Sometimes You Feel Like A Nut

Seniors who miss deadline must pay fee

Policy aims to stop errors

BY DROWNE SYE
Daily Pennsylvanian Staff Writer

The university’s November 13 deadline to register for classes this year will have to pay the University a $12 fee late because of a new process implemented this year.

The new policy stipulates that graduating seniors must register by November 13 for their names to appear in the Commencement program and to avoid paying any late fees.

Seniors who register for their May graduation from November 10 to February 1, 2003 will appear on the graduation list, but will face a $12 fee. Seniors who register after February 12, seniors will not be included on the Commencement list.

The administration is asking seniors to avoid paying the fee by registering early.

"I hope that Class in the Grass will graduate students we can all be proud of," said Professor Simeone. "The event is a way to let people know that we're here for the students, not just to make money."

"I think that it will be a lot more rewarding than it was last year," she said. "We were able to reach more students this year and we hope to continue to do so in the future.

"I've always heard that Penn is a really good school," said College junior Adam Rosenbluth. "And I'm glad that we were able to be a part of it.

For those institutions, which will be unable to cheat by drinking water, nothing comes out," said College junior Adam Rosenbluth. "And I'm glad that we were able to be a part of it.

"I'm kind of a coinci- dence that it happened on Yom Kippur because just when you’re tempted to turn on the water, something comes out," said College junior Adam Rosenbluth. 

"I never expected to see something so dramatic happen on campus."

"It was all I thought I would be, and nothing I thought it would be," said College junior Adam Rosenbluth. "I’ve been exposed to different cultures and lifestyles that I never knew existed.

But for many fine arts students and faculty members, the structure — nicknamed Blue Haus for both its color and the early 20th Century design movement — goes beyond academic function to the realm of art and history.

"I think that it would have been better and find out what’s going on," said College junior Adam Rosenbluth. "I think that it would have been better and find out what’s going on," said College junior Adam Rosenbluth. "I think that it would have been better and find out what’s going on," said College junior Adam Rosenbluth.

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Campus Events

**THURSDAY**

**TUESDAY**

**THURSDAY**

THURSDAY 10/21

TUESDAY 10/20

THURSDAY 10/21

**In Brief**

Democrats host organizational meeting

The College Democrats will be hosting an organizational meeting tonight for a Hollywood Women's campaign in support of former First Lady Sarah Woodruff.

The rally, which is also supported by Vote for a Change, is set to begin at 6:15 p.m. The meeting starts at 7 and the floor will be open to questions.

For more information contact Sarah Woodruff at 753-7607 ext 20 or Sarah.Woodruff@penndemocrats.org

Roe v. Wade attorney speaks on campus

Sarah Woodruff, who successfully argued the Roe v. Wade case for doctors, will be speaking at 7 p.m. tomorrow in the Boyd Library.

Woodruff's talk is titled "Leadership Imperative," and it's part of "Women's College Leadership Ventures." The lecture will be held in March and auditions are at 4 p.m.

For more information contact CSSC at 753-7607 ext 20 or Sarah.Woodruff@penndemocrats.org

Grads who miss deadline must pay fee

The Daily Pennsylvanian

TAs to hold class outside today, Friday

The Daily Pennsylvanian

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**Explosive**

**EDITORIALS**

**SENIORS**

**Sign up for yearbook portraits by calling 638-0909**

**October 9, 10, 13, 14, 15, 16, 19, 22, 23, 26, 27, 30, 31**

**Oct. 12. Portraits will be taken in Houston Hall beginning Oct. 20.**

**Women should wear a long sleeve blouse, sweater or dress.**

**Men should wear a jacket, tie and shirt.**

For more information contact the Placement Service at 753-7607 ext 20 or PlacementService@penndemocrats.org

**Correction to 200席**

"The family suggests that memorial contributions be sent to the American Heart Association."

"Your death has brought us a great deal of sorrow," the family said in a statement. "We would like to raise awareness about heart disease."
Philadelphia is preparing the celebration in honor of the 500th anniversary of Columbus' encounter with the New World.

By Thomas D'Amico

Daily Pennsytvanian Staff Writer

By THOMAS DAMICO

Philadelphia is preparing the celebration in honor of the 500th anniversary of Columbus' encounter with the New World. The University is also preparing for Columbus Day events.

By Gabriele Marcotti

The University is also preparing for Columbus Day events.
You Can Make A Difference...  
RUN FOR THE UNDERGRADUATE ASSEMBLY

Freshman and Wharton Upperclass Positions Open
- Candidate information and petitions are now available in the NEC/UA office, Room 112, Houston Hall.
- Petitions must be completed and returned to the NEC/UA office by 5:00 P.M. Tuesday, October 20, 1992
- Questions? Call the NEC office @ 898-8908 or call Michael @ 573-8650

American Heart Association

We know people half his age with high cholesterol.

There's no need to panic. Just be aware: High serum cholesterol levels have been found in some children as young as age two. Especially children with a relative who has suffered a heart attack or stroke as a young adult. But, thanks to AHA-supported research and educational efforts, millions of families have learned that lowering their cholesterol levels has been surprisingly delightful combination of grants, loans or a combination of both, the students and their parents were given a tour by two of the panelists. The tours included visits to the Quad, Franklin Field, Locust Walk and Panorama Library.

"This is gorgeous," said Alison Gathers, a senior at Philadelphia High School for Girls. "I don't think the news will change my mind..." she added. She added that the University has increased its efforts to attract applicants from the Philadelphia area by adding more schools to the recruiting agenda. Kobosky said.

SYRACUSE UNIVERSITY holds sessions to recruit Phila. students

"We are visiting every public high school, magnet schools and every comprehensive high school in the county," along with other types of high schools, Kobosky said.

The Daily Pennsylvanian:  
When the news breaks, we'll fix it!

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Gallery displays Frederic Church works

By RAN GADD
The Pennsylvania Inquirer

It's not everyday that the Greek Parthenon or the famous Arthur Ross Gallery can be seen in the Pennsylvania Museum of Art in New York City.

The Museum, which has taken on the role of hosting the most important American landscape paintings of the 19th century, is currently displaying the work of Frederic Church. The exhibition features over fifty of Church's sketches, which are on display in the Arthur Ross Gallery, as well as a large oil painting of the Parthenon, which is on loan from the Metropolitan Museum of Art in New York City.

The exhibition's title, "Under Changing Skies," reflects Church's great love of the sky. As Dilys Wm. McNeil, director of the Arthur Ross Gallery, pointed out, "the sky in its changing conditions was a major element." Frederic Church was the preeminent landscape artist at a time when the landscape painting was regarded as an artist's highest achievement. Born in Connecticut in 1826, Church was apprenticed at the age of eighteen to the great landscape painter and founder of the Hudson River School of painting, Thomas Cole. He exhibited his first works at New York's National Academy of Design show, a year later.

In 1854 he began to take long field trips abroad, first visits in South America, and later north to Newfoundland and Labrador which are located in Canada. After the Civil War, he travelled to Jamaica and, as was common for American artists of the time, despite the finished look to his work, he took his sketchbooks abroad. In fact, despite the finished look to most of the pieces, the exhibition has only one properly finished oil, a large oil painting of the Parthenon which is on loan from the Metropolitan Museum of Art in New York City.

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**Letters to the Editor**

**To the Editor:**

Elected representatives of the most privileged and successful students at Penn have been elected to represent you and me. The College of Arts and Sciences is opposed to the construction of the Smith Hall dormitory. This information was released to the Daily Pennsylvanian by the College Students Association. It is our hope that this information will be widely broadcast to the students of the University.

Sincerely,

[Signature]

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**To the Editor:**

During the recent discussion of the Smith Hall dormitory, it was brought to my attention that the elected representatives of the most privileged and successful students at Penn have been elected to represent you and me. The College of Arts and Sciences is opposed to the construction of the Smith Hall dormitory. This information was released to the Daily Pennsylvanian by the College Students Association. It is our hope that this information will be widely broadcast to the students of the University.

Sincerely,

[Signature]
including large schools, small colleges can volunteer or be required to participate in the pilot program, which is based on student financial need. Congress has mandated that the program be evaluated by Congress, Frohlicher said.

At the end of the five-year term of the Act, the pilot program will be reauthorized by Congress. If more than two years may not be long enough to evaluate the effectiveness of the program, Schilling said. But five years may be long enough to evaluate the effectiveness of the program, Schilling said.

At the end of the five-year term of the Act, the pilot program will be reauthorized by Congress. Frohlicher said.

If more than two years may not be long enough to evaluate the effectiveness of the program, Schilling said. But five years may be long enough to evaluate the effectiveness of the program, Schilling said.

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Vaccines enter Kurdish territory

Low-mounted aerial observation post near the Iraqi border in northern Iraq on Thursday. Three truck loads of vaccines to cross into

Kurdish-held region of southeastern Iraq, the first shipment of medicine for refugees has been reported.

The shipment was smuggled into Kurdish territory and included approximately 100,000 doses of polio vaccine. The shipment, assembled by the Kurdish Regional Health Department, was transported via a truck driven through a back road leading to the border

Judges jail tax fraud mastermind

PORTLAND, Ore. — A former accountant and tax evader has been sentenced to four years in prison for his role in a major tax fraud scheme.

A federal judge sentenced John C. Sanborn, 39, to four years in prison for his involvement in a scheme that cost the government $8 million.

Sanborn, a former accountant for a Portland-based company, pleaded guilty in June 2012 to willfully conspiring to defraud the government.

He admitted that he and his co-conspirators filed false tax returns for their clients over a period of several years, resulting in a total loss of $8 million to the government.

Sanborn is the latest in a series of tax fraud cases that have been prosecuted in recent years. The government has made combating tax fraud a top priority in recent years, and has seen success in securing convictions in many of these cases.

Critics of the tax fraud pact noted that a similar "shadowy" arrangement was not held when the United Nations negotiated a free trade agreement with Canada in 1998.

Calling the treaty "a political coup," Sen. Max Baucus, D-Mont., a key opponent of the agreement, said, "If the Bush administration offered as much time and energy negotiating the NAFTA, it could have saved billions of dollars in tariffs and reduced the cost of living for millions of Americans."

The administration dismissed the claim, saying that the agreement would create jobs and increase trade with Mexico.

Critics argue that the agreement would benefit large corporations, while small businesses and workers would be left behind. The pact is expected to go into effect on Jan. 1, 2001, pending approval by lawmakers in all three countries.

The trade agreement is expected to open up new markets for U.S. goods, including agricultural products and manufactured goods.

But critics argue that the agreement would also lead to increased competition for U.S. workers, and could lead to a decrease in manufacturing jobs.

The administration is expected to release a report on the trade agreement in the coming weeks.

BUSH PROMOTES FREE TRADE PACT

U.S. President George W. Bush promotes a free trade pact in a speech to the American Chamber of Commerce in Lima, Peru.

The pact is designed to create the largest free trade area in the world.

The pact is expected to increase trade and investment between the two countries, and could lead to increased economic growth.

But critics argue that the agreement would also lead to increased competition for U.S. workers, and could lead to a decrease in manufacturing jobs.

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 Stocks

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<td>Financial Services</td>
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Margarine may be unhealthy

Margarine may not be unhealthy, but it is definitely not good for your health.

But the jury is still out on whether margarine is better or worse than butter.

Some health experts say that margarine is a safer choice for people who are trying to lower their cholesterol levels.

But others argue that margarine is still a processed food, and should be avoided as much as possible.

The controversy continues, and more research is needed to determine the true health effects of margarine.

Six dead after plane crashes into house

A military training plane crashed into a house near a U.S. marine base in Berkeley Springs, W.Va., on Thursday, killing all six people aboard the plane.

The C-130 Hercules plane went down near the service area of a marine base, sending debris flying into the nearby neighborhood.

Witnesses said they heard a loud explosion, followed by a massive fireball.

Rescue workers said they were able to rescue several people from the burning house, but one person was still unaccounted for.

The cause of the crash is under investigation, and authorities said they expected to have more information later in the day.

At Ease Gentlemen

One woman died and two others were injured in a shooting that occurred at a bar in downtown Berkeley Springs.

The shooting happened at the At Ease Gentlemen club, located on Main Street.

A suspect was arrested at the scene, and is expected to be charged with murder and attempted murder.

First Lieutenant Debbie and Lance Corporal Blake talk in the Doughnut shop located on the Marine Corps Post at Waco native after a night out. Debbie has had a hard time getting used to the active lifestyle of a marine.

"It's tough," she said. "But I'm doing OK. I just try to stay positive."
Columbia prof says presidential candidates fail on health reform

By ALISON GREENBERG

Columbia University professor Lawrence Brown told about fifty students that former Sen. Bill Clinton and President Bush have failed to take a stand on health care reform.

"Every time Bush's administration opens its mouth, it's something else, whereas with Clinton's people," he said.

Brown, a health care policy and management professor, outlined the "changes and innovations of national health care reform" and was the first component of what will be a semester long series of health policy lectures.

"Professor Brown's speech is viewed as an entree to bringing out the American electorate," said LDI Event Coordinator Benjamin Meissner.

The seminar was presented at the Colonial Penn Center Auditorium and the Goldman School of Business.

For the past three years, Santomero has traveled to and from Europe, aiding the Swedish government in analyzing the ails of their financial structure.

The Institute's theme for this year's series is "Innovative Programs For Health Policy Reform," and it will serve as a forum for health policy experts from all sectors. Former Democratic Presidential candidate Michael Dukakis will be speaking in November.

News tip?

Call the 'DP' at 898-6685

COLUMBIA PROF WINS HONORARY DEGREE FROM STOCKHOLM

By DWAYNE SYE

Anthony Santomero, finance professor and deputy Wharton dean, recently was awarded an honorary degree from the Stockholm School of Economics for his research on Sweden's financial structure.

Santomero, who was presented with the award two weeks ago in Stockholm, is the first American recipient since 1989.

"The opportunity to receive an honorary degree is humbling," Santomero said. "I want you to know that people take your work seriously and respect it."

"I have been pleased by the reaction from everyone," he added. "A large number of my colleagues have come over to congratulate me."

"We have always realized in retrospect that we had missed something in the equation, but now the political science background offered a different point of view from the usual economist lecturers at the LDI seminars," said Joseph King, a Medical School resident. "Comments made about the forces of the electorate were important, because they recognize that people take your work seriously and respect it."

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News tip?

Call the 'DP' at 898-6685

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The Palladium.

Interviews will be conducted December 2, 3, and 4, 1992. For more information please contact On-Campus Recruiting Services.

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at the Alumni Hall of the Faculty Club
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For more information on MBA Career Opportunities, please write to:
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Manager of Professional Staffing
BASF Corporation
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City prepares for anniversary

COLUMBUS, from page 3
the grand finale of Philadelphia's year-long "Neighbors in a New World" celebration. The celebration has been a yearlong economic initiative to stimulate tourism and positive national press.

Since last year's Columbus Day parade there has been about one "Neighbors in a New World" event per month. All of these events were designed to be multicultural.

An example is the "Do Your Own Heritage" project, which has be- come a permanent feature of the Philadelphia Visitors Center. "Do Your Own Heritage" was designed as a way for visitors to explore their own heritage through any of 10 self-guided tours of Philadelphia attractions, museums and sites.

Like many of the "Neighbors in a New World" events, "Do Your Own Heritage" was designed so that visitors could discover and celebrate cultural differences and ethnic diversity.

It keeps more than memories alive.

THE AMERICAN HEART ASSOCIATION MEMORIAL PROGRAM

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The best results.
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American Heart Association
This space provided as a public service

INTERNATIONAL RELATIONS UNDERGRADUATE STUDENT ASSOCIATION WELCOMES:
ALL INTERNATIONAL RELATION MAJORS AND PROSPECTIVE MAJORS TO OUR FIRST MEETING.
THURSDAY, OCTOBER 8, 1992
AT SMITH-PENNIMAN, HOUSTON HALL
8 P.M.

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1/2 price chicken wings every Tuesday from 4pm till midnight.

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F. Hockey hopes for easy win at Lehigh

LEHIGH is in a rebuilding stage, and often has trouble working as a team, evidenced by the fact that no Engineer has more than one assist. Senior back Amy Early leads the team with five of Lehigh's 10 scores.

The Quakers are trying to rebound from a 1-0 loss Tuesday to the No. 3-ranked Nittany Lions. Defensively, Penn continued to play excellent hockey, but the offensive opportunities were not plentiful. This was the second straight game the Quakers have been shut out, but the Lehigh defense could prove to be the elixir for Penn's recent offensive woes.

One reason for the Quakers' vast improvement this year has been the player's attitude of not taking any team for granted. Penn has won the games they should have, with the exception of a tie with Harvard that cost the Quakers their spot in the Top 20. Penn fell out of the rankings after Saturday's scoreless draw with the Crimson.

Both Penn and Lehigh have played West Chester, with the Engineers losing and the Quakers shutting out the Rams. With no patsies left on the schedule after today, a loss today could prove disastrous.
W. Rugby gets win via forfeit

By ADAM MATE
Daily Pennsylvanian Sports Writer

Betrayed by a controversial 12-0 loss to Bucknell, the Penn men's rugby team gained the victory of the season last weekend.

Penn was forced to forfeit its apparent victory after it was revealed that the Bison had been playing an ineligible player. "We're out on top," junior Tim Romberger said. "We can still play better and we hope to get better each week." But its 18-16 double overtime loss to Princeton and West Chester's win over Penn State, the Quakers are far from that goal, they realize. With the help of senior Herb Villagaz, sophomore Matt Miller and freshman Steve Fallon, Penn dominated Bucknell with a score of 12-0 in their season opener two weeks ago, now own a 1-1 record despite poor officiating. "If there was any amount of major penalties," senior captain Matt Jacobson said, "the redress would be extraordinary."

Romberger claimed. "Penn's ultimate goal is to make it to the divisional playoffs."

The Quakers, who lost to Princeton 12-0 in their season opener two weeks ago, now own a 1-1 record despite poor officiating. "If there was any amount of major penalties," senior captain Matt Jacobson said, "the redress would be extraordinary."

"The match will be tough, but it will be good," sophomore captain Matt Romberger said. "We expect to grow on you!"

"They are big cross-town rivals," junior Tim Romberger said. "We must attend 1 of the following Rush Registration Sessions in order to Rush!"

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Mikes, from BACK PAGE

On that day, in achieving his most notable individual accomplishment, Anderson found himself running along. Ever since, though, Lyons has been at his side, providing the necessary push to turn around a team that just a year ago had never done it before. Over the top toward the end of a long season, Anderson found himself running at his side, providing the team with the strength he needed. "That one weekend, we finally put it all together," Anderson said. "It felt so good because I hadn't seen it happen."

"Cross country has become a part of me," Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." Lyons said of the friendly rivalry between the two. "I go out harder, which is a way to beat you as well." "We feed off each other," Lyons said at the friendly rivalry between the two. "It's good to have, which is a weakness call for (Anderson). Sooner or later, I expect to hear his voice in my head. This means I'm able to run."

The races can be very painful," Anderson said. "You have to have a strong bond with a teammate. I want to break it. Right now, we're all focused and we're doing the right things.

Both Lyons and Anderson hope that the relationship between the two will be enough to vault them and the rest of the Quakers to the Ivy Championships and perhaps beyond.

"There's nothing 'I won't run more than to win him,'" Lyons said. "This is the best team we've had since I've been born, and I'm pretty confident that we're a top-15 team if we can put it all together.

Lyons, after three years of distance running, dreams of breaking the Paul Short Invitational at Lehigh. Lyons and Anderson will have their first chance of the year to showcase what they can do as a team at the U.S. Championships in November. At the same time, the Quakers will get to gauge their prospects for championship down the road.

In the meantime, Lyons and Anderson can go about their business, knowing that the rest of the team is behind them. "The things I like most about track and cross country are the opportunities," Anderson said. "It's all black and white. You either do the right thing or you don't, and from it you can tell who is a better runner. It's just versus the clock."

"Cross country has become a part of my life," Lyons said. "I wouldn't want to do it any other way."
SPORTS WIRE
Compiled from Associated Press Dispatches

Braves grab 2-0 lead in 13-5 rout of Tampa Bay... Binances's game-winning home run in 9th inning: Lighting impressive in defeat...

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THE DAILY PENNSYLVANIAN
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Just stop it guys, you're killing me.

Dear sports fans, I write to you as someone who has followed Penn athletics for several years. I've seen the ups and downs, the highs and lows, of our teams. I've watched as players have risen to the occasion and as others have struggled. I've cheered and I've cried, and I've done it all with the hope that our teams will one day bring us some joy.

But I'm sorry to say that today, I cannot find any joy in the current state of our athletic programs. I cannot find any reason to support these teams, and I certainly cannot find any reason to cheer for them.

Why? Because I believe that these teams are a reflection of something much deeper. They are a reflection of the values and priorities that we hold dear, and they are a reflection of the way in which we live our lives. And I believe that these values and priorities are flawed.

Let me explain. I believe that our society places too much emphasis on winning. We place too much emphasis on the successes of a few individuals, and we fail to recognize the value of the collective effort. We fail to see that there is beauty in the process, in the journey, and in the characters that we create.

I believe that our society places too much emphasis on material possessions. We place too much emphasis on the things that we own, and we fail to recognize the value of the experiences that we have. We fail to see that there is beauty in the simple things, in the moments of connection, and in the relationships that we build.

I believe that our society places too much emphasis on the individual. We place too much emphasis on the self, and we fail to recognize the value of the community. We fail to see that there is beauty in the common good, in the shared experiences, and in the collective effort.

And so I write to you today, not with joy, but with sadness. I write to you to say that I can no longer support these teams, and I can no longer cheer for them. I write to you to say that I believe that our society needs to change, and that we need to start valuing the things that really matter.

But I'm not alone in this. There are many others who feel the same way. There are many others who are tired of the same old stories, the same old failures, and the same old expectations. And so I call upon you, the fans, to join me in this fight. Let us come together, let us voice our concerns, and let us work towards creating a society that values the things that really matter.

I believe that we can do this. I believe that we can create a world that is more just, more equitable, and more beautiful. And I believe that we can do this through the power of sport.

So please, let us come together in support of our teams. Let us come together to celebrate the beauty of the process, the beauty of the journey, and the beauty of the characters that we create. Let us come together to support our teams, and let us come together to create a world that is more just, more equitable, and more beautiful.
The Dark Knight Comes Home
Poetry In Motion

By Jordana Horn

One of my most cherished childhood memories is of the time that I nearly got my face ripped off my youthful skull.

For some lost reason, I was all alone at Jersey's Gero Park, with no brother, sisters or parents in sight. With the strains of "Born Free" swirling in the background, I set off to accomplish my long-unsatiated dream, a dream which systematically broke every rule of playground etiquette. First, I ran within kicking range of the kids swinging on the swings - dodging the mud-covered sneakers which were simply too big ever to take. Then I took the Kilimanjaro route up the head - a route I had been explicitly instructed never to take - of faith onto the helix. And how? I turned around, continued climbing, until I found myself waving my arms and guessing up. I then proceeded with the delectable taste of liberty (rather than vomit) in my mouth, I seized the handles and began to circle my target. My velcro Zips pounded the metallic monstrosity 'round and 'round and 'round until the merry-go-round spun like a gyroscope, hurtling you into unforeseen destinations. Although maybe I've sat through too many sermons in synagogue, it seems something has gone existentially wrong when we have become commuters en route rather than travelers. What goes is going from point A to point B and continuing on, without either enjoying the trip or the goal because it's simply the next one?

In the teenage-gospel/corner-store-of-philosophy Dead Poets Society, John Keating tells the class something after they rip the introductions from their poetry books. He basically says, "Look. You thought you were here just to learn the rhyme scheme and the meter and that would be it, you'd put the book on the shelf. You want to be doctors and lawyers and businessmen. All of these are worthwhile pursuits, they are all dedicated to sustaining life. But it's poetry that makes life worth sustaining."

Poetry isn't just Wordsworth - there is a poetry in us, in realizing that there is no such thing as a moment which is just a moment of transition. Life is nothing if it is put on the shelf and stored away. I can laugh at that person who ran around the playground like an idiot until getting up close and personal with grave - but that was, and to some degree still is, me. Amen.

And I've learned running around and around with the sole goal of going around and around will only end up in your almost ripping your face off. [8]

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You know, last week I had a tinge of guilt after I slumped this column under 34th Street's door, realizing that maybe you all didn't deserve to be exposed in the stark light of public humiliation. That's when I was on the phone with my new issue of Streets magazine, realizing that maybe you all didn't deserve to be exposed in the powerful rifles that go off at the slightest stroke of the trigger, and the Magnums that should never have been in a real good mood. But then I thought, "Wait a second Dick! Those little brats deserve to be nailed to the f***ing wall! Nobody, and I do mean nobody, gets away with the shenanigans I saw on campus last week, excepting starved, seedy rodents like you. And stop calling me Hume Cronyn, Dammit!!"

END OF GIANT SIZE CAPTAIN CRONYN WITH NOSED, DISGUSTING, STARVED MICE!

...the shenanigans I saw on campus last week, excepting starved, seedy rodents like you. And stop calling me Hume Cronyn, Dammit!!

GRIEF WEEK, GEEK WEEK: Here's the rundown on Greek Week mixers of extremely crusadizing and long, seedy rodents like you! And stop calling me Hume Cronyn, Dammit!!

OVERHEARD AT THE PALLADIUM: An unidentified freshman girl ran up to her friend and said, "I'm so excited!" Well, who wouldn't be!"

I FELT THE WIND AT Phi Delta's party Friday night, the beer was cold, the freshman were everywhere, and juniors Zach Brown was making the moves on Theta sophomore Betsy Rosenfeld. When she asked him for his number, he whipped out an indelible marker, and in an Axl Rose-like move, whipped off her shirt and scrawled his number across her exposed chest. What ever happened to the romantic days of old when gentlemen used non-permanent markers?

ATTENTION SY SHERLING: The Castle discovered the art of the laminating quality lunchbox, and threw a party downtown Thursday night to prove it. There were a whole lotta balls hanging around the dance floor (disco and otherwise), and be-wigged senior can't-keep-her-hands-to-herself Kamina Brandon, was lookin' for a date."

THREE THUMBS UP Form the Street. Roy Biv, on a press junket this past weekend, was shmoozing with the Boys, literally. Tooling around a sub-dining-room quality lunchbox, he spotted movie critic Roger "the fat one" Ebert and Gene "the other guy" Siskel sitting with two others amongst the remains of a table for eight. Watching Roger say up the last of his dinner, one woman wondered aloud, "What are you going to finish everyone's entrée, Rog?"

EXCITING PENN BAND UPDATE: Amy Perillo, a fine cymbalist, and talented drummer Charles Marcus now were playing with each other's instruments. First at Murph's this weekend, and later in Amy's bedroom. Charlie just barely made it to the football game the next morning. But what about unsuspecting Matt Rice, known as the band's "horny tono," who has been touring Amy for the past few weeks? Seems he was away this past weekend. She knows how to handle those cymbals; question is, can she play two woodwinds at once?

BLOWIN' IN THE WIND: A party on the 16th floor of High Rise North on Friday was in danger of getting out of control until nearby R.A., "John Doe" rushed to the scene. However, after one-too-many glasses of the Everclear and Pepe Lopez mixture the kids were serving up, the only thing he wanted to hunt, according to a friend, was "his nuts." Luckily, a freshman girl proved accommodating, but only after she got on her knees to plead for mercy. Only she knows for sure if it was a high rise or a low rise.

PENNIES, PENNIES AND MORE PENNIES: Zeta Phi brother Grant Krippeloo and his penis entered the Palladium this weekend after a rush event, looking for love. Drinking with a table of friends, he apparently wanted to shed light on the finely crafted beauty of his smaller self. He showed it to the table, and was told by one of his audience, "Only if [yellow Zetes brother] Rob [Swanwick] will lick it." Grant refused, but whipped out his happy member anyway, showing it to the table. Word has it his Johnson was "just that" and "looked kinda prissy." You know what they say — if one head's swelled, the other's shrunken.

STRANGE BUT TRUE: Although one Palladium purveyor managed to keep his penis in his pocket, this unadventurous drinker/unlocker was unable to keep his dinner in his belly. While engaged in deep conversation Tuesday night in the Palladium, bystanders witnessed suddenly stand up, take two steps, and toss his cookies all over the dining room floor. He then proceeded to resume his parlance, as if nothing had happened. Didn't his mother ever teach him to say "excuse me" after puking in front of strangers?

SHOULD HAVE BEEN SEPARATED AT BIRTH: Crook Street Society investigation have determined the cause of the babbling ignorant elitist insanity of DP sibling columnists Darrin and Arlo Fogel. Apparently their parents are brother and sister as well. Ahh, everything fits.

All names have been misspelled to protect the innocent.
Radio Free Album
R.E.M. takes pop-rock a step beyond

BY JOSH TYRANGIEL

For their first eight years, R.E.M. labored happily and unassumingly on college radio, always remaining just a fancy guitar lick away from pop success. The band never consciously courted the mainstream, but somewhere between Green and Out of Time, alternative music became pop culture and millions of acid-washed teenagers hit the malls with the lyrics to "Stand" and "Shiny Happy People" on their Sharper-stained lips.

With the release of their eighth full-length album, Automatic For The People, R.E.M. faces its greatest challenge as a band. Having achieved both critical and popular success, R.E.M. is now at a level of prominence that few groups ever attain. The question is: can they go any higher? If at a level of prominence that few groups ever

R.E.M. faces Automatic For The People, album, stained lips. and "Shiny Happy People" on their Slurpee-became pop culture and millions of acid-washed teenagers hit the malls with the lyrics to "Stand" Out of Time, alternative music between Green and the first of several songs that feature references to childhood, including "A can of beans/ Some black-eyed peas/ Nescafe on ice/ Candy bar, fallen star/ A reading from Dr. Seuss." Stipe's typically brooding manner is nowhere to be found on "Sidewinder," instead, he adopts a giddy, sing-song tone that sounds refreshingly lighthearted when contrasted with his more intense and contemplative stylings.

"Everybody Hurts" is a slowly churning lament on the theme that, yes, everybody does hurt. Backed by a tinny synthesizer and drum machine that give the song the feel of a surf ballad, Stipe's lonesome crooning goes beyond the music to give the lyrics a poignance that might otherwise have been lost in the dense musical backup. The rest of the band takes over on the next track, "New Orleans Instrumental No. 1," a mood piece written during a recording session in what was rumored to be a haunted studio.

Some of R.E.M.'s greatest moments come in the solemn mourning of "Sweetness Follows," a tale of family alienation and despair. Stipe's vocals and lyrics have never been more personal. "It's these little things that can pull you under/ Live your life filled with joy and thunder." The singular aspects of the instruments and voices melt into a beautiful cohesion of emotion that mounts to a musical epiphany. Recorded in Miami, New Orleans, and upstate New York and then mixed in Seattle, Automatic For The People is R.E.M.'s most cosmopolitan album to date. While the traditional southern-style riffs that spawned a thousand imitators (Toad The Wet Sprocket, The La's, et al) still maintain a subtle presence, the album's overall tone is remarkably different from anything that currently passes as mainstream. Undoubtedly, R.E.M. fans will accompany them on their new exploration into sound.

FOR THE PEOPLE: Stipe and company go back to basics

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Say It Ain't So

Gabriel refuses to let go of his past

BY DAN SCHWAB

For the first time in six years, Peter Gabriel is back on the popular music scene. And somehow, this is a bad thing. Nearly every song on US sounds like a slightly altered version of "Biko"; it’s as if the repeat button got jammed.

Gabriel has spent the past six years chillin' with the Amnesty International crowd, trying to free people, obtain human rights, and so on. All the while, he continued writing music. Ever the International crowd, trying to free people, obtain human rights, musical rhythms of different cultures with those of conventional music. When Gabriel wrote "Biko" in 1980, the idea of combining the African sound. The primal drum beats that were "Biko"’s driving force have become commonplace and Flinstones-esque. The African rhythms have become conventional through overkill. Guitarist David Rhodes can barely be heard over the pounding drums, which dominate the songs despite their lack of inventiveness. No part of the music screams out, "LOVE ME! USE ME!"

One of the album’s main problems is its overly engineered sound. The primal drum beats that were "Biko"’s driving force have become commonplace and Flinstones-esque. The African rhythms have become conventional through overkill. Guitarist David Rhodes can barely be heard over the pounding drums, which dominate the songs despite their lack of inventiveness. No part of the music screams out, "LOVE ME! USE ME!"

Gone are the energy and vitality of Gabriel’s commercially successful 1986 album, So. The song that comes closest to recapturing So’s exuberance is "Kiss the Frog," a rehash of the frog-fumed-prince fairy tale. Explains Gabriel, "Through the fairy story of the princess learning to love the frog — getting to accept the frog — and then through accepting it and loving it, the prince would emerge out of it — was actually a very good analogy for an introduction to sexuality." Sure, Pete.

One positive aspect of US is its experimentation with instruments. Gabriel incorporates a saxophone, trombone, cello, bag-pipes, andnouduk and much, much more. God knows what any of these instruments look like, much less sound like — it’s practically impossible to hear them over the drums.

The album kicks off with "Come Talk to Me," a darkly intense song about loneliness. Its lyrics are typical of the opacity of US. "The earthly power sucks shadowed milk from sleepy tears undone/ From rippled skin as smooth as silk the bugsles blown as one." As on all Peter Gabriel albums, the vocals are powerful and rich. Guest vocalist Sinead O’Connor’s emotionally charged voice combines with Gabriel’s sensual vocals creating an ethereal envelope. And when they throw in the bagpipes, all hell breaks loose.

Peter Gabriel
Us
Geffen

A great musician is marked by continual evolution of his music. When Gabriel wrote “Biko” in 1980, the idea of combining the musical rhythms of different cultures with those of conventional rock was a fresh concept. Since then, however, several artists have done similar projects. Think of Paul Simon’s Rhythm of the Saints, Paul Simon’s Graceland, Paul Simon’s ... well, you get the picture. By now, Gabriel’s old formula has been used too much. Peter Gabriel fans may like the album, but even they are bound to find the music repetitive.

Peter Gabriel sticks to formula

HEAVEN

Natalie’s tribe returns to paradise

BY BROOKE MEGDAL

There’s something about the idea of life in a Northern town that makes one wax nostalgic for White Christmas and potluck dinners on Sundays. And though many of the urban, out-of-town, cultural elite might see indistinctive middle-America “burgs as dead ends, for those of us who love our Sippys and Wonder Bread, small towns can be pure heaven.

Our Time In Eden, 10,000 Maniacs’ first release in nearly three years, celebrates the setting and events that comprised the band’s roots and shaped their present vision. Hailing from the small working-class hamlet of Jamestown, New York, the Maniacs draw upon the memory of their hometown to address a wide range of universal issues — Everyman resurfacing on compact disc.

Eden is a collage of aesthetically aural compositions, complemented by highly reflective lyrics. The poetic expression of vocalist Natalie Merchant’s words seems to be more abstract than those on any of the band’s previous efforts. But while each song remains thematically unique, the pervasive under current of melody that threads the album together ultimately surfaces as repetitive and monotonous.

“These Are Days” is a charmingly upbeat song that paints life as a celebration that doesn’t last forever. Merchant astutely observes, “These are the days you’ll remember/ when May is rushing over you with desire to be part of the miracles you see in every hour.” This figurative beauty resurfaces on “Eden,” the album’s third track.

“We are the roses in the garden, beauty with thorns among our leaves/ To pick a rose you ask your hands to bleed.” Merchant then lends her hypnotic voice to breathe life into the clear, crisp imagery of the lyrics of "Stockton Gala Days," "Summer fields grew high/ We made garland crowns in hiding, pulled stems of flowers from my hair.”

More than just a celebration of rustic beauty, the album also addresses the controversial issues that can unexpectedly arise and cause chaos in one’s life, such as when marriage is mistaken for love in "Jezebel" or an innocent prisoner is executed in "I’m Not The Man." Life’s bed of roses becomes much thornier than first expected.

10,000 Maniacs
Our Time In Eden
Elektra

“Nina’s Dove,” Eden’s opening track, is by far the pick of the album. The song’s continuous piano solo, combined with spare, somber strings, creates a strikingly beautiful and mysterious, as Merchant sings about the misuses of liberty. "In your reckless mind, you act as if you’ve got more lives/ In your reckless eyes, it’s never too late for a chance to seize some final breath of freedom." With a haunting melody and powerful lyrics, the song is deeply moving.

Our Time In Eden pulls the listener into the innermost depths of 10,000 Maniacs’ musical soul. Although each cut is similar in melody to the next, the hypnotic music is rich, heavy and soothing. Each song carries with it a subtle strength. Listeners can easily identify with the basic human experience from which the songs are drawn: lost youth, false love, penance, injustice, and sought freedom. Thoughtful and introspective, Eden reveals the homespun memories that true sentiment thrives upon. As John Melencamp so eloquently put it, “I was born in a small town... and that’s good enough for me.”
GILBERTS

True to studly Gilbert fashion, the bow-tie guys are pumping up and slimming down for Fall Break with a membership at the See-And-Be-Seen UC Nautilus. 4 or 5 "berts and the biceps are busin' out all over. 1 or 2 and it's zebra-striped spandex all the way.

Daisy Chainsaw
Eleveneteen

Here's an example of a band that sounds like its name. Daisy Chainsaw tries to pull off a certain sound here, yet doesn't quite get it. A lot of noisy guitar and Katie Jane Garside's high, screeching vocals make this album not quite buying, but definitely worth a listen.
—Shannon Armstrong

Shabba Ranks
X-tra Naked

Techno-reggae smoothed out on the R&B tip. Shabba comes up with a funky mix of classic reggae tunes and adds a few cuts with samples of moaning conchines. But don't worry — if any of these tracks turn you on, just use the free condom enclosed with the disc.
—Dennis Berman

The Smiths
Best...

With Best... due out soon, there's no excuse for this not being a box set. There are no remakes and no live tracks either, but it's a good starter kit for you heathens who've still not found God.
—Josh Cender

Vanessa Paradis
Vanessa Paradis

Chanel's little birdy flies to America for her third release with her passenger seat airbag of a voice, chirping away to the retro sounds of band-writer-studio-in-one man Lenny Kravitz. Fun, French but a little flaky.
—Andrew Wanlass-Orlebar

OK
you're lonely.
Your only friend's name is fidus.
You're not too TALL BUT not too short.
Your average frame is topped with medium brown hair. Would you like to be daring, stand out in the crowd? Well, put one beige foot in front of the other and schlep your jan Brady, middle child self over to 4015 Walnut St. at 5:30 tonite.
And get noticed! Ok? Ok!

Grunge Be Gone
Seattle band breaks city stereotype

BY LIZA HERZOG

The Dirt has been dished. Still as shady a character as ever, Alice in Chains' vocalist Layne Staley has once again brought his fragile frame and gangly gait out from the studio. The band itself has been anything but idle during the past year, releasing a stroke-of-genius, must-have EP (Sap) and capturing onstage amongst Seattleites in Cameron Crowe's current young anti-corporate film, Singles. Despite popular belief, Alice in Chains is not about buildings through the nose, Doc Martens, cut-up flannels, Kurt Cobain or any other passing fancy you might believe you suffer from at the moment. Alice in Chains is Staley's voice emerging as true grit; he doesn't sing, he yowls. Hailed as Chris Cornell-esque, Staley has the potential to challenge the most banal of lyrics by simply employing his extraordinary vocal range. The album opens with "Them Bones," a short track that could be the lead contender (besides the already-released and overplayed track "Would") for radio play. Airplay would be unfortunate Alice in Chains belongs not on your local radio station, but pumping out of a stereo system in a continuous heart-wrenching roar; the maddening, peasy crack of a DJ's voice interrupting Staley's murderous rasp would be criminal. The combined efforts of Staley and guitarist Jerry Cantrell yield an apocalyptic and ferociously energized rhythm. The songs provoke both anger and rebellion, yet their lyrics do not carry the industry-prevailing teen-metal rhythm. The songs provoke both anger and rebellion, yet their lyrics do not carry the industry-prevailing teen-metal rhythm. Instead, one finds carefully crafted verse projected with incredible harmony, such as "Sickman"'s "Can you see the end?/ Choke on me my friend/ Must to drown these thoughts/ Purity over rot." This same song invariably takes one back as it mimics the varying speeds of Metallica's "Sani.arium/Welcome Home." "Junkhead," advocates the junkie's strung-out lifestyle. "Are you happy? I am a man/ Content and fully aware? Money, status, nothing to me/ 'Cause your life is empty and bare..." seems a bit hypocritical coming from these guys, but so what. "God Smack" is an eerie depiction of the horror of being a slave to the needle, heroin having become the drug of choice among young alternative and hard-rock musicians. (The current chartbuster Temple of the Dog was re-released as a tribute following the overdose of grunge shaman and Mother Love Bone Andrew Wood.)

Alice In Chains
Dirt
Columbia

Alice in Chains seem content with little publicity, but one wonders why they don't scream for easily-attainable Lollapalous-inspired popularity. Surprisingly, Staley and the crew last look to the road amongst members of Megadeth, Slayer, and Suicidal Tendencies. Dirt does lean toward the hype-laden, bucks-a-rakin' alternative tip, but Nirvana they're not. Staley and the most devoted of stage-divers to stop, listen, and appreciate. €
BATMAN RETURNS
AGAIN

BY
DANYLO SHEPELAVY

A silver sepulchral moon shines hazily in the inky starless night, hanging like a shroud over the city of Gotham...
calls home. In this pulpy Jim Thompson landscape every event is a tabloid secret pasts, hidden pains and distant joy - this is the Gotham the Batman here that the legend of the Dark Knight began.

The world weighs heavy on the affairs of men; it is a headline, crooks plague the city like a bad rash, and so many mood swings in the public eye, from silly to somber, that his personality index by now resembles a DNA helix. First, on the *Batman* TV series, he acted the straight-man crusader in goofy gray and blue tights, trading huckster quips with the perpetually bewildered Boy Wonder. Submerging from the public eye for a while, Batman resurfaced in the 70s as a cardboard animated superhero battling the forces of evil alongside the Wonder Twins (plus Gleek), Green Lantern and the rest of that uncanny League of Justice crew.

Fade out to the early eighties, when Frank Miller’s “The Dark Knight Returns” transformed the comic book hero - via the new adult “graphic novel” trend - into a full-fledged tragic hero, rooted in deep psychological torment and surrounded by a world careening towards apocalypse. The popularity of Miller’s work, coupled with a heavy media interest in the “new comic literature” made the Batman ripe for the blockbuster fill the multiplex-hero factory: Warner Brothers enlisted the talents of freaky-styley director Tim Burton, who made the Batman another of his trademark one dimensional neo-gothic prefab set pieces.

In developing a visual sensibility for animating the noirish 40s environment, the animation team developed what they call “Dark Deco Style.” Formal images for the cityscape and vehicles were lifted from Art Deco architecture and design. Radomski decided to experiment with true Deco architecture and design. Radomski decided to experiment with true "Sure, the success of the movie definitely had an impact. Hollywood has churned up, Warner Bros. began production on an animated Batman series. While admitting that the success of the movies was the impetus for the Animated series, series producer Eric Radomski says they envisioned a different direction for the show: "But we are looking at it from almost a feature film standpoint.”

In developing a visual sensibility for animating the noirish 40s environment, the animation team developed what they call “Dark Deco Style.” Formal images for the cityscape and vehicles were lifted from Art Deco architecture and design. Radomski decided to experiment with true black rather than white as a background underpainting. Opaque, jet undertones allow vivid hues to emerge from shadow, setting characters in deep relief against the background. To further the inky, theatrical feel of the series, the animators adopted a cinematic perspective when directing the shots. “We use shots and direction that lends itself more to live-action films,” Radomski says. “Then people will accept it as more than a mere cartoon.”

Where the series really sets itself apart from previous Batman treatments is in its heavy, dramatic tone. The basis of the Dark Knight myth has always basically been man’s struggle with his personal demons. The masks and capes were not donned by these characters to give countless millions of kids costume ideas for Halloween; they were the manifestation of fully-realized pathologies. Bruce Wayne constantly confronts “the Bat,” driven to avenge the brutal murder of his parents. He...
is either Bruce Wayne or the Batman, distinct personalities doing the mental two-step together. The villains are no different in this regard; crime fighting District Attorney Harvey Dent and his alter-ego, Two Face, are always flipping a coin to see whether the deed to be done will be a good or an evil one.

This complexity of character is decidedly emphasized in the new series. "We're trying to keep it very dramatic," Radomski says, often delving back into the pasts of the characters to flesh out their motives and passions. "[With Bruce Wayne] we often revisit the past and have different takes on him and what made him, who he is."

In one episode, "Dreams of Darkness," this reflection takes a surreal turn, as Batman is trapped in the dreaded Arkham Asylum (Gotham's local petri dish of criminally deranged and psyche-phased citizens that held, at one time or another, just about every villain in Batman's world) by the Scarecrow. He's strapped in a straitjacket, and according to Radomski, "Batman is walking down a tunnel, and it turns out to be this huge barrel of a gun that rises out of the ground... it's very dramatic and very scary; he's under the influence of the Scarecrow's drugs.

Asylums, multiple personalities, agonizing dreams and personal demons lie along the fringes of this new dramatic environment that the creators of Batman: the Animated Series have staked out. The storytellers stretch the medium to its limits. Radomski says, "we try to push every episode to the degree of good sense." These themes are beefed up and draped with tightly choreographed action scenes that rely more on exciting camera angles and striking chiaroscuro lighting than on the usual glass-shattering, a nuclear-arsenal-in-the-palm-of-your-hand-GI-Joe-super-violence.

This seriousness of purpose and the producers' ground-breaking conviction extends through all stages of production. Besides the haunting, meaty orchestral score, originally crafted for each episode by composer Shirley Walker, feature film and television actors were aggressively sought after to do the voice overs—Mark "Luke Skywalker" Hamill as the Joker, Richard "Bull Shannon" Moll as Harvey Dent/Two Face, Roddy MacDowell as the Mad Hatter, Ed Asner as Roland Dagget, and Efrem Zimbalist Jr. as the Batman's ever-faithful and witty butler Alfred.

Each cartoon episode is a fully realized piece of fiction that distills into rich, well-crafted dimensions, suited for all ages of viewing. It doesn't condescend to children, nor does it short-out their synapses. Says executive producer Jean MacGurdy, "What we have here is an animated drama... it may be the only series ever that takes a dramatic rather than strictly action/adventure approach."

Batman: the Animated Series makes a paradigm shift in the way animated fiction is treated by American Television. Drama and sophistication, ignited by action staging as tight as a metropolitan ballet troupe, have long been factored out of American cartoons. Replaced at first by superficial superhero sagas like Superfriends and Tarzan, animated fiction then downshifted through GI Joe by way of She-Ra: Princess of Power, ending up as 20 minute toy infomercials, with all the artistic accomplishment of a lecture from the septuagenarian Juice-Man. Batman: the Animated Series reverses this Doppler shift of quality by appropriating the fully evolved modern legend of the Dark Knight, and presenting it as an Alistaire Cooke-with-a-Peter Pan-complex mini-masterpiece theatre.

Comic books have long since overcome their stigma as the bastard children of written literature. When Eric Radomski says that Batman: the Animated Series, "tries to push the envelope," he talks about an evolution—a thoughtful, honest attempt at exploiting the limits of a medium, pushing hard enough and hoping for the moment of Gotham-style transcendence when bat craft becomes art.

Denise M. Shreelpeny is a 34th Street creative consultant and has a really cool girlfriend.
**STREET film**

**Murder Most Confusing**

*James Spader lost in a Lynchian labyrinth*

**BY SHERRI COOPER**

Storyville tells the tale of a slick and clever murder involving a wealthy New Orleans candidate for Governor, Cray Fowler (James Spader), and his family's shady past. Director Mark Frost, the co-creator and executive producer of Twin Peaks (and David Lynch's long-time creative partner) has written and directed a film which smacks of Lynchian style: a haunting music score and plenty of rich, dark atmosphere.

But this is a movie about a particularly involving story (hence the title), and indeed, the plot is intelligent, credible and cleverly-woven. Yet it's so full of subplots, twists and turns that it tends to feel overstuffed and cliched. The overwhelming cast of characters, including Fowler's wife, ex-lover, campaign managers, and numerous others do not help to clarify the goings on.

The story begins with a conference between Fowler and the well-respected lawyer, Nathan LeFleur (well-done by Michael Warren). LeFleur implies that Cray's father, who died three years earlier in a questionable hunting accident, was involved in a deep-rooted scheme exploiting blacks living near the Fowler property. Fowler is obviously affected by Warren's insinuations, and he returns to his party disturbed, just in time to be diverted by his beautiful, Vietnamese cocktail waitress's invitation on a napkin, "Meet me in Storyville, 9:30."

The viewer is then taken through seedy Storyville, where Frost works his film noir magic — suspenseful, dark and weird. But as Fowler walks through town to meet this unknown woman, we have to wonder what a young, up-and-coming candidate is doing alone in a slum late at night in pursuit of a cocktail waitress.

The couple meet up, and the Storyville begins its inevitable slide into cliche-ville. The exotic and quiet femme fatale with the long legs and foreign accent lures the James Bond-esque Fowler to her love-den "takido," there she suddenly flips him over with a karate-chop. Spader reacts with the biting, "Is this your idea of foreplay?" and the two end up together in a hot tub. Fowler... Cray Fowler.

**Storyville**

AT THE RIVERVIEW

DIRECTED BY MARK FROST

STARRING JAMES SPADER AND JOANNE WHALLEY-KILMER

As the camera pans across the scene, we see that the couple is being filmed. The mystery progresses as Spade: leaves, and a police chief emerges from a dark alley.

The remainder of the film consists of a muddled tale involving voyeurism, blackmail, an unexplained murder, family secrets, a mother minus her marbles, a family friend who is eerily attached to Cray, a love interest with the district attorney, a friend who turns out to be someone's father, a crooked cop and an evil political opponent. And unbelievably, all the loose ends are tied up in a believable, but exhausting complicated, string of events.

There are some excellent performances, particularly Spader's perfect portrayal of the young, attractive smooth candidate. The score and cinematography are first rate, and the plot is clever. But we've seen this all before, just never all in one movie.

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**Coming to America**

**1492 has a nose for adventure**

**BY ALAN SEPINWALL**

Early on in Ridley Scott's 1492, there's a moment that suggests a much finer film might have been made out of the same material. Christopher Columbus (Gerard Depardieu of Cyrano de Bergerac and Green Card), while under a vow of silence for striking a monk, is visited by a patron interested in donating three of his ships for Columbus' proposed voyage to the New World. When he is told that the ship owner might be able to get him an audience with the queen to plead his case, Columbus cannot contain himself, quickly breaking his vow to ask, "How soon?"

**1492**

AT THE ERIC ON CAMPUS

DIRECTED BY RIDLEY SCOTT

STARRING GERARD DEPARDIEU AND SIGOURNEY WEAVER

On paper, that doesn't sound like much, but by the film's finale, it's one of the few scenes that stands out. It forms one of the few underplayed and containable moments in a film where every other scene is played out on a monotonously grandiose level. The raising of a church bell receives the same slow-motion photography and pumped-up orchestral music as the first sighting of the New World. Because every moment is made huge, the moments that deserve our attention never really emerge.

After Scott's triumphant directorial turn with Thelma & Louise, one might imagine the director infallible of wasting his usual visual expertise on a weak tale. Although gorgeous vistas stun the viewer — most notably in the lush forests of the New World — there is a surprising lack of concrete action and interesse. Columbus' crew looks great on their ship as the sun sets over the ocean, but one never understands the torturous journeys in recorded history.

First-time screenwriter Roselyne Boch refuses to devote much time to character development. She disregards the revisionist history that paints Columbus as a selfish conqueror, and he comes off as a near-saint, is light-years ahead of the backwards-thinking Spaniards. Instead, the savagery of the white man is displayed by Mon-ica (Michael Wincott of Robin Hood), a character who embodies all the script's shortcomings. A nobleman, Monica accompanies Columbus on his second voyage for no clear reason, especially since he hates all Indians, referring to them as "monkeys." We never understand how Monica convinces some of the Indians to join him in an uprising against Columbus. Ironically, Columbus treats the Indians with respect while Monica is the one who abuses them, callously dismem-bering one for failing to find enough gold.

The biggest problem of all is the plodding pace that Scott sets for the movie. 1492 clocks in at just under two and a half hours, but it feels much, much longer.

The one saving grace of 1492 lies in the performance of Depardieu and co-stars Armand Assante and Sigourney Weaver. With the exception of the early scenes in the monastery where he gets to display the fire in Columbus' formidable belly, Depardieu isn't given much to work with, but still manages to convey the sense that Colum-bus had a life outside the legend. It is by no means his best performance, but he's always had better material to work with. Assante brings his usual charisma to his role as the queen's manipulative advisor, but his appearances are too few to make an impact.

As Queen Isabell, Weaver doesn't attempt a Spanish accent (Isabella sounds at times like a Manhattan socialite), but she does convey the loneliness of the monarchy. When Assante asks her why she permitted Columbus to go on his voyage, she simply replies, "Because he's the only person I've ever met who's not afraid of me." It's one of the few lines of motivational dialogue found anywhere in the film.
Coming soon
The old adage "everything in history repeats itself" is still true. Unfortunately for director Robert Zemeckis, repetition is not a comfort, but a harbinger of banality. For director Robert Zemeckis, repetition is not a comfort, but a harbinger of banality. 

Producer Zemeckis' yet-to-be-released The Public Eye tries to be everything for everyone. It attempts to provide humor, art, drama and romance, but instead of fulfilling all our desires it collapses into ambiguity.

The Public Eye is set in the glamorous, Mafia-driven social scene of the '40s. In a promising opening, Leon Bernstein (Joe Pesci), an over-achieving '40s. In a promising opening, Leon Bernstein (Joe Pesci), an over-achieving 

The seduction continues: director Nick Israel packages perpetual teen idol Jayson Bateman as Jack Elliot, an over-the-hill slugger who just can't hit 'em like he used to. Re-released by the Yankees, Elliot discovers that the only team remotely interested in him is the Japan's Chunichi Dragons. Needless to say, Elliot pouringly boards the plane and heads east for one last chance to play the game he loves.

Upon his arrival in Japan he is showered with attention and lauded as a celebrity. Yet instead of graciously accepting welcome, Elliot does the proverbial ugly-American dune cup and proceeds to make a mockery of Japanese traditions and an ass out of himself. Of course, his new manager detests him and his cockiness. Predictably, he meets a beautiful local love interest. And yes, by the end of the movie, Elliot even learns a thing or two about respect, cooperation, acceptance and tolerance.

Not that formula movies are so bad (several variations of the "fish-out-of-water" story have worked wonders) but director Fred Schepisi fails to elaborate even the slightest bit on the genre. What's worse is his reliance on Japanese traditions and an ass out of himself. Of course, his new manager detests him and his cockiness. Predictably, he meets a beautiful local love interest. And yes, by the end of the movie, Elliot even learns a thing or two about respect, cooperation, acceptance and tolerance.

Even though Mr. Baseball's script is trite and predictable, the Dragons' manager (Ken Takakura of Black Rain) is actually quite charming, especially when he tries to whip his annoying American pidginy into shape. Elliot's exotic Japanese sweetie (Aya Takahashi) proves to be an intricately complex character, especially when she's slumbering all over Selleck in the office make-out scene. Overall, a less endearing character than Jack Elliot would be quite difficult to invent, and a more cliched flick would be really, really dangerous. Magnum, get your gun.

—Jessica Zuverich

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**Breaking the Rules**

Coming soon
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—Jessica Zuverich

**Breaking the Rules**

Coming soon
The seduction continues: director Nick Israel packages perpetual teen idol Jayson Bateman in a frighteningly lowbrow plot. Breaking the Rules will actually remind literate viewers of a vast, amorphous McCarthyist allegation — shallow, superficial and completely lacking in substance.

Misleadingly enough, Breaking the Rules is a road movie with a morbid twist. A dying Cleveland-bound man and his buddies are allegedly in search of a melodramatic fix in culture which cannot satiate their real concerns, but hopefully people can hate this movie for what it really is.

—Heath J. Slawner

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**34TH STREET MAGAZINE**
**event**

The centennial of Walt Whitman’s death will open with Poet Allen Ginsberg giving a keynote address, “Whitman and Contemporary American Poetry” at 5:30 pm on Thursday, October 15 at the Pennsylvania Academy of Fine Arts. On October 16 and 17, a symposium on his life and work will bring together distinguished scholars and poets at the Annenberg School Theater. Call the English Department at 898-7341 for other Whitman celebratory events.

**music**

Feeling kinda folky? Don’t miss folk’s Doc-sportin’, hairy-legged rebel with a cause, Michelle Shocked. Touring to promote her latest album, Arkansas Traveler, she’s appearing alongside your yee-hawing favorites, including Uncle Tupelo, Taj Mahal and The Band. The festivities take place at the Trocadero on Sunday, October 11. Be there or be square dancing.

**film**

From October 14th to the 30th, the Neighborhood Film/Video Project of International House will present the films of Alain Tanner. 15 of the Swiss filmmaker’s works will be screening this month spanning 23 years of his career. Don’t miss Messiah, a ’79 Swiss version of Thelma and Louise. Other Tanner films include No Man’s Land, an ’80s update of film noir; Light Years Away, an absurdist sci-fi picture; and The Salamander, a ’70s Swiss art house staple film. Watch Street’s Film Guide for screening dates and times.

**HERO**

“Delightfully spews this predilection of our society to devour what the television networks knock themselves out to conjure up.” (Entex, Campus, Somers, UA Ravehouse.)

**HOWARDS END**

Merchant-Ivory does Forster once again in a charming and compelling fashion. (The Key)

**HUSBANDS AND WIVES**

“A quiet lament of human hearts taken more with refuge than with passion.” (Entex.)

**1492: CONQUEST OF PARADISE**

SEE REVIEW PAGE 10. (Entex, Campus, Somers, UA Ravehouse.)

**BLADE RUNNER**

The Ridley Scott classic returns with an extra five minutes of action and a different ending. (Entex.)

**BOB ROBERTS**

“A ridiculously satirical portrayal of ultra-conservative propaganda — or the necessary economic gospel.” You decide. (Entex at the Ravehouse.)

**A BRIEF HISTORY OF TIME**

“Stylishly presents [the] hero, Stephen Hawking, as a paradoxical analogy of the mysteries of space.” (Entex.)

**CAPTAIN RON**

Kurt Russell plays Spock. Believe it or not, Martin Short plays Spock. Believe it or not. (AMC, Malmo, UA Ravehouse.)

**ENCHANCED APRIL**

Four English women rediscover themselves during a lost month in Italy. (Entex.)

**GAS FOOD LODGING**

“Direct Allison Anders matter-of-factly proves that it does not take a better half to make a whole.” (Entex.)

**INNOCENT BLOOD**

“Bending on title racial and gender stereotypes, the script’s faint jokes fall totally flat.” (AMC, Malmo, UA Ravehouse.)

**KAMIKAZE HEARTS**

“Sitting through two hours of such cinematic adventurism beats being scalpelled, but just barely.” (Entex at the Ravehouse.)

**LAST OF THE MOHICANS**

“Sweeping in every beauty and almost inconceivable violence with an equally graphic and non-discriminating eye.” (Entex.)

**LAWs OF GRAVITY**

“A rude invitation into the violent and tragic lives of a generation on probation.” (Entex.)

**THE LIVING END**

Two HIV-infected gay lovers embark on an introspective journey across the Western landscape. (Entex at the Ravehouse.)

**MISTRESS**

“A searingly ambiguous, and even touching tale of one man’s attempt to make his dreams come true.” (Entex.)

**MR. BASEBALL**

SEE REVIEW PAGE 11. (Entex, UA Ravehouse.)

**MR. SATURDAY NIGHT**

“Relying on true racism and gender stereotypes, the script’s faint jokes fall totally flat.” (AMC, Malmo, UA Ravehouse.)

**SARAFINA!**

“A dusty, disturbing footnote in the history of American academia comes to stark light, and strikes a nerve because it’s so true.” (Entex, UA Ravehouse.)

**SCHOOL TIES**

“A dusty, disturbing footnote in the history of American academia comes to stark light, and strikes a nerve because it’s so true.” (Entex, UA Ravehouse.)

**THE MIGHTY DUCKS**

“It’s best to let The Mighty Ducks fly south.” (AMC, Malmo, UA Ravehouse.)

**THE MIST**

“Packed with peanuts” and “really satisfies.”

**CONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCONTESTCO
“Timely exploration of the complex and often misunderstood Seattle singles scene.” (AAM Old City)

SNEAKERS
“Tis gotta be the shoes. It’s gotta be the shoes.”

REA REVIEW
SEIZE THE TUNE
The animated Del and Didi get lost in Flooby-

STORYVILLE
SEE REVIEW PAGE 10 (2A Reviews)

UNDER SIEGE
Steven Seagal plays the cook, the thief, his
wife, and her lover all at once. (AMC Walnut
Mall, AMC Matthews UA Reviews)

WISERCRACKS
Canadian Gail Singer documents female
stand-up comedians. Way to go, eh! (Film 5)

THEATERS

AMC MIDTOWN
1412 Chestnut, 567-7021
Under Siege Fri-Sun. 1:45, 5, 7:30, 10;
Monday-Thurs. 1:45, 5:30, 7:30, 9:45;
Single Fri-Sun. 2, 5:30, 8; Mon-

AMC OLDE CITY
2nd and Sansom, 627-9966
The Mighty Ducks Fri-Sun. 1:30, 5,
7:30, 9:45; Mon.-Thurs. 1:45, 5:30,
Single Fri-Sun. 2, 5:30, 8; Mon-

AMC PALACE
1812 Chestnut, 496-0222
The Mighty Ducks Fri-Sun. 2, 5:30, 8,
10:15; Mon.-Thurs. 2, 5:30, 8.

AMC WALNUT MALL
3925 Walnut, 222-2344.
Under Siege Fri-Sun. 1:45, 5, 7:30,
10:15; Sun.-Tues. 1:30, 5:15, 7:30,
9:45; Mon.-Thurs. 1:45, 5:30,
7:30, 9:45; Fri-Sat. 1:30, 5:30,
7:30, 9:30; Sun.-Tues. 1:30, 5:30,
7:30, 9:30; Mon.-Tues. 1:30, 5:30,
7:30, 9:30.

ERICS CAMPUS
40th and Walnut, 832-0966.
1492: Conquest of Paradise Fri, 7, 10;
Fri-Thurs. 1:30, 4:30, 7:30, 10; Mon.
1:45, 5, 7:30, 9:45. The Mighty
Ducks Fri-Sun. 1:30, 5:30, 7:30,
9:45; Mon.-Tues. 12:30, 2:25, 4:15,
6:10, 8:05, 10:15. Enchanted Agri
Fri-Sat. 1:30, 5, 7:30, 9:45; Sun.-Tues.
1:15, 5:30, 7:30, 9:30. Sarafina!
Fri-Sat. 1, 4, 6, 7, 9, 10; Sun. 12,
2, 4, 6, 7, 10, 8; Mon. 3:00, 5:30,

ERICS RITZENHOUSE
1907 Walnut, 567-0230.
Sneakers Fri-Sun. 1, 4, 7, 10,
Glengarry Glen Ross Fri-Thurs. 1:30,
3:05, 5:25, 7:45, 10:10. Mr. Saturday
Night Fri-Thurs. 1:30, 4, 7, 9:40.

SAMERIC
1980 Chestnut, 567-0940.
1492: Conquest of Paradise Fri-Sun.
1, 4, 7, 10. Hero Fri-Thurs. 1:15, 4:15,
7:15, 10:15. Mr. Baseball Fri-Thurs.
1:30, 4, 7, 9:45. Hellraiser III: Hell on
Earth Fri-Thurs. 1, 3:30, 5, 10. Single
White Female Fri-Thurs. 3:15, 7:45.

SAMS PLACE
19th and Chestnut, 972-0599.
The Last of the Mohicans Fri-Thurs.
1:10, 4:10, 7:10, 10:10. School Ties Fri-
Mon. 1, 4, 7, 10; Tues-Wed. 1, 4, 10,
Thurs. 1, 4, 7, 10.

UA RIVERVIEW
Reed and Delaware, 755-2219.
Storyville Fri-Thurs. 12:30, 2:30,
5, 7, 9; Mon-Thurs. 1:30, 3:30,
5:30, 7:30, 9:30. Mr. Saturday
Night Fri-Thurs. 1:30, 4, 7, 9:40.

SAM'S PLACE
19th and Chestnut, 972-0599.
The Last of the Mohicans Fri-Thurs.
1:10, 4:10, 7:10, 10:10. School Ties Fri-
Mon. 1, 4, 7, 10; Tues-Wed. 1, 4, 10,
Thurs. 1, 4, 7, 10.

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Night Fri-Thurs. 1:30, 4, 7, 9:40.

EXHIBITIONS

CINEMATHEQUE
598 Broad, 732-7704.
Mafioso (1983) Italy A film made in the
name of his youth. (Sat.)

TEMPLE CINEMATHEQUE
1649 Walnut. 787-1529 Call for more
information.

Until the End of the World
a quasi-movie with William Hurt in the
starring role and a soundtrack featuring
Peter Gabriel, R.E.M., Elvis Costello,
and U2 along for the ride. With
such an auspicious beginning,
however, the film can only bring
dissatisfaction on several fronts.
To begin with, its colossal length —
and dearth of action — begin to weigh
after the first hour. Hurt’s ever-
expressive style of acting does
nothing to help. Still, with its
undeniable visual splendor and
elegant assemblage, Until the End of
the World bears the mark of an ars
sure to be recognized as one of the
true great director’s of his time.
—Josh Tyrangiel

review

THE VIDEO LIBRARY
Houston Hall
382-3360
4040 Locust St
387-5440
daily 10-10
**WEEKEND**

The nation's favorites: October 1-7

**TELEVISION**
1. Roseanne
2. Murphy Brown
3. America's Funniest Home Videos
4. 60 Minutes
5. Coach
6. Murder She Wrote
7. Northern Exposure
8. Home Improvement
9. Love and War (tie)
10. Hearts Afire

**MUSIC**
1. Garth Brooks
2. Eric Clapton
3. Barry Manilow
4. Pearl Jam
5. Garth Brooks
6. Cat Who Moved a Mountain
7. Bobby Brown
8. Mr. Saturday Night
9. A Thousand Acres
10. Extreme

**BOOKS—PAPERBACK**
1. No Greater Love
2. The Firm
3. A Time to Kill
4. Forever in Your Embrace
5. Night Over Water
6. Cat Who Moved a Mountain
7. Saint Maybe
8. The Sum of All Fears
9. A Thousand Acres
10. A Family Man

**FILM (TOTALS TO DATE)**
1. Last of the Mohicans $350 million
2. Beauty and the Beast $280 million
3. Mission: Impossible $223 million
4. The Firm $205 million
5. Total Recall $197 million
6. The Color of Money $182 million
7. Backdraft $178 million
8. Romancing the Stone $150 million
9. The Commitments $142 million
10. The Hunt for Red October $134 million

**ARTS**

**AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM**
7th and 12th Streets, 215-563-4250
"Protest and Participation: Freedom Ain't Free". An exhibition which captures images of African Americans using the First Amendment to acquire freedom during the Civil Rights Movement.

**ATWATER KENT MUSEUM**
15 South 9th St, 215-389-0011
Tuesday-Sunday 9:30-4:45. Admission is free.
"Image worlds: Photographs by Alfred A. Durland." This exhibition at Philadelphia's history museum will focus on the photographer's role in crafting an image of the city and its people. September 38 through February 27.
"A Feast for Philadelphia: The History of Reading Terminal Market." Traces the history of this vital urban institution.

**THE FRANKLIN INSTITUTE**
2020 Benjamin Franklin Pkwy, 215-764-2300
"Antarctica." An omnibus film that takes viewers to the last place on earth, through November 19.
"Rolling Stone at the Max." Takes you on stage and behind-the-scenes with Mick Jagger, Keith Richards and the lads on their legendary Steel Wheels/Urban Jungle tour of 1989-90.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS**
118 Springs Street, 215-777-4600
"Facing the Past." 19th century portraits from the collection consisting of about 40 works reviewing the Academy's influence on the genre's popularity, stylistic evolution and impact. Through April 11.

**PHILADELPHIA MARITIME MUSEUM**
52 Chester Street, 215-234-2911
Wilham Partridge Burpee. American marine impressionist show offers 42 paintings by native New England artist. Also various other oils from the 19th century.
"Encounters and Exchanges: The Delaware Valley in the Age of European Exploration" Antique maps, navigational instruments, prints, paintings, and Native American artifacts--including a dugout canoe.

**PHILADELPHIA MUSEUM OF ART**
26th and Fairmount Avenue, 215-763-8100
"Delacroix's Studio Practices." This exhibition explores the French Romantic master's work and playing with two and three dimensional space and reality and illusion. Both run September 11-October 19.

**NEWARK GALLERIES**
625 Walnut Street, 215-777-3791

**ROLEX FOUNDATION FOR TODAY'S ART**
20 North 2nd Street, 215-399-1013
"El Jardin de la Vida." A solo exhibition by Loreta Missoun, October 2-25.

**THEATER**

**DAEDALUS IN THE BELLY OF THE BEAST**
Internationally acclaimed Ghana playwright Marcus Antoonye de la Parra has created a journey into the subconscious with language from classic Ghana, French, Jieda lyrics and television thrillers.
(The Diamond Brde Art Center, 230 Vine St, 925-9014. October 9-11 at 8pm.)

**ECHOES OF THE JAZZ AGE**
The world premiere of Aaron Ponser's adapted theatrical college features the works and words of the Roaring '20s great figures, including Edith Wharton, Langston Hughes, Ernest Hemingway, and F. Scott Fitzgerald.
(Jordan Theatre Company, Saint Stephen's Alley (Performing Arts Center, 38th & Lombard St. Website: 215-456-8990.)

**RESTAURANT**

**REVIEW**

Funky African music emanates from the tape player in the tiny one-room restaurant, and the array of plants by the window jubilantly overflow their pots. The colorful tables and pastel drawings of marine life intermingled with West African scenes complete the bohemian, jangle atmosphere of Rose's Cafe, where the unbelievably inexpensive cuisine, though simple, is embellished with various blends of herbs to give it a unique homeade flavor.

The African peanut soup with fresh vegetables and hot spices is a great start, followed by any one of a number of salads. Among the best are the

Jaqueline salad—a mixture of chicken, lox, vegetables and lemon rinds—and the curried chicken salad. Top it off with the brownie cake with raspberry jam and mandarin orange tea and you're in culinary heaven. The boisterous, motherly Rose and her two coworkers, who dance and joke as they cook right behind the counter, add to the familial, homey setting. Prices run no higher than about $6 per entrée and $2-5 for appetizers.

-Catherine Donaldson-Evans
FRIDAY
JEFFREY GAINES WITH MR. REALITY
A WPNX favorite, he's the guy who does the acoustic version of "In Your Eyes" (that you hear twenty times a day). Gaines is one of the most underrated performers around and is quickly becoming a true favorite. (Theatre of Living Arts, 704 South St, 422-1600)

TUESDAY
GRAHAM PARKER & THE SMALL CLUBS WITH LUCINDA WILLIAMS
Two fine fiddly songwriters together for one special show. Graham Parker's bitter lyrics and Lucinda Williams' upbeat country rock should provide an interesting counterpoint to the lead. (Theatre of Living Arts, 704 South St, 422-1600)

SUNDAY
THE ARKANSAS TRAVELER REVUE FEATURING MICHELLE SHOCKED, THE BAND, TAJ MAHAL, AND UNCLE TUPELO
See URSCH. (Theatre of Living Arts, 704 South St, 422-1600)

SATURDAY
DANNY GATTON & ROBIN FORD & THE BLUE LINE
Two fourstringed guitarists who provide both country and blues riffing pleasure. Listening to these two trading licks (on the guitar, no less!) should be an awe-inspiring experience for all. (Fifth & Chestnut, Philadelphia, 303-2571)

PHILADELPHIA ORCHESTRA
David Zinman will conduct what should prove to be a head-banging performance of Bartok's The Miraculous Mandarin. Warning: This performance is not for the weak hearted. (1207 Locust Street, 855-3146)

NEW YORK/PHILLY GOSPEL
CARAVAN
The finest in Gospel music. Let the power and the glory of all of creation see your very soul. Remember, this is not just for gentiles. (International House of Philadelphia, 207-5125)

SATURDAY
KISS WITH FASTER PUSYCAT AND TRIXTER
Where would Poison, Motley Crue and Nelson be without Kiss? Kiss are the true fathers of today's flourishing heavy metal scene. Gene Simmons has even written a song with Bob Dylan! Get some hairpray, hop into your monster truck and let the guido in. (Tower Theater, 2625 West Fairmount Avenue, 215-336-2000)

TANGERINE DREAM
The Dregs' country-blues Airplane, now after a ten year hiatus the Dregs are back! The Dregs' country-blues inspired music has given them their reputation as the finest instrumental group of their time. And as if this wasn't enough, Wings drummer Darryl Johnson is on the tour. Awesom right! (Cheesetown Cafe, 38th & Chestnut, Philadelphia, 302-1201)

WORLD'S FAIR FAMILY
(For you Adult Alternative fans, Tangerine Dream is taking a break from making soundtracks to put on a show that should be... well... very high tech. (Tower Theater, 69th and Ludlow, 302-0135)

DIXIE DREGS
First the Monkees reunited, then Jefferson Airplane, now after a ten year hiatus the Dixie Dregs are back! The Dregs' country-blues inspired music has given them their reputation as the finest instrumental group of their time. And as if this wasn't enough, Wings drummer Darryl Johnson is on the tour. Awesom right! (Cheesetown Cafe, 38th & Chestnut, Philadelphia, 302-1201)

SUN, OCT 17   LARRY CARLTON

201 OCTOBER 8, 1992
Which PARTY would do the best job promoting Family Values?

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