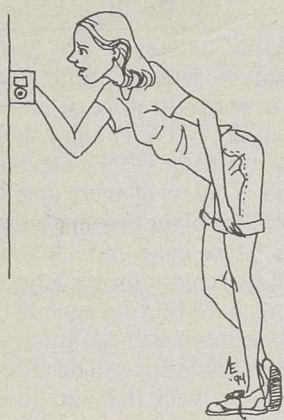


TIME



OUT!

Clemson's Guide to Entertainment & the Arts

Volume I, No. 11

Clemson University, Clemson, South Carolina

April 14, 1994

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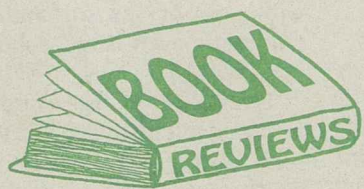
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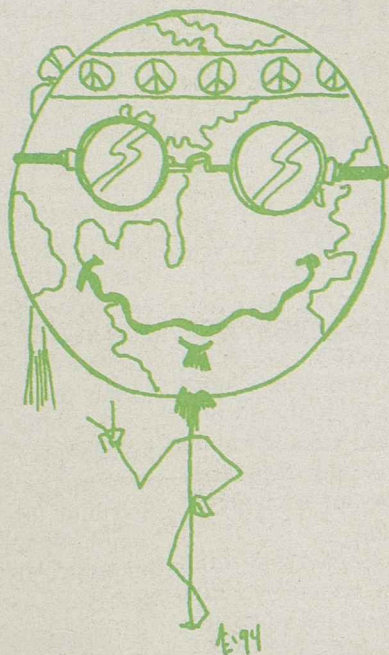
&

Lots

of

other stuff!

Earth Day concert tomorrow



by Edan Ballantine
staff writer

The Students For Environmental Awareness will sponsor an Ecofair Friday, in honor of Earth Day, from 11 a.m. to 4 p.m. in the phantom lot. There will be environmental merchandise for sale, along with information booths from environmental groups.

Following the fair will be a free concert at the amphitheater from five o'clock to midnight. Acoustic acts, the Hootanannies and Jennifer Goree and Richard Tillinghast will perform first, then Manifold Tim, Minor Earth, Super-group and Thoughtcrime will follow.

Although everyday should be Earth Day, make this one special by supporting the Ecofair and the benefit concert Friday night. Mother Earth will appreciate it.



Tyrone Walker/staff photographer

Clemson celebrates nature Friday, as Students for Environmental awareness observe Earth Day 1994.

Brooks Center dedication



by Trey DuBose
Student Body Vice-President
special to Time-Out

The Brooks Center for the performing arts will have its official dedication ceremonies this weekend.

There will be a special performance for students Friday at 8 p.m. featuring a tribute to Leonard Bernstein. The evening has been designed to begin the quality service the Brooks Center will provide for the student body. Saturday night will be a black-tie affair and tickets for that show will be \$50 per person.

All of Clemson University, as well as the surrounding areas, benefits from the Brooks Center. It is the students, however, who have the most to gain. The Brooks Center provides all of us with an incredible resource and avenue to the finest in cultural performances. We have not only the best facility of any university in the area, but also one of the best in the Southeast. Due to the cooperative efforts of Student Government and the administration, admittance to student performances is free to students. Student tickets

for the Friday dedication are five dollars, but Student Government does have a limited number of free tickets available. The tickets are available on a first-come first-serve basis and can be picked up in the Student Government office (159 Union next to Harcombe) between the hours of 10 a.m. and 4 p.m. One ticket may be picked up per C.U. ID and additional tickets are available at the University Union Box Office for five bucks.

This will be a momentous occasion for Clemson University. The people of the Brooks Center have made every effort to include the students. The Friday performance is for us and it is important that we participate by going and seeing an outstanding performance. What could be a better date than an evening at the Brooks Center?

The Brooks Center for the Performing Arts will sponsor guided tours of the facility in conjunction with the dedication gala.

Special tours for students, staff and faculty have been scheduled for 1 p.m. to 3 p.m. Friday. Tours for the general public will be held Saturday from 9 a.m. to 3 p.m. and Sunday from 1 p.m. to 3 p.m.

Guides will be posted at all doors of the building to greet the public. Saturday's tours will pass through some of the performances in progress, giving tour-takers a chance to experience the Center's activities first-hand. For more information, contact the Brooks Center at 656-3043.

Connells play Sud Flood '94



by Sean Cook
interim editor

The Connells will be appearing Saturday, April 30, at Winthrop College's annual Sud Flood.

They will be appearing with special guests the Unknowns and Carbon Black at the American Legion Fairground next to the college.

Billed as "South Carolina's largest annual party," the show will begin at 1:30 p.m.. Gates open at 12:30 p.m. The event will be a "Bring your own beer" party. All concert-goers should be prepared to show proof of proper age. Tickets are available at Manifest Records, or by calling Fouth Enterprises at (704) 372-0426 or (803) 329-5116.

MUSIC

Rating System:

- ★★★★★ Excellent
- ★★★★ Pretty Good
- ★★★ Good
- ★★ Fair
- ★ Poor
- ☆ Half



Tanya Blount

Natural Thing

★★★

by Tyrone Washington
staff critic

Natural thing is the debut album from Polygram Records recording artist Tracy Blount. This fresh new face has exploded onto the scene with her seductive voice and funky sound. Although she's a newcomer to the music biz, by no means is she a newcomer to music. Ms. Blount has been singing since her early days in church back in her home town of Washington, D.C. Since then she has developed into a silky songstress. She attributes her success to the early female pioneers of music like Sarah Vaughn, Ella Fitzgerald, Aretha Franklin, and many others. The first single "I'm gonna make you mine" has been a tremendous success. Other standout tunes are "Hold On," "Is It Love," and the title track "Natural Thing." This diverse album contains contributions from DJ Eddie F of Heavy D. and the Boyz as well as Freddie Jackson. I enjoyed this album and would recommend it for anyone.



Milla

The Divine Comedy

★★★★☆

by Dan Winans
staff critic

Milla Jovovich just keeps on surprising us. At 11, she began modeling for magazines like *Mademoiselle*, at 14, she appeared in *Return to the Blue Lagoon*, and, later, she had roles in *Chaplin* and *Dazed and Confused*. Now, working around her modeling contract with Almay, she's given us an album.

All of the lyrics and most of the music for 10 of the 11 songs on *The Divine Comedy* were written by Milla herself, a remarkable accomplishment for a 17 year old actress/model. The last song is a beautiful Russian folk song en-

titled "In a Glade." Somehow Milla avoided trendy grunge or the "Why shouldn't I have an album? Everyone else does" sound that we hear way too much of today. She has incorporated many of the more classical acoustic instruments with synthesizers to produce a sound that flows very well with her poetic verses and her clear, magnificent voice. She has found a crossroad between synth pop and European folk, without sacrificing any originality. Gordon says: "It's good relaxing music, romantic music, maybe. Bonus!"

Milla's music and poetry, together, possess a certain beauty and depth that most new music lacks. The songs don't get worn out or boring, and they are very easy to listen to. I wouldn't go so far as to compare her to Jim Morrison or Roger Waters, but *The Divine Comedy* demonstrates an appreciable degree of expressive creativity and musical literacy.

Apart from her music, acting and modeling, Milla also writes short stories and draws. I only hope that she doesn't burn out too soon because I'd like to hear more of her music.



Hard Soul Poets

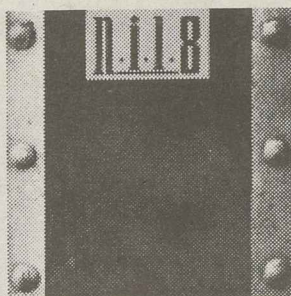
Throw

★★★★

by Sandeep Chellapilla
staff critic

Although the Wingate, N.C. based HSP has been compared with Toad the Wet Sprocket, Soul Asylum and The Waterboys, one can also see strong influences from REM, John Mellencamp, Uncle Tupelo and The Rave-Ups. In fact, vocalist John Crooke is a big REM fan and it shows in the mandolin-backed, nonlinear story-telling of "Need You Again" while the boozy rocker "Used To Be Crazy" sounds straight out of 1973 FM radio. Guitars are the centerpiece of the HSP sound - a hard to typify mix of rock, folk, punk and some country-music style too. The quiet mandolin and guitar riffs are distinctly bluesy, while John Crooke lets the vocals stand out with rough-hewn harmonies and trademark powerchords. By the second bar of "Paperbook," you hear the audible ring of the pots going up on a cranked Gibson, and the band is rockin'! Alternative sounds reminiscent of REM can be felt very strongly on a couple of songs while the balladizing style is electrifyingly exploited in "Hey Richard," a song about a man's friendship with a learning disabled person whose psyche and

emotional make-up are very insightfully probed. This one alone is worth the price of admission but the rest ain't bad either. Taking off from REM's start-up method of "playing every dive in every corner of the country for no money," this band has likewise earned its reputation via a hard-working, hard touring agenda to stimulate interest in an intense, unconventional but well-balanced rock style. Check this out, guys.



N.I.L. 8

Hallelujah I'm Gonna

Kill Myself.

★★★★☆

by Larry Barthelemy IV
interim senior staff
photographer

If you are into grungy music, then N.I.L.8 is here for you. All of the songs on their sophomore album are mixes of thrash and punk. The band uses grinding guitar rhythms and deep male vocals to make for a chainsaw sounding album.

N.I.L.8 was formed in Springfield, IL during the middle of the 1980's by brothers Jeff and Bruce Williams. After the band had secured all of the members (drummer Lance Reynolds and guitarist Eric White), they started touring across the Midwest. Their first album, *Six Inch Extension*, gained them nationwide acclaim, and since they have been touring from Philadelphia to Omaha.

Some of the band's influences include Kiss, Queen and Black Flag. But if you listen closely, Black Flag seems to have given the biggest contribution. The music is very heavy and fast, which is neither like legendary Queen, nor recent Kiss. Topics range from medicine and the environment to capital punishment and relationships on the album. The definition of the band is: Two blackies, two whities, sometimes fast sometimes slow, with music and lyrics that lead you to ponder the question, "Should I bang my head or bust a move?" Banging your head would be a little more appropriate. Although there are some R & B sounds in some of the songs, they only last for a few seconds. Then the grunge starts back up to finish the album.



Reg. E. Gaines

Please Don't Take

My Air Jordans

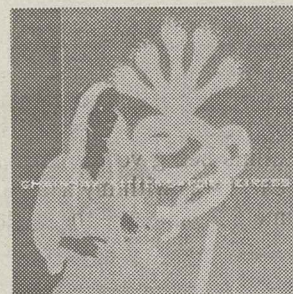
☆

by Maurice Watson
staff critic

For all those who are expecting a gasta rap or r & b album you are flying up the wrong album. Reg. E. Gaines, a poet/lecturer/director and producer extraordinaire, expresses common thoughts that run through young childrens' minds in *Please Doin't Take My Air Jordans*.

In the title track, the artist expresses what it feels like to not have the latest things. The album is filled with crises that face teenagers. For instance, the temptation to steal clothes at the mall because you don't have the money to buy the latest shirt.

For those conscience-minded individuals *Please don't take my Air Jordans* is the album for your listening pleasure. I personally found the album bare. It lacks life, much like hearing a taped speaker.



Chainsaw Kittens

Pop Heiress

★★★★

by Josh Kesterson
acting assistant editor

Unlike most bands, the opening song on *Pop Heiress*, "Sore on the Floor" doesn't tell the story for the rest of the album. This song is a hard hitting opener that almost seems anticlimatic in contrast with the rest of the album.

The following songs are a blend of soothing guitar and Morrissey-like vocals. This is the Kittens

first release since Mammoth records came under the healm of Atlantic. So yes that makes this their major label debut, sort of. But anyway, back to the music. The album follows a course of surprise and melody.

It is strong from the atypical first song to the final song, "We're like...." Not to mention the 10 songs in between. One of my favorites is "I ride free." The other tunes are just as good, with song titles such as: "Dive to the sea," "Silver Millionaire," "Media Star Hymn," and we can't forget "Pop Heiress Dies."

This album is well worth the fourteen or so bucks you might spend to buy it. If you're already a Kittens fan, then you know what I'm talking about. If not its about time you opened your mind and your ears to the Chainsaw Kittens.



The Mundahs

Palm Tree Congregation

★★★

by Sean Cook
interim editor

The Mundahs new CD, *Palm Tree Congregation*, has a jazzy island sound which will bathe listeners like a warm, soothing breeze.

The sound varies, at times resembling the Hawaii-Five-O theme and, at others, echoing Dire Straits. Described by one writer



as a "Q" group (for quirky), this Hilton Head trio has drawn raves from radio stations, clubs and publications around the region, with a mix of jazz, surf and rock. One critic even heard echoes of Lou Reed.

Overall, *Palm Tree Congregation* is an interesting album which will hopefully get area concertgoers excited next time they come to town.

They play the Gathering on a semi-regular basis. When the Mundahs come to Clemson again, you might want to go check out thier unique island sound.

TIME ★ OUT!

Clemson's Guide to Entertainment & the Arts
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Suicide never the answer to problems in life

Last week I was saddened, like many other people, by the suicide of Kurt Cobain, the lead singer of Nirvana.

While he was clearly no saint, and possibly not the best role model for the youth of America, he was among the most human of people: racked with angst and bitterness, full of problems, searching for happiness in a world where it seemed no one understood him. These are hardly uncommon traits in modern society. So many of us share similar episodes of pain and bitterness. Depression and loneliness are rampant in our society. But that doesn't excuse what he did.

Suicide is never the right answer. I wish I could make everyone understand this. If I could, then the world would be a much happier place. Suicide leaves behind families and friends torn with guilt, wondering what they could have done to prevent the tragedy which ripped their lives apart. The answer, sometimes, is nothing. Some people very cleverly hide their intentions from everyone else. At one time in my life, I even did the same thing myself.

I'm not trying to shock anyone by admitting this, but I have had

Special Guest Commentary

Name withheld by request

times in my life when I wanted to die and seriously contemplated how I would like to do it. I'm not talking about those whims everyone has every once in a while. I'm talking about the real thing.

A little over a year ago, I was having serious trouble dealing with graduate school, a few relationships in my life, living at home again with my parents and generally dealing with the anxiety caused by experiencing all these things at once. I woke every morning feeling empty, went to bed feeling overwhelmed by everything, had nightmares every night and wished during every waking moment that the feeling I was having would just go away.

It wasn't pain as most people would think of it. It was emptiness, a complete void of feeling. I had felt overwhelmed before, even depressed, but this was completely

different. I had lost faith in myself, humanity and the world around me. I questioned the worth of getting up every morning only to spend my day wishing I wouldn't make it to the next.

For nearly two months, I "practiced" my demise. My father has a shotgun stored under the stairs, though he hasn't used it in years. One day, when I was home alone, I checked to see if it was there. I checked the pump-action thingie to see if it still pumped. It did. We had no shells in our house, so I just practiced without them, to make sure I could do it when the time came. For nearly two months, I repeated the ritual: get the gun from below the stairs, pump it, look myself in the eye in the bathroom mirror, place the barrel to my chin, and pull the trigger. It seemed that it would make it easier when the time

came. I set the day for Christmas Eve 1992, wrote out my obligatory note and went to buy shells at Wal-Mart. It was here my well-laid plan began to fall apart. I didn't know what kind of shells to buy. It may seem silly in retrospect, but at the time, it really mattered to me that I get the right kind of shells. And it seemed like such a waste to buy a whole box when I only needed one shell to do the job. So I didn't buy them the first time. I went back two or three times to get them, but never did. I even asked my friend John what kind of shells fit a pump action shotgun. He recommended quail shot, but I wasn't sure to take him seriously, because John is the kind of person who would tell you the wrong thing before he would admit he didn't know either.

As you can tell by reading this, I never went through with my plan. I won't go into specific names or anything, but I was at Nick's, drinking a few beers for what I was sure was the last time and talking with a guy who I have known since high school. He isn't a good friend or anything like that, but he proved to me that someone did care whether I lived or not. I let slip what I was plan-

ning on doing, during the course of a long and rambling conversation. It was said in a veiled way that he could have missed, but he caught it and wouldn't let it pass. And he told me that I had plenty of good reasons to live. He went on to tell me that I was a good person and that I could work things out, but that I probably needed someone to talk to and some time to think. I thought it over. The next day, I went and talked to my parents, who knew something had been wrong, but didn't know what was going on. They did their best to help me, and I eventually worked some things out. I feel much better today, even though I still have some problems.

I wish someone had told Kurt Cobain that he mattered last week. He might still be here today. But he's not, so I just thought I'd tell everyone else that life is worth living, even if it is hard and everything seems fucked up every now and then.

If you do get to where you feel you can't handle life anymore, just remember that you are not alone and that someone does care. It can mean the difference between being here today and gone tomorrow.

Rollins Band

Weight

★★★★★

by Josh Kesterson
interim assistant editor

Henry Rollins. This should be all that I need to say, but that might not do justice to this man of his magnitude.

Henry Rollins is a guru of sorts and quite possibly the driving force behind punk rock today. He mixes intelligence with rage, jaded edges with musical continuity and clarity. He is Rollins.

Over Christmas break I saw the *Details* cover with Henry Rollins being voted Man of the Year. I was with my mom at the time and picked up the magazine and leaned over to my mom and said, "You see this guy mom? He's a bad ass."

This pretty much sums up everything that I could say about him that he hasn't said already. Henry Rollins proves back why he is what he is on the Rollins Band album *Weight*.

The new album, *Weight*, is the follow up to 1992's *End of the Silence*. *Weight*, has just as much intensity, except now you get to hear new songs.

For this album the first line-up change since the band's formation in 1987 was made with the addition of a new bass player,

Melvin Gibbs.

The first single "Liar" has a video playing on MTV now. Though I haven't seen it I'm sure it is good.

I would have to list all of the songs to let you know which songs are the best, but I can't do that, so I'll tell you what song is playing right now and that would be "Divine Object of Hatred." Other songs that have been implanted into my memory are the opening track, "Disconnect," "Vol. 4" and "Fool."

As always, Rollins lyrics are thought provoking, truthful and relentless. He hasn't lost any of the intensity and continues his masterful lyrics as illustrated in "Disconnect."

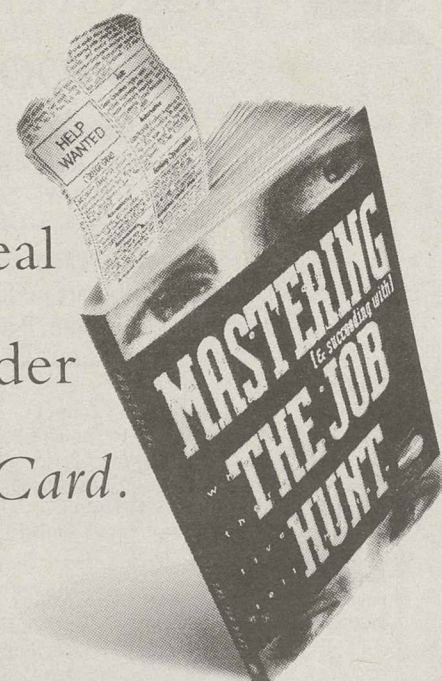
"I want to disconnect myself. Pull my brain out and go deep inside. I want to pull it out."

If you don't understand what I'm talking about, you might need some shock therapy by the master himself, Henry Rollins.

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This week's music scene

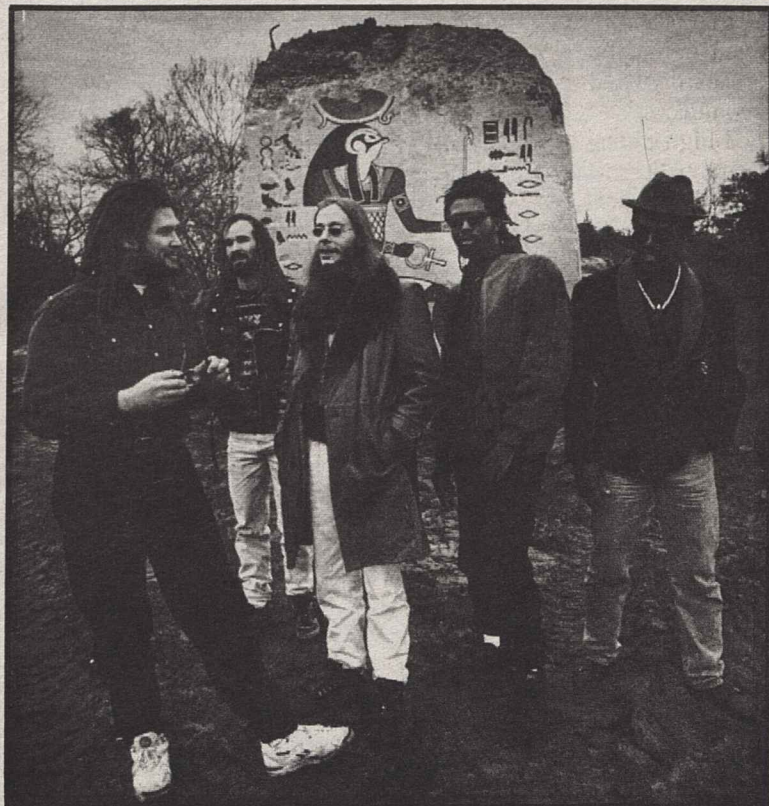


Photo courtesy Kindread Soul

Columbia's Kindread Soul plays Edgar's tonight.

by Sean Cook
interim editor
& L. Clator Butler, Jr.
staff critic

The semester seems to be rounding itself out with a great variety of end-of-the-year concerts and events.

Tonight, reggae act Kindread Soul plays Edgar's. The Columbia-based band blends the traditional Rasta sound with a style

they like to call "Phunk."

At Backstreets, Section 8 returns for another pass in the Clemson area.

Vigilantes of Love will be playing the Gathering. That Athens band will soon release their Capricorn Records debut, *Welcome to Struggleville*, to follow up last year's critically acclaimed *Killing Floor*. The Vigilantes bring an exciting stage show and songs with a rockin' acoustic feel and

an undercurrent of social conscience in their first Clemson show.

Clemson's State of Disorder plays Edgar's tomorrow. SOD has gained a substantial following in recent months between Clemson and Greenwood playing a mixture of originals and Seattle grunge.

For rockabilly and good suds, check out Mc P's, who has Georgialina in the house for a two night stand.

If your music is on the lighter, jazzy side, you might want to check out the Muscadines at the Esso Club. This experimental trio hails from Spartanburg, and is promising to be one of the freshest sounds in the area. They specialize in fusing jazz and funk in a fashion little explored in our area. Their performance last month at the Gathering with the T.N.T. Music Expo brings incredible promise for the growing music scene in Clemson.

To finish off your hump day next week, make sure you stop in at the Cantina at Los Hermanos for another round in the T.N.T.-Takimine Acoustic Shootout. More great "unplugged" talent will be featured as the time for the grand prize draws near.

Audience balloting determines the winner, so come see four great live acts and pass your judgment as to who is the best.



Vigilantes of Love
play the Gathering
tonight in their first
Clemson show.
Their last album,
Killing Floor,
enjoyed wide
acclaim.

Time-Out Calendar

April 14th through 20th, 1994

Tonight:

Section 8

Backstreets

Vigalantes of Love

The Gathering

Kindread Soul

Edgar's

Friday, April 15th:

Hootenannies, Tillinghast & Goree, Manifold Tim, Minor Earth, Supergroup & Thoughtcrime
Clemson University Outdoor Theatre

Casual Insanity

Backstreets

Muscadines

Esso Club

Georgialina

Mc P's

State of Disorder

Edgar's

Elijuun Zoo

The Gathering

Tuesday, April 19th:

Selected Hilarity (Comedy Group)

Edgar's

Wednesday, April 20th:

T.N.T. Takimine Acoustic Shootout featuring:

• Hart & Johnny

• Made in France

• Ray Keys

• Susan Welch

Los Hermanos

Saturday, April 16th:

Moondogs

The Gathering

Georgialina

Mc. P's

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BERNSTEIN, BEETHOVEN & BROOKS — BRAVO!

BROOKS CENTER DEDICATION
FRIDAY - SUNDAY, APRIL 15-17, 1994

Share in the excitement as Clemson University dedicates its state-of-the-art performance facility. There's a place for you in the Bernstein, Beethoven & Brooks dedication weekend.

Friday, April 15
8:00 p.m.

Dedication Ceremony
A Tribute to Leonard Bernstein
Department of Performing Arts
Student Ensembles
Brooks Theatre
General Admission \$5

Sunday, April 17

1:00 - 3:00 p.m. Open House and Tours

3:00 p.m.

Concert
Clemson University Concert
Band and Jazz Ensemble
Free Admission

Saturday, April 16
Beginning at
9:00 a.m.

Open House and Tours
Performances by Clemson
University Gospel Choir
and other University and
community groups
Free Admission

8:00 p.m.

Dedication Ceremony
Beethoven's Ninth Symphony
Greenville Symphony Orchestra
and Greenville and Foothills
Chorales
Brooks Theatre
Black Tie Optional
\$25, \$35, \$50 per ticket

Tickets

1. In Person
Brooks Center Ticket Office
Monday - Friday 10 a.m. - 6 p.m.

Union Ticketing Services
Monday - Friday 8 a.m. - 6:30 p.m.
Saturday 10 a.m. - 4 p.m.

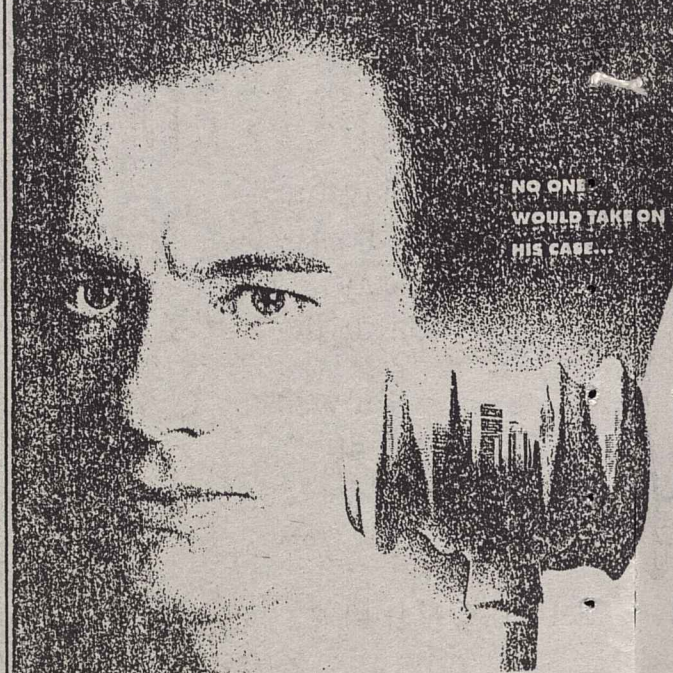
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This week's

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Tom Hanks in

Bachelor Party

Shows at 7:00 & 9:15

Admission: ONLY \$1

Entertainment

Time-Out Calendar

April 14th through 20th, 1994

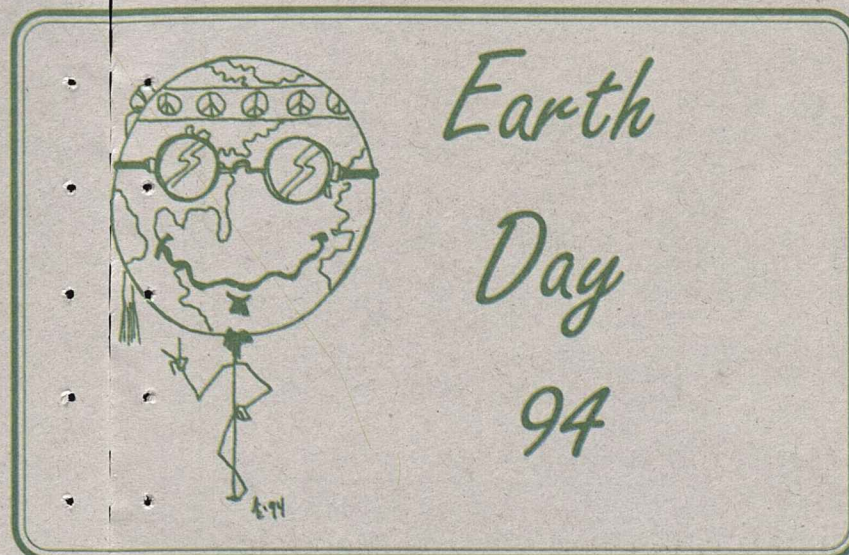
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• Susan Welch

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Moondogs

The Gathering

Georgialina

Mc. P's

Maus: The holocaust retold

Maus, part II: And Here My Troubles Began

by Art Spiegelman

★★★★★

by Sean Cook
staff writer

Only once in a great while is a comic book acclaimed as a great work of fiction. Even less often is one considered a true literary masterpiece. This is the case with Art Spiegelman's *Maus: A Survivor's Tale*, which recounts the struggles his father endured as a survivor of the Holocaust.

Maus is the true story of Vladek Spiegelman, and his son, a struggling cartoonist, who wants to recount the horrors of Nazi-era Europe in a comic novel. In the book, the Jews are mice, the Poles are pigs, and the Nazis are cats. This explains the title.

Both father and son fight to come to terms with the past, which constantly haunts them, overshadowing their daily lives. A confounding factor in their struggle to relate to one another is the suicide of Anja, Vladek's wife and Art's mother. Vladek and Anja escaped from Europe with their lives, yet she never truly escaped the Holocaust.

Part One of *Maus* is titled *My Father Bleeds History*, and it takes Vladek and Anja to the gates of Auschwitz while, in the present, Art teeters on the edge of despair, not knowing how to make sense of his father's stories.

It is a tale that is all too human, even though the characters are depicted as animals, and one that has earned high praise from literary critics nationwide. "A remarkable work," said Jules Feiffer, "awesome in its conception and execution... at one and the same time a novel, a documentary, a memoir, and a comic book. Brilliant, just brilliant."

Part Two, titled *And Here My Troubles Began*, follows Vladek and Anja through Auschwitz to Birkenau and eventually, to the end of the war and America. At the camps, their first child, Richieu, is murdered by the Nazis. Vladek survives by showing his skill as a shoe repairman, but he learns firsthand how brutal the Nazis can be through several beatings along the way.

Maus recounts the horrors of the Holocaust in comic book form as graphically as *Schindler's List* did on the movie screen. But *Maus* has

the added bonus of telling the story in the words of a Holocaust survivor.

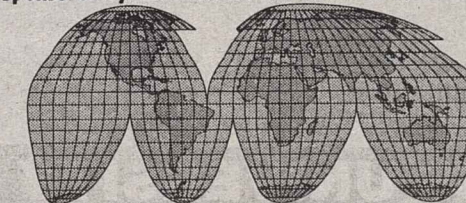
Maus earned Spiegelman the 1992 Pulitzer Prize, a Guggenheim Fellowship, and a nomination for the National Book Critics Circle Award.

It is published by Pantheon Books, and should be available at your local bookstore.



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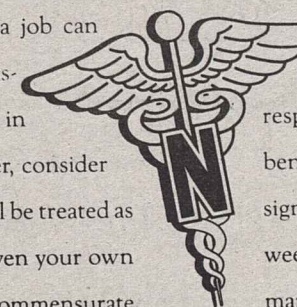


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Tabloid staff pursues truth: Only on the silver screen



The Paper

Starring
Michael Keaton, Glen Close,
Marisa Tomei, and Robert
Duvall
★★★★

by Chris Moore
movie critic

Directed by Ron Howard (*Splash*, *Backdraft*, *Parenthood*), the new movie *The Paper* takes place during a 24-hour time period at a fictional Big Apple tabloid called the *New York Sun*.

Michael Keaton stars as Henry Hackett, an on-the-go newspaper editor who lives off of stress and truckloads of Coca-Cola. When two African-American youths are arrested for the murder of two white motorists in a racially-motivated crime, Keaton struggles to find the truth behind the killings before the front page story hits the presses and two young kids are unfairly charged for a crime they didn't commit.

Like the majority of Howard's films, *The Paper* has an ensemble cast of great actors. Glen Close turns in a brilliant performance as the paper's strong-willed managing editor who continuously butts heads with Keaton. Robert Duvall gives an effortless and masterful portrayal of the paper's gruff veteran editor, Bernie White. The cast would not be complete without the addition of Randy Quaid as the paranoid and ever-worrying McDougal. Marisa Tomei plays Keaton's reporter wife who finds time to investigate several story leads between the back pains and morning sickness stemming from her extremely pregnant condition.

One of the better attributes of this movie is its organization of ideas. Although the film covers many different storylines, somewhat like a less-complicated *Shortcuts*, the first half sets up the whole arena of the movie's different issues. The second half tends to parallel the stories and mold a cohesive ending. The

scripted boomerang effect of the character's actions from beginning to end also helps to tie everything together, as the viewer watches the storyline cyclically progress back to where the ending is like the beginning. Howard does seem to run the overall theme of time into the ground with the many shots of clocks inside and out and moving trucks with words like "Time Movers" on them. Such a prominent theme like time can be easily obtained from the actions of the actors themselves, instead of the use of cinematic props.

In the end, *The Paper* is yet another first-rate project from the guy who brought us *Backdraft* and *Parenthood*. Although many critics are quick to criticize the movie for its supposed glamorization of tabloid reporters, the underlying message of the movie seems to be that tabloid journalists have the ability to pursue honest journalism. Unfortunately in this world such honesty and truth doesn't sell newspapers.

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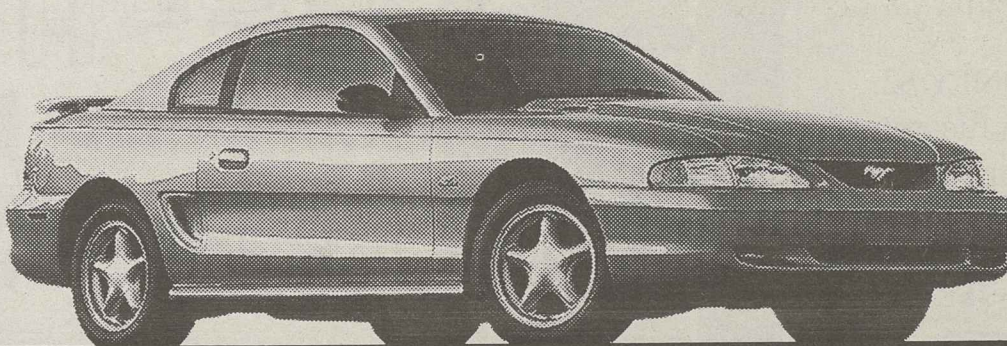
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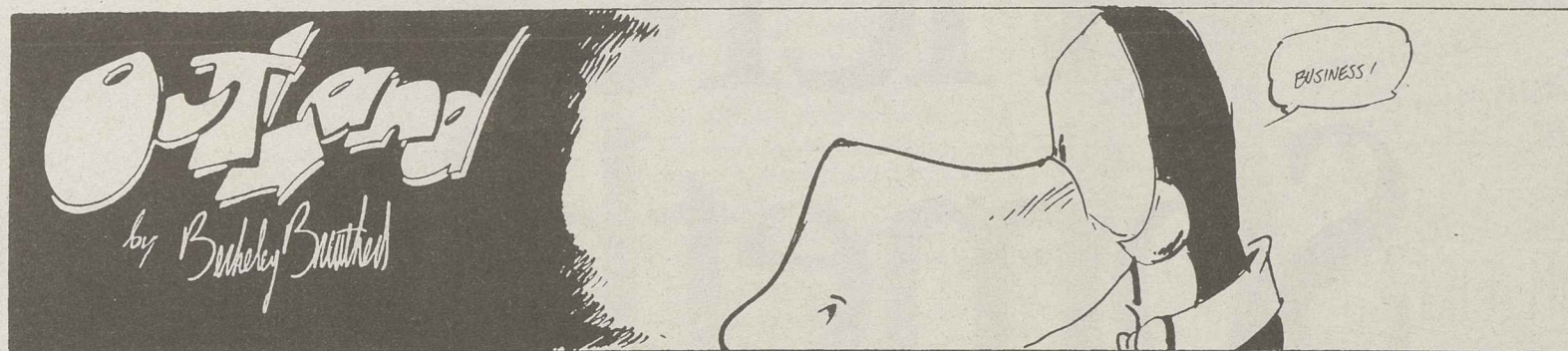
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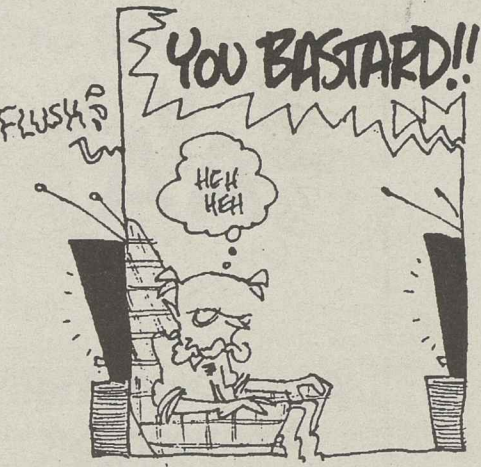
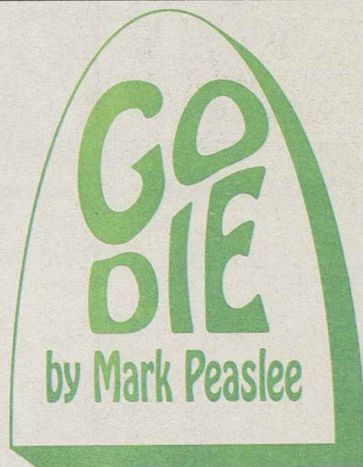
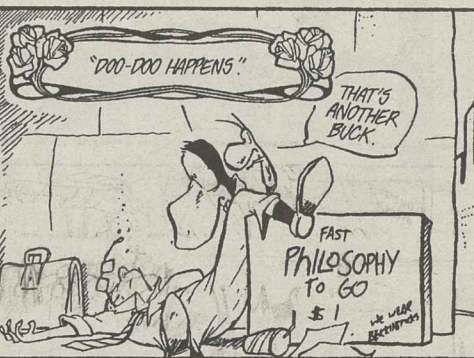
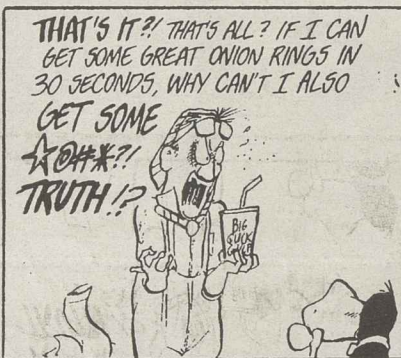
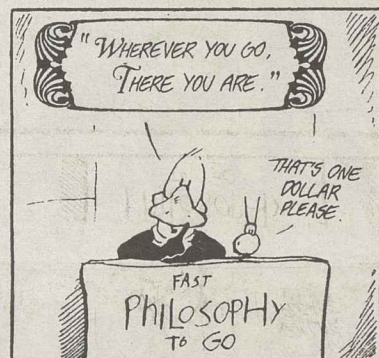
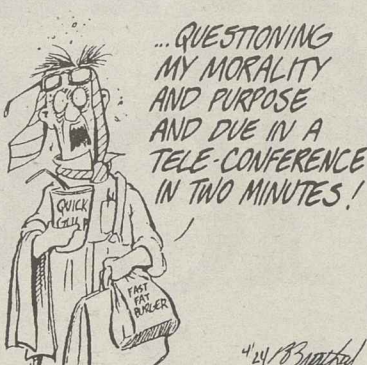
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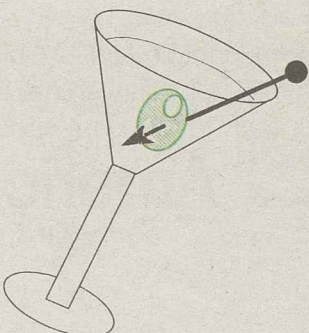
Fun Page



OKAY...UH, I'M FORTY TWICE DIVORCED, CLOSING IN ON V.P. OF SALES, EXPANDING MY BOND PORTFOLIO,



DRINK OF THE WEEK



Time Killer

1 1/2 oz. tequila
5 oz, Mexican beer

1/2 tsp. salt
1 lemon wedge

Pour tequila and beer into highball glass almost filled with ice cubes. Stir well. Sprinkle the salt on top and garnish with a lemon wedge.

Ancient Wisdom

"Homo sum; humani nil
a me alienum puto."

"I am a man, I count nothing
human foreign to me."
-Terence, in *Heauton Timorumenos*

"Fortis Fortuna adiuvat."
"Fortune aids the brave."

-Terence, in *Phormio*