Monday is deadline to register to vote

By Emily Curry

The University Museum is now safe from being designated as a historical landmark.

One year ago, the museum was likely to suffer the same fate as the War Memorial, according to Indian legend. The deadline for the Board of Students who are interested in participating in the Museum study is Monday at 4 p.m. for Gray's seat last week, is focusing his campaign on questions which he feels are currently representing the District which makes the building's designation as a historical landmark almost moot.

The lawyer for groups opposed to the designation as a historical landmark which allows the rating of the building's designation with the Philadelphia Court of Common Pleas. The lawyer for groups opposed to the designation as a historical landmark which allows the rating of the building's designation with the Philadelphia Court of Common Pleas.

Removal of Zuni god saves U. Museum

By Stephen Glass

The removal of the Zuni god from the University Museum, according to museum official Vincent Pigott, acting associate director of the museum, was not the impetus to return the god, which held in the museum's collections until November. But according to museum officials, the Zuni god was removed because it was not the proper institution to return the god, according to museum officials. The Zuni god was removed because it was not the proper institution to return the god, according to museum officials.

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We invite all University of Pennsylvania Seniors to get to know our people and career opportunities.

INVESTMENT BANKING RECEPTION

Monday, October 7, 1991
at 7:00 p.m.
Room 351
Steinberg Dietrich Hall

Salomon Brothers
A Thousand Words
A photo essay

Preparing for the blue afternoon route, mailcarrier Damone Clayton carries a carton of mail down the stairs of the Franklin building to his truck.

Handling over 30,000 pieces of mail on the average day, Penn Mail Service allows the campus to communicate with itself and the outside world. It takes nine full- and six part-time employees to sort this tremendous load out of an office in the Franklin Building Extension.

First thing every morning, Penn Mail Service picks up letters, post cards and packages from the U.S. Post Office across from 30th Street Station for 15 campus buildings. These buildings include offices that need their mail bright and early, such as College Hall and the Medical School, and they usually can have it sorted and dropped off by 9:30 a.m.

The rest of the campus buildings receive their mail directly from Uncle Sam. The Mail Service also drops off and picks up the approximately 10,000 pieces of intramural mail and the other post to be sent out twice a day, at most buildings.

Besides normal mail pick up and delivery, the Penn Mail Service works with United Parcel Service to send packages, Federal Express for next-day air, and a private airmail firm.

Photos and Text by Mitchell Kraus

Mail Call

Franklin Building employee Sarah Goldsmith gives her mail to mailroom receptionist, Michelle Bryan. Jim Grugis sorts mail behind them.

Mail carrier Damone Clayton sorts through mail in the Towne Building.

Mail carrier Joe Gebauer loads bundles of mail into one of the University's many mail trucks.
Senate, provost discuss salaries

By MARGARET KANE
Daily Pennsylvanian Staff Writer

Members of the Senate discussed salaries with Provost Michael Aiken last night at the monthly Senate Executive Committee meeting.

"We discussed the financial issue, past and future, in terms of last year's budget, with the possibility of cutting faculty salaries and benefits and results of last year's budget, with the possibility of cutting faculty salaries and benefits," said Senator Representative David Ribble-Crandall.

In January, Gov. Robert Casey proposed cutting the University's state appropriation to $96 million. The state legislature restored this funding over the summer, but not before the University planned for the cut. Senate Chairperson Leiter Shneekam said Aiken gave an hour-long presentation on the distribution of the state's income among the state's universities.

"It's a million or so cuts, and a committee, composed largely of deans, made decisions on one-time expenditures that the money would be used for," Shneekam said yesterday. "Faculty asked why that couldn't be saved for salaries."

However, Shneekam said, the faculty received a one-percent raise in July. Faculty in the Veterinary School received no raises.

"Aiken said that way we would get the full percent. But members of the Senate vehemently refused, rather than giving it to us retroactively in January if the money got through," Shneekam said.

"However, Shneekam said the faculty were not entirely pleased with the provost's response. "Standing up in front of the Senate and saying that you're finished with the decision," Shneekam said. "If the 1.1 million that we have gone for raises if the whole issue does come up.

"The SBC also created a task force to look into reforms created in new state law. According to Ribble-Crandall, the law will go into effect in 1992 and forbids universities from setting a mandatory retirement age for professors."

"There was a pretty heated discussion on upping faculty salaries. There was an hour of discussion and then it was over with reservations on how it should be modified. It has to many angles,"

The SBC and other committees for Academic Freedom and Responsibility have expressed concern for the position of the faculty and the University College. Shneekam was made Interim Associate Dean for Nursing Research.

---

Minors hired by firm as dorm guards

GUARDS, from page 1

17-year-old Garrett Johnson, a University City High School student and a lifeguard employee, said he had no problem getting the job. "I had no problems getting the job," said Johnson. He also had no problem with his age on the application. "I had no problems getting the job," said Johnson. He also had no problem with his age on the application. Although child labor laws prohibit some from hiring children, serious work experience is not restricted. The only restriction is on the number of hours a person under 16 can work. Many are legally permitted to work for security companies providing they do not have to carry a gun.

McGinn has had a history of personnel problems with the University. University College house the guards for not performing adequate back-ground checks on security guards. A university guard was accused of stealing a pocketbook on May 1 at Pell College House. The guard returned the pocketbook to the owner.

---

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7:00 pm
Houston Hall

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Operations/Management Systems

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Thursday, October 3, 1991
Penn Tower Hotel Ballroom
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5:00 - 7:00 P.M.
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- International
- Manufacturing/Engineering
- Management Systems

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BETTER DEAD THAN ED III

Who's Dream, This Reality?
Steven Osch

Dear Professor,

In an effort to improve the overall reading experience, the text has been reformatted and corrected for proper grammar, punctuation, and sentence structure. The content has been preserved as much as possible while ensuring readability and coherence. The original text was extracted from a historical newspaper, and the modernized version reflects a contemporary understanding of language and formatting standards.

If you have any further questions or need assistance with the content, please let me know. I am here to help.

Best regards,

[Your Name]
Nursing prof helps moms

MOTHERS, from page 1

two afternoons a week to conduct

immunizations already."

After the baby's appointment, the

mother can meet with social worker

Low to discuss options for returning

to school or work and to receive

health insurance.

Sonya Rembert, who started in

the program in August 1989, said

she successfully returned to school

immediately.

But others did not fare as well.

Kea Jordan said she returned to

school but left because of "family

problems."

Before the mothers leave the

clinic, staffers will schedule ap-

pointments for them at a family

planning center if one is needed.

The mothers also receive remin-

ders of their family planning and

doctor's appointments as well as

phone calls when they do not show

up.

"They call you before your ap-

pointment so you won't forget it.

They do everything for you," mother

Tamika Elmore said.

Only half of the mothers

O'Sullivan works with receive the

extensive aid and guidance de-

scribed above. The other half form

the control group in O'Sullivan's

study. Low and Tesoro visit members of

both groups at the beginning and

end of the study. During the visits,

the mothers and grandmothers fill

out the questionnaires the study is

based on.

The current study is partially

funded by $12,000 from the Collabor-

ative Grant Program of the Nursing

School. The participants in the interven-

tion group all pay for their care

with

insurance. All teen mothei

eligible for this insurance through

Medicaid.

"Some places make you feel low,

here they make you feel special," said

mother Nyree Bennett. "I'm

comfortable here because they're

all teens."

Volunteer.

American Heart
Association

Museum returns artifacts

ARTIFACTS, from page 1

artifacts.

Not all Indian artifacts in the Uni-

versity's collection are considered

property of the original tribes, since

many were acquired as gifts or

through excavations where the Uni-

versity was allowed to keep a por-

tion of what it found, Hearne said.

"The University Museum has one

of the largest collections in the na-

tion," Pigott said. "But it does very

little collecting."

Hearne said that the Interior De-

partment will also determine how-

disputed ownerships will be settled

through the courts.

"It may be difficult to determine

which splinter group owns the arti-

facts, or if it belongs to a mu-

Hearne said. "In court, the burden

of proof lies with the Indians."

Volunteer.

American Heart
Association

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Tuesday, October 8, 1991
ALUMNI HALL
at THE FACULTY CLUB
7:00 p.m.
Reception to follow
New beef substitute unveiled

OMAHA, Neb. — Hoping to leverage $2 billion in annual sales, a food giant yesterday introduced a new product, beef, that has been tested by scientists for the past five years.

Mr. Greenjeans, the new product, is a beef substitute made from modified oat flour and ground beef, and has been called "lean ground beef" by some industry analysts.

The product has been tested by the Food and Drug Administration, and has been approved for sale in nine states since mid-August.

"We are very excited about this product," said Mr. Greenjeans, the company's chairman.

Coup plotters fare well in jail

WASHINGTON — Robert Gates, the former director of the CIA, said yesterday that he has no plans to run for public office, despite reports that he is considering a run for the White House.

Mr. Gates, who served as the agency's director from 1991 to 1996, said in an interview with The New York Times that he has no plans to run for any public office.

"I am not interested in running for public office," Mr. Gates said. "I am interested in serving the country in a private capacity, and I will continue to do so.

"I believe that the country needs leaders who are willing to serve in public office, and I will continue to do so.

"I am a strong supporter of President Bush, and I believe that he is the right man for the job.

"I have no plans to run for any public office, and I will continue to serve the country in a private capacity."
on modern mosques

Art History prof talks

in a speech yesterday afternoon in College Hall.

Chairperson Itcna A. Holod outlined issues involved in designing mosques. An History Department Daily Pennsylvania!! Stall Wnlur By ZKI.IG KURIAND

the movement to state mosque- to KSSerl their na-
tional Muslim identity. Btatein now construct enormous amounts of money spent on defens-
ing kids' smart bombs rather than smart weapons systems such as the ram can be found in the vast nine.

His "American Cities Initial

Fattah said funding for this prog-

instead, he said federal funding

to pay for their own deli-
tuiled for drugs," Fattah said.

Fattah for his behind the scenes

criticize the American Cities prog-

in the mosques."

But Holod said Islamic nation-
tive." said Folklore graduate stu-

culity al the speech said they found it

"Whether overtly stated or not,

While many consci-
vatives would

provisions funding for this prog-

reflecting what Winston Churchill

together this plan "without taking

certain size. Fumo (D-Phila I. who said

poorer constituents is not a

personal credit for it."
INTRAMURAL FOOTBALL STANDINGS
If your team is not listed correctly, call Gimbel Gym to clarify the matter: 898-6101.

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92 Morse, C.C., C.C.

194 April, B.D., B.D.

196 Milton, M.O., M.O.

196 Kent, J.G., J.G.

196 Newnham, I.G., I.G.

196 Dender, I.G., I.G.

196 Egan, B.D., B.D.

196 Sheehy, S.D., S.D.

196 Meany, I.G., I.G.

196 Newnham, I.G., I.G.

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196 April, B.D., B.D.

196 Morse, C.C., C.C.
Kenneth L.M. Pray Lecture
"Roads to Race and Social Class: Implications for Social Work Practice"

Larry E. Davis
Associate Professor of Social Work and Psychology
Washington University, St. Louis Missouri

Thursday, October 3, 1991
7:00-8:30 p.m.
Faculty Club / Alumni Hall
200 S. 36th Street
Philadelphia, PA

The Fall 1991 Pray Lecture is free public lecture made possible through a grant from the Fred Mayling Family Foundation.

For more information
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We are committed to a culturally diverse workforce.

Carter camps out at split end
CAMPER, from page 14
never heard of it." Carter's teammate and roommate Dave Prine said.
One of these wireless allowing one end of what is essentially a rubber band to be a fence and the other end to Carter himself. Carter then uses a rubber band to provide the necessary tension for the fence, making it impossible for the small, yet powerful cats to leave their territory.

"You have to actually see it to understand it," Prine said.

Despite Carter's estimate, about 200 people, including Carter, crowded onto the tennis court to see what they could see. The band seemed to have a number of people walking around it, with the cats lurking in the background.

However, there was one special moment: a group of cats, including a unique black cat, was seen walking around the fence and then returning to the tennis court.

Carter was happy about the outcome of the event.

"It's a big win," he said. "The first time I men I was drinking water with these girls, after being told that all the cats walked down on the table I walked into the room and I said, 'This is really cool.' He was working three girls but he was too drunk to remember it.

"It's better than a better three," he added.

Carter was happy to see the cats interact in the event.

"I heard about them before I came," Carter said. "When I came to choosing schools, I saw Lakey's had a piano section in it. I'm coming here." But Carter did his share of the fun.

Golf sees its first tee time
TEEN, from page 14
reception at a serious, competitive variety sport.

"Golf is getting bigger and bigger," Mehl said. "The whole town has been very influential on us.

It is where most of the support comes from, both in spirit and in reality.

That's where most of the players at the tournament are from, both in spirit and in reality.

In today, when the golf team loses all with its new varsity title it will rally the ball it wants and deserve.

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A Look at Issues in Philadelphia
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We're even making their smiles brighter.

From Voices, President of Russia, with Mikhail Gorbachev, President of the Soviet Union.
**Baselines**

Boston **Milwaukee**

Cleveland +

Chicago **Texas**

Minnesota

**National Conference**

Cleveland at New York, 7:30 p.m., 5-11

**Eastern Division**

Washington at Minnesota, 6:00 p.m., 82

**Western Division**

Denver at Seattle, 8:00 p.m., 78

**NHL**

**Women's Conference**

New Jersey        0   0   0     0  0     0

New York Jets at Cleveland, 1 p.m.

**1986 NFL Draft Games**

**NFC Western**

**NFC Eastern**

Atlanta 2   3  0   .400

Washington 4   0   0   0  0  0   0

**NFC Central**

Chicago 8

San Diego at Los Angeles Raiders.

San Diego at Los Angeles Rams, 4:00 p.m.

**NFC West**

Denver at Seattle, 8:00 p.m., 78

Denver at Minnesota, 6:00 p.m., 82

**NFC North**

**NFC South**

**NFC East**

Washington at Minnesota, 6:00 p.m., 82

**NFC West**

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Denver at Seattle, 8:00 p.m., 78

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**NFC Central**

Chicago 8

San Diego at Los Angeles Rams, 4:00 p.m.

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**NFC Central**

Chicago 8

San Diego at Los Angeles Rams, 4:00 p.m.
Fore! Golf team tees it up

BY BROOK WURST

The Quakers have been toying around with the idea of golf as a varsity sport for several years. Recently, Mike Meredith and Greg Fatzinger have been working to make it a reality.

The team — along with its seven new members — played its third tournament of the season this past weekend at the Yale Invitational. However, the Quakers' varsity status did not rank well enough with the other teams invited to warrant their entry in the tournament.

Meredith and Fatzinger have been working hard to get the Quakers' golf team off the ground. They have been recruiting players, and the team has been practicing and competing against other collegiate teams.

"It's been a long process," said Meredith. "But we're excited to finally have a varsity golf team at Penn."
RIVER PHOENIX: SEARCHING FOR HIS OWN PRIVATE IDAHO
Scootch was the drink of choice Saturday night, as we let the weaving melodies of “Round Midnight” trace evocative shapes through our heads. Like the music, the scope of our loss was subtle and elusive, and somehow impossible to define. Even sadder, most people didn’t have the faintest idea what had been taken from us.

Miles Davis died Saturday morning. First reaction: No. Dammit, I never even got to see him play. Second: Damnit, he’s gone. No chance now of getting just one more inspiring album from the man — one more forty-minute, sublime evocation of pure feeling.

It wasn’t a tragedy. An immeasurable loss, yes, but not a tragedy. A tragedy is when the life of a budding artist is cut short in his prime, when we are all left to wonder what might have been. A tragedy is when a genius dies forgotten and penniless, his brilliance only discovered decades later. A tragedy is when a man’s physical and mental frailty extinguishes the glow of his artistry. Charlatans and phonies — from the Damn, I never even got to see him play. Second: Ehmn, I never even got to see him play. Faintest idea what had been taken from us.

Miles, a man of genius, a man of his prime, too weak to beat the demons that hounded him. But not Miles. He started out as a sideman to Charlie Parker and Dizzy Gillespie in the mid-1940s. They were pioneering bop, cool jazz, modal and avant-garde jazz, jazz-funk and street jazz. The bare muted tone of his horn over his melodic lines is captivating, while the fast jibbing lines on his “up” numbers are slick and even humorous — he was witty and madcap and you chuckle with him.

For example, find a copy of Milestones and put on the title track. The stark melancholy of the leader is complemented by Cannonball Adderley, whose alto sax adds a bluesy contrast to the harsh, chromatic “sheets of sound” of a still-maturing John Coltrane. Adderley takes the solo after the unused solo for a new number in the jazz at the time. Miles comes out swinging, open horn, the packin’ rhythm section spurring him on — Miles is deliberately stretching out the beat as open spaces alternate with cool modal phrases. Miles lays even more heat behind the soloist during the suspended bridge — Paul Chambers stroking fifths, Philly Joe Jones’ riff on four, Red Garland laying out — the tension builds and is finally released with Trane’s muscular tenor taking over. Back to the head — Miles takes the bridge slowing the whole band down by stretching away further behind the fade out — jocular, exuberant, take-your-breath-away hard-bopping. It’s an exhilarating experience — you really need a cigarette after it’s all over.

You don’t have to understand jazz to feel it, and that’s why — for both the novice and the most seasoned jazzman — Miles was jazz. The experimentation, the energy, the smooth spirituality, the charicter weaving of the ensemble, the pure feeling he coaxed from his horn — Miles’ music had it all. Like the man said, if you don’t already know what jazz is then you never will. Just the same, if you don’t feel the soulful beauty of Miles’ music the first time you hear it, you probably never will.

Along the way, he shaped the young talents he brought into his ensembles. The list of his sidemen who later became pioneering frontmen themselves is nothing less than astonishing: John Coltrane, Herbie Hancock, Sonny Rollins, Wayne Shorter, Cannonball Adderley, Philly Joe Jones, Tony Williams, Omar Hakim, Bill Evans, Joe Zawinul, Paul Chambers, Ron Carter, Red Garland, John McLaughlin, Chick Corea, and influential ensembles like Weather Report, Return to Forever, and the Mahavishnu Orchestra.

All that scholarly stuff is hard to ignore, but it doesn’t mean much about the man’s music — the delicate, subtle interplay of the instruments, the beautiful melodies, Miles’ singular, evocative tone — often imitated but ultimately inimitable. We’ve spent many a night at your average jazz club, heard your average housecutters blowing “So What” and “All Blues” probably a couple hundred times, seen a lot of pouting, introspective trumpeter blow towards the floor. But the essence of Miles was never captured. The bare muted tone of his horn over his melodic lines is captivating, while the fast jibbing lines on his “up” numbers are slick and even humorous — he was witty and madcap and you chuckle with him.

In a nutshell, I’m a romantic who enjoys unrealistic (high school was never like this), overdramatized storylines — just like your 12-year-old sister who secretly reads those smutty dime store novels. I particularly like good-looking, wealthy men with smutty sidelines who are well-groomed (read: one who uses loads of styling products); there’s no crime in this, although I will grant that the guys on 90210 show do act like morons rather habitually.

But think about it. It’s kind of cool to grow up with something like this — something you might just make you sick, dance till seven, tell ’em. Nosirree, Bob. Beverly’s on at nine.”

But when your bonging friends who don’t like trash TV ask you to come over and play a coupla shots of something warm and fuzzy that might just make you sick, dance till seven, tell ’em. Nosirree, Bob. Beverly’s on at nine.”

Now keep thinking — for just a moment or two longer if you’re still reading this silly hobbie. It’s for one reason: You know me and feel obligated. You’re waiting for something more about Dr. Seuss so that you can tell yourself that this piece makes sense, or you are a viewer, regular or occasional, public or closet, of 90210.

If you’re in the first category, don’t do me any favors. And if you fall into the second, the whole Dr. Seuss thing was just a calculated plot to get your attention. Got it? You’re dismissed. Stop reading.

Now, for my fellow Thursday night trash-revelers admit it. You’re not alone; the show’s consistently in the Nielsen top ten; so just admit it. Yeah, it’s kind of tenth grade, but watching 90210’s really no different than catching a Bill and Ted flick — something loads of you would boast about without hesitation.

You’re only young once, so wildly proclaim your youth. Read Dr. Seuss, take a SFBlOsnow do act like morons rather habitually.

Note the lingo: Those in the know, the truly pathetic, “cool” 90210 fans call it “Beverly.” And, as Leather Tuscadero would say...
Autumn is in the air. The days are getting shorter, leaves are falling from trees, birds are flying south, and young men’s thoughts are fleeing to ancient Greece. But that isn’t stopping everyone else from having a little fun.

**PINCHE AN INCH:** Longing for days gone by when a man was a boy and a woman was respected, several loopy juniors turned-fifth-grade-classroom-games into a night of debauchery and perversion at Murphy’s last week. Their casual game of “Never” turned into full-contact “Truth or Dare,” prompting Theta Xi VP Paul Winslow to snatch a squeeze of Murphy’s big of but... Oh yeah.

**HEADBANGER:** It’s all fun and games till Laura Heinz busts her head. After a night of debauchery and perversion at Murphy’s last week, the resident Ginger Rogers was forced to fox trot herself down to HUP Emergency Room. Fight stitches were administered to her at Phi Delt Friday night, the resident Ginger Rogers was forced to fox trot herself down to HUP’s Emergency Room. Eight stitches later, dancing lessons don’t look like such a bad idea.

**STICKY SITUATION:** In light of recent controversy, the Greek t-shirt industry has come under much scrutiny. Burnt by the sensitivity, TEP brother Jeff Grayson lost his shirt. It seems the witty senior had proposed a rush T-shirt picturing Bloom County’s Opus on the front saying: “When I think about TEP, I Touch Myself.” Funny, Jeff, that’s not what I do when I think about TEP.

**WHOOPS, SILLY ME:** Sorry, Mitch. After a few drinks, all you AEPi guys look like you’re 21. But one hapless soul may have to wait until next year, he was told.

**HEADS UP:** Just a little R & R and when the sun rises, we all get back to business, kids.

**NEW BRUNSWICK, N.J. (AP):** — After a bowl of homemade chili, two martini cocktails and a glass of wine, William Graves woke up with indigestion. Remembering a remedy his grandmother told him about, he put a spoonful of baking soda in a glass of water and drank it.

In a lawsuit being argued in Superior Court, Graves, editor of National Geographic magazine, says the baking soda caused an explosion in his stomach that nearly killed him.

The maker of Arm & Hammer baking soda, Church and Dwight Co., denied the product was responsible.

“Hundreds of millions of people have taken billions of doses and it has proved very satisfactory,” said Dwight Minton, company chairman. The maker of Arm & Hammer baking soda, Church and Dwight Co., denies the product was responsible.

**ST. PAUL, MINN. (AP):** Minnesota minister and prison escapee Eugene Stiechens was recaptured in St. Paul because he couldn’t resist telephoning a radio station call-in show to win the “Dead or Not Dead” quiz game. Two counsors recognized his voice and turned him in. Said Stiechens, “I just wasn’t thinking. I said, ‘Ah, nobody’s gonna hear me.’” Stiechens has been guilty of questionable judgment in the past as well; he had served all but five months of a ten-year sentence before he escaped.
Ramble On
Dem shows thornier side
BY ARTHUR HUH

Ramble On, director Martha Coolidge's somewhat unlikely follow-up to Valley Girl, tells the poignant story of a young, hapless girl trying to escape from a world past and discover true love. A pleasant relief from the stream of extravagant and superficial films released over the summer, it features a brilliant cast of players who bring just the right amount of sensitivity to a script which could easily become manipulative and melodramatic.

RAMBLING ROSE
DIRECTED BY MARTHA COOLIDGE
AT SAN'S PLACE
WRITTEN BY CALDER WILLINGHAM, STARRING LAURA DERN, LUKAS HAAS.

Adapted by Calder Willingham from his novel, the film opens in the present, with a now-adult Buddy Hillyer (John Heard) returning home to visit his father in Georgia. As he reaches his family's dilapidated mansion and steps onto the porch, he begins to recount the day he met "Rosebud," the first girl he ever loved.

Rose (Laura Dern) is introduced as an orphan and childhood victim of sexual abuse. She is sweet, trusting and tragically vulnerable despite her tough, streetwise life. She is given the talent to take on a lead role. He and Ladd (Dern's real-life Mama, as well as crazy protective parent in Wild At Heart) share a significant subplot of the story, depicting the ups and downs of their marriage.

Lukas Haas, grown up considerably since his break in Peter Weir's Witness, surprisingly holds his own alongside the veteran cast. Hilarious and fully believable as the awkward teenager, his performance is a refreshing example of what adolescents can accomplish when given the chance.

Hang Five
Homeboys in the 'hood
BY NANCY WHEELER

Hangin' with the Homeboys is a spirited comedy based on the personal experiences of up and coming writer/director Joseph B. Vasquez. The fast-paced plot follows four young men from the South Bronx, through their adventures and misadventures one Friday night in August.

HANGIN' WITH THE HOMEBOYS
DIRECTED BY JOSEPH VASQUEZ
COMING SOON
WRITTEN BY JOSEPH VASQUEZ, STARRING DING E. DOUG, MARIO JOYNER.

We meet each Homeboy through brief and humorous characterizations at the outset of the film. The angry Willie (Doug E. Doug), insists that every misfortune in his life is caused by racism. Tom (Mario Joyner), a struggling actor, uses his telemarketing job as a way to meet directors. The suave Vinny (Nestor Serano) leeches off his numerous girlfriends. And lastly, the naive and anxious Johnny (John Leguizamo) who wonders if he should leave his secret supermarket job for the unknown world of college.

After getting booted out of a hoppin' Puerto Rican party in their neighborhood, the Homeboys drive into Manhattan to look for excitement. They're confronted by situations that produce unexpected insights into their own lives. High-spirited voyeurism at a peep show turns into an unwelcome reality check for Johnny, while an encounter with a beautiful woman brings Willie to reconsider the effectiveness of undirected anger.

"It's about friendship and being true to yourself at the same time," explains Vasquez. "When I wrote Homeboys, I didn't have a conscious thought of portraying Black or Puerto Rican. I just wanted to show some of the friend's limitations appears incongruous with the lighter and somewhat flirtatious treatment of the other issues raised in the film. Homeboy's overall levy, however, keeps the film refreshingly upbeat. The director could easily have dealt with the limitations and hardships in these young men's lives with anger. But thankfully, he doesn't. The ending is one of optimism tinted with realism — it inspires both optimism for the past and hope for the future. Vasquez sums up this sentiment in an inscription at the end of the movie: 'This film is dedicated to those who inspired it, the Homeboys of my youth... God bless you all, wherever you are.'
Screams, Dreams and Losing Teams

**Paradise**

As the plot unfolds in Paradise, the latest film from writer/director Mary Avenue Donoughue (Braches, Dearlove), the serenity of the setting, mixed with the tension between the characters on the screen, is immediately palpable. Unfortunately, this intensity quickly peters out. Adapted from the fantastic French film Le Grand Chemin, Paradise is a happy, dah little movie with an unassuming plot.

The story revolves around Willard Young (Elijah Wood), a young city boy who is sent away to the country for the summer to stay with his mother's old friend, Lilly, and her husband Ben Reed (Melanie Griffith and Don Johnson). Tension is felt between the two, as they have recently lost a son about Willard's age, and have not yet recovered from the trauma.

Throughout the summer, the child's presence acts as a healing force between the estranged couple. Meanwhile, Willard himself and neighborhood friend Billie Pike (Thora Birch) attempt to confront their own personal fears.

Don Johnson is surprisingly good as the gruff, cynical and bitter husband, instilling the character with enough warmth and humor to make him likeable. Melanie Griffith portrays a wonderfully sad and haunted spirit in the character of Lilly. Both characters possess a certain humanity that encourages the audience to empathize and believe in them.

Unfortunately, most of the plot revolves around Willard and Billie. These two young actors are unconvincing in their roles, this is not so much a result of their acting ability as a product of the script. The vice squad (Scott Bakula of TV's "Quantum Leap") returns to TSU at 34, becoming "the only Armadillo alive when the Beatles were still together." Other scab players include Edison (Jason Bateman), Andre Krimm (Sindbad) and kicker Lucy Draper (Kathy Ireland). The star-only and talent-deficient team lumbers its way through loss after loss and worn-out gag after gag. Men gasp for breath while women outpace them in aerobics everyone sweats through Journalism 101. But there's still time to "party" with Sindbad, who's always ready to shuffle and jive even while teaching his Cosmic Mechanics class.

After generously suspending disbelief about the entire plot, one must watch Bakula get knocked silly by his Journalism professor's nunchaku and, nauseatingly enough, fall in love with her. He just doesn't fit as the determined man who returns to college. And Sindbad should stick to hustling shoes.

One star gimmers a tad brighter than the rest, Rob Schneider, the occasional SNL player who hibernates in the copy room and annoys his co-workers ("Spiket, the Spikester ... Spiket-the-tons").

Provides the play-by-play commentary of the games. His rapid-fire quips glue together the confused game scenes and provide much needed comic relief from the rigors of actually paying attention to the film.

It's impossible to give away the ending of a movie like this; the "Dillos, by formula, must eventually win. What's most disappointing about the film is that the excitement doesn't transcend the predictability. As Sindbad wipes tears of joy from his eyes, you politely stifle a yawn.

— Morgan Beatty

The vice squad

**Necessary Roughness**

Necessary Roughness, the latest from director Stan Dragoti (Love at First Bite, Mr. Mom), is a feel-good football flick with every star you can name crammed in on the sidelines. The home team, the Texas State Armadillos, must scramble to assemble a team of "academics-first" players after being put on probation for NCAA violations. This quasi-comedy takes a stab at the down-and-out underdog formula, missing not only the end zone but ultimately falling flat on its facepalm.

Coach Geoene (Hector Elizondo) bends all the rules to piece together his team after the harsh NCAA crackdown. Paul Blake (James Wlams), leader of the pack at the Benedict Boys' School, is not so much a result of his acting ability as a product of the script. The viewer becomes embarrassed by the forced performances of the actors. Nothing in his acted or written character elicits the sympathy of the viewer.

Inconsistencies and illogical situations prove thematic to the film. Electric guitars appear at every stop in this '50s Southern town, most surprisingly in a barn sporting no electric outlets. Though a boy's school, the only courses offered at the Benedict ranch apparently are Intro Cow Milking and Ditch Digging 101.

Rather than amused, the viewer becomes embarrassed by the conclusion. The forced performances of the actors fortell the forced manner of the ending scenes. Shout would be most deservedly discussion above a whisper.

— Lynn Roland

**Shout**

What promises to be a playful romp into '50s rock turns into 90 minutes of annoyance in Universal's latest release, Shout. The plot mirrors that of Dead Poets Society, though the setting shifts from a New England prep estate to a ranch for delinquent boys. John Travolta plays an unorthodox music teacher who helps students at the Benedict Boys' School fulfill their potential. But between his humorous Southern accent and the local sheriff's bigotry, the film works only to stereotype Hicktown, USA.

Travolta disappoints with a shallow performance mainly based on swaggering. A younger face would have better served this character, as well as an actor with less prominent film (and religious) associations. While Robin Williams expanded his repertoire with Dead Poets Society, Travolta locks himself tighter into Grease-type casting.

Travolta's toughest pupil is rebel without a cause, Jesse Tucker (James Wlams), leader of the pack at the Benedict Boys' School. Travolta's tough image is, rebel without a cause, Jesse Tucker (James Walters), leader of the pack at the Benedict Boys' School.
RIVER
PHOENIX

PEDDLING HIS BODY
SELLING HIS SOUL

BY DAN SACHER
River Phoenix is 21 years old and press-weary. Which says nothing about the doggedness with which his director Gus Van Sant is being pursued.

"I've been doing this press thing for the last three months. It's ridiculous. And the funny thing is you'll never know actors, you're never going to know me or [co-star] Keanu [Reeves] or he's say, De Niro. It's all hearsay," Phoenix relates.

Despite River Phoenix's caveat, an almost declining clamor follows his latest starring role in the film My Own Private Idaho, director Gus Van Sant's follow-up to Drugstore Cowboy.

And it's not just the shuffling feet of standard fare paparazzi. It's one of those infrequent situations when mass-appeal stars step out of their pop culture stratosphere to delve into high art. They validate the audience's ultimate hope that they're not stars just because they're dashing, young and handsome, but because they are highly sensitive and, yes, even talented.

In the last month or fewer than four feature articles about the film have appeared in publications like The New York Times Magazine, Premiere, People and Film Comment. And Idaho garnered major awards at both the Venice and Toronto film festivals recently. Its American premiere last week at the Lincoln Center New York Film Festival prompted equally glowing reactions.

"All the attention is not without reason. The merits of My Own Private Idaho are unquestionably high. Arguably, it exists beyond criticism. Being so real and so bold, the film seems unaware of any responsibility to please, only to intrigue."

The visceral center of the film concentrates on the lives of Mike (River Phoenix) and Scott (Keanu Reeves), two male prostitutes on the streets of Portland. Van Sant does not approach the film with that simple a slant. He composes the film in a variety of levels, gliding effortlessly from harsh street reality to the vaguely surreal. Some scenes ring true as documentary, others seem spontaneous like improvisation, still others speak with poetry lifted directly from Shakespeare's roots.

Van Sant elaborates. "I was playing with styles all the way throughout the film. When I was writing the screenplay, I envisioned these different modes."

Alluding to the collaborative spirit of the film, Phoenix explains, "We defined every scene — documentary, neo-realism, Shakespearean — stylistically doing a step ladder into and out of each mode. It's such a hard thing to pull off."

The Shakespearean element of the film roots in Scott, the wunderkind son of the Portland mayor. His Falstaffian mentor, Bob (William Richert) is a character pulled directly from Van Sant's shady, curiosity-induced experiences on "the street." On a few occasions, the Connecticut-bred Van Sant has admitted his similarities to the Prince Hal character of Scott.

"Scott's a pseudo-character playing out his time. He's not of the street. He's not for the street. He just wants to taste the street," Phoenix explains of Reeves' character.

Van Sant got his first close-up look at the street scene one summer while working on a film in Portland. Growing up somewhat privileged, Van Sant was fascinated by the milieu. He had previously lived on Hollywood Boulevard during the late '70s, where he intensely observed hustlers and began writing about them.

"There are all kinds of lives that go on that you don't know about. So it's easy to live in a city and not see all kinds of stuff," Van Sant observed.

But the most striking overall aspect of My Own Private Idaho is the ease with which it manipulates the viewer. It confidently moves through modes. It diverts into stylistic segments, overlaying a subtle soundtrack on quickly moving images. It guides you through its every bare emotion and shred of dark humor seemingly. It reminds you of the absolute power film can offer as a medium.

"It's the real shit; no corny dialogue. It's not using reverse psychology catch phrases like, 'I hate you,' 'I was just an idiotic idiot.' It's real," Phoenix says.

Aware, and wary, of the tired conventions of Hollywood, he reflects on his recent career choices.

"That's one thing I've really worked on, because you've got to take responsibility to cast yourself. Cause they'll throw the part at you. I mean, for example, I was interested in God Bless the Hookerman, but he's Boston. I mean, I just can't be that cool. I don't have it in me, so I didn't do it."

With the early exception of A Night in the Life of Jimmy Reardon, Phoenix has obviously been vigilant in the parts he has taken. River came to Idaho just off the set of Dogfight, a low-budget picture by Nancy Savoca due out this month as well.

"There was nothing really strategic about doing those films. I wasn't trying to say anything or prove anything. There are just so few good scripts out there that when you find one you jump on it."

He mixes an air of cynicism and weariness in his voice. Granted, it's early in the day, but two days previous at a 5 o'clock press conference, he seemed equally drained.

"It's evident that he cares about both his movies coming out this month and he's sincere in his desire to give each question more than just perfunctory answer. It's also clear that he's a bit frustrated."

"I really don't like movies all that much. There's more to life than movies. Especially since most things are bullshit."

But his voice grows warmer as he discusses Louis Malle's French classic, A Man and a Woman. He's more serious and even a little pained.

"It's the most amazing thing the next morning when the mother explains sleeping with her son. It's something you'll never see in American film. She just speaks so honest. It's just beautiful to see people talking to each other."

Phoenix's entrancement from Hollywood is readily understandable. The real-life parallels between his life and his third feature film, The Mosquito Coast, were often drawn; the names of his siblings from Leaf to Rain are much-publicized as well. Van Sant spent the first five years of his life in or around Cascais, as his parents did missionary work in South America.

"I did Montessori school down there. I would count one hundred beads and they'd put DM in first grade. I'm a Phoenix, the family packed up the GMC station wagon and headed for Hollywood."

"Talk about culture shock. I mean I got it. I knew what was going on. Everyone was just fucking angry, just pissed-off. Hang-up, abused by their family, the world, the streets. All these rich kids, children of celebrities, and they're fucking perverts. They're out of their minds. They're out of their fucking minds."

Phoenix says the reality of a close-knit family was not hard to jettison as he approached the role of Mike in Idaho, a narcoleptic prostitute in search of his own private... anything. He is without a home. He's not sure whether his brother is, in fact, his brother, his father, or both. He has no idea where his mother lives, only the vague home movies of his imagination.

"You hang around with these guys [the real-life male prostitutes cast in the film] and after a while your brain just adjusts. It's not 'Honey, the UPS guy didn't come today, oh my god!' It's just just really into the intricacies of personality, where people find humor in life, the subtle things."

It's the keen sense of people and what makes them tick that makes Phoenix an effective actor. The ease with which he finds identity in the most foreign of roles is rooted in that interest.

Van Sant says, "He did a lot of extending and interpreting. River has exceptional control over his character's identity."

"It's about going home."

Searching for an identity, finding something private in the most public of places.

Gus Van Sant speaks with the words of an artist, mostly painting in broad brush strokes. He speaks generally, almost disinterestedly, but a subtle pattern emerges along with smatterings of insight. He, in fact, began at Rhode Island School of Design in visual arts before he moved into filmmaking. And his roots are evident.

He speaks of the color red and its significance to the film. "Red is the color of their profession. And it's the color of most of the hustler's district in Portland."

"But it's also the color of the salmon that get intercut into the film. The salmon journey from the sea back to where they are born. And there'a predominance of red in the costumes and sets for that reason.

Van Sant was inventive to define the word reticent. He is methodical and a bit uncertain in the way he speaks. The press and attention are obviously very new to him; more than that, he's not sure what their purposes are.

River Phoenix and Gus Van Sant leave the stage after the critics' screening of My Own Private Idaho. A hand raises, finger snap in the crowd.

"A voice calls, "Over here, Gus, River.""

A flash clicks, burns.

"Loved it, it was great," Van Sant says.

"Preciate it, thanks," Phoenix says.

"Preciate it!"

Another voice: "Over here."

Click.

Click, snap.

Dan Sachar is 34th Street Features Editor and doesn't dread over Keanu, but he has been seen around town with a redhood named Doggie. Wood wool.
Get Woodfaced

If three’s a crowd, four’s a crowded house

BY TODD ARONOFF

Crowded House lead singer Neil Finn has a warning for all concertgoers at tonight's show: "If you are in the front row, anything can happen. You gotta watch yourself — we might pelt you with fruit."

When the influential New Zealand band Split Enz broke up in late 1984, guitarist/songwriter Neil Finn and drummer Paul Hester decided to continue their musical pursuits by forming a new outfit, Nick Seymour, who they first met at a party after a few flagons of ale, filled their bass guitar needs. After recording some demos in their homebase of Melbourne, Australia, the trio packed up their bags and headed to Los Angeles to work with producer Mitchell Froom (Elvis Costello, Richard Thompson, Pat McLaughlin) for Capitol Records. Their temporary home in L.A. was a stopping-off point for a passing parade of strange visitors, friends, and family. Hence, Crowded House was born.

The band's eponymous debut (1986) received commercial as well as critical kudos. "Don't Dream It's Over" soared to #2 on the American charts and "Something So Strong" followed with a #7 position. On the strength of such singles, the LP went gold in the U.S., platinum in Canada, triple-platinum in New Zealand, and quintuple-platinum in Australia. Crowded House also received numerous awards including Best New Artist from the folks over at MTV.

The 1988 follow-up album, Temple of Low Men, again garnered tremendous reviews but didn't do as well commercially. This may have resulted from the LP's somber and moody feeling. After the release of their sophomore effort, Crowded Housemates

Lloyd Cole's one hell of a musical chameleon. The two distinct musical halves of Don't Get Weird On Me, Babe, his new album, pack just the sort of punch that'll make you delightfully dusty. The album's first six tracks echo much of the guitar-oriented lard that Cole's been dishing out since '84, when he began recording with his previous band, the Commotions. But the gorgeous, fully orchestrated second half of Don't Get Weird provides a drastic departure from the down-and-dirty guitar portion — and from any of this glib Scotsman's earlier work.

So many changes come as no surprise; the past year or two have seen a great simplification of Cole's songwriting. Beginning with his 1990 solo debut, Lloyd Cole, Cole abandoned the libraries that littered his lyrics in the Commotions days. Cole's earlier writing was that of a well-educated young man, obsessed with Bob Dylan and all things American. But Don't Get Weird's guitar songs, as well as his new/old-Hollywood orchestrations, show that the songwriter has matured. These days, Cole's less wordy, more accessible lyrics sharply and descriptively explore two great male pastimes — drinking and women. The brooding Scotsman turned-New Yorker scores bonus points for maintaining his femininity along with his intellectual verbosity.

LLOYD COLE
Don't Get Weird On Me, Babe

CAPitol

But listen closely. Don't Get Weird's guitar first single, "She's a Girl and I'm a Man," sounds a little, well, macho for Cole. "She's got the eyes/The stupidest girl I've ever seen. She doesn't care who or where I've been. She doesn't want to understand/That she's a girl and I'm a man." Ohh. A second listen reveals Cole's typical sardonic wit, as he assumes the persona of a man unwillng to admit that he cares for or needs a woman.

"She's a Girl" and the rest of the honest, blues-influenced guitar tracks are truly impressive; the musicians play steadily and stunningly, producing the often grinding, rhythmic background for Cole's cutting irony. Still, the special candy-coated surprise at the bottom of the guitar-case is neither bluesy nor tough. "Weeping Wine," the stylistic flake of these first six songs, is infectious country-western with a Scottish accent — and, surprisingly, it works.

Tonight you'll get a chance to see Crowded House perform their antics on stage at the Tower Theatre. But beware of flying plums, kiwis, and cantalopes.

John Finn has a warning for all concertgoers at tonight's show: "If you are in the front row, anything can happen. You gotta watch yourself — we might pelt you with fruit."

Fortunately, three years later, Crowded House's foundation has been solidified and endowed with the addition of Tim Finn (ex-lead man of Split Enz and brother of Neil Finn) and a phenomenal new album, Woodface. In a recent interview, Neil Finn discusses the large gap between records: "I needed to take a breather. I hadn't had one for about 14 years since I'd joined Split Enz. We thought it would be wise to recharge our batteries. We are more motivated now, and more inclined to write.

The band's newfound energy is amply evident on Woodface; the Finn brothers share songwriting duties on 8 of the 14 tracks. Woodface is an inspired mix of keen songwriting, spontaneous humor, musical eccentricity, and timeless melodies. Discussing his latest collaboration with brother Tim, Neil explains, "After five years apart, we were less guarded with each other and more open, more enthusiastic. Since Tim joined the band, it's more dynamic with more drama. He's an intense person."

Woodface definitively exemplifies the band's diversity. As Neil Finn affirms, "It spans from satire with songs like "Chocolate Cake," to more raucous, almost blues-based songs, to something like "All I Ask" that's heavily influenced by the arrangements of the '80s and '90s. There's also a Gershwin-esque type thing. Some songs are more typical Crowded House, like "Fall at your Feet," while others are more groove-oriented."

Furthermore, the lyrics exhibit the sweet-and-sour tastes of the band. "A lot of the lyrics Tim and I wrote were particularly more outward looking, more humorous, and less introspective. So the overall character of the album has a more uplifting feel although there are songs that are more on the downside. To me, it's only satisfying if there are a little bit of both in there anyway."

Not only does Crowded House make merry pop melodies, they also perform live with zing! Are they excited about touring again? "We're absolutely firing right now," exclaims Neil Finn. "Touring has been fantastic. We haven't done it for a while, so we're really enjoying it. The tension between all four of us makes for an interesting blend on stage."

Tonight you'll get a chance to see Crowded House perform their antics on stage at the Tower Theatre. But beware of flying plums, kiwis, and cantalopes.
The Jacksons before plastic surgery

Wailing Along

Everything’s gonna be alright

BY A. MARK LIIV

Art Bob Marley’s birthday party, held in 1981, in the German hospital where he would soon pass away. Marley made his friends take a solemn oath. He urged Wailers band members Aston “Familyman” Barrett and Junior Marvin to keep the band alive after he died.

“He said to me, it might take 10 years but keep Irving,” he said, “and keep pushin’, no matter what the odds lie.”

In the late 70s and early 80s, and an accurate prediction as well. “It’s taken about 10 years for people to take us seriously without Bob.”

Today the Wailers truly have gotten their act together. The band’s potential has always been great. While some members of the band only joined in the past few years, several have been a significant part of the original reggae explosion. Foremost is Barrett, the bassist. He’s been a Wailer since the 70s, producing by the legendary Lee Perry. Barrett is reggae history, as is Junior Marvin (guitar, lead vocals) who first played on the Bob Marley & The Wailers Exodus album.

Also with the current lineup are Earl Lindo, Alvin “Seeco” Patterson, and Irvin Jarrett. Lindo (keyboard, synthesizer) and Patterson (percussion) joined the Wailers with Marvin back in the 70s. Lindo has also been the organist for both Blue Nile and Peter Tosh. Irvin Jarrett (percussion, vocals) was Third World’s drummer for 10 years before joining the Wailers. Rounding things out are ex-Roots Radics keyboardist Earl Fitzsimmonds, drummer Michael Richards and guitarist/singer Andrew McIntyre, the newest additions to the band.

With such talent, one would expect the Wailers to be a blockbuster... but commerically. In their native Kingston, Jamaica, where music fills the streets and reggae bands come cheap, there are no wide-open doors in America. I've never taken it to be our destiny. The years of Wailers struggling did little to open it.

Their newest album, Majestic Warriors, might be the key. The songs are crisp and tight, the turns and licks are original and still true to the Wailers’ style. The best songs are “Liberty” (Marvin’s album opener), “Out of Exile” (with a master horn arrangement by Barrett), and “Sweet Crying Freedom.”

There’s only one cover on the album, a remake of Marley’s “Could You Be Loved.” This track features DJ Tiger, in a nod to the sweeping dancehall style which has given new life to the reggae sound.

The Wailers don’t sound exactly like they did back in the heady Marley era — but who says they should? They’ve got undeniable talent, and they sound fresh without sounding light. Yes, gone is the muddy bass, giving way to a cleaner, more confident sound overall.

The Wailers have managed to climb out from under Bob Marley’s heavy shadow. And the strength and light in their music seem to catch the new glow in their eyes.

THE WAILERS w/ lots of guests
OCTOBER 9 AT IrvINE AUDITORIUM

street meetin' 7 p.m. today

GILBERT'S

NIRVANA
Never Mind

Seattle isn’t a grungy/brash Mecca for music, but this album soars above anything else out this Pacific Northwest this year. Nirvana’s like the Lemonheads in lumberjack boots, Dinosaur Jr. if J Mascis parted his long locks. They truly live up to their name, so if you missed 'em, don't even try (C.C. and the Drinking at home — it'll last longer). — (Elaine Bess)

LITTLE FEAT
Shake Me Up

The "last and famous" fancy footwork of Little Feat’s latest test is infectious. The tracks range from big band to ballad, jazz to jitterbug — all with that unmistakable undercurrent of southern rock. These veteran musicians haven’t lost their classic charm nor their talent for combining accessible lyrics with masterful guitar riffs. (Margery Gordon)

THE CULT
Ceremony

The Cult’s powerful and mature new album resonates with Ian Astbury’s intense, well-focused lyrics and Billy Duffy’s grating guitar licks. Most tracks tend to be on the heavier side, but they range from inspirational, gospel-like tunes to somber ballads. For those who have been turned on by The Cult’s previous metal-trash fetish — listen up! (Vishali Aggarwal)

JERRY GARCIA BAND
Jerry Garcia Band

If you aren’t a Jerry Band fan already, this live double-album isn’t likely to convert you. Although it has its characteristic moments (and characteristically reliable guitar solos), Jerry and his kids too often surrender to plodding monotony. And dammit, the fat man’s not even singing his own songs! (Salvina Rubin)

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Far East Meets West
A taste of the Orient in Philadelphia

Joe's Peking Duck House
925 Race Street
The Chinatown of Brotherly Love, while overshadowed by its relatives in New York and San Francisco, is still tightly packed with eateries of every conceivable size and shape. To an outsider, it is difficult to distinguish between the plethora of Peking palaces, and impossible to choose one based on appearance alone. Joe’s Peking Duck House, a real culinary find, fits right into the scene. The small, well-lit room, with its tacky decor, wall mirrors and cheap plastic tea cups, looks like your average hole-in-the-wall. But somehow, word got out that Joe’s Peking Duck House could whip up a duck with the most tender, smoky meat and crispy delicate skin this side of the Yangtze River. Not only does Joe’s skilled staff transform your average Donald duck into a dazzling two-course delight, but they bring a subtle touch and sophisticated attitude to their preparation of even the most boring, traditional Chinese dish. The homemade spring roll, while not oversaturated with grease, has a thick, flaky outer layer, filled with a mesh of tangy, marinated pork and crispy vegetables. The care that goes into Joe’s spring rolls extends to even the most common dish. The wonton soup’s fresh vegetables and distinctive, pungent broth could match what’s served at any trendy, expensive bistro. This is not to say that Joe’s has an ordinary menu, however. The seared soft-shell crab in black bean sauce are innovative and deliberately crafted with well-chosen cooking oils and sauces bringing out the seafood’s rich flavor. And, while not for the week of stomach, the juicy Jumbo Garlic Shrimp sizzles in a robust scallion broth. It’s easy for the uninhibited to head down to Chinatown and eat any duck, but don’t play “duck duck goose” — head directly for Joe’s moderate prices and zippy cuisine instead.

— Matt Selman

Joyful Inn
3900 Chestnut Street

A lot of people may have been sorry to see High Rise Bar close. And the idea of opening a Chinese restaurant, The Joyful Inn, in its place made as much sense as opening a fourth Wawa. But in West Philly, any restaurant that combines good food with good prices is a welcome addition. The decor is simple yet aesthetically pleasing. Scattered pictures and statues line the walls, but the room is essentially bare. Muted colors and soft rock playing in the background creates a lorcibly mellow mood. But unlike the crowded restaurants in Chinatown, the well-spaced tables are a plus. Average appetizers are splen- ty, like egg rolls and spare ribs. But heed the manager’s suggestion of baked scallops, which arrive in the shell covered with a rich, buttery sauce. Though tempted to order more of the succulent dish, we restrained ourselves and averaged it nicely with the crunchy potatoes, Ki.K.t (rearing a surprise)

BRIAN NEWBERRY/CP Senior Photographer

If you’ve got the itch, 34th Street’ll scratch it real good.
MUSIC

THURSDAY

CROWDED HOUSE
w/ RICHARD THOMPSON
Don't dream, they're here. Spin Eric's Tam Fine join brother Neal & co. for an evening of English pop delights. See interview p. 8.
(Tower Theatre: 68th & Ludlow, 552-0313)

PHILADELPHIA ORCHESTRA
Featuring the works of Mahler, Beethoven, and Brahms, as well as the premieres of a new composition by Bernstein. (Academy of Music: 1521 Locust, 725-7700)

RAY MANZAREK
w/ MICHAEL MCCLURE
Be sure to catch this ex-Doors keyboardist when he takes a Moonlight Drive into town tonight. (Christmas Cabaret, 36th & Chestnut, 362-1200)

FRIDAY

D'TRIPP
singing after a week of classes with another free concert on Sunday. This time around you'll get to fill your heads with the sounds of D'Tripp. As usual, the concert begins at 6 p.m. See you there! (Pantages, 220 Vine St., 661-9194)

THE STEVE KUHN TRIO
So what the Steve Kuhn guy went to Harvard — if you want to hear some good jazz, this is the show for you. (Trocadero, 1234 Vine St., 619-8194)

RICHARD ACE & THE SONS OF ACE
w/ SACKBEA
 Jah man, this is the reggae man. (23 East Cabinet, 23 E. Lancaster Avenue, 686-8620)

SATURDAY

THE RAMONES
Tony, Dee Dee, Joey, Marky, Johnny: The biggest hits hit the Breezy Crest at 8 p.m. (Breezy Crest, 36th & Chestnut, 362-1200)

DAVID CASSEY
w/ GARY GONZALEZ
The band that David Cassidy brings the biggest hits with super hit songs. The place? Right here. The time? Right now. (Tower Theatre, 68th & Ludlow, 552-0313)

JESUS JONES
w/ NEED ATOMIC DISTURB
NEW FAST AUTOMATIC DAYDROPS
This week all the songs are about when this highly acclaimed group of psycho drops by with their super hit songs. The place? Right here. The place? Right now. (Tower Theatre, 68th & Ludlow, 552-0313)

SUNDAY

SANTANA
w/ THE WAYS
The 6th annual WAYS Be-In, starting at 7 p.m., featuring guitar virtuoso Carlos Santana and gang as headliners. Go crash in the grass. (Greet Brian Massion, Fairmount Park)

THE DEAD MILKMEN
w/ PLIGHT OF MAVIS, SCRAM & WEASELSTICK
The Troc hosts an all-age benefit for the environmental group Clean Water Action — a worthy excuse for taking a study break. (Trocadero, 1003 Arch St., 422-1200)

AMY GRANT
w/ KIM MILL & WES KING
Gospel star-turned-Top-40-hermit it's bound to give you the warm fuzzies all over. (Spectrum, Broad & Pattison, 380-3600)

ART

A TALE OF TWO CITIES
A hundred characters, thousands of settings, two cities, and the English channel . . . as played by one man in drag for two hours in Everett Quin- ton's adaptation of the Dickens classic. Through November 3. (William Theater, 2030 Sansom St., 926-0240)

FUNNY GAY MALES

MOROCCO
Allan Harris' surreal and political drama about a Jewish-American's businessman's nightmare visit to Morocco to negotiate the release of his wife from a women's prison. Through October 19. (Equinox Theatre, 506 Walnut St., 909-0791)

THE TEMPEST
CLOSING OCTOBER 5. Shakespeare's classic tale as told by Carlos Gimenez and his Venezuelan troupe, Compania Rejaliada. (Equinox Theatre, 506 Walnut St., 909-0791)

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GRAND ILLUSION (FR, 1937) Jean
Touzalin's masterpiece depicting life in
German prison camps during WWI.
(Thurs. 7-40. 9-30.)

PERSONA (Sweden, 1966) Another
classic from Ingmar Bergman. (Fri.
7-30, 9-30.)

FILM FORUM
595 Broadway, 722-2794
FRENCH CLASSICS DOUBLE FEATURE
THE HUMAN BEAST (1957) Written
and directed by Jean Renoir. (Sat.
7-30, 9-30.)

THE ANGEL AND THE SINNER
Directed by Christian Jacq. (Sat.
9-30.)

CINEMATHEQUE
1510 Walnut St. 726-7229
BORN IN FLAMES (1983) Produced,
directed, and edited by Lucio Bene-
don. It's the feel-good film of the
year. (Thurs. 7-30pm)

SHOOT THE PIANO PLAYER
Directed by François Truffaut. (Fri.,
Sat. 7-30.)

THE GREAT GATSBY
Robert Redford
and Mia Farrow as Fitzgerald's
classic, adapted by Francis Ford Cop-
polla. (Mon., Tues. 7-30. Thurs in Bus.
Grandview Theatre)

Reid BAY
Louis Malle directs
Susan "Louise" Sarandon and
Bruce McGill in Ay, criumbia.(Wed.,
Thurs. 7-30)

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BENJAMIN'S WOMAN
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TRANSPARENT WOMAN
Oscar-winning film about Latin America.
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Selected winners of El Premio Del
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and Video Festival. Filmmakers will
be present. (Fri. 7-40pm)

AVA & GABRIEL, UN HISTORIA DI
AMOR
In Dachs and Papiamento with Eng-
lisn subtitles. (Fri. 7-40. Sat. 7-40)

DIOS LOS CRIA/AND GOD
CREATED THEM
From Academy Award nominee Ja-
mie Miranda.
(Thurs. 7-40pm)

ALBA
This short follows the matter-of-fact
guide of a young girl through a
dream sequence of magical events.
(Thurs. 7-40pm)

FREDDY'S DEAD: THE FINAL
NIGHTMARE
(Thurs. at Knightsbridge, 40th and Wal-
nut, 7-40pm. Fri. 7-40, 8-10pm; Sat.
5-7. Sun. 7-40, 8-10pm) Directed by
George A. Romero.

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A special screening. (Sun. 7-40pm)

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BARTON FINK
(Thurs. 5-7. Fri., Sat. 5-7. 8-10pm)

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