**SCUE sponsors mini-course pilot program for next fall**

By Dina Bass

The Daily Pennsylvania

The Student Committee on Undergraduate Education will sponsor a new pilot program next fall offering six mini-courses, called "preparatory." The program will feature six courses, each about 15 hours long, taught by a University professor.

Student were able to register at a special registration session last night in McEwen Auditorium.

The program is experimental, and the courses are restricted to full-time students in each section.

SCUE co-Chairperson and Wharton junior Ben Nelson said the body hopes the pilot program will allow students to interact with a professor and discuss a topic in an informal setting.

"Most of a student's learning takes place in a textbook," said Nelson. "How many times do we get to go to a professor or talk to a professor?"

The faculty involved also said they were excited about the program.

Undergraduate English Chairperson Al Filreis, who is teaching a preparatory in modern and contemporary poetry, said that the program will enable students to explore exposure to different topics.

"I'm really excited about teaching modern and contemporary poetry to students who probably otherwise don't have the time to do so," Filreis said.

"So many Penn students are too busy with their classes and degree requirement that they don't have the time to do intellectual exploration of new territory," he said.

Music Professor Norman Smith, who will teach a preparatory in American poetry and music, explained that his interest in the program stems from a confidence in SCUE's ability to put together an educational course that can persuade students to explore their own literary interests.

"I think that the course is a real opportunity for students to learn," Smith said.

"I believe that every course, be it in math or in art, contributes to the students' intellectual growth."

"If students can get into this course and learn something, I think they would be interested in other courses," he added.

"We have to stop every three months or we'll have to start over," Smith said.

"We worked on the course for a long time, and we really want to do it right," he said.

"We'll have to start over if we don't do it right," Smith said.

"We'll have to do it right, or the students won't come back," he added.

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**Campus Events**

**U. Michigan newspapers stolen**

By Andrea Ables  
**The Daily Pennsylvanian**

Flora posted across the University of Michigan's Ann Arbor campus on March 27, 2016, that a student newspaper had been stolen from the newspaper box. The Daily Pennsylvanian is a free weekly publication that is distributed to University of Michigan dorms and residence halls.

**NewsBriefs**

Grad students chase thief in Bennet Hall

Three English graduate students gathered an unin- formed classmate to search for the thief after a book was stolen from the campus bookstore.

**Crime Report**

**Attempted Robbery with a Gun**

• March 25 — Two males pointed an automatic weapon past the windows of the Colonial Plaza Restaurant at 4th and Michigan Avenue. The suspects fled the scene.

• March 27 — A man was threatened with a gun at 4th and Michigan Avenue.

**Men's Artistic Gymnastics**

Sunday, April 10

**Penn Fact**

**Quote of the Day**

**Robert B. Woolson**

**Night Assistants**

Ronald B. Woolson  
**The Daily Pennsylvanian**

**TV Tonight**

**Thurday, March 29, 1996**

**Broadsheet Station**

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LA Cucaracha

By Anjali Kumar

entertains students

A Mexican sense of humor is unknown in the U.S.,” Alcaraz said.

Alcaraz spoke Monday night in Hamilton Hall, opening up the 14th annual Festival Latino de Penn. A Mexican political cartoonist, Alcaraz spoke on his roots — and a sense of Latino activism, which he tries to make his work accessible to all members of the Latino community.

"It's really important to make the kids aware," Alcaraz said, adding that he tries to make his work accessible to all members of the Latino community.

"The Internet is a great way for us to publicize our work," Alcaraz said. "We didn't want to get locked out of the Internet that we did with TV."

For instance, the home page includes the “Goatee Club for Men" and "Home Girls," a parody on the movie "Show Girls."

Lalo Alcaraz, Chicano political cartoonist,

worked on during the 1994 California gubernatorial campaign. Proposition 187 was on the ballot and Alcaraz formed a “Hispanics for Wilson" group as a joke, an ironic twist to explain to the audience of about 20 what Alcaraz did as a cartoonist in the Latino community.

With the sounds of laughter, Alcaraz presented slides of many of his cartoons, noting that the issues he portrays are significant to the Latino community today.

"In an attempt to reach out to more people, Alcaraz has recently created a home page on the World Wide Web called "the Virtual Barrio.""

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Lalo Alcaraz, Chicano political cartoonist,
This guy's got a lot on his mind.

I could use some extra credit this summer, and I think Northwestern's the place to go. Summermeet means smaller classes and better access to some of Northwestern's most popular professors. They even have a course on the Beatles, and if I get ambitious, I can earn a full-year of college credit with Northwestern's eight-week intensive course sequences in physics, chemistry, and nine languages. I'd be nice to go back to school in the fall with a few extra credits on my transcript.

Summer in the Windy City sounds like a hot time. Chicago has jazz clubs, blues, fests, and gospel tents. Cubs and Sox games, some of the best museums and art galleries in the world, and ethnic festivals all summer long... I'd be plenty to do, and it's all just minutes from the Northwestern campus.

If I go off-campus this summer, Northwestern has the programs. But how am I going to choose between Chicago Field Studies, the Archaeological Field School, and the Ethnographic Field School? They're all great opportunities and they all offer the chance to earn college credit. Having fun and getting ahead... Not a bad idea.

He just received our summer catalog...

Northwestern University Summer Session '96

...and you can too. Just call 1-800-FINDS-NU for a free Summer Session '96 catalog or e-mail summei@nwu.edu and get ahead this summer.
UA elections

The Many Faces of Law

Thursday, March 28, 1996
7:00 p.m. - 8:30 p.m. Room 1206 Steinberg-Dietrich Hall

You are invited to hear a panel of four accomplished women in different areas of the law discuss the many paths that one can follow with a law degree.

Panel Includes:
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- Phyllis G. Lipton, Env. CW/12, Lic. Honey Brook College, Bryn Mawr
- Bernadette L. Leidl, Env. CW/6, Counsel, Bonham, Caves, Rust, Wittenberg & Lipsky, Inc. of进出口商, commercial lawyers, Philadelphia
- Ruth Ann Pegg, Env. CW/8, Bair & Associates, P.C. Attorney, immigration, employment, Philadelphia

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Thursday, March 28, 1996

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The State of the World's Children and the role of UNICEF

(A look at the girl child in India)

Vance Rm. 108-109

at

7:00 p.m.
We’ve pleased that University administrators recognized the continuing importance of addressing serious safety concerns among students, faculty and staff, which have created a significant degree of anxiety. While the campus community is pleased to see long-term planning in progress on issues of concern, we hope this plan isn’t the final word on safety in the University Police and improving the quality of life in West Philadelphia. While Steinman’s plan is ambitious in its efforts to bring together government and community groups to realize the common goal of reducing crime, too much talk about this complex issue and too little on action to change the current situation.

To be a true strategy for addressing crime, Steinman’s plan must become a reality. The 21st century police department will need a definite timetable for implementation, even if that timetable is gradual and organized around incremental phases. It needs a prioritized list of projects, and the department of public safety would like to underwrite, based on considerations of necessity and cost, a few of the projects. The plan needs step-by-step outlines of courses of action, developed with the cooperation of students and community members in mind.

James Chen says China’s offshore military exercises threaten the future of Taiwan’s fledging democracy.

The atmosphere in Taiwan on election day was one of excitement and eager anticipation. The signs of an approaching election were everywhere. The Offices of Public Safety of the Department of Public Safety of the United States Navy began on yet another plan. Steinman’s plan was to be the definitive guide to bolstering security on and near campus, charting a course for improvement from now into the next century. But instead of outlining specific courses of action—like purchases of new technologies, upgrades to existing services, and programs and the creation of expanded cooperative circles with other law enforcement agencies and community groups—Steinman’s new plan offers only broad goals and the most general of strategies for their achievement.

James Chen says China’s offshore military exercises threaten the future of Taiwan’s fledgling democracy.

On Tuesday, Steinman released her strategic plan for public safety, which has been one of the most controversial and sensitive issues on campus in recent years. Steinman is the University’s new public safety director. The plan began on yet another plan. Steinman’s plan was to be the definitive guide to bolstering security on and near campus, charting a course for improvement from now into the next century. But instead of outlining specific courses of action—like purchases of new technologies, upgrades to existing services, and programs and the creation of expanded cooperative circles with other law enforcement agencies and community groups—Steinman’s new plan offers only broad goals and the most general of strategies for their achievement.

Jason Brenner My 20 Inches

The real cause of University students stumbling and mumbling through the weekend? Mad cow disease. Really.

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To the Editor:
Supreme Court rules for states’ rights

Amir convicted in Yitzhak Rabin assassination

TEL AVIV, Israel — An Israeli court convicted Yitzhak Amir of murder yesterday in the 1995 assassination of Prime Minister Yitzhak Rabin, sentencing him to life in prison in a case that has brought tension and a climate of fear.

The court found Amir guilty of premeditated murder and sentenced him to life in prison, a decision that was met with relief by some Israelis and anxiety by others. The trial had been praised as a rare example of a fair and transparent proceeding, but it also raised concerns about the future of democracy in the country.

Amir had been accused of killing Rabin with a gun that had been stolen from a police station. The trial had been marked by allegations of political pressure and media bias, and it had attracted international attention.

In a statement, Amir’s lawyer said he would appeal the conviction and sentence. The family of Yitzhak Rabin, who was killed in the attack, welcomed the verdict and said it was a step forward in the fight against terrorism.

The case was the first to be heard under Israel’s new anti-terrorism law, which was passed in 2008. It had been criticized by some as overly broad and potentially problematic.

The trial had also been marred by protests and accusations of bias, with supporters of Amir and others in the community expressing concern about the fairness of the proceedings.

In the end, the court found Amir guilty of premeditated murder and sentenced him to life in prison. It was a verdict that was expected, given the evidence and the weight of public opinion, but it was also a verdict that underscored the challenges facing Israel as it attempts to reconcile its democratic values with its security needs.
Thursday, March 28, 1996

WORLD EXTRA

Congress passes ban on certain long-term abortions

WASHINGTON — Courting a veto by President Clinton, the Republican-controlled
Congress passed legislation last night to impose a ban on certain long-term abortions.

The measure would bar the rarely used tech-
nique termed “partial-birth abortion” by its op-
ponents — except in cases where it is essential
to save the mother’s life.

The vote in the House was 225-205, more than
even to override a threatened veto. Senate ap-
proval of the measure last year was by a nar-
row 54-44 vote that would sustain a veto.

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proval of the measure last year was by a nar-
row 54-44 vote that would sustain a veto.

The procedure, which is a variation of more
typical abortions, is referred to by some doc-
tors as “intact dilation and evacuation.” It in-
volves partially extracting a fetus, legs first,
through the birth canal, until the incision is
barely visible skull base and then draining the
contents of the skull.

By passing the measure, Republicans intend
to confront Clinton with an election-year dilem-
pa students to get involved in schools and
work platforms designed to fit

The choice is clear,” said Wis-
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Yale U. maintenance workers go on strike

By Andrew Heilman
The Daily Pennsylvanian

Doing hits across Yale University during this past Sunday and Monday, Local 35 of the Federation of University Employees, a union representing Yale's blue collar workers, went on strike. They are striking in response to a recent reduction in wages and a contract which reserves the right to make unilateral changes in wages and working conditions for all maintenance employees.

Yale's maintenance workers hoped to negotiate a new contract with University President Judith Rodin. Last Friday, Rodin flew to Asia for a week of meetings with government ministers, university presidents, potential donors, and members of non-profit organizations from South Korea and Hong Kong.

Last Wednesday, Rodin traveled to California to try to convince potential donors to give money to the projects they are interested in, she said last week.

Friday afternoon, she flew to South Korea, South Korea, and last night to Hong Kong. She is due to return to Philadelphia Sunday night.

In Hong Kong, Rodin University officials visited Asia on development trips, coinciding with a meeting of the undergradaute trustees.

Dr. Ruth: Discusses Judaism and sexuality

By Ben Hammer
The Daily Pennsylvanian

Dr. Ruth Westheimer will talk about her new book, "Dr. Ruth's Second Book of Sex: Even More Questions You'd Like to Ask But Are Too Embarrassed to Say," at the University's Magill Theater. Admission is free. 898-6244

Before the trip, Rodin said she would discuss U.S. education policy in Asia, then try to convince potential donors to give money to the projects they are interested in, she said last week.

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Quakers doubled up by No. 4 Temple

By Greg Kalnit

Poor shot selection plagued Penn against more athletic Owls

The Penn women's lacrosse team, which had lost its regular-season opener to No. 4 Temple (Md.) in Baltimore a week earlier, fell to No. 4 Temple, 12-6, Tuesday night at Franklin Field.

The Quakers (1-2) got on the board first when senior attacker Amy Shapiro scored the first of her three unassisted goals just 4½ seconds into each half, Quakers coach Anne Sage said. Shapiro's three goals led Penn and her team's performance was better in the first half than the second. "I thought we played them even for a half, but then they got on a run," Sage said.

Shapiro's three goals, but Penn and tied her for the game high. She also had the Quakers' only assist and scored a goal by one-timers would fall short of the second half goal. "We paced our game," Sage said. "We scored a goal, and then we started to score more goals."

According to Sage, the match was over before it ever started. "We were overmatched, but did concede some key performers," Sage said.

Quakers coach Anne Sage felt her team's performance was better in the first half than the second. "I thought we were playing them even for a half, but then they got on a run," Sage said.

Shapiro's three goals, but Penn and tied her for the game high. She also had the Quakers' only assist. "We scored a goal, and then we started to score more goals," Sage said. "We were overmatched, but we played well as a team and had some key performers." Sage said.

The Quakers next test comes this afternoon at 3:30 pm against Lehigh in Bethlehem, Pa. They're closer to their level, and it should be a good, competitive game," Sage said.
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Dr. Nadinne Cruz
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“Community Partnerships: Creating New Ways Of Knowing
For A Just Society”
March 28, 1996 • 3:30 pm - 5 pm
Stiteler B6
Sponsored by:
College of Arts and Sciences • Penn Program for Public Service
Center for Community Partnerships
Women's Studies • Urban Studies

Softball splits
SOFTBALL from page 16
with no outs. But Mishner got Penn out of the inning by first catching a fly, and then
softball made an outstanding play by stop-
ping a hard grounder deep in the hole.
Ward, who has been struggling at the plate, did not let her batting average affect her fielding.
“I’m just working on relaxing right
now,” Mishner said. “I think that if
I stay relaxed, I’ll be OK.”
Everyone else on the team is hitting up to .350.
September. Jen Strawley rounded out Penn’s strong performance with solid pitching. Still suffering with a
bruise on her glove, Strawley kept West Chester on the mat last week since April of last season against La
Salle.
In a little study the first time
inside, Strawley said, “I didn’t feel
like anything was working, but I
get through it without giving up any runs so I left pretty good. Tried to
keep hanging in there, and towards
the end stuff started to work, and
everyone was playing great behind me.
According to Strawley, she now
understood what it had to do to win the second game. “We told them last night between
games that we were on our game defensively, and what we had to do was attack the ball offensively.”

Ward scores 3
M. LACROSSE from page 16
minutes of the third quarter. Ward and Andy Crotty added goals to stretch the Penn lead to double-
digits, eliminating any remaining hopes of making the game competi-
tive. That in the middle of the third we really knocked them down,” said
Crotty, who scored a game-high three goals.
Ward continued his offensive as-
sault, finishing with three goals and two assists. He recorded a season-
high average, which has hovered around .900 in the nation, now stands at .815 goals per game. Also key to the of-
fensive unit, John Cusson, who
recorded a career-high four assists in the second half, registering two goals and three assists.
Penn dominated play from start to
finish, and coupled with a solid effort holding the ball against Harvard let-
tership, seemingly put an end to the team’s time of possession woes. As would be expected, the Quakers
outnumbered the Elis 44-30, 17-7 in ground balls.
The margin of victory was the larg-
est of the season for Penn, as it was the number of goals scored.

Ivy champs
HVT from page 16
Westfield is in the NCAA nation-
championship tournament this season, the
most they have sent in recent mem-
ory. But Penn seemed overwhelmed
by the surroundings, finishing a dis-
appointing 12th.
Now facing being a team to be pre-
vented with on the national level,
the Quakers regrouped going into the
next year. Each of the past three seasons
Penn has finished in a top-five
recruiting class. This year’s recruits are shaping up to be of similar cal-
iber.
Next year, then, the Quakers
should be in the mix of a roster that
has undergone nearly two decades of Quincy,
by all the work
and sacrifice put in by Fusini and the
“pioneers”.
It could truly be a year to remem-
ber: the question is, Will anyone be watching?

The 1996 Academic Service Visiting Fellow
Dr. Nadinne Cruz
Associate Director
Haas Center For Public Service
Stanford University
“Community Partnership: Creating New Ways Of Knowing
For A Just Society”
March 28, 1996 • 3:30 pm - 5 pm
Stiteler B6
Sponsored by:
College of Arts and Sciences • Penn Program for Public Service
Center for Community Partnerships
Women's Studies • Urban Studies
Penn's depth comes through in simultaneous wins

By Matt Greenberger
The Daily Pennsylvanian

With the unique challenge of playing practically simultaneous matches, the Penn men's tennis team demonstrated impressive depth to defeat Washington College, 7-0, and St. Joseph's, 7-0, improving its season record to 1-0. Beginning the afternoon at 3 pm on the outdoor Left Coast, Penn's most consistent player extremely was No. 1 singles, the Quakers' five-fish line-up, with the only loss coming to freshman Udi Kish, playing No. 1 singles for Penn.

Washington

M. Tennis 1

Quakers winners included freshman Ion Barteak, junior Brad Goldberg, sophomore Brian O'Grady, senior co-captain Jeff Jackson and junior 21 Oppenheim. Washington College was not within the distance of three double matches to earn the final point of the match. The Quakers' record of 1-0 and Barteak along with the tandem of Jackson and O'Grady were referenced in doubles action. On the losing end in doubles were Kish and Goldberg.

St. Joseph's

0

M. Tennis 7

While Penn's win over Washington was impressive, more impressive were the outstanding performances from the reserves, who stepped into starting roles, in the sweep of St. Joe's.

Although it was the first varsity competition many of the Quakers had, they were not intimidated. Penn did not let up a beat. After an excellent spring break, Quakers' freshman David Breitwieser played his 1 singles and opened the bagatelle for the Quakers' lead. Also playing well for Penn were freshmen Drew Posnati, junior Sitth Bhandhuyu, junior Oscar Saaved and the doubles tandem of co-captain Andreas Olsinsson and Oppenheim.

St. Joe's

Yet with all the emphasis on hitting and McDonald's pitching, Seddon still had the decision to keep Turner in the middle, just like he was hitting the ball. When you have confidence in yourself, you will get the hits.

The game was also important as Seddon tries to settle on a lineup for the season. He believes that "he will do the same. In batting practice, we worked on the middle, just like he was hitting the ball. When you have confidence in yourself, you will get the hits."

The field was also an important aspect for Seddon's lineup on a lineup for the season. He believes that "he will do the same."

The Daily Pennsylvanian Thursday, March 28, 1996 Page 13

Offense awakens in blowout

BASEBALL (see page 16)

for this season with a .147 average, chased or returning to last year's form—when he hit .382—getting for three runs.

"It's working for us in him keeping his head down," Seddon said. "Those of his hits were up the middle, just like he was hitting the ball. When you have confidence in yourself, you will get the hits."

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The field was also an important aspect for Seddon's lineup on a lineup for the season. He believes that "he will do the same."
AWARDS
Player of the Week: Mike Cinnella, Princeton

During the Tigers’ spring trip last week, Cinnella had the performance of his freshman career. He had plate appearances in all 11 games and totaled seven RBIs, 12 runs scored, five home runs, a .17-for- team in batting average, homers, doubles, slugging percentage of .925 and home runs. Cinnella leads the team in hitting average, on-base percentage and slugging percentage.

PITCHER of the Week:
Armen Simonian, Penn

The first from an Ivy-two season ago, Simonian has established himself as one of the pitchers to watch in 1996. Last week, he went to the distance in the Quakers’ 3-2 win over Siena, taking a no-hitter into the seventh inning. In 24 innings of work this season, Simonian has a 2.00 record, has given up a total of two earned runs and has struck out 18 batters. His ERA of 0.75 is one of the best in the league.

898-1111
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Baseball Standings
**SPORTS**

The Daily Pennsylvania

Thursday, March 28, 1996

**Penn erupts in win over St. Joseph’s**

By Brett Cohen  

The Penn baseball team had been using a combination of strong pitching and defensive play to keep opponents from getting their seasons off to an impressive start. But the Quakers offened has bucked that trend last weekend, even though Penn still managed to win three of four games.

That all changed Tuesday as Penn exploded for 21 hits in a 10-4 win over St. Joseph’s at Bower Field. “It’s hard to give you any quick insights among games,” Penn coach Bob Seidlin said. “We were able to bring his togetherness, something we haven’t been doing so far this season.”

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**Baseball**

18

For the second time this season, the Quakers 0-1 defeated the slumping Hawks, a team that has given Penn trouble in the past. Despite a solid spring break trip to Florida, the Hawks have had a tough time getting into a rhythm. Seidlin said that was the case again this time around.

Penn, with its own recruits coming out in the early 1980s, when now-coach Roger Reina was hired by the Quakers, has experienced a metamorphosis for the ages. In the early 1980s, when now-coach Roger Reina was hired by the Quakers, there was no question that the program would become one of the nation’s elite. The Quakers sent seven wrestlers to the national championships that year, with his own recruits coming out in the early 1980s, when now-coach Roger Reina was hired by the Quakers, has experienced a metamorphosis for the ages. In the early 1980s, when now-coach Roger Reina was hired by the Quakers, there was no question that the program would become one of the nation’s elite. The Quakers sent seven wrestlers to the national championships that year, reminding the Quakers that their program to the point where people have had to start paying attention, according to Reina. “It is because of all this work and the philosophy Reina drills into his wrestlers, that the Quakers have become one of the nation’s elite,” said Reina. “We didn’t at least reach the semifinals, but the Quakers finally hold a lead and record a win over Lafayette yesterday. The 25-8 margin was the most lopsided win of the year for the Quakers. **Penn erupts in win over St. Joseph’s**

By Brett Cohen

The Penn baseball team had been using a combination of strong pitching and defensive play to keep opponents from getting their seasons off to an impressive start. But the Quakers offense has bucked that trend last weekend, even though Penn still managed to win three of four games. That all changed Tuesday as Penn exploded for 21 hits in a 10-4 win over St. Joseph’s at Bower Field. “It’s hard to give you any quick insights among games,” Penn coach Bob Seidlin said. “We were able to bring his together, something we haven’t been doing so far this season.”

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**Baseball**

**Penn splits doubleheader with West Chester**

By Joanna Jacobs

Things are starting to fall into place for the Penn softball team. After a positive start to the season, the Quakers now have a young veteran lineup, along with a six game winning streak. But Tuesday afternoon brought yet another win for the Quakers.

"We got our two outs, they kind of shut us down," Penn coach Lisa Bonito said. "But we were able to get our two outs, and get back on track at the plate anymore. We stopped aggressiveness defensively."

---

**Softball**

1

"That really makes a difference," the centerfielder said. "Physically a pitcher's best pitch and its good to see us with our 6-4 record, looking to keep it up for the rest of the season."
"This is not a flop house."

MUPPETS GUIDED BY VOICES GIRL 6
MARCH 28 1996
You May Already Be a Winner...

A look at the world of sweepstakes scams.

By Jason Giardino

This reminds me of something my dad said to my mom when she was playing the lottery: “Everyone who plays the lottery is a sucker.” My mom replied, “Yeah, well what are you going to call me when I win?”

“A lucky sucker. But you’re still a sucker for playing.”

Adding insult to injury, another company, the “AGC Independent Judging Organization” — strangely just located downtown the street from the first con company — offered me almost the exact same thing just a couple of days later. Anyway, this time it was a new car instead of $25,000. No thanks. I don’t even drive.

Then, the other day, the “Sweepstakes Clearinghouse Prize Notification Department” gave me a $220 award. Unfortunately, I can only use it towards the purchase of their overpriced luggage.

Ever since I got a magazine subscription to Rolling Stone and Entertainment Weekly, I’ve received quite a bit of junk mail, but when did the order came, I knew who had made the winning number spells is “DigeSlog.”

So let’s see what I have to do to claim my money. Okay, just call 1-900-344-7504 and give them my magic numbers.

So let’s see what I have to do to claim my money. Okay, just call 1-900-344-7504 and give them my magic numbers. 1-900? Geez, I better be careful here. One slip of the dialing finger and I might end up calling Lala the Transvestite Dwarf Donna-trix. Luckily, the only thing that this number spells is “DigeSlog,” but how much is this call going to cost me so that I can win my “cash award payment”?

Reading the fine print further reveals that this call costs $3.98 per minute with an average time of seven minutes. So I’m spending about $28 to win my cash award — not too many upper class households who receive this garbage but rather people and families who really need to hold on to their money yet call anyway just to have the chance to win big and change their life.

This “legal” deception is disgusting. At least Publisher’s Clearing House and Ed McMahon are somewhat upfront about what they do: You buy magazines from us, and someone out there will win a ton of money. But these scumbags don’t even give you the lousy magazines. They just use “official” seals and envelopes to cover up what they really are: scam artists. I would rather give my money to a curb-side three card monte dealer. Sure, it’s all a con, but I’ll get some amusement for my buck.

In the end, all I was able to do was pray to the junk mail gods for salvation. They answered. Last Tuesday I didn’t get a contest rip-off. Instead I got a real governmental mailing... Jury duty has never looked better.

Why does our beautiful celebrity spokesperson, Sandra Bullock look so amazed? ’Cause She’s just seen Street Online.

Street goes undercover in a women’s shelter, and learns first hand about a place the homeless call home. Page 9.

Girls

Girl 6 - Spike Lee’s latest film shows what it’s like on the other end of a phone sex line; by Doree Shafrir. The Birdcage - An outrageous comedy about a gay couple, their son, a nightclub, and a conservative Senator; by Francis Beauchamp. REVIEWS: Diabolique; Chungking Express; and The Cult Movie of the Week: The Chocolate War.

Voice

DAVE BARRY WORLD: This week, Dave talks about the V-Chip and our youth. STREET RANT: A stroll down Locust Walk can bring you a barrage of information you never wanted; by Seth Lasser. AND BACK BY POPULAR DEMAND: Street Bytes, Our guide to the world’s current events.

Feature

Flirting with Directors - Director David O. Russell talks to Street about making comedies and working with Ben Stiller; by Dina Bass. Road Rules - Wouldn’t you like to spend a summer in Europe? Doree Shafrir tries out for MTV’s Real World on wheels. Pages 16.

Music

Guided By Voices - The most influential rock band you know nothing about’s latest album is a diamond in the rough. GBV’s Tobin talks to Street about Under the Bushes Under the Stars; by Scott Neustadter. REVIEWS: KISS Unplugged, Busta Rhymes, Los Lobos, “Weird Al”, and Stone Temple Pilots.

Tv & Multimedia

Muppets Tonight - The funniest show on television revives the faith we lost when Jim Henson died; by Natalie Denney. The East Village - A new cybersoap on the World Wide Web; by Emily Goodwin and Rebecca Hutchinson. PLUS Boston Common and Microsoft Music Central 96.

Guides

You have no excuse for sitting on your laurels; 34th Street’s guides section tells you where to go to have a good time. (We don’t mention strip bars.)
Best Supporting Street

Braveheart
Jinan Gin Gino
Babes
Jamie Phare
Lauren Shaffer
Mira Sorvino
Lea PARKER
Kevin Spacy
Salih Banks
Nicolas Cage
Josh Brolin
Irving Thalberg
Scott Neustadter
II Post
Benjamin Diens
Apollo 3: The Search for Spock
Daniel Farber
Sense
Davie Shafie
Sensibility
Jon Kaufbel
Chuck Jones
James Ingram
The Usual Suspects
Gary Klang
Joe Parisi
Antonia's Line
Brock Smith
Kirk Douglasses
Melissa Geschwind
Alan Segall
Mike Talty
Dead Man Walking
Peter Segal
Restoration
Jean Dickey
The Colors of the Wind
Seth Launer, Sasha Pugachvsky, Dino Brovi, Emily Goodwin, Rebecca Hutchinsone, Natalie Denomy, Alex Kuhner, Jon Rooney, Craig Holter, Carolyn Gallanti, Patricia Beauchamp, Nancy Nogent, Hallie Mittelman, Cristina Bobo, Tyler Arnold, Lina Sundell, Andrew Stewatt

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The day you take wood, I'll be impressed.

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Business: 896-6581
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E-mail: street@dp.upenn.edu

“Get that damn thing out your mouth and get your ass over to the 34th Street writers’ and designers’ meeting tonight at 5:30 at 4015 Walnut, and don’t have nothin’ in your mouth, ’cause they don’t like freaks!”

Spring Fever

By Joe Parisi

Springtime. The very word evokes a plenitude of memories, emotions, and other cognitive affective processes. Some people think of flowers and fresh air. Others remember junior high dances with mediocre DJs. And still, others’ reverses turn to the quickly approaching last day of school. The remainder of the population thinks about a wide array of unrelated topics, which we will label “miscellany” and put aside for the moment, as they are not pertinent to the present discussion.

But inevitably, grim reality seeps into our self-made utopias, and we must take measures to prevent us from the cavalcade of diseases and other such unpleasanties that are a menace to our health and overall well-being.

Spring Colds

Many people accept the first nice day of spring as an indication of good weather to come. They feel that once it’s pleasant enough to wear shorts, it will be safe to do so until September or October. It could not be farther from the truth. Both March and April can be very tricky months. One day will be mild, breezy, in the mid-to-upper sixties, and the very next day will be cool and breezy with a high in the mid-to-upper forties with a slight chance of rain in the afternoon or early evening. So dress accordingly, you wouldn’t want to catch a spring cold and become more susceptible to...

Spring Fever

When the weather is appropriate, many are wont to wear lighter outfits, and here is where the trouble starts. As if planned, all the good-looking girls come out in full force to showcase their new spring wardrobe on the College Hall Green, or “The Green” as it is popularly referred to by students and faculty alike. Men are tantalized by the bevy of “hot numbers” that frolic on the freshly mown grass, wearing next to nothing. The beau, who, prior to this time, it was the women who were often discarded, and the freshman becomes the focus of a public orgy, now it will be sale to do so until September or October. Do not be fooled! Both March and April can be very tricky months. One day will be mild, breezy, in the mid-to-upper sixties, and the very next day will be cool and breezy with a high in the mid-to-upper forties with a slight chance of rain in the afternoon or early evening. So dress accordingly, you wouldn’t want to catch a spring cold and become more susceptible to...

March Madness

The “Big Dance” comes around but once a year, but what an exciting time it is! The cream of the crop from colleges and universities throughout the United States and Canada come out to astound and entertain the country with their talent, dedication, and love for the great game of basketball. Unfortunately, all is not perfectly dandy, and some of the best college basketball players in the country are black. In advanced cases, people stricken with this “March Madness” also come to similar conclusions for pro basketball, football, and baseball. It’s important to keep in mind the importance of diversity in all levels of sports.

Small Penis Syndrome

This occurs when one’s penis is abnormally small or shrinks to an abnormally small size during the springtime.

Hay Fever

A particularly unpleasant setback during the “boyhood of the year,” as Tennyson so tritely named it. Springtime brings growth, and with the blooming of flowers and the emergence of other plants out of their wintery slumber, comes the all-to-familiar sneezing, itchy eyes, and bloody underwear that result from increase pollen and dust counts. Every attempt to sit down comfortably becomes an agonizingly slow and painful undertaking. Those new white shorts will have to be stored away in moth balls for those few brief days in August before Labor Day when your condition alleviates. Many white people are not aware of the fact that so many of the great college basketball players in the country are black. In advanced cases, people stricken with this “March Madness” also come to similar conclusions for pro basketball, football, and baseball.

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When a Stranger Calls

Spike Lee’s latest examines sex, society, and social mores
by Doree Shafrir

Phone sex gets a bad rap.
We all know that the “buxom, blond, and beautiful” woman on the end of the line is actually a heavyset, 50-ish housewife with bad skin and a cow foot. And who would call those things, anyway?— only perverts who have sick fantasies about being tied to telephone poles by small children and getting spanked by girls wearing nothing but panties and a goatie.

Right?

Well, yes and no. Spike Lee’s latest, Girl 6, presents an admittedly sanitized version of the phone-sex industry as it focuses on the life of Girl 6 (Theresa Randle), a phone sex operator who is never referred to by a proper name.

The film opens with Girl 6, a struggling New York actress, auditioning for a part in a new Quentin Tarantino movie. All goes well until Tarantino tells her to unbutton her dress so he can “see her tits.” Obviously uncomfortable with the directive, she angrily storms out of the tryout after stripping to the waist. Lee sets up this paradox at the start of the movie and accentuates it throughout— namely, it’s great at phone sex but can’t handle a physical relationship or even be emotionally attached to a “real” person.

After obtaining several non-jobs, Girl 6 decides to try her luck as a phone sex operator. She interviews with several people— including Madonna, hilarious as the owner of a strip joint — and finally lands a job at an operation run by the matronly Lil (Jennifer Lewis). The whole arrangement is more summer camp than peep show through, which lends Lil’s operation an air of respectability that makes it all the more shocking when men call from their vacation homes and play on the beach with their children yards away. Then there are men like Bob from Tucson, who calls Girl 6 regularly to talk about his mother, who is dying of cancer. To men like Bob, Girl 6 is more than just a voice trying to make him come. She is a psychotherapist, a substitute wife, a sympathetic ear — she is anything and everything her callers want her to be, in doing so she loses her sense of self.

As Girl 6 becomes more enveloped in the anonymous subculture she has subjected herself to, her relationships with real people grow distant. Her new lumpy (Spike Lee), warns her that her work is taking over her life. Her ex-husband, named only “The Shoplifter” (Isaiah Washington), worries that she has forgotten her acting career — and indeed, she has not been to one audition since her new job began.

The only connection Girl 6 has to the outside world is the local news, which always seems to be showing the story of an eight-year-old girl who fell down an elevator shaft in Harlem. Girl 6 becomes fascinated by this story, constantly having images of herself tumbling down the shaft as well. The implication is clear: the child nearly died, and Girl 6’s life is taking an ominous turn for the worse as phone sex begins to dominate her persona.

While this device is a little heavy-handed, it is nonetheless effective. Screenwriter Suzan-Lori Parks has created a monster, someone so content to live within the safe confines of her non-life that she cannot face the daily relationships and obligations of reality. While this is a story we’ve heard before, the film remains a joy to watch — the phone sex scenes are simply hilarious, and Randle does an especially good job as the lead. Girl 6 is not a Do the Right Thing or a She’s Gotta Have It, but Lee has directed a witty, incisive film that is sobering, provocative, and funny at the same time.

Laurie Halse Anderson

GIRL 6 • Fox Searchlight

directed by Spike Lee

The Queens of Comedy

An American adaptation of a French cinema classic
by Francis Beauchamp

Those wacky French. Situation comedies are typically suited for the small screen comfort of your living room, but occasionally one will come along that’s just too funny for such a small scale audience. Take the incomparable Three Men and a Baby, for example, a scathing examination of parental neglect, paternal responsibility, and legal narcotics. Then there’s Nine Months, the fall-down-laughing adaptation of a French story as funny in translation as it was in its native tongue. But perhaps the most interesting and comical situation comedy (and perhaps a movie too) of all those wacky French is La Cage Aux Félins, a screenplay-turned Broadway show-turned way of life. It’s the fleeting and timely story of homosexual parents posing as heterosexuals when their son’s future in-laws come to visit. An American adaptation of such a, uh, “French” film was a seemingly difficult but entirely necessary task. Girlfriend, the wait is over. The Birdcage is here.

Last year’s To Wong Foo, Thanks For Everything, Julie Neumar, was a weak attempt to show the wonderful lives of today’s vastly growing drag queen segment of America. The Birdcage, with convincing portrayals by Robin Williams and Nathan Lane as lovers, is more on the mark, probably because of its origin. No one does drag queens and homosexuals better than the French, but director Mike Nichols, one of the masterminds behind the American film staple The Graduate, comes through like a true Frenchman.

The film is divided into two interesting but uneven segments, beginning with a long and quite serious look at men who want to be women and ending with a more pubescent scene in which the playwrights come through like a true Frenchman.

Val (Dan Futterman) is a 20-year-old college student who reveals to the parents who raised him, Armand and Albert, that he intends to marry — a girl. Not just any girl, mind you, but the daughter of a US Senator (Gene Hackman), member of the Senate Committee on Morality or something like that. It doesn’t take a Frenchman to realize that homosexuality is in strict violation of this man’s Christian coalition, as well as his personal ethics. As a result, the said daughter

Nathan Lane’s performance as Albert is most rewarding. Albert is a woman trapped inside a man, longing to break free, striving to shake the shackles of masculinity, acting to emerge from her penile cocoon. She was born something she isn’t—a man, and it has kept her from true happiness, Lane, in such a challenging role, is extremely accurate and sincere. Robin Williams is also quite fine as Armand, who’s the owner of The Birdcage, a gay nightclub where his “life partners” is the main attraction.

After the audience is shown a few of The Birdcage’s nightclub acts, we are subjected to the romantic travails of Armand and Albert, battling it out over infidelity, deception, and interior decorating — the things we all argue over in our little romantic squabbles. But it isn’t until the arrival of Armand’s son (from a prior romantic entanglement, of course) that the film really kicks into high comedy, as Albert begins to change.

Diabolique

DIABOLIQUE • Warner Brothers

starring Sharon Stone

Di-re-oh-lique. The name is fun to say, isn’t it? Say it to yourself a few times. De-re-oh-lique. Now that you’ve had that pleasure, you may as well skip the movie; it doesn’t get any better than that.

The plot is simple: Mia (Isabelle Adjani) is constantly abused by her husband, Guy (Chaz Palminteri). With the help of Guy’s mistress, Nicole (Sharon Stone), Mia plots to kill him. Naturally, the screen is subsequently beset upon by red herrings that complicate matters but in no way serve to make them interesting.

The film’s director, Jeremiah Chechik, along with his accomplice, cinematographer Peter James, go through the canon of film cliches: climactic scenes are shot with rain, thunder, and lightning, and every clue has to be highlighted by a perfunctory close-up. Unfortunately, with the overemphasis on aesthetics, when Chechik’s images fail, such as a tacky Hitchcockian spiral staircase scene, there is no character development to keep the story going.

Why Sharon Stone would have allowed Diabolique to follow her much lauded performance in Casino is a mystery. Stone’s Nicole is interesting only because of her grotesqueness. As she smirks, rolls her eyes, and shows off her blood-red finger nails, it seems possible that Stone is playing one of the best things, anyway? — only perverts who have sick limes when it comes to showing the story of an eight-year-old girl who fell down an elevator shaft in Harlem. Girl 6 becomes fascinated by this story, constantly having images of herself tumbling down the shaft as well. The implication is clear: the child nearly died, and Girl 6’s life is taking an ominous turn for the worse as phone sex begins to dominate her persona.

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Not that there’s anything wrong with it.

conceals the true sexual orientation of her fiancé’s parents. To make matters worse, the Senator and his wife decide to drive to South Beach, Miami to meet Val’s family in their oh-so-profoundly sex-tiled home, complete with nude statues, nude paintings, and made dinner plates.

The last half-hour is the film’s mighty climactic payoff, too hilarious to ruin with examples, but I’m sure you can imagine the horror. Outstanding performances by all involved make The Birdcage a rousing triumph. Its informative exposition is accurate enough to satiate even the most cynical critic, while its ingenuously top-notch dialogue will satisfy everyone else.
March 28, 1996

CHUNGKING EXPRESS - Rolling Thunder
directed by Wong Kar-Wei

Much like Godard was able to infuse his films and many subsequent pictures in the French New Wave with a strong sense of American culture, Hong Kong director Wong Kar-wei has managed to give his Chungking Express smatterings of Western culture without seeming pedantic or sycophantic. Wong’s film is charming and energetic, owing just as much to Billy Wilder or Godard as it might to John Woo.

Despite being visually stylish almost to the point of silliness, this is an accessible and enjoyable excursion into the forbidding realms of loneliness. It is not hard to see that quite a bit of American romantic cinema fueled Chungking; not only is the film’s Hong Kong setting inundated with American consumerism (from Del Monte to United Airlines to Garfield), but unlike many films produced outside of America, there does not seem to be a disdain towards American culture. Instead there is a grasping and reshaping of it, adapting it to fit better in a culture not as skewed as ours.

The film is in two parts, each telling the stories of two policemen coping with the pitfalls of romance who walk into a pair of unusual encounters, one with a mob hitwoman, the other with an infatuated fast food waitress. The second segment is the better of the two, quite possibly because the first is a bit too true in its depiction of lonely romantics. Dealing with an amusingly daft cop and his would-be girlfriend, it is told with an engaging, handheld style. Yet as amusing as the story becomes, Wong never loses touch of the film’s poignant commentary on love and loss.

The first part is something striking. Although it is flawed in its pacing and performances, and its story carries extraneous baggage, it is an honest depiction of the increasing solitude which loneliness builds. In a sense it is evocative of Kieslowski’s Red, showing how two lonely, emotionally aimless people can briefly ignite some passion and connection. Dealing with an amusingly daft cop and his would-be girlfriend, it is told with an engaging, handheld style. Yet as amusing as the story becomes, Wong never loses touch of the film’s poignant commentary on love and loss.

One question, though: How would this film have been received had it been made in the United States? Given the pitiful state of American filmmaking, especially romance pictures, it is easy to guess that the film would not be as strong. This is, then, a testament to the movie’s ability to transport and play off of American culture and sensibilities. Chungking Express could very easily be seen as a lighter, contemporary Eastern interpolation of Resnais or Rohmer. Being quixotic knows no borders.

—Pete Segal

CULT MOVIE OF THE WEEK

THE CHOCOLATE WAR
directed by Keith Gordon

Mental anguish, physical torture, sadistic clergy — welcome to Robert Cormier’s world of Catholic boys’ school, chronicled in his intriguingly dark novel The Chocolate War and showcased in the film adaptation written and directed by Keith Gordon (Rodney Dangerfield’s son in Back to School). The movie, which boasts a remarkable cast of not-so-well-known, gone-but-not-forgotten actors from the flood of heinous ’80s films, succeeds in delivering a tale saturated with the chilling reality of high school cruelty and sated with guiltily enjoyable dark humor.

A sinister sense of tragedy overcasts the entire picture. In the film’s opening minutes, Jerry stumbles to the locker room in order to throw up after football practice. From that moment on, a regurgitation of negative emotions surrounds the tragic hero’s existence and never lets up.

Chocolate centers on the fictitious Trinity Prep and its notorious annual chocolate sale fundraiser (anyone who went to Catholic school will attest to the fact that fundraising is next to Godliness). Chisel-chinned John Glover portrays Brother Leon, a power-driven headmaster and conductor of the sale. Throughout the course of the sale in which participation is “purely voluntary,” Brother Leon employes blackmail, bullying, and the help of an influential student gang, the Vigils, to assure the success of the sale and the subsequent prestige he is sure to gain from it.

However, his plans are hindered by the ulterior motives of Vigils’ executor Archie, played by the appropriately haughty and incredibly creepy Wally Ward. Responsible for creating and administering “assignments” to innocent underclassmen, Archie implors freshman Jerry Renault (sympathetically played by Ilan Mitchell-Smith of Weird Science fame) to refuse to sell the chocolates for ten days, thus infuriating Brother Leon. When Jerry continues his protest beyond the ten days, he sparks a schoolwide battle of psychological stamina which spotlights the Vigils and Brother Leon.

Chocolate War is accompanied by an impressive soundtrack by Peter Gabriel, Yaz, and Kate Bush that epitomizes ’80s teenage tragedy. Its dark cinematography also helps to reaffirm Cormier’s message. The Chocolate War’s unique commentary provides not only a fascinatingly truthful allegory, but includes the brutal imagery and relentless dialogue necessary to emphasize the extremity of this realm. The bizarre story exemplifies the harshness and cruelty that is teenage society and insures to bring up emotions of guilt suppressed by every Vigil or Brother Leon alike.

—Caralyn Gilotti

I would do them both.

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PENN’S #1 SOURCE FOR CLASS FILMS
The V-chip. A helpful tool for concerned parents? A threat to the First Amendment? An excuse for sentences without verbs? These are some of the questions raised by the recently passed federal law that will require new television sets to contain a little computer thing called a V-chip (the “V” stands for “some word that begins with V”).

I bet you know what your reaction was when you heard about the V-chip. You said: “If the government is going to force TV manufacturers to do something, why not force them to get rid of all those confusing controls and go back to having just two big, easy-to-operate knobs, one for the volume and one for the channel.” The way it was on the icebox-sized black-and-white RCA Victor TV that my family had when I was a boy growing up in the 1950s in Armonk, N.Y., watching Ed Sullivan present accordion-armed Antonio Armandino Lupo.

That was my reaction, too. But the V-chip is not designed to make your television easier to operate. The V-chip is a sincere effort by Congress to enable concerned Americans — Americans exactly like you, only less intelligent — to imagine that Congress has actually done something about TV violence and smut.

Violence and smut are, of course, everywhere on the airwaves. You cannot turn on your TV without seeing them, although sometimes you have to hunt around. But it’s there, all night, even during the daytime — a constant, sleazy stream of near-naked bodies, their taut flesh glistening with sweat as they thrust forward, then back, then forward, again and again, until finally, in an explosive climactic outpouring, they reveal the cost of whatever miracle home exercise contraption they are selling at that particular instant. Naturally, it renders all the OTHER home-exercise contraptions, including whichever one they were selling LAST week, totally obsolete. And, of course, if we buy the new one, we will — with almost no effort! It’s fun! — look EXACTLY like the perfect-bodied people in the commercial. They say so themselves!

PERFECT-BODIED MAN: Kandi, how long have you been using the incredible Squeeze-Zee-Ciser with the revolutionary new Flex Modular Tension Units, which look to the untrained eye like rubber bands, but are actually scientific?

PERFECT-BODIED WOMAN: About a week, Brad! Before using the Squeeze-Zee-Ciser for only three minutes per day, I was so fat that the fire department routinely rescued people from burning buildings by having them jump up onto my butt! Now I’m dating Antonio Banderas.

I’ll tell you what. If Congress really wants to help American TV viewers, it should require that every exercise-contraption commercial end with this announcement:

You’re old enough to be cutlets, so why not cook them? Myandard of President Clinton: He’s a nice guy who used to play Superman. But as soon as the guy gets paralyzed from the neck down, he gives him a ten minute spot on their show commercials for competing long-distance telephone companies until the young people are driven, screaming, from the house.

Clearly, the V-chip is a good idea — such a good idea, in fact, that we in the newspaper industry have voluntarily decided to adopt it. That’s right; there’s a tiny Vchip installed in the page you’re reading right now! So if I try to write a snarky phrase such as “XXXX,” or “#####,” or “get a load of the XXXX on that XXXX,” the offensive parts are automatically deleted. The same goes for violence: Whole entire stories on Bosnia will be missing. That’s how concerned we are about this XXXX issue.

Dave Barry is a syndicated columnist from The Miami Herald. "Dave Barry’s World" appears weekly on the Voice page.
March 28, 1996

STREET RANT by Seth Lasser

Get Your Freedom of Expression Out of My Face!

For those of you who missed it, perhaps stuck inside some lab from sunrise to sunset, the beginning of this week brought with it the official First Nice Day. Shorts went on, frisbees came out, and the green was packed and then later covered with garbage. In short, we saw for a brief moment the green was packed and then later covered with

The unfortunate accompaniment to weather this warm is the appearance of groups of people trying to sell their ludicrous ideas to the innocent public. Out of the woodwork they come with raised voices, and stylish handouts, and posters. Their aim is to make you think the same way they do and to enlighten you to the truth of their ramblings. At some point last fall the John Birch Society made a visit, sitting at a table covered with their pamphlets. For those fortunate enough to have avoided contact with them, the society is motivated by the “knowledge” that a combination of think tanks and secretive special interest groups control America’s foreign policy and give it a profoundly evil bent at the expense of the average American.

How about the partisans of chronic tax evader Lyndon LaRouche, forever pleading his innocence in public squares across the country. This summer in Washington’s Judiciary Square, after a run-in with this group, I learned that the Anti-Delatation League is in cahoots with the Klu Klux Klan, out to besiege America with its racist ideals.

This group also made a stop on campus last semester. I paused long enough to ask if they were indeed the people who declare the unification of these people persist in trying to force their ideas down our throats in an aggressive and often offensive manner. Neither ignoring them nor attempting intellectual conversation are successful avoidance tactics. No one buys what they have to say, due in large part to the way in which they say it.

The real question is: What are these people trying to do? The obvious answer is that they are attempting to “enlighten” the innocent passers-by. Yet the means by which this is to be accomplished always backfire. We walk away even more closed-minded than we were to begin with.

Perhaps a more effective way to fulfill the goal of changing peoples’ minds might be to take a more passive, less violent stance in spreading their version of the truth. I was willing to at least read the Jews for Jesus pamphlet when I found it on the floor; though I admit this was more for its entertainment value than anything else. The Maciels simply leave their political tracts on the table by the door of Van Pelt. This method, while making an impact on less people, is unlikely to anger anyone. The likelihood of conversion of people who choose to read these pamphlets is many times higher than the chance that a student rushing to their noon class will entertain for even the slightest moment a line of thought far removed from their own.
Flirting with Directors

David O. Russell, director of Spanking the Monkey, is going in a new direction.

By Dina Bass

New directing phenomenon David O. Russell does not like his movies to be burdened with profound messages. The director and writer of Miramax's Flirting With Disaster feels that a message-laden movie is often very unsophisticated. Nonetheless, Flirting, his first major motion picture release, attempts to balance comedy and emotional weight.

The movie's major emotional force comes from its comic portrayal of the universal themes of love and the building of relationships, according to Russell. "There are themes here about every couple—gay, straight, young, old. I have to muddle their trajectory according to Russell. Here are themes here about every couple—gay, straight, young, old. I have to muddle their trajectory according to Russell."

Russell also attempted to portray two different types of female sexuality in the female roles of Mel's wife Nancy and Tina, the therapist and threat to Mel and Nancy's marriage. While Nancy, played by Patricia Arquette, presents an earthy, dependable sexuality, Tina, as played by Tia Leoni, has the kind of model-thin, spontaneous sex appeal that Russell believes the media throws at us. The presence of both was intended to contrast the characters but also to tout the existence of many different types of females appeal. To Russell, "Both are sexy."

Despite past film experience, Russell says making Flirting was very intimidating. Since many of the scenes featured multiple actors, Russell said he "started to feel outnumbered." The all-star cast also left the young director stunned, although he feels the presence of big name actors gave his authority credence in an industry where he is still a newcomer.

Russell also explained that being thrown into the madness of Hollywood took a little while to get used to. "Hollywood is a very twisted place," he says. "It is one of those things that looks a lot more fun on the outside than it is on the inside. When I did auditions all these different stars would come in, and you kind of get very jazzed. Finally, I feel like I've been initiated now, and I kind of feel less overwhelmed. I mean Hollywood is kind of like candytown, you feel like you can go there and do whatever you want."

For his next project, Russell would like to write something a little darker, back to the style of Spanking the Monkey. "I decided that I would alternate," he says. "One project would be a comedy and one would be a little darker and more provocative."

The writer/director also says that he is tempted toward a foray into fiction writing, though at the moment he is too busy with screenplays to seriously pursue literary success.

His ultimate career goals may be a little harder to attain: "I'd like to make a couple of movies that are really powerful and that almost have a poetic quality to them," he explains. "Or if before I die I can say that I made a movie in which Burt Reynolds rides a bicycle in a nude cross country race and is defeated by Alicia Silverstone, then I will feel that I can die in peace."

Dina Bass is a college freshman and the intrepid student government beat reporter for that other independent student rag. (She once got a UA ticket number, she would be the square root of pi.)

The less than sexy David Patrick Kelly envying Ben Stiller's sexy face.

REVIEW: Flirting with Disaster

What do you get when you send a neurotic new father, a therapist, an acid-seeker bunch of refugees from the sixties, and several unusual sexual fistfights on a wild road trip? It becomes a wild road trip through the human consciousness. Although the movie may sound like a cross between the plot of MTV's Road Rage and San Francisco circa 1968, it is also a pretty accurate description of Miramax's latest release Flirting With Disaster.

Director/writer David O. Russell's comedy accelerates at a fever pitch as the adopted Ben Stiller searches for his real parents. At the same time, Stiller's Mel finds happiness and the key to marital success, all with the added bonus of adding several pages to his FBI file. Mel is psychologically unable to name his newborn son because of the trauma caused by a need to find his real parents. Meanwhile, his wife Nancy (Patricia Arquette) is feeling sexually unappreciated (read: fat) after her pregnancy. Enter Tina Kalls (Tia Leoni), a therapist sent by Mel's adoption agency to counsel the family while thoughtfully preserving Mel's touching reunion with his natural parents on video. Predictably, Mel's quest throws his adopted parents into a jealous fit, and Tina's increasing attentions to Mel's physical—as well as psychological—well-being have Nancy seeing green.

The fact that the adoption agency has an average efficiency level reminiscent of that at our own Student Health Services causes a slew of clerical errors, inevitably having Mel bond with random strangers he believes to possess X and Y chromosomes. And once he finds them, Mel's real parents also are not what he expected (let's just say his chemistry dad has some experiments in the basement that might interest the DEA).

The movie engages in cleverly satirizing our analysis prone, afternoon-talk show-generation. (Additional targets include the generation gap, the wondrabra, and circumcision.) At the heart of the movie, however, are serious issues such as the formation of new relationships and the building of older ones.

Although Flirting With Disaster's humor bites and cracks, somewhere in the backdrop there is a constant presence of reality and emotion. Thanks to Russell's over-the-top style of comedy, the message is neither trite nor unwieldy. Rather, the movie is pure fun while still having a focus—something many other comedies sacrifice for the sake of laughs.

—Dina Bass
For Philadelphia's homeless, salvation begins with mere survival...

Rock Bottom

By Melissa Geschwind

Photos by Lisa Sandell
The television in the first floor lounge has diligently churned through Coach, The Simpsons, Wheel of Fortune, and Home Improvement. Seven or eight women stare at the screen, each pair of eyes dulled with a strange mix of apathy and attentiveness. That the picture is fuzzy and inconsistent seems not to matter, although occasionally someone will pipe up with a half-hearted complaint.

In a room with no clock and no windows, this devotion to television makes perfect sense — TV serves as the only proof that the world extends beyond the bare walls of the lounge. Time passes in seconds or minutes, but in half-hour chunks whose boundaries are defined by opening and closing credits. Each new theme song means one less half-hour under the unnaturally bright fluorescents — one more half-hour successfully killed.

The mood is sharply distinct from that of a dormitory lounge full of avid Friends fans or an off-campus living room populated with overeager upperclassmen. The women in the Eliza Shirley lounge have two choices: sit and watch TV or sit and don't watch TV. Most of these people are over-nights, women who have come in from the cold for the night but are not long-term residents. After 5 p.m. they may not leave the lounge, also known as the "overflow room," except to eat, shower, or use the toilet — so they watch television, bombarded by the sight of Craig T. Nelson asking for a raise, Homer Simpson devouring doughnuts on his coffee break, Tim Allen putting an addition on his house, and three strangers winning thousands of dollars in cash and prizes. They absorb commercials which have no bearing on their lives — ads for Lexus and Six Flags and Pine-Sol and Breyers and Samsonite and Vidal Sassoon.

According to Eliza Shirley House Director Jeff Bond, the shelter serves 125 to 150 women on an average day, and only about five or six of those are over-nights. In the winter that number rises slightly, peaking when a "Code Blue" is declared and organizations like Operation Outreach hit the streets to actively convince homeless people to take refuge from the sub-freezing temperatures. Bond claims that the public's stereotypes about the homeless are based on this small scion of the homeless population. Over-nights are often addicts and/or "mentally ill cases" who "prefer to live on the street, for the most part." Since nobody can force them to get help, these people usually live out their lives on sidewalks and benches, clothing inside only when the weather becomes unbearable.

The core of the Eliza Shirley population, however, consists of the "long-terms" — women who voluntarily seek help through the Philadelphia Office of Services to the Homeless and Adults, and have been placed at Eliza Shirley for rehabilitation and job training. Of the long-terms, 80 percent are addicted to drugs or alcohol or both ("the drug of flavor is crack," Bond says) and must participate in outpatient recovery programs, as well as frequent counselling sessions and in-house meetings of Narcotics Anonymous or Alcoholics Anonymous. Long-terms who are physically and mentally capable must also take part in the employment training program on the premises. "Our purpose is not to house and feed and clothe people," Bond says. "We turn their lives around. That's our function.

The long-terms at Eliza Shirley are a cohesive community. They elect a house manager, floor monitors, a choir monitor, and a host of other internal leaders to keep order and to serve as liaisons to the staff. Long-terms attend training and rehab meetings together and go out together during the day, when house rules insist that they leave their rooms and make constructive use of their time. At mealtimes the dining room buzzes with conversation.

This afternoon one resident comically proclaims herself a "shelter bitch" and launches into a good-natured monologue about why she needs to find a boyfriend. Somewhere in her twenties, her eyes sparkle as she bares her soul to those who will listen. Another young woman, accused of being crazy, deadpans her response: "I'm schizophrenic. I'm manic depressive. My doctor says I can't be both of those." Like any clever one-liner, it sends its audience into a fit of laughter.

Long-termers have a sense of personal freedom that is absent in overnighters. House Manager Charlotte Farmer says that Eliza Shirley is "the type of place where if you follow the rules, there are no rules." The shelter's house rules resemble those of a single-sex dorm in the sixties — curfew is at 10:30 p.m. on weekdays and 11:30 p.m. on weekends, and is enforced by a bed check; the shelter serves three meals each day for one hour apiece, and if a long-terminer misses one mealtime she's on her own, drugs and alcohol are strictly prohibited; fighting and carrying weapons are not allowed; smoking in the building is forbidden; and sexual relations of any sort are prohibited on the premises.

All long-term residents are single, divorced, or estranged from their husbands. Bond says that about 80 percent have children, who are turned over to the Division of Human Services and placed in foster care when their mothers enter the shelter. Despite this, Eliza Shirley hosts a flock of children who come in with "14-dayers," homeless single mothers who are waiting for their housing to come through. Although the shelter's raison d'être is to serve its long-termers, Eliza Shirley runs evening playgroups and provides diapers and formula to 14-dayers with infants.

It's Tuesday, so tonight is donation night. Around 7 or 8 p.m. — without a clock, it's hard to keep track — two women arrive from a Salvation Army office bearing six garbage bags full of cast-off clothing. They open the bags on a table in the lounge, and immediately a pack of women — over-nights, long-termers, and 14-dayers in a rare moment of class interaction — descend upon the pile. The frenzy is surprisingly polite and organized, with far less pushing and arguing than the average department store sale. After about 10 minutes the table is all but bare; a pair of purple suede high-heeled pumps lies next to two plastic bangle bracelets and a badly torn blouse, all passed over because they defy both good taste and usefulness.

A girl about five years old has come away with a child's pair of fuzzy bunny slippers, and she walks around the lounge greeting the over-nights with one of them on her hand as a makeshift puppet. Eventually the smiling child and her slightly older sister are led out by her mother as a small circle of homeless women joins the Salvation Army workers in a prayer to Jesus and a couple of raucously religious songs. "The price is prayer," one of the workers proclaims to the room. "You get nothing for free.

The women infuse their intellectual stimulation in the room is one word: mood. The mood in the room reverts to a heavy, sullen little girl with the bunny-slippers tugs on her heartstrings.

A man is set to move out of Eliza Shirley, a dependent diabetic who also suffers from a rare illness of the heart. He has been advised by his doctors not to travel.
Woman's book of word puzzles. Theullen stupor, and nobody is immune. The pill on her mother's skirt and asks, "Can we should a reason to exist." Among the fewthe three or four who are mentally ill havethe more stable short-term residents keeppopped, trying to hold on to some vestige14-dayers find that reason in their chil—nobody condemns unwed mothers or their, because they know that family valuesare, spirits exist, and they follow their routineslive outside the confines of Eliza Shirley, doing volunteer work both in andplace them in paying jobs when they movefamilies on the Main Line. The Salvation reparing long-terms as a way of helpingnew homes.

Melissa Ceschwind is a Psychology major who thought she was ready for anythingwhen she started researching this story, but was not prepared for the residents ofEliza Shirley to be so damn nice to her. Once again, she has revised her opinion of thehuman race.

Down the hall, Bond has just finished talking to a man who wants to bring in a karaoke machine for a night to entertain theresidents. A woman comes in off the street with her three children, and as they walk past his door Bond discusses the CharlotteFarmers of the shelter. "In this line of work you have to concen—trate on the successes," he says. "If we let the failures bother uswe'd be crazy."

The failures do bother Bond. He exhibits an open disgust for the currentwelfare system, and constantly looks for ways to get more homeless women cleaned up and back in the work force. "Being on welfare seems to zap themof all confidence they have to do anything," he says. "There are now generations on welfare and we're going to see generations homeless."

At OSHA, where Philadelphia's homeless take the first step on a long road toward rejoicing society, a similar lament looks out from behind the eyes of des—perate parents and exhausted junkies. One woman has just been evicted from her apartment, and needs to find temporary housing for herself, her 15-year-old daughter, and her mentally retarded 20-year-old son.

"I never though I'd end up here," she says. "But I guess it's never say never."

Melissa Ceschwind is a Psychology major who thought she was ready for anythingwhen she started researching this story, but was not prepared for the residents ofEliza Shirley to be so damn nice to her. Once again, she has revised her opinion of thehuman race.

If you would like to donate money or clothing to the Eliza Shirley House, make checks out to theEliza Shirley House, and bring or send them to 1320 Arch St.

To donate to the Red Shield Family Residence, the Gateway House for homeless men or anyother branch of the Salvation Army, contact the Salvation Army city headquarters at 701 North Broad Street, 787-2800.

If you would like to volunteer your time at the Eliza Shirley House, contact Assistant Direc—tor Don Cochran or Operations Manager Linda El at 568-5111.

To volunteer at any other Salvation Army facility, contact Irene Brennan at 701 North Broad Street, 787-2971.
Guided By Greatness
Or, really good music that’s really hard to listen to

by Scott Neustadter

- Guided By Voices is, without a doubt, the best thing happening in American music right now. The band is a group of people who have coalesced to create a singular, unique sound that is both innovative and timeless. They have been around for over two decades, and their influence continues to grow.

- The band’s music is a mix of punk, rock, and alternative, with a focus on complex lyrics and catchy hooks. They are known for their experimental approach to songwriting, often using unconventional structures and instrumentation.

- The band’s albums are typically recorded in one take, with little to no overdubbing. This approach gives their music a raw, organic feel that is both refreshing and unique.

- Guided By Voices has been described as a “concept band” because they often use their music to explore themes such as existentialism, alienation, and the search for meaning in a chaotic world.

- Despite their critical acclaim, the band has struggled to gain mainstream success. However, their devoted fan base continues to grow, and they remain one of the most respected and influential bands in American music.
KISS
MTV Unplugged - Mercury

KISS is the living symbol of everything that was cool in the '70s. Their career, unfortunately, has been rather erratic, which is a bit of a shame. While they were undoubtedly a catchy brand of pop-metal provided a soundtrack to everything that was fun and popular in the '80s, there was a time when the band was more than just catchy. With MTV Unplugged, the band returns to basics and some of their early success and recapture past glory. The album features acoustic versions of some of their biggest hits, proof that KISS is still one of the most successful bands in history.

BUSTA RHYMES
The Coming - Elektra

"Woooohoooo!!!!" Armed with his first solo album, The Coming, the "Dungeon Dragon" of hip-hop, Busta Rhymes has stormed the castle gates, screaming his way into the hearts of millions. As a member of the Leaders of the New School (LONS), Busta released two acclaimed and influential albums before going on hiatus from the group. Two and a half years later, Busta, sick of pale imitations of his unique style, has conceived an original, cerebral, and slamming solo album that has set the hip-hop world on fire.

Other highlights include Busta's duet with long-time homie Q-Tip, "111," and a real treat in "Bust Down," a track that's sure to be stuck in your head, no matter how hard you try.

LOS LOBOS
Colossal Head - Warner

"La Bamba" is a classic. Los Lobos' most recent release, Colossal Head, didn't live up to my expectations, but that's a bit of a letdown. Spin gave the album a review of "very good." They were a tad too generous.

The first thing that caught my attention was the cover. I've never been afraid of a toy robot before I saw this thing. "Big Lo" has a grin on his face that says "I'd love to kill you, but I don't have to." This album is a surprise, and the songs actually put me to sleep.

The problem with Colossal Head is that it isn't all that colossal. It's small on lyrics, small on fun, and a letdown in the Mexican influence we know Los Lobos for. For true fans of Los Lobos, there might be worth the risk, but otherwise, skip it.

"WEIRD AL" YANKOVIC
Bad Hair Day - Scotti Bros

It's comforting to know that Weird Al Yankovic hasn't gotten any more normal in his old age. In fact, his latest effort, Bad Hair Day, is one of his funniest works to date.

Weird Al's "Gump," a parody of the Presidents of the United States of America's "Lump," is a masterpiece. The highlights of the movie ("His girlfriend Jenny was kind of a slut/ He went to the White House/ Showed LB his butt") are all brilliantly worked in to the theme. The result is an epic tune that's sure to stick in your head, no matter how hard you try to retain your sanity.

Tiny Music
A Different Sound

"Amish Paradise," a takeoff on Cooool's ubiquitous hit off of the Dancin' Minds soundtrack, is a classic. Lyrics like "I never wear buttons but I got a cool hat/ And my homies agree I really look good in black—foul" have won the parody's video generous airplay.

Other gems include "Cavity Search," an ode to the dentist, in which U2's "Hold Me, Thrill Me, Kiss Me, Kill Me" is replaced by "Numb me, drill me/ Floss me, bill me," and "Alternative Polka," in which His Weirdness plays a medley of alternative hits (keeping their original lyrics) to a festive, upbeat polka tune—giving lives like "I'm a loser, baby, so why don't you kill me?" and "I want to feel you from the inside" new significance.

THE BAND
Alive (MTV Unplugged)

"Weird Al" is back. The band, which has been in a rush to make a comeback, are in a rush to make a comeback. Although it doesn't seem like they're trying to sound bad, they can't produce a good tune. "Art School Girl" is just plain annoying. "Adhesive," "I Ride the Cliche," and "Seven Caged Tigers" are all potentially good songs that feature the album's most prominent vocals, but even on these Weiland's voice is drowned out by the DeLeo brothers rhythm section. It's as if the vocals weren't important this time around.

Perhaps the Stone Temple Pilots were in a rush to put Tiny Music... out in time to meet their two-year release cycle, but maybe a little extra time would have improved the quality of the album. It's so bad that its highlight is its funky retro cover art. Maybe next time around, Weiland and Co. will stay off the horse.

STEVE HOLZER
Tiny Music

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"I got a cool hat/ And my homies agree I really look good in black—foul" have won the parody's video generous airplay.

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It's Time to Play the Music...

ABC's *Muppets Tonight* puts a new spin on an old favorite

• by Natalie Denney

With fur flying and high-pitched voices jabbering exuberantly, the Muppets have returned to prime time. Produced by Brian Henson, who has ascended to his father's throne with considerable success, *The Muppets Tonight* airs on Fridays at 8:30 p.m. on ABC. Guest star Michelle Pfeiffer heralded the show's March 8 debut, performing reasonably well as the only human character.

From the electrifying opening song to the gooby finale, *Muppets Tonight* combines overtones of *Saturday Night Live* and *Late Night with David Letterman* with genuine Muppet-ness for an eye-fuck of wacky action. It also caters to a short attention span — unlike SNL, here even the most arthouse skits are over before the audience has time to get tired of them.

Some aspects of the show, however, are not so easy to watch. Many sketches are unabashedly raunchy, and the faint of heart will be glad they missed last Friday's episode. No one should have to watch Miss Piggy reprise Meg Ryan's role in *When Harry Met Sally*, reenacting the fake orgasm scene with brutal and slightly sickening sincerity. An earlier sketch, entitled "Bay of Pigs Watch," featured "David Hoggel" (of the hoff) begging for mouth-to-mouth resuscitation from "Brenda Walsh," who on her as a cyber-voyeur into the lives of the East Village. 

The dialogue between Eve and her buddies details on e-mail, read character horoscopes, view cleavage shots, and check the recipes of the drinks their favorite character sams.

The story harps on typical soap opera devotion in twice-weekly installments, but they can also offer a worthwhile show and a welcome addition to the Muppets repertoire. The flashy set and famous human guests, not to mention the subtlety of much of the humor, provide entertainment for adventurous adults, while younger viewers will delight in the simple silliness of skits such as "Francois Fromage and the Dancing Cheeses." Unlike the Dancing Cheeses, who begin to melt under the glaring stage lights and are subsequently consumed by a hungry Muppet, *Muppets Tonight* is a show with staying power.

As the World Wide Web Turns

The East Village, A New Cyber-Soap

• by Emily Goodwin and Rebecca Hutchinson

So we bristled a bit when the word "cyberspace" entered our vocabulary, when we realized that "surfing" had ceased to be a beach sport and had curled into the tube of the computer monitor to provide endless hours of entertainment, surrounded by nonfat lattes and trendy artwork. Among the oh-so hip sites of the Web lies the would-be apogee of the Internet's wasteland — a "cyberserial" that one will not make the lexicon for generations x, a self-touted "Metropolis Place/90210 meets Slacker." Be still our hyperlinked hearts, trash television has arrived on the Net.

The East Village (http://www.theeastvillage.com), an interactive soap opera "too hip for TV" explores the lives of the banal yet dopily-dressed characters of Manhattan's East Village. Narrated by the ever-so-catchy "Tassie, the Bohemian writer Eve Ramsay, the story revolves around the exploits of Ramsay's group of friends as they navigate life in the big, fat city. Not only can viewers experience the regular suspense of soap opera devotion in twice-weekly installments, but they can also access full character bios, download video character interviews, venture into chat rooms with other fans, get secret plot details on e-mail, read character horoscopes, view cleavage shots, and check the recipes of the drinks their favorite character sams.

The East Village is an entertainment-fest for the '90s, a little baby backpack full of pseudo-hip and irreverent experiences of the young and staid. As a cyber-voyeur into the lives of the East Villagers, you can view Eve's diary entries in new episodes every Tuesday and Thursday. Since the graphic version takes longer to download, you may opt to get a quick caffeinated fix, or view the text only version.

The story harps on typical soap opera themes like amnesia, alien abduction, green card marriages, and romantic breakup woes. In the site's first "sneak preview edition" (The East Village is scheduled to officially launch this coming week), Eve bemoans the anniversary of the break-up of her long term relationship. If, identifying with Eve's angst, the user clicks on, "ANNIVERSARY OF INFIDELITY," he or she can laugh and cry alongside her as she chronicles her past exploits on the dreaded day: "1992 — dyed hair with semi-permanent peroxide. 1993 — went skiing. Broke wrist. 1994 — forgot, remembered next morning, felt sad." Has Days of Our Lives ever been so eloquent?

The episode follows Eve as she moves into a new apartment. The link to "THE CHICK," leads to a random acquaintance. One of the show's most likeable freshmen is Clifford, a hep catfish with a full head of dreads, who introduces himself as "your homey made of foam." A capable host, Clifford conducts himself and the show with pizzazz, style, and more soul than Kermit could ever muster.

A versatile medley of miscellaneous characters contributes to the impression of a cast of thousands. With foam and fabric substituting for flesh and bone, Muppets have remarkable flexibility — instead of hiring new characters for every role, the producers maximize Muppet productivity by simply rearranging some of the facial features of the old cast members. By way of illustration, the opening number shows the inside of a dressing room where various multicolored blobs of fur are trying on different noses and trading ears with one another. Caveat viewer: this scene may strike Muppet "true-believers" as frighteningly macabre.

Full-breasted pigs and sex-crazed Muppets with detachable faces notwithstanding, *Muppets Tonight* is a worthwhile show and a welcome addition to the Muppet repertoire. The flashy set and famous human guests, not to mention the subtlety of much of the humor, provide entertainment for adventurous adults, while younger viewers will delight in the simple silliness of skits such as "Francois Fromage and the Dancing Cheeses." Unlike the Dancing Cheeses, who begin to melt under the glaring stage lights and are subsequently consumed by a hungry Muppet, *Muppets Tonight* is a show with staying power.
March 28, 1996

**NBC’s Boston Common**

*Will the newcomer in TV’s greatest time slot make it?*

Are you looking for a humorous description of college life? Do you want to see someone else cope with the problems you face everyday at Penn? Well, you might be in trouble because NBC’s new sitcom *Boston Common* doesn’t quite do the job.

Producers Dave Kohan and Max Mutchnick have created yet another pilot for the sought-after spot between *Friends* and *Seinfeld* on Thursday nights. Though not as trite as the typical situation comedy, *Boston Common* doesn’t quite live up to *Seinfeld’s* standards. As the name suggests, the show is set in Boston, where a young and hopeful Wylene Prichett (Heddy Burress) moves from Virginia to attend college. And so, the story unfolds.

Wylene is trying to start a new life by getting away from her family (which, by the way, doesn’t bother to see her off to school). Instead, she soon finds herself sharing a one bedroom apartment with her brother, Boyd (Anthony Clark). Sounds hellish, yet very improbable, doesn’t it? The predictable problems the two face only aggrivate the banal plot. For example, Boyd gets into a confrontation with an irritable receptionist by calling her “Sista Soldier.”

*Boston Common* also presents a bunch of unlikely supporting characters. Joy, a female graduate student, is getting her Ph.D. in southern folklore and mythology (nuff said), and Jack Reed, a hip male professor who would look more appropriate playing a lifeguard from Australia on *Baywatch.* Joy immediately identifies Boyd’s accent, expresses her fascination with Virginia, and asks him on a date. Little does Boyd know, the only purpose of the “date” is to let students interview him about his “rural life.” With this plot twist, Boyd’s heart breaks, and the show reaches a point of no return to reality. And so, NBC fails yet again to provide its anxious viewers with something suitable to fill that endless half-hour between *Friends* and *Seinfeld.*

—Sasha Pagachensky

Hey, at least we’re not *The Single Guy!*
The story of a young girl, her dream, and a Winnebago.

By Dorée Shafrir

The flyer sounded so enticing: spend 10 weeks in Europe with five other young adults, all expenses paid, driving around in a hooked-up Winnebago. But it wasn’t an ordinary trip — this was MTV’s Road Rules, the network’s Real World on wheels.

Thoughts of instant fame and glory spun through my head as I rode the el to the tryout at Egypt last Saturday morning. Goodbye, Philly; goodbye, college. After my stint on Road Rules, they’d want me to veejay for sure. I’d be hanging with Tabitha Soren and John Sencio, flying to Daytona Beach for spring break, and filling in for Kurt Loder when he couldn’t make MTV News.

And I’d definitely become best friends with the other four people in my van. We’d sit in Parisian cafes sipping cappuccino while waiting to find out our next destination and play pranks on the cameras during the night. Who cared if they were totally in our face for the entire summer? — the exposure I’d get would definitely be worth it.

For some reason, I had visions of lines snaking around the corner of the club, of people who had camped out for a chance to make it into the show. As I approached the building, there wasn’t a soul in sight: only a forlorn Q-Tip van was parked outside.

Just inside the door, there was a burly guy in a security jacket waiting for me (guess something never change). “Hi,” I said. “Am I at the audition?”

“Hi! — is that really you?” he asked, peering into my eyes.

“Yeah, I’ve got a fake that says I’m 18. That does me a lot of good.” I reported, as my assistant handed me an entry form and showed me in.

Inside, the scene was, to say the least, anticlimactic. Instead of Daisy Fuentes welcoming me with a huge smile and tons of MTV paraphernalia, a burly bartender stood behind the counter, pouring cups of water for hopeful teenagers. Top 40 dance blurred from the speakers. A few people sat around small round tables, talking in hushed tones. I began filling out the questionnaire, watching the disco ball cast shards of light on the empty dance floor.

The questions were like an interview at Sassy: If you were going on a trip and could only take one suitcase, what would you pack? Do you have a boyfriend or girlfriend? And if so, what are his/her traits?

“Tired of getting dumped?” I asked, “I'm going to dump the whole bunch!”

The other prospectives, to say the least, fidgeted with our questionaires. “I guess that’s it, that’s me,” I finished, smiling weakly.

An MTV Road Scholar

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The next step in the process was to talk to genuine MTV representatives. There weren’t a lot of people waiting to be interviewed, but those reps sure were taking their time. I waited. And then I waited some more. Finally, after over an hour, my number was called and it was time for me, along with two other prospectives, to talk to the big shots.

The two twenty-something women in charge had that VJ kind of earnest trendiness. They looked like they listened to Atlantic Morrisette and the Pulp Fiction soundtrack, watched Friends and Melrose religiously and never missed the Urban Outfitters clearance sale. “So how’re you guys doing?” they asked, looking deep into my eyes. Maybe they were looking for a clue into our inner souls. But I doubt it. They did seem genuinely interested in what each of us had to say, but in a way that made me wonder what exactly they were interested in. Were they trying to find someone who was going to become the “sincere black guy who is troubled by the country’s race relations?” And the girl beside me, was she the “nice Catholic girl, who wants to be a social worker, with the Archie Bunker father?”

And me? Who is? How could I be labeled? How do I fit into their little one-dimensional plan? Were they looking for a moody artist, a bubbly cheerleader, an earnest do-gooder? I struggled to think of something — anything — that would make them remember me, that would make me stand out from the hundreds of people they had probably already talked to. “Well, I really want to be a writer,” I said timidly. “See, I want to work for a magazine like Harper’s Bazaar or SPIN or — ” Their eyes glossed over, they started fidgeting with our questionaires. “I guess that’s it, that’s me,” I finished, smiling weakly.

“That’s great,” the one on the left said. “That’s really interesting.”

Right.

They said they would leave a message if we had made the callback on Monday. I walked out of the club, not really knowing how to feel. I knew they weren’t going to call me back, that much was obvious. But anyway, I told myself, I had just auditioned as a joke, sort of like an undercover assignment. Not for real. Even if they had wanted me, I wouldn’t have gone, I reminded myself.

Although, yes, it would have been nice if they had wanted me. Then I could have told people, “Yeah, MTV asked me to go to Europe for free, but I decided to stay home in Boston instead.” It would have been nice to at least have the option.

Oh well. I’m not going to let it bother me. I have papers to write and parties to go to, friends to talk to, tests to take. This is my real life, not some fabricated adventure. Some network isn’t going to tell me how to act for ten weeks while my life is dissected in front of the camera for millions of people’s viewing pleasure.

By the way, I hear Real World tryouts are coming up pretty soon. Maybe I should try out. I mean, if Pack got on that show...
FRIDAY, MARCH 29

DEMOLITION
The Techno-Industrial, all-ages dance party in the DJ stylings of DK and MACE. These shows will be every Friday through April. (Trocadero: 10th & Arch Sts., 923-ROCK)

THE LOW ROAD
Normally we don't carry Tin Angel shows, but I've got to tell you, The Low Road is one of the coolest bands in Philadelphia, and you should see them. I saw them the other night, and how can you not appreciate a band that incorporates a string bass, a violin, and a harmonica, yet still manages to rock out? Plus, the Tin Angel is a cozy place to see any band. (The Tin Angel: 20 S 2nd St., 928-0976)

UNIVERSITY OF PENNSYLVANIA SYMPHONY ORCHESTRA
The orchestra will perform works including an original composition of Penn faculty member George Crumb. (Cathedral Church of the Saviour: 38th & Chestnut Sts., 890-6244)

BOSS JIM GETTYS, HOSER, GRAVE DANCE, & THE STATE
(j.c. dobbs: 3rd and south sts., 925-4953)

NEO & RUGBY ROAD
Catch the Philly band before they hit Fl/png. (Middle East: 126 Chestnut St., 922-EAST)

SATURDAY, MARCH 30

ELLIS & BRANFORD MARALIS
The father/son pianist/saxophonist duo will present an evening of songs from their recent release, Loved Ones, a collection of jazz standards. As always, don't miss beautiful downtown Glenwood. (Denwick Theatre: Easton Rd. & Keswick Ave., 572-7650)

RANDY HANSEN’S TRIBUTE TO JIMI HENDRIX
(Electric Factory: 7th & Willow Sts., LOVE-222)

DAWN UNSHAW
The world-renowned soprano’s program includes the works of Debussy, Copeland, Berg, and others. (Philadelphia Convention Center: 13th & Cherry Sts., 569-6587)

6 TO THE UNIVERSE, LOVE REVOLUTION, & KABUDI PROJECT
(j.c. dobbs: 3rd and south sts., 925-4053)

FLAT DUX JETS
(Khyber Pass Pub: 56 S. 2nd St., 440-9683)

SPLITFLED SUNLIGHT, EDO, JIMMIE’S CHICKEN, & MORE
(Middle East: 126 Chestnut St., 922-EAST)

7 YEAR BITCH
(Upsstairs at Nick’s: 16 S. 2nd St., 928-0665)

SUNDAY, MARCH 31

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
Chamber ensembles will perform works by Haydn, Mozart, and Bach. (Philadelphia Youth Orchestra Center: Packard Building, 13th & Chestnut, 563-7308)

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC
The orchestra, conducted by alumnus Lukas Foss, presents pieces by Stravinsky, Bernstein, and an original work by Foss himself. (Academy of Music: Broad & Locust Sts., 893-1999)

SARA GREY & BOB ZENTZ
Catch a lively set of traditional music from the U.S. and the British Isles, with a banjo and a guitar. (Cherry Tree: 3916 Locust Walk, 386-1640)

MUSIC AND GARbage
Local musicians show kids that anything and everything can be turned into a musical instrument—even junk metal, furniture, and sinks. (International House: 3701 Chestnut St., 895-6546)

STREET’S PICK OF THE WEEK!!
Joey DeFrancesco and Leon Parker

Check this out: while the rest of Penn’s students write essays on why they should be allowed to hear Billy Joel live, you could be hearing another “Piano Man” actually play. On Tuesday, April 2, SFC Jazz presents a concert featuring Organist Joey DeFrancesco, with opener Leon Parker, that promises to be electrifying. The Street of Dreams, DeFrancesco’s newest album, marks a new path for the versatile musician. Although his organ is still the focus, you could be hearing another “Piano Man” playing his own tunes. The Street of Dreams finds DeFrancesco singing in a smooth Sinatra-esque tenor, and even soloing on the trumpet. His band, including former Ella Fitzgerald bassist Keter Betts, really swings on the album, but also masterfully slows down the tempo at times for a brooding, bluesy sound. DeFrancesco draws continuously on sources from Wayne Shorter to living Berlin, providing listeners with jazz as funky and eclectic as they want it.

There are few jazz bands led by drummers, but there are few drummers who arrange music as adroitly as Leon Parker. On its new CD, Above & Below, Parker’s band plays its unique brand of neo-hard bop to the hilt. Paced by Parker’s hip-hop-tinged drumming, the band gets busy on both original compositions and on well-chosen covers. The Street of Dreams and Above & Below show and prove why DeFrancesco and Parker are regarded as two of jazz’s rising young stars. Tuesday night’s show should not be missed!

Tues. Apr. 2, 7:00 p.m. Harrison Auditorium, University Museum (33rd and Spruce). Tickets $8 w/Penn I.D., available on Locust Walk and at 898-6971.

Joey DeFrancesco

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• Includes one Large dipping Sauce
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coupon expires 4/3/96

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• MUST present coupon
• Eat in or take out ANY TIME
• Not to be combined with any other offer
• Includes two Large dipping Sauce
• $7.50 minimum with Delivery
coupon expires 6/31/96

Guides
THE MYSTERIES OF LIFE & THE DEFTONES
A hyper-dynamic collection of angsty rockers sonic booms how some may describe the Deftones. (Khyber Pass Pub: 56 S. 2nd St., 440-9683)

OVERKILL
This is metal that refuses to die. (Middle East: 126 Chestnut St., 922-EAST)

WEDNESDAY, APRIL 3

THE GREGORIAN CHANT CHOIR OF SPAIN
The Choir is under the direction of Fernando de la Cuesta, the former director of the Santo Domingo monks made popular with their two chant recordings of the past few years. (The Grand Opera House: 818 North Market St, in Wilmington, 800-37-GRAND)

Remember, unless otherwise noted, J.C. Dobbs, Khyber Pass Pub, Middle East, Uppers at Nick’s are bars and treat their shows in a similar manner. Don’t show up without ID, ‘cause they won’t let you in.
**PENN PERFORMS**

**MASK & WIG**
Mask and Wig will be performing their big spring show, *Hit or Miss*, for the last time this weekend. This will be your final chance to catch this show, so if you haven’t seen them yet, you better listen to the group’s motto: “Delays have dangerous ends.”
(Mask and Wig Clubhouse, 330 Quince St, 923-4229 or 896-9999)

**OFF THE BEAT**
The normally ultra-modern alternative a cappella group will be presenting a different kind of show called Music Old People Like. Although we’re not entirely certain, we think this concert might have something to do with the latest Sinatra Duets album. Tickets are $5, and shows are Friday and Saturday at 8 p.m. in Dunlop Auditorium — the one in Stebbins Hall.
(Dunlop Auditorium. We wouldn’t be surprised if you could get tickets on The Walk.)

**PENN MUSICIANS AGAINST HOMELESSNESS**
PMAH will perform this Saturday at 8 p.m. at the Church of the Savior. They will feature classical solo and chamber music. The show is free, though donations are encouraged and will benefit local charities.
(38th & Chestnut, 366-1327)

**STIMULUS CHILDREN’S THEATER**
The group will perform *Oh Brother*, the story of a young girl who is shown by a Shakespearean actor that she does indeed want a baby brother. The show runs Friday & Saturday at 7 p.m. and Saturday & Sunday at 2 p.m.
(Houston Hall Auditorium. Tickets are available on The Walk.)

**PENN DANCE**
The modern and jazz dance troupe celebrates its 20th anniversary by showcasing some of its best pieces and presenting some brand new ones in their latest show, Deja Vu. The show is at the Annenberg School Theater, Thursday through Saturday at 8 p.m.
(Annenberg School Theater. Tickets available on The Walk.)

**THEATER ARTS**
Presents *Curse of the Starring Class* by Sam Shepard, walking a tightrope between domestic tragedy and broad farce. The play runs from Thursday through Saturday at 8 p.m. and Sunday at 2 p.m.
(Studio Theater. Tickets on The Walk.)

**WITHOUT A NET**
The zany improv comedy troupe just keeps going and going... After bringing down the house last week, Net returns stronger than ever with yet another totally free show. Check them out in the Rat, Sunday night at 11 p.m.
(High Rise East Rathskellar, FREE SHOW! No tickets required, but if you see a Net person on the walk, tell them Street says, “Hi.”)

**PENN SIX**
I believe it was Nietzsche who once wrote: “That which does not kill me only makes me stronger.”
(Dennis Miller later followed with: “That which does not kill me makes me fatter.”)

**ARRIVAL TOWN**

**THE ADVENTURES OF A BOY AND HIS DOG IN OUTER SPACE**
Mum Puppettheatre: Tuesday through Saturday at 2 p.m., beginning April 2.
(Arcadia Stage: 40 N. 2nd St., 922-8900)

**BROKEN GLASS**
Philadelphia Theatre Company: Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.
(Walnut Street Theatre: 9th b Walnut St., 963-0249)

**BROKEN GLASS**
Royal National Theater: Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.
(33rd and Spruce, 898-4000)

**CAROUSEL**
Royal National Theater: Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.
(33rd and Spruce, 898-4000)

**CONTEST!!!**
To win complimentary passes to the new film, *HATE*, e-mail street@dp.upenn.edu today between 4:30 and 6:30 p.m. (no earlier, no later) with the answer to the following question: What French director recently immigrated to Hollywood and directed *The Professional*? (You must include in your subject header to be eligible to win.)

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**BURLISSON ART GALLERY IN PENN’S FACULTY CLUB**
Photographs: This month, the gallery will display the works of Harvey Risser, a landscape photographer, and Herbert Ronen, a “macro-photographer” who specializes in extreme close-ups of flowers.
(Faculty Club: 200 South 36th St., 898-5931)

**UNIVERSITY OF PENNSYLVANIA MUSEUM**
Their exhibits go on and on like the sands through the hourglass, and they’re really close by. In addition, the University Museum will hold in 14th annual Mayan Weekend, “Sacred Mountain, Sacred Stone: The Face of Maya Ritual” to discuss and celebrate ancient Mayan culture.
(University Museum)

**PHILADELPHIA MUSEUM OF ART**
In addition to the ongoing displays, the Art Museum also features limited-run exhibitions such as: *New on Paper 2; The Culture of Flowers: Japan in Flower; 20th Century Glass; Wall Florals: Prints, Drawings, and Photographs from the Permanent Collection.*
(Philadelphia Museum of Art)

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NEW RELEASES

THE BIRDCAGE (R)
See review page 4.
(Cinemagic 3)
See review page 4.
(Ritz 5)

CHUNKING EXPRESS (PG-13)
See review page 4.
(Ritz 5)

DIABOLIQUE (R)
See review page 4.
(Ritz 5)

FLIRTING WITH DISASTER (R)
See review page 4.
(Ritz 5)

GIRL 6 (R)
See review page 4.
(Ritz 5)

IN THEATERS NOW

ANGELS & INSECTS (R)
Sort of like The Fly but different 'cause there are like angels and stuff.
(Ritz 5)

BEAUTIFUL GIRLS (R)
If you like beautiful girls, this movie really isn't for you. However, if you like little girls, there's no better film this year.
(Ritz 5)

CITY HALL (R)
A film that takes itself way too seriously. Kind of like the 'Dad, I'm thinking of having sex' episode of Blossom.
(UA Samaric)

CITY OF LOST CHILDREN (R)
Caro and Jeunet made cannibalism look pretty damn cool with Delicatessen a few years back. Here they create an amazing and incredibly fun homage to the first 100 years of cinema, making reference to everyone from Fellini to Kubrick to Godard.
(Registro 5)

DEAD MAN WALKING (R)
Fun and mayhem ensue when the nun and the convict get together. Bring your kazoo.
(Cinemagic 3)

DOWN PERISCOPE (PG-13)
The other night I was reminded of The Fly. And stay far away from films such as this one.
(UA Riverview)

ED (PG)
Monkeys are pretty funny, aren't they? The chimp in this film is pretty good too.
(UA Riverview)

A FAMILY THING (PG-13)
I don't know if I really believe that James Earl Jones and Robert Duval are really brothers, but if they are, I will have to reexamine my whole way of thinking about race. Gee.
(UA Riverview)

FARGO (R)
The Coen brothers have apparently done it again with this small town, true crime story, with the usual twists.
(Ritz 5)

HELLRAISER 4 (R)
Please stop this madness, I challenge everyone out there to read a Clive Barker book and see that he is actually very talented.
(UA 69th St)

IL POSTINO (R)
The low budget, surprise hit of last year. See if it is worth the Oscar hype.
(Cinemagic 3)

IT'S MY PARTY (R)
Eric Roberts is an architect living with AIDS, who decides to give himself a going-away party, before he commits suicide. This film includes a smashing line-up of friends, played by Olivia Newton-John, Greg Louganis, Margaret Cho, and more.
(Registro at the Bourse)

LEAVING LAS VEGAS (R)
See Nicolas Cage drink. See Nicolas Cage drink some more. See Nicolas Cage die. Don't be a Nicolas Cage.
(Cinemagic 3)

MUPPET TREASURE ISLAND (G)
Sometimes when I watch the Muppets it reminds me of my youth. And other times it reminds me of sex.
(UA 69th Street)

OLIVER & CO. (G)
This is the true story of the trials and tribulations of Sir Laurence Olivier, whose life was filled with agony every time someone spelled his name wrong. Also, he had a lot of dogs and cats.
(UA Riverview)

RUMBLE IN THE BRONX (R)
I once drove through the Bronx and thought I saw a rumble. But I was wrong. It was just some guys talking real loud.
(Cinemagic 3)

SGT. BILKO (PG)
Steve Martin in another inane comedy about the military. If society finds the armed forces so silly, why do we still have ROTC on this campus?
(UA Riverview)

TAXI DRIVER (R)
The timeless tale of a man gone mad over a woman, who won't acknowledge him. As the story often goes, the man continues his downward spiral and kills a lot of people. Stories like this are often redone by adoring fans who think it would be cool to kill the President.
(Registro at the Bourse)

Bogart, the Angry Harvest God, and his ass and does a dance in tribute of Blood.
(Registro 13)

Cinema, making reference to everyone from Fellini to Kubrick to Godard.
(Registro 5)

THE BIRDCAGE (R)
See review page 4.
(Cinemagic 3)
See review page 4.
(Ritz 5)

CHUNKING EXPRESS (PG-13)
See review page 4.
(Ritz 5)

DIABOLIQUE (R)
See review page 4.
(Ritz 5)

FLIRTING WITH DISASTER (R)
See review page 6.
(Ritz 5)

GIRL 6 (R)
See review page 4.
(Ritz 5)

IN THEATERS NOW

ANGELS & INSECTS (R)
Sort of like The Fly but different 'cause there are like angels and stuff.
(Ritz 5)

BEAUTIFUL GIRLS (R)
If you like beautiful girls, this movie really isn't for you. However, if you like little girls, there's no better film this year.
(Ritz 5)

CITY HALL (R)
A film that takes itself way too seriously. Kind of like the "Dad, I'm thinking of having sex" episode of Blossom.
(UA Samaric)

CITY OF LOST CHILDREN (R)
Caro and Jeunet made cannibalism look pretty damn cool with Delicatessen a few years back. Here they create an amazing and incredibly fun homage to the first 100 years of cinema, making reference to everyone from Fellini to Kubrick to Godard.
(Registro 5)

DEAD MAN WALKING (R)
Fun and mayhem ensue when the nun and the convict get together. Bring your kazoo.
(Cinemagic 3)

DOWN PERISCOPE (PG-13)
The other night I was reminded of The Fly. And stay far away from films such as this one.
(UA Riverview)

ED (PG)
Monkeys are pretty funny, aren't they? The chimp in this film is pretty good too.
(UA Riverview)

A FAMILY THING (PG-13)
I don't know if I really believe that James Earl Jones and Robert Duval are really brothers, but if they are, I will have to reexamine my whole way of thinking about race. Gee.
(UA Riverview)

FARGO (R)
The Coen brothers have apparently done it again with this small town, true crime story, with the usual twists.
(Ritz 5)

HELLRAISER 4 (R)
Please stop this madness, I challenge everyone out there to read a Clive Barker book and see that he is actually very talented.
(UA 69th St)

IL POSTINO (R)
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CINEMAGIC 3 AT PENN
Walter, between 59th and 40th, 222-5555
Dialabique Fri 4:15, 7:15, 10:10, 12:30; Sat 1:15, 4:15, 7:15, 10:10, 12:30; Sun 1:15, 4:15, 7:15, 10:10, 12:30; Daily 7:00, 9:45, 10:15, 10:30. The Birdcage Fri 4:00, 7:00, 9:45, 12:30; Sat 1:00, 4:00, 7:00, 9:45, 12:30; Sun 1:00, 4:00, 7:00, 9:45. Daily 7:00, 9:45. Il Postino Sat-Sun 1:00, 7:15; Daily 7:15. Braveheart Sat-Sun 3:30. Rumble in the Bronx Daily 10:30.

RITZ FIVE
214 Walnut, 925-7900

RITZ AT THE BOURSE
46th St. north of Chestnut. 925-7900

LAUSAMER
1908 Chestnut, 567-0640

AMC MIDTOWN
1422 Chestnut, 567-0721
Call theater for listings.

AMC OLDE CITY
2nd and Sansom, 627-5966
Diabolique Fri-Sun 2:45, 7:30, 10:15, Mon-Thur 2:45, 7:30, 10:15. Little Indian Big City Fri-Sun 1:45, Mon-Thur 1:45. Mr. Holland’s Opus Fri-Sun 1:30, 4:30, 7:15, Mon-Thur 5, 8.