, and there is no other film this year as flawless and radiant as Ang Lee’s Sense and Sensibility.

In 1995, Hollywood finally made good on its promise to produce the “Year of the Woman.” Films released this year that catered to a mostly-female audience included Working Girls, How to Make an American Quilt, Now and Then, and Moonlight and Valentino. However, what Sense and Sensibility has that the others lack is the simple understanding that a film about women is not exclusively for women. Sense is a brilliant film, regardless of one’s gender.

Of course, it does help that its source material is a brilliant book. Jane Austen, whose work has been repeatedly filmed for cinematic revival this past year, crafted characters so timeless that one can still relate to them over a century after she wrote her novel. Elizer Dashwood (Emma Thompson, who also wrote the screenplay) is the principal character; she is sense personified — she often seems cold and repressive. Her sister Marianne, played flawlessly by Kate Winslet of 1994’s brilliant Heavenly Creatures, represents sensibility — younger, romantic, and dangerously emotional. Both go in love, but they do so quite differently, with Elinor restraining her feelings and Marianne recklessly letting them go. The relationships the sisters have with their suitors, as well as the bond they have with each other, lie at the core of the film.

Although Elinor is only a teenager in Austen’s novel, Thompson’s performance is immensely believable because of her subtle nature and quiet grace. When Elinor finally loses control of her emotions, Thompson’s awe-inspiring performance exudes genius — it quickly becomes evident that she is unequalled in film today. Hugh Grant is brilliantly brilliant as Edward Ferris, the film’s presence is always felt. His presence is always felt.

Sense and Sensibility is one of the year’s truly outstanding achievements — a melodrama that avoids being melodramatic, a period piece with timeless emotionality and passion. It is simply the best film out there and the most memorable experience six dollars can buy.

“No, and don’t call me Heathcliff!”

— Scott Neustader

CULT MOVIE OF THE WEEK
GIFT (1993)
directed by Perry Farrell/Casey Niccoli

Written and directed by Perry Farrell and Casey Niccoli, Gift presents a unique amalgamation of conventional narrative filmmaking, documentary style footage, music video sequences and performance footage to relate what is essentially a love story over the back drop of a drug addict’s life. From the opening sequence — which depicts the “rules” of a drug buy — to the surprising finale, the film paints a gritty picture of a decadent, amoral lifestyle.

Gift begins simply with several sequences which, reminiscent of Dragstrip Corby’s in their approach, evocatively capture the addict’s search for narcotics. However, the film quickly departs from conventional linear narrative structure, splintering into a seemingly hap hazard movement between scenes from Perry Farrell’s life. Progressing in a manner similar to Pink Floyd’s The Wall, these scenes revolve around Perry’s life, whom he has just discovered dead due to an overdose.

At this point the film becomes extremely interesting by blurring the line between fiction and documentary. The main characters of the film are Perry Farrell (playing himself) and his wife (Casey Niccoli). Coupled with the inclusion of recording sessions and live performances of Jane’s Addiction, such details make it difficult to distinguish fact from fiction. This may iritate those viewers who are in search of a straightforward narrative, but will please those interested in exploring experimental film-making.

The story takes place within the few hours before and after Perry finds his wife dead. The rest of the film is a compilation of his memories of his wife. Several of these scenes are surprisingly moving, especially considering the content. In fact, the main goal of Gift appears to be to portray — in unabashed detail — a vision of love and a way of life usually considered deviant without passing judgement upon it and in the end revealing that, to its participants, this lifestyle is as worthy as any other.

Indeed, the film does a remarkable job of normalizing a world typically seen as perverse to the point where the emotional content can be understood. Perhaps the best example of this is the beautifully filmed sequence in which shots of Farrell singing on stage are superseded over the image of Perry making love to his deceased wife. All in all, the film is at times self indulgent and not for everyone. On the other hand, those interested either in Jane’s Addiction or a detailed glimpse into subculture will find Gift worthwhile viewing.

— Franz Matzner

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Breast Feeding Pigs

Tori Amos nurses a new musical technique

*by Amy Lebow*

Tori Amos has come a long way since her days of playing piano in the gay bars of Washington, DC at age eleven. Even in the time since her last album, 1994's *Under the Pink*, her music has reached a new level. Amos's latest work, *Boys For Pele*, is dramatically different from her previous albums; namely, it demonstrates her ability to apply her talents to instruments other than the piano. This means a change in the style and emotion of her pieces. And like all change, it takes some getting used to.

The 18 track, 70 minute album is Amos's first fully self-produced effort and with this new-found control, she is able to experiment musically and take risks.

"This gave me complete license to take the songs wherever I instinctively felt they should go," she explains. "I knew that there were places where I'd never let myself go musically in the past. This time around, I could push myself to explore beyond those boundaries. With this album, I finally discovered what complete creative freedom feels like."

Many of the songs incorporate the harpsichord along with the piano, which is a impressive extension of Amos's talent. In addition, brass accompaniments, which were first heard on her song "Butterflies" (from the *Higher Learning* soundtrack), are a welcome complement to many songs on the album. On "Way Down," her voice is supported by an all-male gospel choir. The intensity of these pieces, which find an appropriate and comfortable balance between piano and supporting instrument, is equivalent to those on previous albums.

However, some of the songs on *Boys for Pele* incorporate too many musical elements and differ dramatically from what most Tori Amos fans would expect. "Little Amsterdam" has a strong hip-hop beat and uses strange, spacey sound effects. These innovations take some adjustment by the listener—after a while, the song is not so outlandish. Amos's piano and voice, which in "Little Amsterdam" are sinister and even foreboding, command and carry emotion throughout the entire song.

While Amos has been known for her intense, disturbing lyrics in the past, those on *Boys for Pele* are more obscure and even less accessible than those on her first full-length album, *Little Earthquakes*. The stories behind Amos' new songs are harder to decipher, making personal identification with them difficult. The song "Marianne" begins, "Tuna / Rubber / A little blister in my glow," and later debates the death of Marianne, "the quickest girl in the frying pan."

The songs on this album that convey their messages more clearly deal with themes of religion, relationships, and women, as they have in the past. *Boys for Pele* contains numerous references to religious figures. On "Muhammad My Friend," Amos blatantly incorporates two of those themes by singing, "It's time to tell the world / We both know it was a girl back in Bethlehem."

Amos still produces songs that run high with emotion conveyed in her lyrics, music, and voice, especially in songs describing relationships. She says that her songs are about "the things that go on in a woman's heart — the things that are expressed and the things that have to remain hidden."

In spite of all the differences to her past work, *Boys For Pele* will still appeal to Amos's old listeners. Lyrics like "You say you've packed my things / And divided what was mine," and "I'm trying not to move / It's just your ghost passing through" (from "Putting the Damage On") are much more reminiscent of her older songs, and fans will find familiar waters in them until they adjust to her new musical experiments.

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I would use a breast pump, but Wilbur just prefers the real thing.
January 25, 1996

**DEAD MAN WALKING SOUNDTRACK**
Featuring Bruce Springsteen - Columbus

All bible-thumpin', gun-totin', Newt-louv'n, convict-killin' Republics had better stay away from the current bests of both cinema and music. The powerful film, "Dead Man Walking," and its potent soundtrack make one think twice about the "eye for an eye" mentality of today's right-wingers. The theme of the album is personified by Michelle Shocked's song: "Vengeance and revenge are just two words for pain/And the quality of mercy is my strain." The Dead Man soundtrack not just a loose compilation of songs by A-list artists: Bruce Springsteen, Johnny Cash, Suzanne Vega, Lyle Lovett, and Eddie Vedder, to name a few. Rather, each song adds a deeper level of the prison system, the death penalty, and American values.

Most songs are backed by only the barest acoustic guitar or bass lines - at no time does this soundtrack become upbeat or positive. However, this focus on the subject at hand is stunning. The two exceptions to this rule are the duets between the popular guitarists Stov and the powerful film, "Dead Man Walking," and its soundtrack is no exception.

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**BUZZCOCKS**
French - Caroline

The name "Buzzcocks" is the perfect fill-in to the old Steve Allen pun: "If you've ever had your - - - - you know how painful it is." (Insert "cock," and "buzzed.") Despite this dubious distinction (or maybe because of it) the Buzzcocks, pioneers of "pop-punk," occupy a key place in rock history. Now, twenty years after their formation, the band that began the job of making Manchester the capital of English rock has released a new live album, French.

Recorded live in concert last April in Paris (hence the clever title), French contains 23 tracks spanning every incarnation of the band. Although it sounds a lot like a bootlegged recording, the album has wisely been edited of any between-song banter (It's frightening to imagine what guitarist Steve Diggle, who has been known to enjoy a large glass of his own urine after a tough gig, would have to say to his listeners.) The Buzzcocks start the show with some of their 70's standards ("I Don't Mind" and "Get On Our Own"), and then interpose tracks from their well-received 1993 album Trade Test Transmissions. For first time listeners, it's impossible to tell the old songs from the new ones, which is actually a complement in the perverted world of punk rock.

The band closes the show with two of their greatest hits: "Orgasm Addict," the touching tale of adolescents who just want to be had, and "Fast Cars," which leans towards poetry when Pete Shelley sings, "Soon'er or later / You're gonna listen to Ralph Nader." It's an ideal close to a set in which Shelley is at his energetic best and the band gets a solid sound of the chords right.

Musical merits aside, the key question about French remains: Why was it made? The Buzzcocks already have both a major-label album and a greatest hits collection, the comprehensive Operator's Manual, which leaves only one plausible conclusion — the band members are all out of money. It just goes to show that a group's musical influence and critical acclaim doesn't necessarily translate to financial success.

—Jordan Smith

**EASY-E**

**Eternal E - Ruthless**

One thing is true about Eazy-E: Wright, people might not have liked him, but they were fascinated by him. As hip-hop's first talent superstar, he put together the gangsta empire of Ruthless Records. But because he was blamed for the breakup of super-pop-group N.W.A, he also enjoyed the distinction of being the most hated man in hip-hop. Despite his death from AIDS-related complications, Eazy's legacy continues in Eternal E, a collection of his "greatest hits."

It must be remembered that Eazy's career consisted of just two albums with Ruthless Records, and two of his great hits are some what scarce. It must also be remembered that Eazy-E was not a rapper, although he acted like one on his records. Essentially, he was an image with a catchy voice, and consequently, was only as good as the producers and lyric writers who backed him. But in "Dr. Dre" and "Cuba Bueller" he has two of his best-known contributors. Thus, the quality of the material on Eternal E ranges from classic to embarrassingly bad.

Jams like "Boyz N' Hood," "8-Ball," "Eazy Duz It," and "Nobody More" are the essence of gangsta rap — rough reflections of urban blight and not-so-pretty depictions of survival by any means necessary. These tracks also show-case the humor that often appeared in Eazy's songs, but began to wear thin as his career progressed.

Eazy's material took a sharp turn for the worse after N.W.A's breakup and the departure of super-producer Dr. Dre, and this is all too evident here. Despite a decent beat courtesy of Naughty By Nature, "Only If You Want It" is held back by Eazy's weak vocal performance. Both, "Neighborhood Sniper" and "Niggaz My Height Don't Fit" are absolutely pathetic, featuring uninspired lyrics and a constricted flow.

It's painfully obvious that Eazy-E shouldn't have been remembered as the Jimi Hendrix or John Lennon of hip-hop. Rather, he was a charismatic businessman who used his image and the talents of others to sell millions of records and permanently change the hip-hop world — though not necessarily for the best.

—Jessie Ducker

**DON'T BE A MENACE...SOUNDTRACK**
Various Artists - Island

Urban-oriented soundtracks are pretty much a grab bag: you can pull out a coueser box like "Resident Alien," which is nicked straight from the Bowie book, or you could roll over a couple of a bomb like "Spacehog," like MTV darlings Oasis and Bush, is not interested in staging any artistic coup. Resident Alien bears a heavy similarity to the work of artists such as Bowie or the Rolling Stones, as well as myriad buzz bands of today. The drama in lead singer Rosyln Langdon's over-emphasized vocals is nicked straight from the Bowie book of style, and several of the songs on this album will leave listeners wondering where they've heard them before.

However, what ultimately matters is not how many riffs a listener recognizes from rock of the 70's, but rather, how enjoyable a band's music is. There's a reason why retro-rock like Spacehog is happening all over again: it's fun, poppy, and infectious. This is especially true of the band's latest single, "In The Meantime," on tracks like the rollicking "Spacehog" and "Cruel To Be Kind." The album's highlight, "Polaroid," is a swaggering snapshot of the 20's, with its polyphonic "Spacehog" and "The Face of Love," are masterpieces of ideas and vocal power. Even if you feel the need to compare Waits's voice to a cement mixer or the rumble of a cannon, there are few artists whose lyrics demand so much attention.

With the title track, the omnipresent Springsteen turns in another Academy Award-worthy song in the vein of "Streets of Philadelphia." The album is personified by Michelle Shocked's song: "Vengeance and revenge are just two words for pain/And the quality of mercy is my strain." The Dead Man soundtrack not just a loose compilation of songs by A-list artists: Bruce Springsteen, Johnny Cash, Suzanne Vega, Lyle Lovett, and Eddie Vedder, to name a few. Rather, each song adds a deeper level of the prison system, the death penalty, and American values.

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—Daniel Fienberg

**SPACEHOG**

**Resident Alien - Sire/Elektra**

"Just Fuck Forever." That's the motto of Spacehog, the most recent addition to the swelling ranks of the latest British rock 'n roll invasion. Four lads from Leeds who met in New York City's fashion-rock scene, Spacehog heralds the return of 70's glam-rock in all its hedonistic glory. Calling themselves a mixture of Nirvana, T. Rex, and the Bay City Rollers, but sounding more like early David Bowie, Spacehog has put together an impressive debut album, Resident Alien.

It's these, for a British band to put out an album and not sound like a seminal past act would be a feat. But Spacehog, like MTV darlings Oasis and Bush, is not interested in staging any artistic coup. Resident Alien bears a heavy similarity to the work of artists such as Bowie or the Rolling Stones, as well as myriad buzz bands of today. The drama in lead singer Rosyln Langdon's over-emphasized vocals is nicked straight from the Bowie book of style, and several of the songs on this album will leave listeners wondering where they've heard them before.

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All the President's Performers

The cast and crew of *Nixon* talk about working with Oliver Stone and their opinions of Tricky Dick

*by Jason Giardino*

When Richard Milhous Nixon looked down from the big White House in the sky (or up from the small Red House under the ground) and said that a British man was going to portray him in Oliver Stone's latest opus, *Nixon*, he probably was a bit surprised. Then, when he saw it was Anthony Hopkins, he must have breathed a sigh of relief. Why? Because Hopkins and Nixon are, in many ways, cut from the same cloth.

It wouldn't seem that way to the casual observer. Hopkins was born in Whales in the United Kingdom. Nixon was born in a small farming town in California. Despite playing monsters and evil men on the screen, Hopkins is widely loved and respected. Nixon was seen as an evil monster in the eyes of his people and was generally despised.

Nonetheless, Hopkins feels a connection. “I felt great empathy for him when I was watching Watergate 20 years ago...” he says during an interview in New York shortly before *Nixon*’s release. “I thought he was a lonely, tragic figure — deeply flawed — who destroyed everything he ever wanted.”

Hopkins is a kindly fellow, very charming, and almost completely bald (he’s in the middle of making his next film, *Picasso*). The contrast between him in real life and the twisted President he becomes on the screen is remarkable.

Initially, the transformation from Hopkins to Nixon was to be enormous, “That he loved her as much as he could love.”

Director Oliver Stone explains Nixon’s lack of emotion in terms of his relationship with first lady Pat Nixon: “He doubted that the love [from Pat] could fill the hole in his soul.” Stone goes on to state that he thinks that Richard Nixon did love Pat and, perhaps tragically, “that he loved her as much as he could love.

So why make a three-hour-plus movie about a man who was generally hated by the public and had virtually no emotional depth? Co-writer Christopher Wilkinson sheds some light on the subject: “One of the things that we were trying to achieve here was that the man was, in many respects, a monster,” Wilkinson remarks. “There’s no getting around that. What we wanted to do is not back away from that at all, but show that this was a human being.

These seem to be bold words coming from someone associated with an Oliver Stone movie. Stone is well-known for presenting stories that emphasize physical and/or emotional violence, but *Nixon* may mark the beginning of a kinder, gentler Stone. No matter how the public may regard Stone, though, one thing is certain: everyone working on *Nixon* reveres their leader.

“It was the most gratifying experience of my career,” fellow co-writer Stephen J. Riveles states. “It was enormously educational. I learned more from the time I worked with him [Stone] than I did in three years of film school.”

The reason for Stone’s popularity among his co-workers is a combination of two things: his vision of the final product and his trust in his crew. While Stone was the mastermind behind nearly

The Cast of *Nixon*: James Woods as H.R. Haldeman, Joan Allen as Pat Nixon, Paul Sorvino as Henry Kissinger, David Hyde Pierce as John Dean,
every aspect of Nixon, he never forced an issue on anyone, thus creating an atmosphere where everyone felt they had unlimited artistic license.

"Being a writer himself, [Stone] has great respect for writers, so he doesn't demean you with his notes," Rivele continues. "His notes are rather general... He'll just say, 'I think you want to take notes.'" Rivele continues "His notes are rather general... He'll just say, 'I think you want to take notes,' and is incredibly cynical and flip. Every time he begins to answer one question relating to the movie, the theories and conspiracies are unfurled, and the end result is a feeling of empathy, respect, and to some degree even understanding. Following this work, Stone and the rest of his crew can be certain that, "You won't have Nixon to kick around any more."

The general public and media have regarded Richard Nixon as a despicable man—a monster so completely corrupted by power that he didn't even fully realize how unethical and immoral his actions as President were. That's why it's so surprising to walk out of director/co-writer Oliver Stone's new film, Nixon, with a feeling of empathy and compassion for the nation's 37th President. Yet without losing any of his famous controversial edge, Stone, along with a brilliantly cast Sir Anthony Hopkins, manages to give the audience a peek into the soul of this wholly remarkable character.

Stylistically, Nixon bears striking similarities to Stone's past works (such as Platoon, JFK, The Doors, and Natural Born Killers). Specifically, each of the films is eclectic in its use of cinematic conventions. One moment he's in color; the next he's in black and white. One moment he's looking at a hand-held camera, the next he's using a tripod. And so on... However, content-wise, Stone is showing a new side of himself that desperately needed to come out. Unlike J.F.K., which was essentially a soap-box for Stone to spout his conspiracy theories, Nixon is a character piece. While there are several scenes in which Stone and his fellow screenwriters Stephen J. Rivele and Christopher Wilkinson spout off wild theories (including a possible connection between Nixon and John Kennedy's assassination), the movie serves as an examination of the heart and mind of an impossibly powerful yet horribly troubled man. In comparison to the relative low-key personalities of Hopkins and Stone, Woods is a crazy man. He speaks fast, is far from politically correct, and is incredibly cynical and flip. Every time he begins to answer one question relating to the movie, he goes off on a tangent (which usually ends up with some complaint about government in general). This does make some sense considering he is a political science major from M.I.T. — Woods has spent a great deal of his life slamming the system. For instance, during a discussion of Watergate, Woods jumps to Hillary Clinton's current problems. "Off the top of my head I can't even remotely see a qualitative difference between the Watergate break-in and Hillary Clinton's assistant going into a potential murder scene of a government official and taking out documents against the wishes of the police," he says. "...And Watergate brought down the Nixon presidency but because Clinton looks good on magazine covers, I guess this other allegedly criminal behavior is not going to bring down the Clinton presidency. It's amazing to me how it just depends on the tone of the time and how good somebody photographs, I guess. Because what she did to me is as shocking as what the Watergate burglars did."

But Nixon isn't just about Watergate. For Stone, the character of Richard Nixon is classically tragic—he's destined to face destruction. "Mr. Nixon himself was brought down by inexorable machinery, call it fate, if you want. You could say the character is destiny," Stone bemoans. "And his character destroyed Richard Nixon... It all had to happen in a sort of a pattern for it all to unfold like it did, but if it hadn't been Watergate... it would have been something.

Sadly, it seems that destiny is treating Nixon the movie with the same cold hand with which it treated Nixon the man. Since opening, the film has yet to break into the top 10 — an indication that the time has come for Oliver Stone to move out of the '60s and '70s and direct more contemporary movies. Let's just hope his next masterpiece isn't Reagan.

Jason Garduno is a College junior with big jowls and shifty eyes. He spends his days plotting ways to undermine the DP Sports department with the help of his right-hand man, Alan "Kissinger" Spettinull.

Review: Nixon

The rest of the cast is nothing short of every major Hollywood director's wish list. Standing by her man as Pat Nixon, Joan Allen brings a degree of strength reminiscent of the great screen actresses of years past. And although nearly all her past acting experience has been on the stage, there is already buzzing of an Oscar for her portrayal of the incredibly private and frustrated first lady.

Also noteworthy is Paul Sorvino as Henry Kissinger. Hopkins may eventually convey his Nixon-ness to the viewers, but Sorvino, a virtual expert on voices, becomes a complete clone of the Kissinger both in look and sound. (The morning after I saw the movie I caught a television interview with the real Henry Kissinger, and I honestly could not tell the difference.)

James Woods (H.R. Haldeman) and Bob Hoskins (J. Edgar Hoover) also deliver solid portrayals. As Haldeman, Woods shows that he can do more than his standard "fast-talking crazy man." Serving as the right-hand to the President, Haldeman acts as a no-nonsense guardian who could have taken Nixon to true greatness had he only been given the chance. Huskays plays the former head of the F.B.I. and gives us the film's only comic relief. Hoover is shown as a total flaming homosexual—a striking contrast to the tough guy image that the chief tried to convey during his life. By itself it's a bit extreme and in poor taste, but as a counterpart to the seriousness of the rest of the film, it's a welcome, relatively brief, and enjoyable departure.

While many may find it difficult to sit through any movie that's three hours and 15 minutes long, Nixon has a quality that is engaging through every last moment. Bouncing back and forth and sideways through the times of this tragic figure (all the way from childhood to the presidential resignation), Stone paints a perfectly complete portrait. Few stones (no pun intended) are left unturned, and the end result is a feeling of empathy, respect, and to some degree even understanding. Following this work, Stone and the rest of his crew can be certain that, "You won't have Nixon to kick around any more."
Before you could pump quarters into a video game, before you were old enough to order a pretzel, and before you ever visited the University of Pennsylvania, Houston Hall was acting as the living room for Penn students and faculty. This year it celebrates its 100th anniversary of struggling to meet the needs of a demanding Ivy League student body. Although one would like to believe that Houston Hall has enjoyed a glamorous existence upholding the title of the first student union in America, the building has continually undergone scrutiny throughout its existence.

As you already know, the University was once located in Center City (which was actually all of Philadelphia at that time), on Fourth Street. The University later moved to Ninth Street, stayed there through the Civil War, and then thereafter moved to the farmlands and woodlands that comprised West Philadelphia. As explained by History of Art Graduate Chair David Brownlee, Penn was not a residential campus at this time (the students just slept in the bathrooms) and in 1898 with the construction of the Men's Dormitories, a.k.a. the Quadrangle, Penn had to reinvent the type of environment which it had at its previous two locations.

Yes, these are bowling alleys.

In 1895, Provost (the University didn’t have presidents until 1930) Charles Curtis Harrison observed that there was no student center on campus, there had not been a student center since the last time the school moved, and that one was needed for informal gathering and the free exchange of ideas. He contacted the head of the Architecture School, the infamous Warren P. Land, who held a design contest for students and alumni for a new student center. The winner’s plans would be used on the project and he (unfortunately I can’t add “or she”?) would be placed on the team of workers who built the structure. The winner also received a cash prize.

Numerous were granted to graduate student William C. Hayes, who would later become the head of the University of California Department of Architectural Design, while second was taken by Milton B. Medary, at the time a University alumnus who went on to be president of the American Institute of Architects. Frank Miles Day combined the two designers’ Renaissance and Gothic styles to create the blueprint for Houston Hall, whose style is labeled “Collegiate Gothic,” according to a pamphlet written by H. M. Neiditch.

Funding for the structure ($100,000 to be exact) was donated by the Houston family, who had hit the jackpot in the shipping industry. Mr. and Mrs. Henry Howard Houston donated the money in memory of their son, Henry Howard Houston, Jr. (try saying that three times fast), a member of the Class of 1878 who died a year after his graduation from Penn. The structure, originally called “The Houston Club,” opened in 1896 and included a swimming pool that measured 45 feet by 18 feet (it was removed upon the completion of Weightsman Hall). It also offered a gymnasium, a bowling alley, chess, checker, billiards rooms, a cafeteria, and a host of meeting rooms and lounges. Yes, our quaint and beloved Houston Hall was, back in the day, the Chuck E. Cheese of the 1890s.

The Hall’s more grown-up facilities included a post office-substation, a correspondence room, the student-radio station (not WXPN), and a travel bureau. Unfortunately, only Penn men could use the facility until 1905 when the administration, in all its wisdom, decided to allow both women and men the privilege of entering the great Hall for a three-dollar fee (which, back then, was a truly heinous rip-off). In 1924 the fee was abolished, and all students were allowed to use the facilities of the newly named Houston Hall.

Houston Hall enjoyed a high level of use during this period, with 6,500 students passing through its doors daily in 1936 (which must be due to the fact that the ban on backgammon was lifted in 1933), according to a University Bureau of Public Relations press release from 1936. Coffee hours, smokers, dances, and meetings were among some of the most happenin’ goings-on held there, while the Bowl Room, complete with moose and deer heads adorning the walls, was turned into a men’s dining club for lunch and a family restaurant for dinner. One of the most vital functions of the building was that it served as a rendezvous point for sweethearts who could not enter the single-sex dormitories together. They didn’t call it the West Lounge for nothing.

Unfortunately, in 1938 Houston Hall proved to be inadequate in meeting the complete party needs of the student body, which had tripled since its opening. So Houston Hall began the first of many renovations in its rocky history.

The Houston family came through for Penn once more and donated $350,000 for the addition of a new wing on each side of the building. This time the gift was donated by the second generation, in memory of their philanthropist father Henry Howard Houston. (Hey, did anyone hit them up for that new IAST project?) This addition was completed in a year. It doubled the area of the building and extended the Hall’s Spruce Street frontage space to 275 feet.

The West Lounge — Later, Bodek Lounge.

50,000 square feet of student space. Houston Hall Director Anthony Coddington said he felt that the University needed a functional and handsome building. "You can have a showcase that means nothing to the University environment or a building that will get lots of use," he said.

In 1969, the University was sitting flat on its ass. It had already drawn up plans for the renovations, which were estimated to cost $2.5 million, but actual construction was nowhere in sight. How...
There was a pool in Houston Hall!!!

over to prevent the condemnation of the third floor as a fire hazard, the University had to extend the East and West stairwells to the third floor. It was probably at this moment that the concept of "Deferred Maintenance" was born.

Despite the administrative apathy toward the building (or maybe because of it), Houston Hall played a major role in activities on campus. On October 14, 1969, 5,000 students voted on whether or not to offer Houston Hall as a sanctuary for draft resisters and AWOL servicemen of the Vietnam War. (The only thing that will turn out 5,000 Penn students today is the Econ 1 final.)

"To further demonstrate our opposition to the war be it resolved that we students of the University of Pennsylvania offer Houston Hall, the student union building, as a sanctuary for all those who as a matter of conscience can no longer participate in the Selective Service of Armed Forces of this country," stated the resolution of the Plenum of the University of Pennsylvania. However, the students decided by a 2 to 3 margin not to pass the referendum, and Houston Hall lost its one chance to affect the outside world (so close and yet so far...).

The hippie movement of the late '60s and early '70s continued to keep Houston Hall hopping when Penn was selected as the East Coast headquarters for the nationwide student strike against the United States in Cambodia. Houston Hall was termed, in the hip lingo of the day, "communications headquarters."

Later in 1970 when arsonists started a fire on the second floor (those extended staircases were sure worth the dough). On the same night, six other fires—at least one of which was the result of two well-thrown molotov cocktails in College Hall—broke out across campus (College Pizza, anyone?). Doughty "Doc" Long, a former associate dean of students was arrested as a suspect on seven counts of arson.

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Later in 1970, the decline of Houston Hall continued when the Bookstore left the west end of the basement and was replaced by vending machines. Usage at this time had fallen to 8,750 people per day. To compensate, officials said they were considering moving the post office from Bennett Hall into Houston Hall (who knew?). And in an extremely daring move, the Bowl Room was turned into a permanent (so they thought) arts and crafts center. A sleep-in kicked off the opening day as the mahogany walls of the room were covered with canvas and "mattresses are projected as the favorite furniture form," The Daily Pennsylvanian reported. The center promised to offer candle-making, bead jewelry, leather good manufacturing, and fingerprinting. Houston Hall's hours were also extended to 24 hours a day in 1970, although none of its shops stayed open that long. Students apparently had to be content with wild midnight fingerprinting sessions.

Meanwhile, the pursuit of Houston Hall four years later dragged into the 70s, and in 1971 a student referendum approved a $10 annual fee (kinda like a democratic version of today's SCA fee). This time the students, in a typical show of greediness, asked that their money go toward air conditioning, music listening equipment, and a sundries shop. Although no immediate plans were made at this time, Coddington continued the bullshit spiel that he had begun five years earlier: "The student union is an alien concept on this campus and it could become the tool to develop a real sense of community spirit." A year later—surprise!—nothing had been done to fix the lonely Houston Hall. The referendum that had been approved the year before had not been acted upon—Dean of Students Alice Emerson said it was unfair for students to vote on finances for future students of the University (because it's so much better when it's the administration deciding).

At this point, usage had decreased even more with the termination of single-sex residence halls, and Wesl stairwells had to be extended.

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—The Plenum of the University of Pennsylvania, 1969

Bar, opened in the basement. It was part of a renovation plan that was slated to cost $1,380,800 and would include air conditioning, the relocation of the West Lounge, as Bodkin Lounge, a graduate lounge, and an art gallery.

In 1976 the art gallery was completed, and started holding exhibits like a hands-on display which allowed spectators to graffiti the walls. A "head" shop (no, not that kind of head) called Box of Rain went into the basement but its lease was not renewed by Acting Vice Provost Philip Mechanick. Students were not happy. "It is true that the store retails paraphernalia for the smoking of cannabis," wrote the Executive Board of the Penn Chapter of the National Organization for the Reform of Marijuana Laws. "Let us call the student body at Penn an excessively marijuana smoking student body."

Even though Houston Hall had undergone some improvements, students and alumni were still not satisfied with Houston Hall as a student center. "Before Houston Hall can fulfill the need for a place on campus which provides facilities and services to enrich campus life, a renovation and revitalization of Houston Hall must occur," wrote Class of 1980 student Laura A. Fogar. And alumni were complaining about Houston Hall's appearance. "Does anyone, from the president on down, care what is done to this tradition-hallowed edifice?"

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Go, including Hardee's, Clog 'n Jog, Frothy Rudy's, Skolnik's, and the post office. Now we have a dry cleaner, a Burger King, and that store that sells car phones, earrings and pantyhose. We've come a long way, baby.

With the impending Perlman Squad, it is hard to tell how vital Houston Hall's role on campus will be in years to come. But if the construction pace is similar to that practiced in the renovation of Houston Hall, we won't have to face that issue for at least another 15 years.

Jamie Phares is a sophomore econ major from St. Louis. If she had her way, she'd turn Houston Hall into a 24 hour discotecque so she could bogey 'til she pukes.

**Houston Hall Once Contained:**

- swimming pool
- billiard room
- bath/shower room
- soda grille
- student radio station
- university cafeteria
- post office-substation
- The Book Store
- chess room
gymnasium
- dark room
- locker room
- newstand
- pipe organ
- daily chapel services
- faculty dining room
- ladies' reception room
- correspondence room
- trophy room
- television room
- career planning center
- placement office
- Mask and Wig Rathskellar
- arts and crafts center
- "head" shop
- art gallery
- poster service
- snack bar
- ticket service
**Murdered by E.R.**

Will ABC’s move to Monday save TV’s best new drama?

by Alan Sepinwall

What if you made a great TV show and nobody watched? Would it make a sound, or just be cancelled quickly?

*Murder One,* easily the best new shows on TV this season (even *TV Guide* says so) and one of the best of the decade so far, is in no danger of being cancelled.

ABC, which has made boneheaded decisions right and left about the legal drama from Stephen Bocho (the *Alfred Hitchcock Presents* and *Columbo* creator), has let the good sense to order a full season’s worth of episodes, and it would cost them far more money to dump the show now than to keep running it.

As a big fan of the show, that knowledge—that I’ll get to see the resolution of the season-long Investigation and trial of the murder of Jessica Costello—should be enough solace.

It’s not.

I’m supremely ticked off at ABC for the shabby, misguided way they’ve treated this show.

First, they scheduled it to air Thursdays at 10, opposite NBC’s juggernaut ER. The assumption was that if the show could take away even a small chunk of ER’s audience (as, say, NBC’s *Frasier* did when it was pitted against *Emergency*), the network would consider it a success. This kind of logic is, completely, characteristic of today’s TV—it’s a family man who’s also a father figure to the four young attorneys in his firm. Played by P. polymath has just gone to trial, with opening arguments presented in the most recent episode.

The Players:

Ted Hoffman, Attorney for the Defense:

*That’s all you need to know for now. The other characters — Teddy’s young associates, his wife, the judge, etc., are all fairly easy to figure out.*

So, knowing all this, please try to catch up with *Murder One* this Monday night at 10—you’ll be glad you did.

Fuck you, Comedy Central.

In December, the cable station announced it was cancelling *Mystery Science Theater 3000.* And one question begs to be asked: what the hell were they thinking?

The Peabody Award winning show does everything everyone loves to do it mercilessly mocks bad movies. At the hands of human host Joel Robinson (or, his replacement, Mike Nelson) and adolescent-ish robots Tom Servo and Crow, bitch such as Bride of the Monster, Attack of the Eye Creatures (yes, there are two thes’s), and Manos: The Hands of Fate are disemboweled and turned into fodder for the hosts’ archaic senses of humor.

In one 15-minute segment of *The Day the Earth Froze*, jokes references range from famous Packie Linebacker Ray Nitschke to Soulful Beltor to Werner Herzog’s *Aguirre, the Wrath of God.* The hapless but well-built hero of 12 to the Moon is referred to as “Sledge Riptoe,” “Cliff Betciple,” or “Ken Mannmusk,” among others. And at the opening of a short about the circus, Crow gladdly references the piece “Here Comes the Devil,”

MST3K’s most vociferous supporters include Washington Post columnist Tom Shales and *Film Comment* critic Richard Corliss (in naming the MST treatment of *Racket Girls* number 3 on his “Ten Best Films of 1995,” Corliss included the inside, “And damn Comedy Central to hell for cancelling the show.”) — not to mention the tens of thousands of devoted MSTies. With critical acclaim like this, Comedy Central just does not seem to have much of a justification for axing the show. Was it too sophisticated? Could it have been too funny?

Over the past season or two, one could see a decline in the level of the show, but MST remained one of the funniest programs on television. Yes, like any other show with a cult following, it will live on in syndication and video, but the well was never empty for the crew of the Satellite of Love. There were only so many planets for Captain Kirk to visit and the folks at Melrose Place can only screw each other so many times, but there will never be a shortage of bad movies; it’s an iron rule of life.

There is a campaign to save the show, and hey, ComCentral is just another Time Warner tentacle and most likely nothing will come of it. Looks as if the real hope is for lines like “... and the Swedish Moses of Soul!” or “I’m sobering up and you’re beginning to scare me.” Looks like we’re seen movies signs for the last time. Goodbye Joel (or Mike) and Camboot and Gypsy and Crow and Tom Servo and Dr. Forrester and TV’s Frank. We’ll miss you. Keep circulating the tapes.

—Pete Segall

**WWW Site:**

The New York Times on the Web

How would you like a free copy of The New York Times delivered daily to your room? The [New York Times on the Web](http://www.nytimes.com) does just that, albeit without the newsprint rubbing off on your fingers. This site, a new project of the Times for the last time, contains nearly all of the articles, updated each morning — it even includes an image of the day’s front page. Logging on to Times on the Web for the first time, visitors are prompted to create a user ID and select a password. After instantly receiving an e-mail message with a confirmation number, users are given unlimited access to the site’s resources. To visit the site thereafter, this password must be entered. This minor snarl is well worth it, given all the site has to offer.

The site sports a clean, attractive interface, which makes it easy to get around. The site also offers an invaluable search function, which helps locate exactly what one is looking for in that day’s paper — something that is hard-

er to do in the print version.

Despite its many useful elements, *Times on the Web* does not include every article in the print version, most notably those in the Business section and in the sports standings. Otherwise, nearly everything — down to the section names to the Editor — can be found. The site is not free from advertisements, although the ads are far more unobtrusive than is usually the case on the Web.

*Times on the Web* also offers some extras that are unavailable in the print version of the paper. There is a section called CyberTimes, which focuses on the computer industry and the Internet. And coming soon is an archive service which will allow users to search past years of the Times (for a fee), and download the complete text of the articles.

While the print version of the Times will probably be around for a long time, the site has arrived at its peak and will probably be around for a long time. The site is worth checking out for its prominent place on anyone’s Bookmarks menu.
Rushing for a Better Tomorrow

My next door neighbor has been drunk for nearly two weeks. By the end of rush I anticipate his alcoholic inebriated brain will rebel, plunging him into a state of complete catatonia. My other neighbor has spent the last few days changing clothes more times than a hyper-active Barbie doll. Also, it is that time of year again — Spring Rush. When hundreds of girls happily allow themselves to be prodded by casual conversation and evaluated like so many prize pigs at the county fair, while flocks of boys mention the words “elephant walk” in a fearful whisper. It is the time of year when 38th thru 40th streets are crowded with girls poured into identical outfits and sporting name tags, and the campus is plagued by boys making idiots of themselves in clever ways only an irreverent frat brother could conceive. There are also the obvious dangers of rush — such as wading up in sorority whose name is often mistaken for the acronym for sexually transmitted diseases. Let’s not change clothes more times than thai’s tools, “pierce,” “slice,” and as well as a $100 market price and when your $100 runs out, you have to wait for the next round, at which time you are given more money.

Besides the life-changing fulfillment one gets from playing Mildred, the game offers opportunity for fame and fortune as well. The best piercers are rewarded for making the “Geek of the Week” (which is displayed on the site) and receive prizes in the mail, so thev claim. Another story is the “least, we beheve under normal circumstances. At the least, we could force Bill Clinton and Newt Gingrich to work together by compelling them to elephant walk through crime-ridden D.C. neighborhoods (maybe they can agree on a coherent crime bill as they go along). Most importantly, if we keep our government in a state of constant intoxication, perhaps we might manage to elicit the truth from them. To summarize, our country and our university are running with the smoothness of your average Ford Pinto. The Greek system, on the other hand, seems to be achieving all of its main objectives (as far as we can tell at least — I mean lots of people are drunk on the average weekend and no one has complained about adherence to BYOB, or the lack thereof, and no deaths have been linked to any Greek group this year). So perhaps the guys in Penn administration and the guys in Washington should hang out at TEP more often.

Rush is a highly efficient system in terms of discovering truly important facts about the average individual (such as how many drinks will they spontaneously strip and dash off in search of a game of naked twister). Perhaps, with such a system, we can find truly capable leaders, or at least have some fun with the ones we have.

Why Government Sucks

On Clinton’s First Year in Office

I think that the health care fiasco in the first year of the Clinton presidency was so shocking. It was just so shocking to watch the bumbling nature of that whole enter-
prise. You have an unelected official — you know, that kind of power on the base of niptal nepotism and then have her commit the same kind of violations of gov-
ernment regulations that Oliver North did — that is, having meetings that are tax supported but are behind closed doors that are suppose to be public sessions and so — is pretty shocking.

There was just no cohesiveness to that first year. So, if anything, it’s pretty sad right now, and I don’t see anything on the horizon that looks any better. I mean, I just think that both sides of the fence today are just shocking. I mean, the democrats, the republicans — it’s just a mess. I’ve nev-
er seen it so bad. I’ve never seen such a hor-
rible set of choices in my life. There’s not one modicum of moderation or compro-
mise or kind-heartedness on either side. I mean, the liberals have this alleged high moral ground which is totally bankrupt now. The conservatives have a mean-spirit-
edness and a kind of momentum that seems to be self-serving. It’s just awful. There’s not so voice of reason in the mix of all this.

On the Scope of Nixon

You have to remember what Oliver does so wonderfully in this movie is bring to-
gether all the different things that were going on. All the race problems in Amer-
ican, and the Vietnam war, were not were not completely dissimilar. I mean, we were a big white nation attacking a small asian nation… At the same time we were send-
ing mostly black men over to be cannon fodder in a war where there was nothing to be scared of, and they were all to believe were either killed, or wounded, or maimed, and the civil rights issues going on in the street. Don’t forget about ‘74 was when the sorta “great society” was started. All the civil rights acts were, you know, the late 60’s. So this was all part of it.

On Clinton’s Beliefs

The pseudo-liberal, corrupt, chicken shit politics of Bill Clinton — pretending you care about people that he just only cares about on election day. I don’t think he cares about the people… I think he cares about Wall Street, which nobody seems to get, but that’s what he cares about.

More TV & Multimedia

WWW Site of the Week

Piercing Mildred

Isn’t there already enough hate in the world? Can’t we all just channel our anger toward more productive uses? Judging by the popularity of Piercing Mildred, the obvious an-
swer is a resounding, “Hell, no! Give us blood!”

Continuing the Web’s tradition of good, wholesome, fun for the whole family, Piercing Mildred (http://www.streams.com/pierce) has something for every-
one. Mildred provides all the fun of body-piercing, with-
out any of the nasty, humiliating, hard-to-explain scars. In the creator’s own words: “Borne of the 90’s two favorite pastimes — body modification and the Internet — Piercing Mildred is an interactive online game that allows users to custom design their own piercings without all the muss and fuss. And while you’re at it, you’ll compete head-to-head against other piercing freaks from around the globe.”

The game begins by asking you to select one of three characters, a name and password. Working with three tools, “pierce,” “slice,” and “heal,” as well as a $100 budget, your objective is to “pierce and slice ‘til the in-
sertions won’t go in anymore.” Oh yes, it’s not only do you want to enjoy the glamour of full-body piercing, but also the excitement of preventing gangrene after the rusty needle of your “puncture technician” implants a staph infection in your eyelid. Each piercing/incision/antibiotic runs the

Culture on the WWW

WebMuseum

If you are too attached to your PC to leave your room or too cheap to pay for a ticket to the museum, for no more than a few bucks, you can see the latest in World Wide Web technol-
y can make up for that cultural void in your life. The ultimate proof that the computer is taking a huge bite out of art and culture can now be found at Web-
Museum (http://www.oicct.edu/wm). The site offers a large collection of paintings, electronically reproduced and just a mouse click away.

Currently, the site features several exhibits, including a thorough study of Cezanne and a noteworthy Medieval art section. The permanent exhibition is a comprehensive famous painting collec-
tion organized by artist, theme, and period. The site the provides a guided tour of Paris and a music auditorium.

Despite the site’s appearance, which makes algebra appear stimulating, the five million paintings on it are organ-
ized in user-friendly fashion, using an index and glossary that even the football team could understand if they all worked together. For the artist, theme, or period, the user is presented with a brief history that could allow even a Wharton student to claim knowledge of art.


KUNG-FU

BY JOSH BEISLER

SUPERFLY FIGHTING

January 25, 1996

Mark this Saturday on your calendar. Operating under the assumption that too much of a good thing is never enough, the Neighborhood Film/Video Project at International House will be presenting the “Kung-Fu Challenge,” a 10-hour martial arts extravaganza featuring the ass-kicking talents of current faves Jet Li (the stunning Fong Sai Yuk) and Jackie Chan (the Philadelphia premiere of his eagerly anticipated Rumble in the Bronx) paired with the inimitable Bruce Lee (the undisputed classic Enter the Dragon) and blaxploitation queen Tanmara Dobson (Cleopatra Jones).

Neighborhood Film/Video Project at International House presents:
“Kung-Fu Challenge” January 27
“Hong Kong Style” January 17-29
“From Caesar to Superfly” January 24-Feb. 6

This event ingeniously marries two separate film festivals that will run at International House more or less concurrently: “Hong Kong Style” (January 17-29) and “From Caesar to Superfly” (January 24-February 6). Rejecting the high-brow omCaesarto and movie-loving enKong cinema and blaxploitation filmmaking with a great deal of care and movie-loving enthusiasm.

Although the Hong Kong festival has already begun, plenty of worthwhile films remain on the schedule. Tonight at 9 p.m. Chow Yun-Fat (best known domestically for his role in John Woo’s The Killer) plays the lead in Wong’s superior sequel Return of the God of Gamblers (1994), which thanklessly dispenses with its predecessor’s tiresome amnesia plot device and simply allows its charismatic star to make his way through a labyrinthian story line involving the death of his wife, a scheming Taiwanese gangster, and the considerable charms of actress Chingmy Yau. Anita Yuen shines in C’est La Vie, Mon Cheri (1993), a drama about a depressed saxophonist who falls in love with a spirited young vocalist (Yuen) and then deals with tragedy and heartbreak in this Cantonese variation on Love Story.

Anita Mui, Michelle Khan, and Maggie Cheung comprise The Heroic Trio (1994), a breathtaking action film that seamlessly blends a supernatural subplot with incredible kung-fu, The Chinese Feast (1994), directed by famed auteur Tsui Hark and also starring Anita Yuen, draws its energy from its many martial arts cues with its dazzling, hyper-energetic cooking sequences that play like culinary variations on action scenes (Leslie Cheung of Farewell My Concubine co-stars). Reunited with kung-fu adolescent phenom Tse Mui, who also starred with him in last year’s New Legend of Shaolin, Jet Li rounds out the series in his newest film, The Junior Chamber of Commerce (1994 — no relation to the insipid American film of the same name), playing an undercover cop who must lie to his own family about his true identity. Filled with the typical jaw-dropping stunts, My Father is marred only by a sentimental subplot involving the slow death of Li’s wife; nonetheless, the film vibrantly comes to life during its many brilliantly choreographed fight sequences.

Such movies exemplify the unique formula of Hong Kong cinema: take any Hollywood film genre (the action film, the screwball comedy, the horror film), add a distinctive Cantonese twist, and then inject the narrative with mind-blowing amounts of energy — which easily eclipse its inspiration in terms of sheer excess. This approach continues to gain more fans in the West. Beginning with the stateside release of Woo’s The Killer in 1989, Hong Kong filmmaking has been making progressive inroads on the American market which will culminate in the nationwide releases of Chan’s Rumble in the Bronx and Wong Kar-Wai’s brilliant character drama Chungking Express later this year. Woo has since moved on to direct big-budget Hollywood productions like Hard Target and the upcoming Broken Arrow starring John Travolta and Christian Slater. Chow Yun-Fat also plans to begin an acting career in the U.S. as 1997 approaches.

As the British lease moves inexorably towards its expiration date, the fate of Hong Kong remains uncertain, and increasing numbers of actors and directors — including Leslie Cheung and director Ringo Lam — consider immigrating to the only alternative. Their cinema reflects this political uncertainty in inventive and sociologically significant ways. On the extreme side, these constraints are evident in Category III (the Hong Kong equivalent of X-17) has resulted in some incredibly violent films that exhibit a disturbing, almost schizoid-prehensive view of impending chaos. Avoiding said depravity — which has also produced more than its share of great films — the present film series typifies the lighter side of Hong Kong cinema, moving effortlessly from kung-fu to high camp to melodrama.

These entertaining and often provocative 70s redefinition of the American action film, blaxploitation also plays with generic Hollywood conventions, but to completely different ends.

The genre proper began with Melvin Van Peebles’ Sweet Sweetback’s Baadasssss Song (1971), a cinematically raw, totally unprecedented underground feature about a black fugitive on the run from the police that became a surprise money maker on release and spawned numerous imitations (Peebles recently adapted his own book for the script of Panther, a film about the Black Panthers that his son Mario directed.) However, the outrageous, occasionally garish caricatures that eventually came to characterize blaxploitation are missing from Peebles’ vision, which excludes a seriousness that many of the films that it inspired lack. A vociferously acerbic, black militant rage, Sweet Sweetback remains a true filmmaking landmark, a mixture of politics and pure aggression that still stands tall today, and it is the highlight of the series.

Although the film probably needs no introduction, Superfly (1972) stars Ron O’Neal as a drug dealer who needs to make that one last score before he can go straight. Aided by a classic soundtrack by Curtis Mayfield, the film signals the passage of blaxploitation into the mainstream, giving black actors and actresses some of their first starring roles.

Ex-football player Fred “The Hammer” Williamson — who makes a triumphant appearance in the current From Dusk Till Dawn — became one of the first blaxploitation stars with his eponymous role in Larry Cohen’s Black Caesar (1973) as a lawless teenager turned cigar-chomping gangster. Here the score is supplied by James Brown.) Although Williamson’s career has been sporadic, his fame exemplifies the genre’s tendency to give many promising talents their first shot at success. In one of his first roles, Richard Pryor appears in Michael Campus’ The Mack (1973), an extremely violent criminal saga starring Max Julien.

The feminist leanings of Black Mama, White Mama (1973) owe something to the hand Jonathan Demme had in the screenplay before his analogous efforts to turn the Roger Corman-produced exploitation thriller Caged Heat into a bizarre feminist manifesto. Pam Grier, the legendary star of Black Mama, emerges as an unofficial focus of the series with the inclusion of two of her films, the truly landmark, a mixture of black cinema and social conscience. Still, many moments of self-parody, these films merit attention for being among the first to feature women actively participating in action sequences, a quality highlighted by Tanmara Dobson’s memorably intense performance in Cleopatra Jones.

Due to their dual roles as sociological artifacts and consummate examples of pure entertainment, these two series will appeal to both the serious and casual moviegoer. Joined by their ability to mutate convention into something entirely new, “Hong Kong Style” and “From Caesar to Superfly” are worthy additions to the Neighborhood Film/Video Project’s continued commitment to the preservation and propagation of cinematic history.

Josh Beisler is a senior English major from Bethesda, Maryland. He has a really annoying message on his answering machine and he really likes kids.

You know me, I’m your pusher man.

The Joy Luck Club meets Melrose Place.

Tamara Dobson gets violent in Cleopatra Jones.
Everyone involved in this dreadful, worthless piece of utter filth would pay dearly for the six bucks and the Friday night wasted. (Film: Bourke)

FROM DUSK TILL DAWN (R)
See review page 3. (Cronomm: 3)

GEORGIA (R)
Jennifer Jason Leigh plays a talentless rock singer trying to make it in spite of her more talented and successful sister. Slow-moving and gristy, but Leigh's shockingly desperate performance is one of the decade's most impressive. (Film: Bourke)

HEAT (R)
Michael Mann's riveting game of cops and robbers is a Western on the busy streets and lumescent houses of modern-day Los Angeles. Though De Niro and Pacino are together for a meager seven minutes, their two scenes are worth the three hour running time. (UA: Reviews)

DON'T BE A MENACE TO SOUTH CENTRAL WHILE DRINKING YOUR JUICE IN THE HOOD (R)
The Wayans Brothers' parody of urban drama a la Boys in the Hood, Menace II Society, and Juice. Apparently, all the film's jokes are in its title. (UA: Reviews)

DUNSTON CHECKS IN (PG)
The 13th monkey from 12 Monkeys is pissed and rampaging through a posh hotel in Manhattan. If Big-Dome is sold out, go see it. (UA: Reviews)

EYE FOR AN EYE (R)
The first TV movie made for the big screen. Sally Field is really upset cause bad boy Kiefer Sutherland raped and murdered her child. Known in Iran as Not Hie first IA movie made for the big screen Sally Field is really upset cause bad boy Kiefer Sutherland raped and murdered her child. Known in Iran as Not Waiting to Exhale Fri-Wed 1:30, 4:00, 7:30, 10:30. Waiting to Exhale Fri-Wed 1:30, 4:00, 7:30, 10:30. (UA: Reviews)

LEAVING LAS VEGAS (R)
Nicholas Cage drinks heavily and then he dies. In between, he gets very ill and throws up a lot. Everyone else loved it, but not me. See for yourself. (Film: Bourke)

OThELLO (R)
Based on the play by William Shakespeare. Don't want to ruin the end for you, but I think some people end up dead. Oh yeah, Kenneth Branagh and Laurence Fishburne are in it. (Film: Bourke)

RICHARD III (R)
Ian McKellen is the title character in this other Shakespearean drama. Fishburne would kick his ass. (Film: Bourke)

SABRINA (PG)
So great to see Greg Kinnear has talent as an actor. Here he's up against the formidable Harrison Ford, and he proves to be quite worthy of the comparison. I'd bet he could kick Ian McKellen's ass too. (UA: Reviews)

SHANGHAI TRIAD (R)
Director Zhang Yimou crafted this brilliant look at Shanghai's underworld in the 1930s. A much better film than Shanghai Surprise. (Film: Bourke)

12 MONKEYS (R)
Bruce Willis' ass in view yet again. But other than that and the plot's total incompleteness, this is a pretty interesting film from the always fascinating Terry Gilliam. (Cronomm: 3)

WAITING TO EXHALE (R)
Bad breath, or halitosis, plagues over 30% of the population. A common cause is Gingivitis, a disease where bacteria erodes gums and kills healthy teeth cells. 3 out of 4 doctors recommend toothpaste, while the other doctor recommends hair spray. (Cronomm: 3)

THE CHINESE FEAST (R)

BLACK MAMA, WHITE MAMA

MY FATHER THE HERO (R)

SHEBA, BABY

THE MACK (R)

THE PENN FILM SOCIETY Screening are at 4 & 7 on Great Auditorium. Tickets are $2, with Penn ID.

SEVEN
Brad Pitt and his "angel" Gwyneth Paltrow star in this gripping family film that is guaranteed to mess with your brain like nothing else. (Friday)
**Penn Performances**

**Mask & Wig**
- Mask and Wig presents *Hit or Mrs.* beginning January 25th and running most Thursdays, Fridays, and Saturdays through March 29th.
- (Mask and Wig Clubhouse, 310 Quince St., 923-4229 or 898-9999)

**Galleries and Museums**

**Tyler Galleries at Temple University**
- Ca La Barberia No Se Llama (No Crying Allowed in the Barber Shop): An installation by Pepo Osorio, running from January 31st to March 1.
- (1619 Walnut St., 782-2776)

**Levitt Gallery at University of the Arts**
- AIDS East and West: A Cross-Cultural Look at the Epidemic: an exhibition of the photographs of Richard Robinson will be on display from now until February 16th.
- (333 South Broad St., 875-4800)

**Zone One Gallery**
- Showing side-by-side are Layers and Images, a series of photographs by Peter Kpery, and Between Town and Naguil, a suite of paintings and drawings form Nury Vicious. Both exhibitions will be running from January 31st through February 25th.
- (206 S. and the Ben Franklin Parkway, 568-4515)

**Samuel S. Fleisher Art Memorial**
- Challenge Exhibition #4: a juried artist display, will be running from now until February 22nd. The exhibition features the works of Gretchen Caplet, Andrew Ross Wrigley, and Tristin Lowe.
- (719 Catharine Street, 922-3456)

**The Arts League**
- Studies of the Itinerant, showcases the paintings and drawings of Ted Elmore. The exhibit will run until February 15th.
- (4226 Spruce Street, 382-7811)

**University of Pennsylvania Museum**
- Somewhere East of Suez: peoples and Places, a collection of the photographs of Leonard Eved at will be on display from now until April 7th. On-going exhibitions include Images of Victory: Woodblock Prints from the Sino-Japanese War; Living in Balance: The Universe of the Hopi, Zuni, Navajo, and Apache; Time and Rulers at Tikal; Architectural Sculpture of the Maya; The Ancient Greek World; Ancient Mesopotamia: The Royal Tombs of Ur: The Egyptian Mummy: Secrets and Science; Racon’s Journey: The World of Alaska’s Native Peoples; Buddhism: History and Diversity of a Great Tradition; and much more. On Sat., January 27th, the University Museum will be celebrating the Year of the Rat, with its 15th annual Chinese New Year Celebration. This will include lectures, performances, music, food, and demonstrations of traditional forms of art all day long.
- (3rd and Spruce, 896-5400)

**Museum of American Art**
- On Sunday, January 28th, the Museum will present an Independent Film/Video Art Showcase from 11 a.m. to 5 p.m. in the Hamilton Auditorium.
- (118 North Broad St., 727-9742)

**Philadelphia Museum of Art**
- In addition to the on-going shows, the Art Museum's (yes, where Rocky ran up the steps) also features limited-run exhibitions. Currently running at the Museum are: Michael Graves: The Architect and the Textile; The Culture of Flowers; Japan in Flow and Mediterranean; Photographs by Mamma Jodice. The Philadelphia Museum of Art also hosts lectures on specific masterpieces, spotlight talks on works in relation to a certain theme followed up by performances and a film screening, guided tours of the permanent collection, as well as offering one of the better collections of fine art on the east coast.
- (26th Street and the Ben Franklin Parkway, 684-7860)

**Concerts**

**Thursday, Jan. 25th**

**Edwin McCain & Jewel**
- Everybody loves Jewel, and Edwin McCain is almost like Hootie, so wear your L.L. Bean.
- (TLA: 334 South St., 922-1011)

**TideWater Grain, The Trip, & Ignotta**
- (Khyber Pass Pub: 56 S. 2nd St., 440-9683)

**Mudflap, the Children, & Harrah's Nest**
- (L.C. Dobbs: 3rd and South Sts., 925-4055)

**Hank, God Feel Creative, & The UNGROUNDED**
- (Middle East: 126 Chestnut St., 922-EAST)

**Godflow**
- (Upstairs at Nick's: 16 S. 2nd St., 928-0665)

**Friday, Jan. 26th**

**Loudon Wainwright**
- Loudon Wainwright is some oddball singer/songwriter, who acts, too.
- (Tin Angel: 36 S. 2nd St.)

**Flight with DJ Mac**
- Rave the night away.
- (Tocadisco: 10th & Arch Sts., 923-ROCK)

**The Alley Coasters**
- They were formerly The Grange, are made up of Kenner, Vin, and Noah, and play loud, edgy original music and a variety of covers. (“Somewhere on 42nd Street” they told us. Good luck.)

**Saturday, Jan. 26th**

**Susan Werner & Michael Kroll**
- Susan Werner is so cute that you might not realize what great songs she writes.
- (TLA: 334 South St., 922-1011)

**Latimer & Ken**
- (P Lambita Pli)

**Disco Biscuits**
- Browne and his “ubiquitous” foursome will be chilling in the hood for this one.
- (4000 Pine St.)

**Miracle Music with Bill Alberts, Terrence Cameron, Joanna Mell, Roy Rogers, Kenny Ulansy, & More**
- This is a benefit for folkie Michael Copeland, who suffered a brain aneurysm last July.
- (Moquon School: 2025 Harris Ln., Moquon, 610-628-1231)

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**CONTEST**

To win a poster and screening pass for Paramount Pictures’ Black Sheep, e-mail street@dp.upenn.edu today between 3 & 330 (no earlier, no later) with the answer to the following question: in what film did David Spade play a strung-out coke addict? (You must include “Contest #1” in your subject header to be eligible to win.)