**Singles**

*From Page 6*

an effectively depressing image of crumbling relationships.

Cameron Crowe’s *Singles* in a film that sharply contrasts *Husbands and Wives’* attitudes. In *Singles*, the focus is on twenty-something relationships and the tone is much lighter and funnier. The characters of the film live in a hosphate-assimilated sensory input, and assimilated more serious, relationship in the film involves Steve Dunn (Cammell Scott) and Linda Powell (Kyrz Sedwick). Just as *Liveness* (Bridget Fonda) and Cliff Posner (Matt Dillon) also get a good deal of screen time, and many others wander in and out of this more than 80 speaking roles. Good deal of screen time, and many others wander in and out of this movie that has more than 80 speaking roles.

Like the majority of the characters in the film, Steve temporally wears off of love, claiming that he can’t commit to a relationship. But he soon meets Linda at an alternative rock club that he and his friend David Bailey (Jim True) frequent. Steve becomes interested in her, but she too is unsure about just having a relationship at that stage of her life. In contrast, Junet is sure that she is in love with Cliff (who is the lead singer of Citizen Dick, a rock band played by members of Pearl Jam), but she is unsure that any of her feelings are returned by the self-aborted "artist." Cameron Crowe is probably best known for writing and directing *Say Anything*, a film which contained convincing characters in one of the more believable less relationships filmed recently. But the style of *Singles* is more in common with another Crowe screenplay, *Fast Times at Ridgemont High*. None of the characters in his new film are anywhere near as realistic as the woman he created in *Say Anything*, but the situations that they encounter and the reactions that they have often ring true. It’s easy to identify with someone observing the meaning behind a woman opening a car door for him, going crazy wondering how long to wait before calling someone back, or joking about such a woman obsessing about the meaning of their life.

Crowe also adds some interesting layers to the film, not least of which is the Seattle music score. Some characters’ rooms are decrepit with posters such as Mother Love Bone, and others walk around with Midi-Towers. The soundtrack features excellent music by, among others, Pearl Jam, Screaming Trees, and Paul Westerberg, formerly of The Replacements. Westerberg also wrote the score for the film, with light and memorable themes based on the two songs which he wrote for the soundtrack. For many of the characters in *Singles*, jobs are stressed as being the most important aspect of their lives other than their searches for love. Cliff believes strongly in his band, and defends it against its lack of success in Seattle by pointing to their enormous popularity in Yugoslavia. Linda works at an environmental agency and Steve enjoys his job at a climbing equipment department. With these two jobs, Crowe tries to portray the age group that he is filming as wanting to have an active influence on their world, but having less success changing their own personal world. He also uses Steve’s job to make an interesting comment on the way people sometimes just enjoy being alone. Steve is designing a “supertramp” capable of transporting large numbers of people cleanly and efficiently, but his idea is constantly rejected because too many people simply enjoy the privacy and individuality of their own pets.

The title of *Singles* offers not only the social status of all of the main characters and the types of success they have in their lives, but to a unique method Crowe used to segment the film. The title of *Singles* is a film that can be broken down into segments analogous to the title’s segments, as with a record. As with any record, not every "song" in *Singles* is equally strong, but there is enough humanity and truth in this light and enjoyable movie to make it worth watching.

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**Advanced Thought: John Long,**

Effectively dividing the movie into sections analogous to the segments of the film, Crowe creates a unique structure. As with any record, not every "song" in *Singles* is equally strong, but there is enough humanity and truth in this light and enjoyable movie to make it worth watching.

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**Blade Runner,** from Page 7

like a scis~fiction short-up, it actually becomes a meditation on the human soul and what it means to doubt the truth of one’s existence, thanks to career performances by Ford and Fonda. The tone is much lighter and funnier. The characters’ rooms are decrepit with posters such as Mother Love Bone, and others walk around with Midi-Towers. The soundtrack features excellent music by, among others, Pearl Jam, Screaming Trees, and Paul Westerberg, formerly of The Replacements. Westerberg also wrote the score for the film, with light and memorable themes based on the two songs which he wrote for Crowe.

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**Richard Dickard (Hammond Ford)** atop a steampup rooftop in *Blade Runner.*

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**Ways to Get Help From the Financial Aid Office**

1. To ask a question anytime, please send it to our electronic mail address, FINAID@MITVMC.MIT.EDU. We will respond by the end of the next business day. Ask questions when they arise and get an answer promptly without straining your schedule to try to get to the Financial Aid Office during business hours.

2. Starting September 14, the Financial Aid Office will be open from 8:30 a.m. to 5:30 p.m. so you can pick up and deliver forms, check job boards, and receive general information before or after classes. Telephone hours continue to be 9:0 to 5.

3. Financial Aid Officers are available: Mondays and Fridays, 10 to 11:30 a.m. and 2 to 3 p.m., Tuesdays, Wednesdays, and Thursdays, 1 to 4 p.m.