Group to perform 'No Small Feet'

By JENNIFER KUSHNER

The University is conducting a 44-search to find a replacement for the University's tennis coach. Penn alumnus Eric Riley, now the coach of professional tennis, is expected to be the new coach. He has a strong reputation and has helped many Penn students to become professional tennis players.

Penn Dance show blends rock and traditional Peruvian music

The Penn Dance show, held this past weekend, was a great success. The show featured traditional Peruvian dances and rock music, creating a unique blend of two different cultures. The dancers were amazing, and the audience was thoroughly entertained.

Students applaud 'X,' call it realistic portrayal

By RUTH TRITTEN

The students were excited to see the new play, "X," at the university theater. They praised the realistic portrayal of the main character, who faced many challenges throughout the play. The production was well-received by the audience, and many students were moved by the story.

Bike registration to be held today

By CARA TANAMACHI

The University will hold a bike registration event today. Students are encouraged to register their bikes to prevent theft and to ensure that they can find their bikes easily. The registration will be held outside the Bookstore from 10 a.m. to 2 p.m.

House report draws praise

Student leaders are 'excited'

By JEREMY KAIN

The student leaders were pleased with the House report, which outlined the goals and objectives for the upcoming year. They appreciate the attention that has been given to the student's needs and are excited to see the recommendations put into action.

We need to create a different culture here at the University

By BRANDON FITZGERALD

Student Activity Council Chairperson

The University needs to create a different culture, one that is more inclusive and supportive of all students. We need to work towards creating a more welcoming environment for everyone.

Report lists U. officials with lobbyist was an 'error'

By KENNETH BARK

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Campus Events

**Search for Support head begins**

By **Cara TANAKACHI**

University Police Commissioner John Kuprevich said plans to search within the department for a new director of Victim Support. Special services to replace outgoing director Ruth Wells, who retired at the end of the year, will be upgraded.

"I think there is potential on this campus because the police (and other support) is unique in the way it works, not just women, but everyone," he said. Wells retired from her position as the victim support coordinator in New Philadelphia Hall, claiming the job was not rewarding because it was "always disasters." She added that the job was "a lot of stress with little reward." There is no charge to authorized students for Victim Support.

"We can fill a position with someone, but I don't think Ruth's cap is going to be replaced." John Kuprevich

**Malcolm X**
draws praise from students

"I'm not sure whether Wells is interested in being the director," Kuprevich said. "I think it can be on campus because the police (and other support) is unique in the way it works, not just women, but everyone," he said. Wells retired from her position as the victim support coordinator in New Philadelphia Hall, claiming the job was not rewarding because it was "always disasters." She added that the job was "a lot of stress with little reward." There is no charge to authorized students for Victim Support.

"We can fill a position with someone, but I don't think Ruth's cap is going to be replaced." John Kuprevich

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"We can fill a position with someone, but I don't think Ruth's cap is going to be replaced." John Kuprevich

**Penn Pride**

Your Ticket to Exciting Quaker Basketball at the Palestra

The Penn Pride student section packages are now available. The **Penn Pride Basketball Ticket Booklet** can be obtained at: 36th and Locust Walk, 11 AM - 4 PM. Thursday, Nov. 19, Friday, Nov. 20, and Monday, Nov. 23.

**Newspaper and Advertising**

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**Notice**

**Campus Events** are listed daily as a service to the University community. The Daily Pennsylvanian does not endorse or sponsor the events. All events are open to the public. Please contact the sponsors for individual event details.

**Thursday, November 19, 1992**

**Library**


**Friday, November 20, 1992**

**Library**


**Saturday, November 21, 1992**

**Library**


**Sunday, November 22, 1992**

Yale vandals topple statue from perch

Yale Daily News, Nov 25, 1992

Yale University police said that vandalism at Yale was "more discontented with their social lives the more
types of athletes receive no preferential treatment. Brown Uni-
Campus and was embarrassed to discover the lion

Harvard students want a social scene

CAMBRIDGE, Mass. — Harvard students became more discontented with their social lives the more
years time spent at the College, according to a poll conducted last month.

Harvard police have said they are aware of the

The Brown Daily Herald

Yale vandalism topple statue from perch

NEW HAVEN, Conn. — There was a great
document of the takeover of University Hall by the

Brown defends against sexism charges

A short flight off Sansom Street

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20% OFF FOR ALL STUDENTS!

IVORY TOWERS

A biweekly look at issues and news in higher education

Yale students make charges of racism

NEW HAVEN, Conn. — Black students at Yale are complaining that they are being treated and viewed as "second-class citizens.

Complaints range from people crossing the street or blocking doors to black students to al-

Students have said that frequent requests to show

Kennedy said that people in the City of New York be

Brown's sports teams without forcing some

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One student said he was waiting outside a college

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On The Merrill Lynch Fast Track

Meet Kevin Rendino, Carolyn Jones and Patrice Franco. They participated in the Merrill Lynch Individual Investor Intern/MBA Program and their program experience helped them advance quickly to new professional challenges. Kevin, Carolyn and Patrice will continue to rely on what they learned during the program to help them succeed throughout their Merrill Lynch careers.

The Intern Program is available to new college graduates. The MBA Program is available to new MBAs. These programs can help put you on the Merrill Lynch fast track. As a program participant you are offered a challenging position under the guidance of a senior manager. Program positions are available in product development, marketing, operations and finance.

Throughout the program you are exposed to firm strategy through meetings with senior management and you participate in task force projects which help a variety of business units to meet their strategic objectives. Formal classes address career development issues and help you enhance your leadership skills. You are given responsibility and accountability and your program experience will help position you for fast-track success at Merrill Lynch.

Candidates for the Individual Investor Intern/MBA Program have outstanding records of achievement in their academics, extracurricular activities and work experience. They are interested in the challenge of the fast-paced financial services industry and want to be recognized for their accomplishments.

If you have the talent, creativity, energy and commitment to be a winner at Merrill Lynch, the Individual Investor Intern/MBA Program is offering an unequaled opportunity to excel. To find out more, write us:

Individual Investor Intern/MBA Program
Merrill Lynch
P.O. Box 9056
Princeton, NJ 08543-9056

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A tradition of trust.

Merrill Lynch is an equal opportunity employer.
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We are asking for money to build back our own institutions so that we can control our own communities.

Adrian Sharp
Uhuru member

Despite everything, several people said that the Los Angeles riots proved that there was a movement in the making and that it was only a matter of time before things began to change.

“Our people know what’s going on,” Handytoy said. “It’s like a time bomb that’s been ticking for a long time. What happened in Los Angeles is going to happen again here.”

Andito Shinjai, president of the Harlem Community of Uhuru, was even more emphatic.

“We are ready and we’re going to keep fighting and fighting until every last bomb has been blown and every last black and brown person has had enough.”

Although attendance was poor, one organization said it was clear that blacks and other minorities had had enough.

“We ain’t take no more. We’re gonna fight back,” he said. “We’re gonna go back to our communities and we’re gonna organize and we’re gonna get on the board,” he added.

Support the 
\[\text{DA\&S} \& \text{X} \]
Canned Food Drive
Today on Locust Walk
Donations go to University City Hospitality Coalition & Non-Perishables
go to local Food Pantries
Quitters Sometimes Win

Make today the first day of the rest of your non-smoking life.

Today is the Great American Smokeout. Smokeouts are encouraged to give up tobacco for 24 hours, just to prove they can do it. Statistics suggest that tobacco claims one life every minute, with 45,000 deaths a year, and 350,000 deaths a year from heart disease and cancer. If you were to give up tobacco for 24 hours, just to prove you can do it, you might start a healthier lifestyle and make the difference.

To quit smoking, contact the American Cancer Society or call 1-800-227-2345 for more information.

To find out more, contact The University of Pennsylvania.

The World According to Dave

He Said...

To Dave

Debra Lima is a senior International Rela-
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Letters to the Editor

To the Editor:

I appreciate your editorial entitled "Shades of Animal Council's bid-signing meeting." The speeches were obviously composed, based on the stereotypical image of the fraternity member who is only interested in drinking, drug, and sex. And it is, therefore, no surprise that pledges respond to such speech modes in the same way they respond to sports commentaries— with "hooting and hollering." I would hope that University administrators not to mention the fraternity do not change their attitudes toward the way fraternity pledge who commit acts of sexual harassment, and those who fail to respect the safety of those who work as editors. While I have faith that the DPs will improve, and that such an effort will be met with the interest of salvaging the DP's credibility, it would cause some people on this campus to doubt the university's integrity. In all my time at the University, I have been treated with respect, and I expect that my treatment of those who work with me as an editorial is not disparaging other types of letter-writers. The scapegoat of the Democrat- party, he health care system, is not the best in the world; when people get sick they come to the United States of America, not Sweden, Canada or Great Britain. And then start packing for Thanksgiving weekend.

To the Editor:

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Turkey adopts judicial reform bill

ANKARA, Turkey — Parliament adopted a judicial reform bill today that would raise the legal standard for suspected terrorists' custody in the first seven months of 1992.

The measure failed to satisfy human rights advocates who called it a lesser standard for suspected terrorists. Rights organizations say torture remains a problem in Turkey because of long detention periods in police custody without outside contact.

An official of the lower standard for suspected terrorists. The government denies allegations of systematic torture.

Vatican looks to normalize relations

VATICAN CITY — The Vatican said a new round of talks with Israel is moving ahead in an effort to pave the way for normalization relations with the Jewish state.

Pascal Jean Martin, the Vatican's undersecretary of foreign affairs, will lead the Vatican delegation.

The Holy See's lack of full relations with Israel has been a major irritant around the world, but progress was made today. A visit by Israeli Foreign Minister Shimon Peres to Rome last month was intended to give it a push.

Among obstacles to diplomatic ties with Israel, the Vatican cited the lack of an international statute to protect holy places in Jerusalem, the Palestinian issue and the question of Israel's borders.

Alabama bans some Christmas trees

MONTGOMERY, Ala. — State Agriculture Commissioner John Towers issued an order yesterday prohibiting the importation of trees that originated in those states have infestations of the beetle.

The order is to keep the beetle from spreading to Alabama, where it was first found in 1987.

Bosnia is widely blamed for the war that erupted after Bosnia's majority Muslim and Croats voted for independence in the wake of heavy fighting last month. The government denies allegations of systematic torture.

Bhutto, an articulate politician known for her outburst to oust the government. The U.S., British and other Western embassies had also urged Bhutto to cancel the date, saying it would undermine the 1,300-student school's mission of producing citizen-soldiers.

Bhutto detained for defying ban

ISLAMABAD, Pakistan — The government arrested former Prime Minister Benazir Bhutto and her top party leaders yesterday after they defied a ban on rallies called on to protest against the interim government that would oversee new elections.

Army troops deployed in machine gun-mounted trucks in petrol stations and streets shooting tear gas Cannister shells at those who Bhutto had threatened would be a march of 180,000 people to storm the Parliament. But the march, which was to begin in Rawalpindi, 45 miles from the federal capital, was stopped by the police along the route and faced with the crowd by the road side.

"No arrest will make any difference," Bhutto said in a brief speech to about 40,000 supporters at the Rawalpindi park, where she was surrounded by her police, and in saying she was "prepared to face any kind of violence, including tear gas and baton charge, if the police dare to use it to haul me away and to stop me from coming to this rally.

Bhutto was later detained along with her party leaders. The police had stopped Bhutto's car on the way to the rally site.

"We are ready to proceed to the rally site," Bhutto said in a brief speech to about 40,000 supporters at the Rawalpindi park, where she was surrounded by her police, and in saying she was "prepared to face any kind of violence, including tear gas and baton charge, if the police dare to use it to haul me away and to stop me from coming to this rally."
Kinko's move aside, students with faxes are stepping in

By JEREMY ZWEIG

"The more the memer-that what tall
through special processing techniques
memest photo* really come to life at
A3rdome,FREE!
Because Time Goes By.*

To Keep Up
with campus, city, national and world events, keep up with

The Daily Pennsylvanian

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By SARAH REINSTEIN

"It is very important that women
port to victims if they decide they
have been raped..." -- Erica Beyle

"I use it occasionally, but basi-
arily I have it because it has an an-
ability, sometimes to eliminate rape.
provide support and referrals to vic-
times of sexual assault and "em-
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Children's Hospital to build $132 million building

By JOHN SOLOMON
WASHINGTON — The nation's brightest high school students are gloomy about many of the same issues that worry their peers — their economic futures, politics, sex, violence, drugs and alcohol.

The 23rd Annual Survey of High School Students, released recently by University of Pennsylvania on 3rd Street, found that nearly one-third of the students had considered suicide more than 40 percent had experienced violence in schools and nearly half said they dealt with pressure to vote in record numbers this election — their economic futures, politics, sex, violence, drugs and alcohol.

“Nearly half had dealt with pressure to vote in record numbers this election — their economic futures, politics, sex, violence, drugs and alcohol. We're not talking around these kids, that they're picking it up, talking about it, I feel very attached to this audience.”

The survey finds that nearly one-third of the students had considered suicide more than 40 percent had experienced violence in schools and nearly half said they had been more than a year ago, while three-quarters were more concerned about contracting AIDS than 30 percent more than 40 percent had experien
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Ex-Penn coach Berndt gets axed

By the ASSOCIATED PRESS

Temple officially ousted former Penn football coach Jerry Berndt yesterday, just before the end of his fourth year under the four-year contract the school awarded him.

The firing is effective after the game Saturday against Rutgers, Temple athletic director Peter Lacourciere said in a statement.

Berndt said it was told of his firing Wednesday afternoon during a meeting: "I have no comment at this point except to say I'm putting all my efforts into getting ready for Rutgers," he said.

He added that while he was "disappointed and surprised" he could not let that got in the way of preparing for the Owls' game with the Scarlet Knights.

Young M. Fencers seeking Ivy crown

AIM FROM BACK PAGE

Concerning the outcome and goals for the season, there are few ques-

tion marks. Minichak predicts that things won't be easy for the Quakers. "It will be a fine team race, in-
cluding Princeton, Columbia, Yale and ourselves," said Minichak, who then added a comment about the six-time defending Ivy League champion, Harvard. "We can all beat it or decide who does.

Two things are clear. This team is young. And the Quakers won't use this as an excuse for subpar performance. "A good team never has a rebuilding year," Minichak stated emphatically.

If the pieces fall into place, then youth could certainly be king in the town at Penn, where his Quaker team was, according to the Ivy League conference, fourth. But the pieces right now are not falling perfectly into place. For Berndt, 54, brought high hopes to Temple when he arrived in 1989, de-

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Sixers can’t sustain Shaq-Attack, fall at Spectrum
Utah ends Garden woes; Bonds win NL MVP; Aaron wants investigation of Schott

Shaquille O’Neal had 29 points and 15 rebounds last night, leading the first-place Orlando Magic to a 110-107 victory over the Philadelphia 76ers. However, the Sixers finished without Shaq in the fourth quarter, as he was ejected for a flagrant foul.

Bonds is offensive

Barry Bonds said of his second MVP award, "I wouldn't change a thing. But I still want to be the best catcher in baseball." He is the 10th player to win more than one MVP award.

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SPORTS

Wednesday, November 19, 1992 The Daily Pennsylvania

Sports Wire

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SPORTS

Wednesday, November 19, 1992 The Daily Pennsylvania
While coaching a star . . .

Riley comes back from injury - by Matthew Keeney

Daily Pennsylvanian Sports Writer

When tennis great Pam Shriver travels to Wimbledon this summer you probably won’t see her squaring off on the grass, but you can bet she’s hitting the clay. Ever since the 1986 U.S. Open she has been working hard to build her once great career back up after a serious hand injury caused her to leave the tour and lose all his ranking points.

Pam Shriver, 260 in the world and his biggest tournament there, spotted Riley and exclaimed that she had lost in Baltimore and wondered if Riley would work with her. So the real, as they say, is tennis history.

Riley, a former top-ranked junior, was playing in the Intercollegiate Fencing Association held at the Civic Center. From 1981 to 1983 he played No. 1 singles for the Quaker tennis team, serving as captain and winning both the singles and doubles titles.

In spite of the fact that Eric is the No. 3 player in the U.S., he’s close enough to be a potential up-and-comer for the U.S. Open and Wimbledon this year.

Eric “With Eric, it works out great. He’s close enough to go to Baltimore when we’re not on the road.”

Pam Shriver Women’s tennis grant

After graduation, Riley, along with his twin brother Mark, turned pro. Mark, the assistant coach for both the Penn men’s and women’s tennis teams, was a Div- I player for the Quakers and his brother’s former doubles partner played doubles together in college. In 1988 Eric’s highest singles ranking was No. 28 in the world and his biggest tournament was at the U.S. Open. He was eliminated in the first round.

Shriver faced Gabriela Sabatini in the fourth round and Slims, however, as Shriver suffered disappointing losses. After beating Sabatini 6-1, 6-4, Shriver faced Gabriela Sabatini in the second round. Shriver lost 7-5, 6-3. Shriver’s next loss was in the first round of the Sabatini match. Pam will believe that she can win again. Shriver said, “that is the difference be- tween scoring and losing in the upper echelons of the game.”

So if you’re looking for a new tennis coach this summer then look no further. Shriver will once again be tough, as she is the “most youthful” of the three.

Men’s fencing team aims at title

Young M. Fencing aims at title

By JASON LINS

Daily Pennsylvanian Sports Writer

The Cornell fencing team is out of the running for the Ivy League title after last week’s loss to Columbia. For some Big Red players, it seemed like the end of the season. "Everything has already been decided," said assistant coach Steve Kaelin. "The Ivy League title is definitely not within reach anymore." Shriver said. "After graduation, Riley, along with his twin brother Mark, turned pro. For some Big Red players, it seemed like the end of the season. "Everything has already been decided," said assistant coach Steve Kaelin. "The Ivy League title is definitely not within reach anymore." Shriver said. "After graduation, Riley, along with his twin brother Mark, turned pro. For some Big Red players, it seemed like the end of the season. "Everything has already been decided," said assistant coach Steve Kaelin. "The Ivy League title is definitely not within reach anymore."
When you wish upon a lamp:

Disney's animated magic returns
Talk About The Mudflaps

BY DAN "COTTON" SCHWAB

America is obsessed with fat. Thin is in, and if you're fat, then you're seen as dogshit on the sidewalk of life, which makes Jenny Craig the poop scooper.

Why does this problem so concern me, Dan "Cotton" Schwab, Mr. Cool Hair? Well, in the past year I've lost 50 pounds. That's right, fifty.

How did I do it? How did I go from a Roseanne Arnoldesque 38-inch waist to a slim, trim 32?

My story begins in 1973. I was born the son of sharecroppers, poor Jewish sharecroppers. We lived in a rural area outside of Philadelphia, a little place called the Main Line. Both Mom and Dad worked two jobs. When they weren't picking cotton he was a doctor and she was an attorney.

Needless to say they didn't have much time for me. I spent most of my time at my friends' houses playing games. An active child, I never had to worry about what I ate — pizza, fries, hamburgers — it didn't make a difference. I was a younger, sexier version of Dagwood Bumstead.

When I entered high school I began weightlifting, which made it possible for me to eat even more. If it was edible, I swallowed it (no oral sex jokes please). Small dogs became nervous around me.

Unfortunately, after my junior year, many unpleasant things happened in my life. My dog died, my grandmother became ill, and those damn Cotton Schwab jokes got out of hand. These personal tragedies made me extremely depressed. I quit soccer and bodybuilding. My appetite, however, remained the same. Of course, I immediately put on weight. Large dogs became nervous around me.

By this time I had become a compulsive over-eater. I tried going on a diet, but it was like looking for condoms that fit John Holmes. The more weight I gained, the more depressed I became, which made me eat even more. I couldn't escape the cycle. By the end of my senior year I had gone from 6'1" and 195 pounds to over 235. Let's just say that if I had put on a loincloth I could have made big money wrestling in Japan.

When I started my freshman year at Penn, I resolved to lose all the weight I had gained. But when you're drinking three nights a week and eating dining service food, losing weight is quite a challenge. Nevertheless, I managed to do it. But the way I did it was desperately psychotic. On the days that I drank, I wouldn't eat anything. I preferred starvation to sobriety.

The problem lay in my reason for losing weight. I wasn't starving myself for my health. I was doing it because every time I entered a room my weight made me extremely self-conscious. By the time winter break arrived, I'd lost 15 pounds and had screwed up my body in the process. My metabolism had dropped, I'd lost muscle, and my hair wasn't shiny anymore.

Over winter break I realized that I had to regain control of my eating habits. I continued to diet, but with a great deal more caution. From spring semester until the end of the year I lost only five more pounds. Over the summer I quit drinking, started an exercise program and lost 30 more pounds.

I worried about regaining the weight when I came back to school this fall, but so far I've managed to keep it off. I weighed 185 when I unpacked, and I've stayed there by watching what I eat, working out, and drinking Coors Lite.

One thing my ordeal has made me aware of is that America's obsession with weight is magnified at Penn. There are 10,000 body-conscious people gathered on this campus, most of whom are trying to look their best, with the ultimate goal of snagging a member of the opposite sex. Considering such pressure, it's no wonder we develop so many eating disorders.

Although eating disorders may strike a few random males, like myself, they are essentially restricted to women. All the girls I know are obsessed with their weight. All of them. The worst cases are the girls who are already thin. What is it that makes these young women so needlessly obsessed?

The answer is us men.

Most men have no problem carrying around a few extra pounds. That's because women date us whether we have beer bellies or not. But, how often do men date overweight women? Much more rarely. And why? Because men are shallow. That's right you chip eating', crotch scratching', beer belly patting' pigs. Shallow. Most of the time we're only attracted to thin, good looking women, while women actually like us for our personalities. Hard to believe, isn't it?

Is there anything that can be done to make men less shallow? Would changing media images work? Probably not. No one wants to see Roseanne in stockings and a garter belt. And let's face it, you'd have to be a total cretin to start a "Beauty is only skin deep" ad campaign. Most men, at least during the college years, will continue to be attracted to thin women. But if women can learn to say, "Kiss my ass!" and be comfortable with their weight, perhaps men would have to accept women as they are.
Parents lay sleeping at Penn Tower, only a measly few hundred feet away this weekend, fulfilling your sickest fantasies even though your teach you about respect! I should handcuff you all to my bed, and night, then woke up to have brunch with the folks on Sunday, eating, parent-fetishing, Puritanical homebred (or is that inbred?) roots. Svivicovich wandered around trying to meet a lucky gal with the DESPERATELY SEEKING NO-DOZ: Freshman Sig Ep pledge Matt Dick, not Hume Cronyn, not Jessica Tandy, Dick dammit, and I've got unturned. The roving pair who made history by slappin' skin in a High Rise lovebirds return, and this time they're leaving no cushion of junior Tri Delt Jill Bronsky, who found herself the willing recipient of Rents Weekend, as scores of gangly, starry-eyed adolescents got their first true taste of the college admissions process (most of them got in real correct intentions gone sort of awry. Scared to death of those LC.E. guests are old enough to drive. Kinda make9 you admire those plucky Phi Psi guys - at least their party crashers, a fold out barrier was erected between the Wheels at the Gold Standard found yet another example of politically的是me practical LIFE beyond our planet, as well as me practical TECHNIQUES. Rather kiss a Wookie? This class explores the possibility that lite exists in the exciting field of numerology Class sponsored by the number eleven, this will not meet on the 13th of anv month. BIO - 089 (IM)POSSIBLE ANIMALS This class ponders the existence of such fictional creatures as the Jolly Green Giant, the Snorks and the Head Detective. A short paper discussing the ramifications of a fight between Chester Cheetah and Tony the Tiger will be required. (We're not taking fiction). STORY AND, in trying to open the safe story and, in trying to open the safe, finding no money, he decided not to exit through the window for fear of being trapped in. Shelton James was arrested for bank robbery after he became trapped in the First Union Bank. He got into the robbery after he became trapped in. He got into the robbery by breaking a window, but after finding no money, he decided not to exit through the window for fear of being cut. He finally called 911 for assistance and was arrested. Shelton had been arrested several years ago for breaking into a jewelry store and, in trying to open the safe with a blow torch, accidentally welded the safe shut.
By All Means

Malcolm X delivers an epic and vital history

BY JOSH TYRANGIEL

Made in the same epic film tradition that has explored the likes of Mahatma Ghandi and T.E. Lawrence, Spike Lee's Malcolm X is the first motion picture to examine an African-American in the same light. For this reason alone, X is something of a watershed in filmmaking. But X also marks the maturation — in Hollywood terms — of a gifted director searching for acceptance.

X tells the story of its protagonist (Denzel Washington) in three distinct chapters. First, we see a twenty-something Malcolm Little, preoccupied with crime, drugs and white women. He lacks all discipline and respect, and seems headed on a fast track towards self-destruction. Landing in jail after a failed heist, Malcolm begins anew with his conversion to Islam; he soon realizes that he has been a puppet in a system bigger than he is. Upon his release from prison, he becomes Malcolm X, the blazingly driven spokesman for the oppressed. After being exiled by Elijah Muhammad and the Nation of Islam for his outspoken nature, the final chapter ensues. Malcolm focuses on personal martyrdom as he journeys to Mecca and re-examines his "by any means necessary" philosophy. Among each of these examinations, Lee interperses flashbacks to a torturous childhood marred by racism and the murder of his preacher-father.

The script, penned by Lee and co-writer Arnold Perl is based on The Autobiography of Malcolm X as told to Alex Haley. It is fair to say that the autobiography serves to pattern events more than chronologically reconstruct them. Because Lee takes cinematic liberties — adding a character (for himself to play), conflating real individuals and projecting into the last unknown hours of Malcolm's life — not all of X can be taken as fact. To his credit, though, Lee resists the didactic urge to rewrite his historical subject in the manner of Oliver Stone's JFK.

As in any epic character study, continuity, as well as audience interest, can be problematic. But Lee proves himself a masterful storyteller. Events unfold naturally, slowly acquainting the audience with Malcolm X, allowing Denzel Washington ample opportunity to explore the character's emotional range. Though the opening segment exposes the underbelly of Malcolm's street hustler life, Washington enables his character's intellect, leadership and anger to shine through. While these emotions manifest themselves in the world of criminal fascination, the life force that propels Malcolm to success becomes increasingly apparent.

The film gathers intensity as it journeys deeper into the persona known as Malcolm X. Malcolm's release from prison marks that voyage as he fanatically preaches the word of Allah on Harlem street corners. His undying loyalty to the cause is both admirable and frightening. However, the direction allows the viewer to see both aspects of Malcolm. When Malcolm speaks in front of a gigantic portrait of Elijah Muhammad, Lee boldly displays the demagoguery of leadership. He allows his audience the space — and grants them the context — to agree or disagree with Malcolm's words.

Washington assumes the burden of recreating a famous historical character, and admirably, never regresses into imitating or caricaturing Malcolm X. His anger, integrity and valor are genuine, especially in the incredibly vivid preaching scenes, where Washington creates a majesty around a character that appears impenetrable.

Some scenes do drag on into impotence, and occasionally we are all too aware of the director's spinning and swooping camera. X also fails to develop the character of Betty Shabazz (Angela Bassett) in any significant way. The woman who Malcolm X credits as his muse is given little screen time, and the time she does get is spent either in adoration or frustration with her husband; it seems that film wives (Sissy Spacek in JFK, Diane Keaton in Reds, Christine Ebersol in Amistad) of great men don't exist outside the context of their respective husbands.

These faults notwithstanding, X is Spike Lee's most disciplined film. Ernest Dickerson's characteristically exquisite photography doesn't dominate the film as it did in Mo' Better Blues. Rather, it ebbs and swells to meet Lee's script at just the right moments. Despite its three and a half hour length, X rarely overindulges in detail; it explores the range of passions and events that Malcolm X catalyzed, presenting not only the political Malcolm or personal Malcolm, but both inseparable elements woven into a symmetrical whole.

Many factions eagerly await the release of X and the consequential demise of Spike Lee. Amiri Baraka and the Nation of Islam are poised to call X "Uncle Tom's movie"; the academic community is ready to declare Lee's portrayal invalid; the white majority is fearful of a combustible racial statement. Lee satisfies none of these groups. His depiction of Malcolm's extremism, and his later projection of Malcolm's mellowing seems a parallel of Lee's own aims. Ready to move away from the incendiary beliefs of his past, Lee tenders a film as even-handed as it is politic. Lee has made an overwhelmingly honest film that refuses the temptation to either canonize or demonize its protagonist. The film reshapes the various myths that swirl around the subject and the filmmaker as well.
Shorts

TRACES OF RED
At the UA Riverview

Have you ever seen a car accident? It’s almost impossible to tear your eyes away from such a bloody spectacle. There is a voyeuristic fascination with mangled bodies and twisted metal. Well, Traces of Red is a hundred car pileup.

It’s hard to find the plot in Traces of Red. Dobson and his partner, Steve Frayn (Tony Goldwyn), are investigating a series of murders where the killer’s marks is smeared lipstick on the victim’s faces. The investigation leads Dobson to millionaire socialite Ellen Schofield (Lorraine Bracco). Bracco endeavors to recreate the intriguing sexuality of Kathleen Turner in Body Heat, and falls for her. Her sassy voice and insipid demeanor serve as distractions from what was supposed to be a bewitching seductress, making her character just one more laughable feature of this virtueless film.

Aside from director Andy Walk’s dazzling shots of Palm Beach, Traces of Red does not have much to offer. Nevertheless, in a sick, masochistic way, the movie is enjoyable. It’s like watching two cars crash together, a horrifyingly guilty pleasure.

-Dan Schwab

FLIRTING
At the Ritz V

In America, a coming of age film has three elements: horny boys, buxom bimbos, and lots of T & A. In Australia, they do things a little differently. Flirting is a coming of age film that replaces stereotypes and phallocentric plots with a charming and sexy, love story.

Danny Embling (Noah Taylor) is an upperclassman at an exclusive and authoritarian prep school in rural Australia. He is introverted and aloof, detached from the mindless conformity of his fellow students. Situated tantalizingly across a lake from the boy’s school is (of course) a girl’s school, where Danny’s counterpart, Thandiwe Adjewa (Thandie Newton), has just taken up residence. The daughter of a visiting Ugandan academic, she has the same independent spirit that clashes with the mindless conformity of her environment. When these two Sartre-counterparts meet, they immediately know of mutual strength that they no longer shy away from the community and they gain the respect of the people who formerly put them down. Thandie earns the trust of the school’s queen bee (Nicole Kidman) and gets her to reveal her own rebellious streak. Danny boxes to defend Thandie’s honor, and although he is beaten mercilessly, he gains self-respect and the admiration of his opponent.

Director John Duigan takes on a lot of issues in his sequel to The Year My Voice Broke: class prejudice, sexism, racism and conformity. Fortunately, he is able to place these potentially pretentious problems within a paradigm that prevails. Unlike more typical teem flicks, the characters are real and have emotional depth. None of the students are really evil, they are just trying to survive in an emotionally crippling environment. Duigan keeps the performances restrained, and allows for his film to speak for itself rather than its genre.

-Dan Schwab

CONTEST

Imagine if you had three wishes, three hopes, three dreams and they all could come true. Imagine the extraordinary vocal talents of Robin Williams, Gilbert Gottfried, the beautiful music of Alan Menkin and you have Walt Disney’s Aladdin. Win passes, posters, and soundtracks by calling 898-6851 at 6:45 p.m. tonight (not before) with the answer to this question: Name the animated film in which Mickey Mouse first appeared.
On the Road Again
After 30 years of hostels and hitchhiking, Harvard's Let's Go books still serve the overseas slacker

BY GRETCHEN HILTEBIETEL

S

he spotted him across a crowded street in Paris. His luscious blonde tendrils cascaded the expanse of his bulging Swedish shoulders. His sparkling blue eyes were a beacon calling to her, inviting her to experience foreign love. Ah, youth hostels...

For many of us, dreams of finding romance overseas permeate our thoughts at least once in our lifetimes. Unfortunately, for those young Americans without the freedom to wield Daddy's gold card, going abroad for any reason seems utterly impossible. Yet those overachieving brat packers at Harvard, our Ivy League neighbor, has (of course) found the answer. Let's Go, an array of budget guides for the all-too-underprivileged independent traveler.

In 1960, then three-year-old Harvard Student Agencies was selling charter airline tickets to Europe at a reduced rate. An additional perk offered by HSA was a twenty page pamphlet entitled "1960 European Guide," a collection of tips and stories compiled by experienced Harvard students who had traveled to Europe in previous years. With the amendment of the travel guide, business spiraled up; by the following year, HSA had produced the first edition of Let's Go: Europe, with a decidedly "My parents refused to pay for this trip, but I wanted to go just to spite them" slant. Throughout the '60s, Let's Go remained a nonprofit publication that emerged annually from the basement below Harvard Yard. In 1972, Let's Go hired Dutton, its first external publisher, in order to improve the quality of their product.

Since the early days, Let's Go has established itself as a powerful presence in the youthful backpacking world. The hosteling sub-culture identifies the Let's Go guide as the "Bible." Mark Templeton, a Harvard senior social studies major and publishing director of the 1994 series, says that "Let's Go has played an important role by visiting other cultures." Templeton stresses the essential difference between being a tourist and actually experiencing one's surroundings, stating that "encouraging people to understand the culture and meeting the villagers are the encounters that are really meaningful." Let's Go attempts to highlight the dual importance of international, as well as interpersonal, contact.

The budget traveler encompasses a myriad of age groups, ranging from students to senior citizens. All interests are represented in the extensive list of countries covered by the guides. Let's Go: Europe is "by far the best-selling travel guide in America," while Let's Go: Thailand offers an exotic, remote budget vacation.

Researchers for Let's Go are chosen through an intensive selection process every March. Aside from being exceptional Harvard students, potential researchers are expected to have "extensive travel experience, language skills, writing ability, and an overall zest for life," explains Templeton. If the applicants manage to resist stress-related cardiac arrest, the newly enlisted researchers embark on their respective expeditions.

Let's Go sends approximately six or seven researchers to each country, but once there, they are assigned to cover a particular region of that country alone. With a stipend covering travel, hostel fees, budget restaurants and museums, the researchers embark, in solitude, on their quest for foreign enlightenment. The eight-week-long expedition is shaped by a somewhat improvisational itinerary for their assigned region. "Researchers have a dual purpose," explains Templeton. "It is an intense job, with an inherently intense series of impressions. It is necessary to have a quick, but in-depth look." By talking with people in towns and in pubs, researchers make an attempt to "capture local perspective," says Templeton.

Yet being a researcher for Let's Go is not all drinking warm beers with crusty, two pack-a-day, unfiltered-cigarette-smoking Spaniards; most researchers do return relating a barrage of adventuresome stories. "One researcher lost his backpack up a tree when escaping from a charging reindeer," Mark relates. "Another hitchhiked 1200 miles because he missed a bus which only ran once a week." However, Let's Go has not become famous for the antics of its researchers, but rather for its sensitivity to the needs of the budget traveler. The annually updated guides have a specific eye for value, as well as pertinent information for the youthful traveler. "Students are the ones who actually know what is [considered] a happening discotheque," explains Templeton.

Let's Go appears as a reflection of the times, validating the cult of backpacking and youth hostels. Templeton's top three tips for backpacking:

1. Plan well, because things will inevitably go awry.
2. Stay flexible if things do go awry; it is not a disaster, but an opportunity.
3. Don't feel like you have to visit every place in every town, in every country. Contact with the natives is much more meaningful than a trip up the Eiffel Tower.

So, with all this in mind, take your camera from around your neck, put down your map, stuff a change of underwear in your backpack, and Let's Go! Because in the words of Mark Templeton, "Being on the road is definitely where it's happening."
Here are two stories playing on screen as Disney’s new animated spectacular, *Aladdin*, bursts forth this week in all its technicolor glory. The apparent storyline follows the classic *Arabian Nights* tale of a boy whose magic lantern and all-powerful genie send him from street rat to sultan. The other narrative at work concludes a saga that some thought would never be put to rest. *Aladdin* cements what is now a yearly animated event for 1992’s highest-grossing studio; it marks the final yank for a studio that has achingly rent itself from the cloth of its founder and patriarch, the not-so-immortal Walt Disney.

No doubt about it: the Disney magic is back. Seen in the runaway success of both *The Little Mermaid* and the $100-million grossing *Beauty and the Beast*, Disney has re-animated its cartoon fairy tale tradition. But more than that, the Disney magic has a completely new alchemy. Don’t walk into *Aladdin* expecting the quaintness of...
Song of the South transported out to Ancient Arabia. Don't expect the fluffy winsomeness of Lady and the Tramp retitled for a delinquent, a genie and a princess.

Instead, get ready for Disney's hippest film to date. Start with Sebastian, the cool crab from The Little Mermaid, and put him on speed: you've got Robin Williams' Genie. Take Lumiere from Beauty and the Beast and add the kvetch of a Jewish grandfather, and — supercalifragilisticexpialidocious — you have Gilbert Gottfried's Parrot. Aladdin subverts many of the unspoken rules by which animated films are produced, the actors, animators, writers and producers are poised to see that work discarded with an ephemeral passion almost too brief to register. Aladdin manipulates that cultural conscience, tapping into a hip brand of entertainment Cinderella could never share. Clements' collaborator John Musker concurs: "It isn't a film that could have been made in the [the heyday of Walt Disney's animation] because it comes from a new generation of artists with different cultural influences."

And that, in a nutshell, has been the central struggle as Disney today has attempted to blaze a new trail. Enduring an insufferable dry spell through the '70s, Disney studios remained captive by the spectre of their founder Walt Disney. Only in the last five to ten years has a new voice stepped forward, reasserting Disney's rightful and evolving place in the American perception.

Soon after Walt's death in 1966, Roy Disney watched his uncle's empire twist and turn in his chair, still relaxed and mellifluous in his responses on his most hyped winter film. "Mark Davis — the man that did Cruella [from 101 Dalmations] — he thought the throat-clearing proliferates from Disney's old guard. One animator admitted, "People have such a misconception about this computer stuff is really wonderful. They say they wished they had it in the old days." He pauses, "Once, on The Rescuers Down Under they stepped in and said to pull back. We had just gotten this new toy and we wanted to play with it."

Artist Andreas Deja disagrees: "The Nine Old Men [the great animators from the Golden Age] think this computer stuff is really wonderful. They say they wished they had it in the old days." He added, "We had just gotten this new toy and we wanted to play with it."

Deja counters, "The Nine Old Men [the great animators from the Golden Age] think this computer stuff is really wonderful. They say they wished they had it in the old days." He pauses, "Once, on The Rescuers Down Under they stepped in and said to pull back. We had just gotten this new toy and we wanted to play with it."

Still, critics argue that these artificial techniques would not even have been considered during the "golden age" of Disney animation. Back then, each cell was painstakingly drawn, deaned and colored as the animation process slowly progressed (see Errata).
features become. As a result, the main two characters become mired in a bland Mowgli-escu cuteness.

Ironically enough, Disney's first press screening of the film obscured many intricately-planned details. Only 50 percent complete, the print mixed storyboard, rough animation, black and white animation, and full-color film. The film, in actuality, was 97 percent done at the time. But by showing the half-baked version, Disney capitalized on a marketing ploy that worked so well with Beauty and the Beast. Last year, at the high-brow New York Film Festival, Disney showed an incomplete copy of the film, creating a sensation that simmered to boil by the time of the film's release. In essence, they screened blood, sweat and tears of Disney's talents, recounting on film the meticulous process by which these projects are assembled. Confident in the quality of its product, Disney uncovers its work in progress like a jeweler flashing his most coveted stone; the privilege of seeing such a thing quickly heightens enchantment of its magic.

Musker and Clements — both slaving over that magic for a few years now — view the method in a less brazen way. Musker jokes, "We're sitting in the back of the theater thinking. They missed that joke! Or 'They didn't see that effect,' biting our nails, making sure it all came through."

It all proves the power of Disney's coup de grace over the last decade: precise marketing. In addition to bringing back last year's wildly successful double-feature trick, Disney promotes Aladdin with two posters: a playful and cartoon-y one for kids, and another, more serious and evocative one for adults. All this serves to inject a kind sensation and "event fever" around their films, while the latest ninja movie or mindless giant dog-comedy fails to distinguish itself.

Such marketing mastery was not always Disney's trademark. Back in 1983, the company aimed to expand and venture into more risque territory. Its first venture outside the confines of kids' fare, was its wholly inauspicious adaptation of Ray Bradbury's Something Wicked This Way Comes. The film bombed, but the next year Disney returned with a new studio and big hit. Splash, a harmless comedy that nevertheless trudged into strictly verboten Disney territory (prurience, partial nudity, expletives), inaugurated Touchstone, Disney's "PG-13" studio. And though assailed by critics for its glossy, over-digested look and content, cookie-cutter movie-making has proven a boon for Disney. Touchstone has churned out movies like Sister Act, Father of the Bride and Pretty Woman consistently over the last three years. Few can argue with popular success at a company that has nurtured itself on pop culture's embrace. Disney recently burst into the Disney scene, and even more indelicate products got a touch of the new Disney magic. With films like The Hand That Rocks the Cradle and Consenting Adults, Disney now accesses a full spectrum audiences and talent.

But these newer Disney ventures have been burgeoning for a few years now. The big news recently has been the return to the kind of business that made the company famous. This week, Disney's success comes full circle, as Aladdin lands in theaters and animation returns the studio to the true majesty of its past. In fact, Robin Williams' biggest laugh in Aladdin comes in reference to one of Disney's most famous cartoons. The moment aptly pays homage to a classic film that it neither emulates nor contests; it simply tips its cap and moves on to success in its own right.

Aladdin crowns an achievement that a few years ago was merely a pipe dream. And, by no means does Disney intend to rest on it laurels. Jeffrey Katzenberg reeks off each of his upcoming features with irrefutable confidence; his voice says, "they're big hits, so listen up." Next year, Danny Elfman and Tim Burton team up in an entirely stop-motion animated film (à la Peter Gabriel's Sledgehammer) entitled, The Nightmare Before Christmas. 1994 promises The Lion King, a Tim Rice and Elton John film set in Africa. And after that, Disney's road to Pocahontas, its first animated feature without a happily-ever-after ending. In fact, one member of the Aladdin team revealed that Katzenberg now likes his animated films more than any of his other projects: no pesky, temperamental actors to deal with.

Katzenberg's last response takes him a few seconds to formulate, but it's his best one of the interview. He gets up, as he's volleyed a final question. Asked for his own three wishes, he stammers. But the resilient promotor in him quickly bounces back.

"Oh, I don't know...I'm..."

He pauses.


Dan Sacher is the 34th Street Managing Editor and has hair that belongs on MTV circa 1982 with an English modern-rock band.
**Space Oddity**

New age whiz reaches sound's outer limits

**BY DENNIS BERMAN**

Imagine, if you will, the most cliched of science fiction B-movies. The protagonist's rocket crashes on the eerie, cracking, dry-iced surface of a burn-out planet. Inevitably, as our hero surveys his new environment, the foreboding music sets in. Producer Brian Eno's new album, *Shutov Assembly*, is an hour of this planet-landing Muzak. It is a torturous album, forcing the listener into alternating fits of ear-piercing pain and just plain boredom. On the positive side, it makes one appreciate the talents of *Battlestar Galactica*’s music directors.

*Shutov* is Eno's experiment in cold, stark minimalism. He uses keyboards to create sparse compositions that consist more of sound sequences than structured songs. In this New Age format, Eno patrols the vague edges of music, never committing himself to distinguishing one tedious track from another.

Brian Eno

*Shutov Assembly*

Werner Bros.

The album sounds as if it was recorded underwater and a herd of loquacious whales crashed the party. *Shutov* is essentially a mix of harsh, flowing tones that are overlapped by flashes of rushing noises. Quickly after establishing a song's pungent background, a crash of blitzing dissonance further interrupts its continuity. The sound created is intensely abrasive. Eno mixes a variety of musical conventions to create his aural sketches. He most often creates a background by holding one or two notes constant throughout the song's duration. Although they are meant to be calming, the notes creep into your head, mysteriously yet effectively causing a pounding headache. After ten minutes of this constant ringing, one begins to remember the pain of childhood hearing tests.

The pain of listening is augmented by Eno's evil-sounding and precise bass patterns which methodically encircle the songs, goose-stepping like Darth Vader on an already desolate musical planet. The awkward bass makes the music neither inspirational nor technically interesting. The stuff is so insipid that one wants to turn it off and desperately throw on some Skid Row—anything with a snare drum, guitar chord or human voice.

*Shutov Assembly* appears to be an exercise in New Age meditation. Eno fittingly paints the cover in minimalist colors and muted light. The song titles seem to have been stolen from Icelandic or some esoteric language of the Indian sub-continent. Monikers like "bebekuro" and "Trienarde" add to the album's questionable intellectual pretension. Perhaps one must be particularly cerebral to understand Shutov. Maybe the music is strangely timed to the human heartbeat or the pulsing drums of ancient tribes. But after a few listenings, *Shutov Assembly* breaks down into simple noise, nothing more than high-brow Muzak.

This is not to say that Eno isn't familiar with music. After all, he did produce albums for David Bowie, U2 and Talking Heads. But this does not qualify him as a good musician. This hopelessly confusing and monotonous production should go back to the studio and be stored in an airtight titanium container, never to return to haunt the ears of humankind, unless, perchance, an equally bad science fiction film needs a soundtrack for some ominous landing scenes.

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**All Too Normal**

Ned's Atomic Dustbin falls prey to its own formula

**BY ANDREW WANLISS-ORLEBAR**

A disorderly display of bright colors adorning an original and energetic sound made Ned's Atomic Dustbin a very appealing band in the 1991 swarm of noisy pop bands crossing the Atlantic.

Well, they're back, brandishing the same colors and the same sound. The bright hues have subsided to more contained, orderly symbols and portend the main problem encountered in *Are You Normal*. Ned's seems to know their successful formula only too well. Whereas other groups are lauded for producing second albums identical to their first, Ned's has failed in this respect. The fast fluidity of their first release, *God Fodder*, has been programmed into the hit machine to yield disappointing results.

Their sound has retained its enigmas. The roughness of the guitar's high speed strumming is still stirred by the uplifting flow of bassline melodies and Jonn's prominent, wide-mouthed vocals. Ned's uniqueness as a two bass band still emerges clearly in their sound. What has diminished is the level of energy condensed into their songs and quite bluntly, the quality of their music. The band has simply lost some of their effervescence.

Whether Ned's or producer Andy Wallace is to blame is uncertain. Clearly, though, *Are You Normal* unavoidably falls victim to the common reproach of overproduction. For lack of better ideas, the Dustbin men have stuffed every possible gimmick into certain songs, complete with children's chants and a soundbite from *Apocalypse Now*, "Suave and Suffocated" and "Walking through Syrup," the first two tracks on the album, have titles which describe far too accurately the impressions given to a listener trudging through these songs.

An awareness of his own weaknesses make Jonn seem as vulnerable as ever. His lyrics do not exactly radiate with confidence. He freely admits in the song "Suave and Suffocated" that "I feel incapable" and "I need a kick up the ass." He does take a comfortable jab at others though, particularly in "A Leg End In His Own Boots" where he declares that "any reason for your breathing just eludes me" or threatens, "I cut you with a very long, very sharp knife." As for the line "get introduced to a good lady bubblehead who thinks she's seducing Peter Pan," go figure.

Ned's Atomic Dustbin

*Are You Normal?*

Columbia

As the album progresses, there are more heartening discoveries to be made. "Tantrum," "You Don't Want To Do That" and "Intact" are Ned's at their finest and are nearly spared from excessive studio flourishes. *Are You Normal* would probably be best as a vinyl album; you could do some nifty etching on side one and only listen to the later tracks.

Ned's Atomic Dustbin maintains the distinction of having a unique sound and style amidst a wash of British fuzz. But identity can only take you so far. A few years after its initial development, the noisy pop gold rush is now losing steam; the separation of the momentarily shiny from the truly precious is slowly being made. For a few songs, it seems as if Ned's is wearing thin; they are in danger of falling through the goldpan. Thankfully, the second half of *Are You Normal* provides the listener with a reassuring return to Ned's normality.
Phish Heads

Bouncin' round with Vermont’s finest

BY SABRINA RUBIN

Just when you thought that all Vermont had to offer were ski slopes and Chunky Monkey ice cream, along comes Phish, the self-dubbed “never-tiring thinking man’s band.” They’re a group of four merry men whose musical revelry is impossible to pin down under bodies tripping into each other, hair fling’ eyes vacar’ alternative-cyberpunk-hairdo crowd and die-hard classic cult following of “Phishheads” made up of both within the music industry has allowed them to attract a unpredictable tangle of jazz-infused, folk-inspired, rock fans. At a Phish show, though, all fans look pretty much the same, with their arms wriggling bonelessly, bodies tripping into each other, hair flyin’ eyes vacan’ and mouths open in awed, hypnotic stores.

In a weak effort to categorize them, Rolling Stone has hailed Phish as the newest extension of the tired Grateful Dead genre, lumping them with the likes of Spin Doctors and Blues Traveler. This connection was cemented when Phish toured with HORDE, this past summer’s other musical bonanza. Hope gleaming in their glazed eyes, Deadheads everywhere are turning en masse to Phish.

“The connection is really more in the audience than it is in the musical style,” explains band pianist Page McConnell. “People like to travel around a lot; we travel a lot. We do long shows, we improvise a lot. There certainly are comparisons that can be made, but we think we have a pretty original sound.”

Their inventive sound is what leaves the rest of the horde (ah yes, a pun) behind. While the Dead hunch over their instruments and fart out the same old wandering jams, Phish’s tight complexity is fresh, flexible and active. Their mesmerizing musical logic grabbed you by the ear drums and drags you into a whirlwind of sound. With razor-sharp transitions, the music follows its own sense of direction, peppered with nearly discordant falette harmonies and characterized by surreal narratives. Lyrically, Phish tends to play with words, often drawing falsetto harmonies and characterized by surreal narratives.

Interview

Anastasio decided to form a band. He posted signs and attracted the likes of Mike Gordon, John Fishman, and eventually, Page McConnell. Armed with a vacuum cleaner (our drummer plays it – he’s growing very good at it), they landed a running gig at Nectar’s in Burlington, and the rest, as they say, is history.

**Phish**

At the Keswick Theater

November 25

Although they drew a core of loyal fans, Phish didn’t become a household name until after signing a deal with Elektra and releasing their latest album, *A Picture of Nectar*. On their recent success, McConnell comments, “I’d like to think it hasn’t changed us too much. It hasn’t really happened all of a sudden, either; it’s been over nine years, a very slow and steady sort of thing.”

Riding on the crest of their relative conquest of the music industry (after all, a couple of their songs have received airplay), Phish has just re-released their first album, *Funkita*, on CD. Also forthcoming is their fourth album, *Rift*, due for release this January. “Of our own albums, if I had to pick one favorite, I’d have to pick the one we just finished recording. I haven’t ever really felt this good about an album – course, I felt that about every album. It may not have quite the eclectic feel of *A Picture of Nectar*. We’re just starting to find our sound... it’s a little more cohesive.”

**FILET-O-PHISH: Rain Forest Crunch, anyone?**

What’s the next step up for our band of home-spun heroes? Mainstream? Casey Kasem? MTV? Although it’s easy to picture this gimmick-ridden, spirited band as the next video darlings, McConnell maintains, “We’re not really fans of MTV. It’s been pretty heavy-handed in the role it’s played in music. At the same time, it’s how people find out about music. It’s a tough question.”

In the meantime, Phish is happy to continue on their seemingly endless tour... three and a half years on the road and still going strong. If you don’t catch them this time around, make sure to see them when they tour the U.S. and Canada in the spring. “It’s a lot of touring, but we’re all young guys, you know?”

**Ween**

Guava

If Tom Waits met the Butthole Surfers in a transmogrifying warp called Boring, it would explain a thing or two about how and why Ween was born. They toy with track speeds and techno synths, but don’t bother with the actual music or instruments. Ween is missing some key ingredient in their music and style; maybe they just need a few more years of breast feeding.

“Hope Mom doesn’t make them put on those paper Pilgrim hats and sing the unbuttoning their collars and throwing their pocket protectors to the wind.

**Sippie Wallace**

Women Be Wise

One from the archives. Singing over a massive and gritty voice, Sippie bolts out such gems as “Caledonia Blues” and “I’m A Mighty Tight Woman”. This beautifully remastered collection of her late 1920’s work firmly establishes her as one of the most soulful and eloquent voices of the early blues.

“—Andy Lippstone

**Jeff Healey**

Feel This

Two albums and a Patrick Swayze film do not a legend make. With his third album, *Feel This*, Healey once again proves himself as a accomplished guitarist but a failed songwriter. This is one Canadian import that should have remained north of the border.

“—Daniel Ages

**Geto Boyz**

Uncut Dope

Did someone press the repeat button? The Geto Boyz have fill their songs with few creative beats and a lot of tired and stale samples. After a while, even the vulgar hit men of hip-hop lose their shock value.

“—Michael Lieberman

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34TH STREET MAGAZINE
WEEKEND

dance

The New York City Ballet will present "A Tribute to Balanchine" at the Academy of Music on Sunday November 22 at 3 and 8 pm. Fusing the modern with the classic, George Balanchine's works are celebrated for their imagination and originality; he is widely regarded as the greatest contemporary choreographer in the world of ballet. Programs include such renowned works as "Swan Lake," pas de deux from "The Nutcracker" as well as excerpts from George Gershwin's de deux from "The Nutcracker" as well as excerpts from George Gershwin's "Who Cares."

gallery

Artist Vija Celmins depicts the horrors of war and the restorative reaches of oceans and galaxies in a major retrospective at the Institute of Contemporary Art. Celmins' subjects range from the hot and immediate Contemporary Art. Celmins' subjects range from the hot and immediate burning house to the cool and remote night sky; her analytic, obsessive range from the hot and immediate borographic, not enticing - visceral, not carnal. Blood is the sole survivor of what could have been an erotic and luxurious tale of blood lust. (Eric's Campus, Sam's Place, UA Riverfront.)

music

Kick off your Thanksgiving weekend in fine homeboy style, as three of rap's best and brightest acts converge on one stage for a noise-bringing, cop-killin', jumpin' round superconcert. The controversial Public Enemy and perennial First Amendment challenger Ice-T welcome Beastie Boys House of Pain statewide in a loud, angry and sure-to-be-thought-provoking triple bill. So pull on your baggiest jeans, grab that fly guy (or gal), and get on down to the Tower Theater on Wednesday, November 25.

street choice

film

SWEET HEART

"The sex act that could save America..." (Sara Jean Underwood, USA Riverfront.)

COMMERCIAL

ALADDIN

"A ridiculously satirical portrayal of ultra-conservative propaganda... or the necessary economic gospel." You decide. (Hits at the Brune.)

THE BODYGUARD

"That consummation of the vampyr curse is grotesque, not enticing - visceral, not carnal. Blood is the sole survivor of what could have been an erotic and luxurious tale of blood lust."

BRAHMS STOKER'S DRACULA

"Critiques contemporary urban life while at the same time playing inside the horror genre." (Eric's Campus, Sam's Place, UA Riverfront.)

CLOSE TO EDEN

Adam and Eve go on a voyage of self-discovery and get lost on the way home. (Rita V.)

CONSENTING ADULTS

"Encompasses drama, adventure, comedy, and murder mystery all while exploring the seemingly predictable struggles of marital commitment." (Rita V.)

THE COOK, THE THIEF, HIS WIFE, & HER LOVER

This Peter Greenaway film may offend your sensibilities, but it is a visual treat. (AMC D.C., UA Riverfront.)

DR. GIGGLES

"As a formula slasher film, Dr. Giggles falls short of mediocrity." (Sara Jean Underwood.)

DROWNING BY NUMBERS

Check out the second part of the Peter Greenaway double feature at the Roxy. (The Brune)

ENCHANTED APRIL

Four English women redissolve themselves on a lost month in the Italian countryside. (Rita V.)

FLIRTING

SEE REVIEW PAGE 5. (Rita V.)

HERO

"Sweeps over incredible beauty and almost classic "reveals the lost hope and desperation of American men deprived of their humanity and masculinity." (New York Film Society.)

JENNIFER 8

"The plot measures slightly above-average, but the cast ultimately exposes the film as a work with artistic holes." (Sam's Place, USA Riverfront, AMC Riverhead.)

LAST OF THE MOHICANS

"Sitting through two hours of such cinematic adventurism beats being scalped, but just barely." (Eric's Campus, UA Riverfront.)

THE LOVER

"Makes up for the script's occasional lack of believability with the various passions of its protagonists. The love scenes are fascinating because they make sex an artistic escapist fantasy." (Rita V.)

MEN IN BLACK

"It's best to let The Mighty Ducks fly south." (UA Riverfront.)

THE MIGHTY DUCKS

"Employes a trascendental view of life, using its exciting flying scenes as a metaphor for the benefit of the simple life." (Rita V.)

SARAFINA!

"Sweeps over incredible beauty and almost classic "reveals the lost hope and desperation of American men deprived of their humanity and masculinity." (New York Film Society.)
Inconceivable violence with an equally graphic and non-discriminating eye. (via: The Kibbouze.)

SWOON
Not yet previewed. (via: The Kibbouze.)

TRACES OF RED
SEE REVIEW PAGE 5 (via: Riverhouse.)

UNDER SIEGE
Steven Seagal plays the cook, the thir, his wife, and her lover all at once. (via: Riverhouse.)

"Directors Stephen Gyllenhaal skillfully combines flashbacks, visual metaphors, and dramatic ironies to imprison us in the past and alienate our understanding of the present." (via: The Source.)

THEATERs

AMC MIDTOWN
1412 Chestnut, 567-7021. Malcolm X Fri-Thur. 12, 2, 4, 7, 30, 8.

AMC OLDE CITY
2nd and Sansom, 627-5946. Here Fri-Thur. 13, 5, 7, 30, 9, 45. Passenger 57 Fri-Thur. 2, 5, 30, 6, 10.

AMC WALNUT MALL

ERIE'S KITTENHOUSE
1907 Walnut, 567-0320. The Last of the Mohicans Fri-Thur. 1, 4, 7, 9, 45. Sarafina! Fri-Thur. 1:30, 5:30, 7:30, 9:15. Night and the City Fri-Thur. 1:30, 5, 30, 7, 45, 10.

SAMEER

SAM'S PLACE

AMC WATERLAND

UA RIVERVIEW

ERIE'S CAMPUS
40th and Walnut, 922-0256.

Philippe's restaurant

Coming soon in 34th Street:
Eddie Murphy!

Aszrerz

Lettuce

Soda, mayonnaise

COOK'S COURSE

How to Play With Your Food
by Penn Jilette and Teller
Billard Books, $20

At last, a book for the messy eaters among you! In Penn & Teller's How to Play With Your Food, the popular magicians/comedians describe dozens of nifty tricks around mealtime. Among the highlights are "Jesus of McDonald's" (wherein you turn milkshake into soda), "Stabbing a Fork into Your Eye" and "Using a Milkshake as Self-Defense" (you pour it on your head).

None of the wacky tricks are especially difficult, and one in particular is worth the price of the book several times over ("How to Get a Full Course Dinner for the Price of a Tip?"). But even without that one, the absurd nature of some of the tricks and the biting sarcasm with which Penn & Teller describe them make the book an extremely enjoyable read. Besides, it proves that, using only a melon and a high-powered rifle, that Lee Harvey Oswald acted alone.

- Alan Sepinwall

Whether you categorize yourself as a sucker for saucy fairy tales or you’re simply an avid moviegoer, Walt Disney’s Fantasy and the Beast is a classic you do not want to overlook. This Academy Award-winning animated film is unique in its style and content.

Stunning animation and solid character development (with inspiring voices by Angela Lansbury and Beasie Boy Robby Benson) combine with an impressive musical score to create a traditional story that’s hard for even the most cynical hearts not to like.

Don’t let your preconceived notions of “Walt Disney fairy tale animation for children” keep you from renting this one!

— Paul Shore

The Video Library at

Houston Hall
382-3360
4040 Locust St
387-5440
daily 10-10
AMERICAN DINER
(401 Chestnut St, 387-4301)
Good old-fashioned diner fare. Straight out of the 50's, down to the staff's uniforms and jukebox. Specialties include meatloaf and catfish. Open early for breakfast and brunch.

ASTRAL PLANE
(1708 Lombard St, 546-4320)
Excellent nouvelle cuisine in an airy, cozy setting. Soft jazz and candlelight add to the Bohemian atmosphere. Try the duck with fresh fruit.

BOATHOUSE ROW BAR
(210 W. Rittenhouse Square, 546-9001)
A casual hangout with munchies in the multi-functional Rittenhouse Hotel.

BORGIA CAFE
(408 S. 2nd St, 374-0141)
Live jazz nightly and a small but varied menu with wonderful food. Good for dinner, or just drinks, in an intimate, comfortable setting.

CALLOWHILL STREET RESTAURANT
(1404 Callowhill St, 272-4022)
Upscale contemporary atmosphere for a relatively new establishment in the Philadelphia market. Serves prix fixe menu along with such selections as poached salmon, risotto, and seared scallops.

CAROLINA'S BAR AND RESTAURANT
(261 S. 10th St, 345-1000)
Serves both international and American regional specialties in a friendly, comfortable setting. Hang out at the inviting, pot-stirrer bar.

CUTTER'S GRAND CAFE
(2000 Market St, 481-6262)
With a huge bar, varied menu, and reputed to be the best salmon in Philly, Cutter's makes a great getaway with friends or a date.

DINER ON THE SQUARE
(19th and Spruce St, 738-5978)
A must for everyone, this diner is open 24 hours and serves just about everything.

DOCK STREET BREWHOUSE
(Logan Square, 18th and Cherry St, 496-0413)
Six freshly brewed beers, a game room, a menu of international fare, and live performances.

IRISH PUB
(2007 Walnut St, 568-5003)
Typical pub fare, with a line stretching to Harrisburg now that every college student wants to go there.

KHYBER PASS PUB
(54 S. 3rd St, 409-9601)
A fun bar and pub for hanging out, listening to cool live music and meeting new and interesting people from all over the galaxy.

KNAVE OF HEARTS
(230 South St, 922-9996)
The eclectic and diverse entrees only add to this romantic atmosphere.

KLOSS' DELICATESSEN
(4309 Locust St, 222-4662)
Famous for its slow service, great conversation, and free samples while you wait, this is one of the best delis around.

LE BUS
(3402 Sansom St, 387-3900)
Great pastas, salads, vegetarian entrées, gourmet pizzas and other hot specials in a self-serve style. On campus.

LEE'S HOGIE HOUSE
(4034 Walnut St, 387-0900)
Lots of sandwiches, hoagies, fries, and more. To go, or delivery.

MAL ROSE TATTOO CAFE
(1347 Callowhill St, 546-8001)
Delightful American cuisine including some Cuban and Italian dishes.

SMART ALEX
(36th and Chestnut St, 387-4000)
Cajun, Italian and Mexican cuisine in an eclectic cozy setting. Soft jazz and candlelight add to the atmosphere. Great for dinner, or just drinks, in an intimate, comfortable setting.

WHITE DOG CAFE
(420 Sansom St, 387-9224)
Considered one of the best in the Philadelphia area, this restaurant serves glazed stuffed chicken breasts, flank steaks, baked salmon, pan-fried trout and grilled veggies, plus notable wine list and desserts.

TANDEM INDIAN RESTAURANT
(106 S. 40th St, 222-7122)
An Indian dish chain of the best dining in all of Philadelphia. Strongly recommended for late-night diners.

NEWDELI INDIA RESTAURANT
(4004 Chestnut St, 396-1941)
Open seven days a week for lunch and dinner, this fine Indian dining is conveniently right by the train station.

LEE'S HOAGIE HOUSE
(230 South St, 922-3956)
KNAVE OF HEARTS
(19th and Spruce St, 735-5787)
Borgia Cafe
(408 S. 2nd St, 374-0141)
Copper Blue
(14th and Spruce St, 735-5787)
Mondo Bizarro
(109 S. 3rd St, 735-5787)
Bohemian atmosphere. Try the duck with fresh fruit.

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ART ALLIANCE
(201 S. 34th St. Mon-Fri 11-5, Sat 1-15, Sun 12-4. From Sat Oct 30 to Sat Dec 11) "Art in IBM's Bombay." The most notable works of this Philadelphia artist who studied at the Academy of Fine Arts and served as longtime curator of the Woodmere Art Museum in Chestnut Hill.

BRANDYWINE CONSERVATORY
(535 South St. 922-3031. Tuesday-Saturday 10-5. Closed Sunday. Free admission.) "Image worlds: Photographs by Alfred A. Demst." This exhibition at Philadelphia's history museum will focus on the photographer's role in creating an image of the city and its people. Sept. 18 through February 27. "The Enchanted Colonial Village." A near life-size recreation of an idealized 18th-century community, populated by dozens of mechanical figures which move in constant animation.

THE FRANKLIN INSTITUTE

PENNSYLVANIA ACADEMY OF THE FINE ARTS

THE MUSEUM OF ART
(26th and Spruce Sts. 710-8000. Admission is $3 for students with ID, $4 for students without ID.) "Le Bourgeois Avant-Garde." Temple University Theatre presents Charles Ludlam's farce that brutally parodies the downtown New York art scene, academia, the nouveau riche bourgeoisie and theater (not). "Duke of Malaper." Through November 29.

LE NOUVEAU MUSEUM
(22nd St and Benjamin Franklin Parkway. 767-4100. "Vermont's evacuant." An exhibition which documents the history and culture of the state, illustrating the Native American, French, British and American influences on the region. Through December 13.

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FRIDAY
MARY’S DANISH
w/ THE DARLING BUDS & FAILURE
Southern California’s alternative darlings make it to Philly, and their new album is top notch, so have high hopes for the show and head on down. The beautiful longhaired surfers in so have high hopes for the show and head on w/ THE DARLING BUDS * FAILURE
MARY’S DANISH
(Theatre of Living Arts. 334 South St.. 922-1010)

SMASHING ORANGE
Will they turn into pumpkins by midnight? There’s only one way to find out for sure...why not try orange pie instead this year for Pre-Thanksgiving festivities?
(Shelter Pass, 561 2nd St., 440-9601)
Saturday
SATURDAY
LIZ STORY
Sev. drugs, Rock ‘n Roll, peace, love, and birth control — Liza emits some true female wisdom for new age.
(Theatre of the Living Arts, 334 South St.. 922-1010)

PINE TOP PERKINS
w/ EDDIE KIRKLAND & ZORA YOUNG
(Allen & Sones money over to see the best female joint this side of the Mississippi.)

CLUBS
40TH ST. UNDERGROUND
40th & Spruce
40th street Underground features live music from Wed. to Sun. nights, with $3 cover charge. Wednesday nights are jazz nights, Thursday-Sunday live local rock bands are featured.

THE BANK
40th & Spring Garden 30th & 30th
The Bank features a mix of live local bands as well as DJs spinning contemporary music. Both a $7 cover charge and pre-party attire (no sneakers or sleeveless shirts) are needed for admittance.

CHESTNUT CABARET
39th Chestnut St 39th & 39th
This popular nightspot features live music of extremely varied and eclectic genres, ranging from jazz to metal to folk to live. This 21 and up club charges from $4-20 for admission, depending on the act.

J.C. DOBBS
3rd & South 3rd & 3rd
One of several clubs featuring the thriving local music scene of live alternative bands. This club features a 9pm showcase, as well as air-conditioning.

KATMANDU
40th & Delancey Ave. 40th & 40th
This lunch-and-dinner eatery features both live bands and DJs playing Caribbean and Reggae music seven days a week. Voted the ‘91 and 92 Reader’s Choice Award as Best Outdoor Nightclub.

KHYBER PASS PUB
5th & South 5th & 5th
This popular club features live alternative bands for the 21 and up crowd. The cover ranges from $4-6.

MAGGIE’S
Front & Fairmount 10-1450
Maggie’s prides itself on its all-live features Wednesday through Sunday nights. This blues club, one of the few around, is open for those with 21+ ID.

REVIVAL
3rd & South 3rd & 3rd
Revival offers a Saturday night Rave from 7pm-11pm. This club club features a smart drink bar in addition to its funk hip-hop, techno, house, and alternative line-up.

ROCK LOBSTER
12th & 13th Delancey Ave. at Vine St. 12th & 12th
Rock Lobster, newcomer to the Philly club scene, features a selection of local and national live acts, in addition to its House/Dance nights with DJ Palm Bay.

SILK CITY LOUNGE
5th & Spring Garden 30th & 30th
This 21+ club features a variety of contemporary dance DJs to live music ranging from country to house music. Cover is generally $3-$4 during the weekend, no cover during the week.

THE TROCADERO
30th & Arch. 30th & 30th
As one of the more prominent Philly clubs, the Trocadero often live established alternative bands as well as DJ dance nights Wed.-Sat. featuring industrial, techno, alternative, & hip-hop, alternating between 18 and 21 for admittance.

ZANZIBAR BLUE
301-305 S. 11th St. 301-305
An excellent jazz cafe and restaurant featuring live music from 5pm-2am daily, as well as a Sunday jazz brunch from 11:30am-2:30pm.

THE ARTFUL DODGER
3121201
Known as “Center City’s Bar,” Frank’s draws its customers from all over the country to its fresh metal. Cover is generally $1.25, and Sheila the bartender swears, “You won’t get a better buzz anywhere.”

DICKENS INN
2nd and Pine 2nd & 2nd
Dickens is the white collar, pre-professional hangout of choice. Moreover, the clever student is guaranteed a fun time drinking yards of English beer and tossing darts at suspended ladder-yuppie.

DIRTY FRANK’S
130th and Pine 130th & 130th
Known as “Center City’s Bar,” Frank’s is a great place to be with the work of local artists, which beats the usual big-bossed-blonde-beer poster decor of most bars. The real deal is the Kamikaze shots for only $1.25, and Sheila the bartender swears, “You don’t get a better buzz.”

MAGGIE’S BAR
624 North Front, 521-521
Hand down to the netherworld of the SEPTA Blue Line, and you’ll find a good ol’ bar with great ol’ music. Leave the stacks and knee-high jeans at home — this is a bar with no pretension. Prepare to drink Bud, smoke Marlboros (Red — none of those Medium things), and play pool.

MCGLINCHIEY’S BAR AND GRILL
312-1201
This University of the Arts students fill this place nightly, drinking twelve ounce Rolling Rock draft specials. Even with a few pitchers and a couple of shots, you’ll be hard-pressed to spend ten bucks.

MUSIC
ASIA
/ MEDICINE MAN
If fraternity early ‘80s parties don’t have enough drugs, or whatever you’re into, Asia’s coming to town. What more could you love? We’re Generation pop suckers ask for?
(Theatre of the Living Arts, 334 South St.. 922-1010)
TOASTERS
Boy and Band (if you’re lucky) to Ska done New York style.
(Ambler Cabaret, 41 East Butler Pike, 684-4600)

ADRIANNE AUFXAXOS
Opening Night. An opera in German. What more could you ask for?
(The AVA Open Theatre, 1920 Spruce, 735-1615)

NATIONAL WRECKING COMPANY
Urban Swamp blues are gonna be right next door with 25 or so of their closest delinquent friends, every Sunday until you get your lazy butt to the 808th St. Underground, 40th & Spruce)

WEDNESDAY
PUBLIC ENEMY & ICE T
w/ HOUSE OF PAIN
Yeees, boyeeeee! Find out what all the hype’s about! This show should be THE happening concert of the fall! Pull on your ski hats and your oversized clocks and get down! See you.
(Tower Theatre, 69th & Ludlow, 352-0313)

PHISH
One of the finest live performances you will ever be privileged to witness. Trust us... would we steer you wrong? See Interview p. 11.
(Keswick Theatre, 291 Keswick Ave. 572-7650)

JIMMY JAMES & THE BLUE FLAMES
Wednesday blam jam in back, semi-permanently, with FREE wings again!
The Butcher, Frankford & Delancey, 104-6200)

THURSDAY
Lots of people everywhere spend quality time with their families and eat until sick. So stay in. Bond. Sleep late. Pressured by phones, write a letter together.
(Tower Theatre, 291 Keswick Ave. 572-7652)

MAGGIE’S BAR
312-1120
Hang down to the netherworld of the SEPTA Blue Line, and you’ll find a good ol’ bar with great ol’ music. Leave the stacks and knee-high jeans at home — this is a bar with no pretension. Prepare to drink Bud, smoke Marlboros (Red — none of those Medium things), and play pool.

MCGLINCHIEY’S BAR AND GRILL
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TOWER THEATER
CONCERT INFO. 24 hrs. (215) LOVE-222
Tickets available at ZANZIBAR BLUE
(Tower Theatre, 69th & Ludlow, 352-0313)

ELECTRIC FACTORY CONCERTS
NOVEMBER 12, 1992