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ENTERTAINMENT

New Vasey play comes up short

By MICHAEL GOLD
Staff Reporter

Villanova Theatre opened its spring season last week with the production of "Vinegar Tom." While the play has some good points, mostly musical, it comes up short overall and is a weak first effort of the season for the theater department.

"Vinegar Tom" is the story of four women who are accused of being witches, and the way they cope with that situation. Much attention is given to their accusers, who use the existence of witches in their town as a way of explaining their bad luck.

Eventually, two of the women, Alice and Susan, portrayed by Anne Marie Ryan and Dana Stago, are hanged while two are left alive to deal with the aftermath of what has happened to them. One of them crumbles emotionally and begins to believe that she is, in fact, an evil person. The other is angry at herself and her society and she resigns herself to the fact that the way of the devil is the only way left for her. In a rage, she says that she wished she was a witch so that she could seek revenge on her accusers and tormenters.

The play was written by Caryl Churchill, and deals with 17th century society's use of witches as scapegoats in times of stress and hardship. It is a feminist play that covers many of the hardships faced by women through the ages. Included here are comments about menstruation, pregnancy and the general suppression of women.

Some of the ideas that are brought forth show surprising promise.

The four men represented in the play are a playboy, (Robert J. Koelme) a man who has trouble functioning sexually (because a witch stole his "thing"), a doctor who practices bleeding techniques and a religious zealot who tortures women accused of being witches, both portrayed by Michael Sharp. There is a lot of man-bashing going on here.

While sex is a major theme in the play, director Joanna Rotte goes to the extreme to stuff in as many sexual references and innuendos as she possibly can. In contrast to most of the rest of the show, the music is superior. Musical director Ricardo Martin did an outstanding job preparing the score for this show. Rock, blues and even rap numbers were belted out between scenes by three energetic performers on stage and a strong band backing them from the loft. The performances of Leslie Burns, Sean Murray and Jenn Rice are, without a doubt, the best part of the show. There should be a soundtrack.

This show is almost worth seeing just for the music and its one or two funny lines. The fact is, though, that this is a play and not a concert. Although the musicians and actors do their best to make up for the script and directing, they just can't do enough.



Jack (Stephen Hatzai) and Margery (Mimi Smith) fear the evil witch in "Vinegar Tom."

Hopper sinks in 'Flashback'

By AARON NICODEMUS
Staff Reporter

"Flashback"
Directed by Franco Amurri
Paramount Pictures
★★

The 1960s had flower children, tie-dyes, communes, protests and "peace, brother." The 1980s had yuppies, three-piece suits, BMWs and Ronald Reagan. "Flashback" attempts to combine the turbulent 1960s with the conservative 1980s.

Dennis Hopper plays Huey Walker, a radical and notorious prankster who has been hiding out for over 20 years in a desert commune. He was arrested by the FBI for playing a practical joke on Spiro T. Agnew. Kiefer Sutherland plays John Buckner, a young, hard-nosed FBI agent whose assignment seems rather routine:

transport a fugitive (Walker) to stand trial. He soon learns that life with Huey Walker is anything but routine.

The basic plot of "Flashback" plays upon the current resurgence of 1960s popularity, and the acting abilities of Hopper and Sutherland. Borrowing from the plot of "Midnight Run," the movie follows the adventure of these two as they trek across the Northwest.

This is the first attempt at comedy for both actors and they seem uncomfortable with their roles. Sutherland and Hopper are walking clichés — one is a conservative cop, the other a happy radical. The generation gap and their conflicting personalities do, however, create some humorous moments.

Although there are some great one-liners, the humor is generally forced. Hopper makes every attempt to make his character come alive. Throughout the movie, he is constantly playing

tricks, duping everyone he meets and constantly clowning around. While Hopper tries to be funny, Sutherland's Buckner seems comatose. The chemistry needed to make this pair funny never develops.

Walker's friend Maggie (Carol Kane) is one bright spot in the film. Kane is perfectly cast as a flakey flower child caught in a late 1960s time warp. The film chooses to ignore her for the most part, however, and concentrates on Hopper and Sutherland.

Overall, "Flashback" produces some laughs, but leaves the viewer discouraged. The plot is hard to follow at times, and the solid supporting cast is underused. Hopper and Sutherland do not work well as a comedy duo, and the movie suffers as a result. Incorporating the 1960s into the plot adds nothing except confusion and a few good songs in the soundtrack. This is a good weekend VCR flick, but don't run out to the theater to see it.



Tom Petty rouses crowd at The Spectrum.

Petty invades the Spectrum

By DAVID J. CRIBLEZ
Assistant Entertainment Editor

Bo & Luke Duke, fear not, because America's favorite rebel, Tom Petty, is carrying on the southern tradition with his moonshine rock that seeped into the Philadelphia Spectrum Feb. 6.

The killer opening synthesizer made the hair rise on the necks of thousands of fans as the tune "Love Is A Long Road," from his multi-platinum disc *Fall Moon Fever*, whipped the concert into a powerful early rage. "A Heart With A Mind Of Its Own," also from *Fever*, led as a nice bridge to the classic crowd sing-a-long "Breakdown," only to be backed up by two new classics "I Won't Back Down" and "Free Fallin'."

The rustic stage set was similar to the living room of Theodore Roosevelt, complete with a stuffed bear, mounted horns, a totem pole and wooden floor boards. It showed a special fresh-air feeling.

The evening's highlight was definitely the outstanding version of "Don't Come Around Here No More." The tune started with Petty opening up a treasure chest that gleamed with bright lights. He then pulled out his trademark Mad Hatter country-bumpkin top hat (from his infamous MTV video). The performance was complete with a strobe light and a climax that showed Petty staggering back to the treasure chest, plopping down the hat and slamming the chest shut, closing the song.

Petty and his boys broke into a second set of mellow songs, from the classic "Stories We Could Tell" to new tunes such as "Depending On You" and his new single, "Face In The Crowd."

He also dedicated a song "We Got To Get It Together" to Greenpeace, whose members flooded the concert hallways next to the T-shirt stands, saying (Continued on page 24)

'Bradys': a new low for TV

By EILEEN FITZPATRICK
Staff Reporter

"The Bradys"
Friday, 8 p.m.
CBS

"The Brady Bunch" has returned as CBS's "The Bradys," a new tri-generational family of the 1990s. The original cast, along with many new members, was reunited last Friday night at 9 p.m. Maureen McCormick (the original Marcia) was the only veteran not to return — she is trying to put the Brady image behind her. Unfortunately for her, it appears the only work any member of the original cast can get is on the new Brady series.

At least (the original Cindy), Susan Olsen, decided to come back from the world of Reebok designing.

What issues of the 1990s do the

Bradys' deal with? Its really a question of what issues don't they deal with. Within two hours Bobby became paralyzed; Jan was infertile, but able to adopt a small Korean girl in a single episode; Greg debated his career choice; Marcia's husband lost yet another job; Peter broke his engagement; and Cindy entered a May to December relationship with her boss.

Carol and Mike were there, being supportive and open-minded as usual. And Alice, in or out of uniform, will always be there as the Bradys' maid.

No fan, no matter how devoted to the family everyone grew up with, is ready to accept Jan vacuuming the house half naked and having sex in all but two scenes she is in. And what happened to all that hard work with Cindy and the tongue twister books? ("Baby talk, baby talk. It's a wonder you can walk." Remember?)

It does not matter because Cindy is a radio disc jockey, "Cindy at Sunrise." Speaking of DJ's (VJ's) what is Martha Quinn, of MTV fame, doing as Bobby's bride Tracy. Her performance leads the viewer to ask "What is Martha Quinn doing on network television?"

And is the audience going to be subjected to Carol's "miracle cure" singing every episode? This is reason enough not to watch the series. Poor writing, acting and directing are other reasons to avoid this show.

The executive producer veterans of the original show, obviously did not know enough to let sleeping dogs lie, and "The Bradys" is an excellent example of bad TV programming. The series will not appeal to the generation who grew up with the Brady kids, and it will not appeal to the generation who is meeting the family for the first time.

ENTERTAINMENT

Movie Clips

BORN ON THE FOURTH OF JULY: Tom Cruise stars in this powerhouse account of a paralyzed Vietnam veteran, based on the true story of Ron Kovic. Oliver Stone directed. ★★

DRIVING MISS DAISY: A light and charming film that documents the friendship between a self-sufficient widow, Miss Daisy and her black chauffeur, Hoke. The film not only examines black and white relationships in the South, but also deals with religious prejudice.★★★

FLASHBACK: An attempt to combine the turbulent 1960s with the conservative 1980s, "Flashback" produces some laughs but leaves viewers discouraged. Dennis Hopper and Keifer Sutherland star in this film directed by Franco Amurri. ★★

INTERNAL AFFAIRS: An action packed detective story that deals with a "good cop-bad cop" theme. Starring Richard Gere and Andy Garcia, the movie creates a high level of intensity. A must-see for thriller enthusiasts.★★★

GLORY: A powerful story that chronicles the story of the 54th Massachusetts Infantry, which happens to be the first group of black soldiers of the Union Army in the Civil War. Presents the questions of honor, racism and mortality. ★★

ROGER & ME: This is a documentary on the overwhelming unemployment in Flint, Mich., after the GM plant closes. Michael Moore does a brilliant job showing how a town can literally be financially and emotionally destroyed by big companies.★★★

STELLA: A heart-wrenching story that stars Bette Midler and Trini Alvarado. The movie deals with the question of raising a child as a single mother or letting the child's upper-class father have custody. Another tearjerker, "Stella" examines the responsibilities of love.★★★

Career guide proves helpful

By E. VAUGHN VOGEL
Staff Reporter

Throw Away Your Resume
By Robert Hochheiser
Barron's Publishing
★★

Newly updated to meet the 1990s job market, *Throw Away Your Resume* is a career success guide that shows how to take a new and interesting approach when you are about to launch a new career or advance in a present one. This book pushes you to abandon the routine resume and make your job search more efficient.

The author is Robert M. Hochheiser, who has had ample experience in the job market, especially after being released from a vice president position during a company takeover. Having used many of the current traditional approaches available, Hochheiser found that, despite his flawless track record and impeccable references, he was unable to land a job.

Using his new approach, which includes writing a formal letter instead of a resume, presents a different outlook on getting a job. This new concept is outlined in *Throw Away Your Resume*, and covers issues such as: thinking like an employer, making a good first impression, organizing your job searching trip, following help wanted ads, exploring alternatives to resumes and filling out applications.

Preparing a new breed of resume is the main topic of this book and the ideas that are brought forth show surprising promise. However, this new

resume is just a list of ingredients that say far too little about the job seekers talents and goals.

Also, fine tuning techniques are discussed, such as presentations, the do's and don'ts of telephone interviewing and how to follow up on offers. Although the tips seem to be common sense, they could prove valuable to the person not so experienced in this area.

Although the supporting material is somewhat inadequate to make a complete guide, this book contains numerous tips that can breathe new life into an ordinary resume. It could also serve as a starting point for designing your own unique attempt at landing a job.

Throw Away Your Resume

Second Edition
Robert Hochheiser

Updated to meet 1990s career opportunities.

A career placement strategy that shows how to take full control of your job search and get the position you really want.

You can succeed without resorting to a routine resume that says little about your real talents and goals.

BARRON'S



Tom Petty

(Continued from page 23)

"Remember if there's no earth, it's gonna cut into your rock-n-roll time."

A buffet of old Petty classics with some new favorites was served up as the evening's entree. Songs such as "Rebels," "You Got Lucky" and the trademark "Refugee" mixed with the new "Yer So Bad" were capped off with a cracking version of recent hit, "Running Down a Dream."

Petty returned to quench the crowd's eager thirst for more with encores, "The Waiting" and "American Girl."

The concert greatly pleased the crowd, but it had two flaws. First,

the new songs and the older hits could have been mixed up a bit rather than divided into a group of new ones, a group of mellow ones and a group of old rock-n-roll standards. Also, Petty's two best singles, "Don't Do Me Like That" and "Jamin Me," were absent. But all in all, Petty and his Heartbreakers were in fine form.

Reggae blues funkster Lenny Kravitz opened the show. It seemed that he would be better off in a club on South Street, where he would be more appreciated. He played his hits "Let Love Rule" and "Does Anybody Out There Even Care?" That's something he should have asked himself before he went on stage.



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Blacks progress on TV

By STEPHEN POWERS
Entertainment Editor



LIGHTS!
CAMERA!
ACTION!

For most of its 50-year history, television has been dominated by programs about white people and the networks have been programmed for a predominantly white audience. But over the past decade, blacks have been getting more air time on TV and the medium is starting to become more balanced.

During television's "Golden Years," the 1950s, shows that featured black performers were few and far between, and those that did were degrading, featuring blacks in mainly subservient roles. One of the first performers to break out of the stereotypical black role was Bill Cosby, not with his current hit, "The Cosby Show," but with "I Spy," an action-adventure that ran on NBC during the 1960s. While NBC was reluctant to cast Cosby in one of the two leads, the network took a risk and it paid off — "I Spy" was a hit for four seasons.

Another ground-breaking show for blacks was "Julia," a sitcom with Diannah Carroll. Though the show itself was nothing spectacular, Carroll was the first black woman to have the lead in a prime-time comedy that was not about a servant. Instead, Carroll played a widow with a son, and they lived in a fully integrated

neighborhood.

The 1970s brought Norman Lear with relevant sitcoms such as "The Jeffersons," an "All in the Family" spinoff about a black family that runs a successful chain of cleaners. "The Jeffersons," did not try to be as issue-oriented as its parent series; instead, it aimed to entertain its viewers, and did so for 11 seasons. However, programs such as "Good Times" and "What's Happening" continued to stereotype blacks.

But in the 1980s, things began to change. Bill Cosby revolutionized television with "The Cosby Show" in 1984. The characters on his show do not go around spouting street-talk; instead, the comedy focuses on the problems of an upper-middle-class family that happens to be black. It immediately shot to the top of the ratings chart with its premiere episode, and has been there ever since.

"Cosby" does not beat viewers over the head with issues; instead, it takes a more subtle approach. During the first season, son Theo had a poster in his bedroom that read "Stop Apartheid" (NBC originally objected to this, but Cosby threatened to shut down production of the show, so the sign stayed). More recently, daughter Sondra and her husband named their newborn twins after Nelson and Winnie Mandela.

The success of "Cosby" led network programmers to realize that audiences would accept shows with predominantly black casts, as long as they liked the show itself. NBC's "Amen" and "227" are both in the middle of successful runs and ABC's new "Family Matters" is attracting a

loyal viewership. In addition, "A Different World," a "Cosby" spinoff set at a predominantly black college, has been a consistent Top 10 performer for the past three years.

The success of "Cosby" has not only led to more programs focusing on black characters; it also has led to the introduction of black performers on previously all-white shows, such as soap operas. Diannah Carroll had a three-year stint on the ABC prime-time soap "Dynasty." CBS' "Knot's Landing," currently the top-rated nighttime serial, now features a black family.

On the daytime front, ABC's "General Hospital" broke taboo when a white man married a black woman. And last year, NBC introduced "Generations," a soap with a predominantly black cast.

In the late-night arena, Arsenio Hall is the big success story with his syndicated talk show. Since his debut last year, Hall's ratings have risen steadily and his show is now second only to Johnny Carson's "Tonight Show" on NBC. On the weekends, Byron Allen is quietly enjoying success with his own syndicated talk show.

There is still some progress to be made. Shows like "Cheers" and "Murphy Brown" are set in places where there would be black people in real life, but the casts of both are all-white. So is the current cast of "Saturday Night Live." And with the exception of "Generations," most of the soaps feature very few blacks, if any at all. But the situation has greatly improved since the 1950s, and all signs indicate that it will continue to do so over the next decade.

Young MC raps to the top

By MICHAEL AIMETTE
and BILL CARR
Staff Reporters



FOR WHAT IT'S WORTH

stories about playing the lottery and blowing it ("Roll With The Funches"), hitting on members of the opposite sex ("Bust A Move"), and, of course, eating cafeteria food ("When I tried the apple-sauce/I heard it crunch," from "Principal's Office").

The disc is by no means perfect. Just when you start to think Young MC is rap's savior, he falls into the conventional rappers' traps — namely self-indulgent boasting and repetition of one's name.

Still, Young MC handles these shortcomings with superior wit. Lines like "I'm dusting MC's like Ghostbusters dust ghosts," ("Non Stop") and "I got more rhymes than water seen by a sailor/More than husbands of Elizabeth Taylor," ("Got More Rhymes") allow the listener to forgive Young MC's incessant bragging.

Other cool things about *Stone Cold Rhym'n* include two references to eight-track tapes, a sample from "Play That Funky Music" and a great message encased in the disc's final track "Just Say No."

One word of advice for Young MC, though. Due to events in recent history, he may want to change a lyric in the song "Come Off." It reads, "Like Tyson drops boxers in rapid succession/That's how I'm droppin' MCs in the rapping profession."

TEXAS: *Southside*, the debut album from Texas, contains all that one would expect from a band with such a name: slide guitars, harmonica and a strong blues influence — in all, an updated version of the traditional open-spaced Texas rock sound. The unexpected part of this scenario is the band's hometown — well, not really hometown, but home country: Scotland. Why name the band Texas, then? The reason is

the kinship the band, particularly vocalist Sharleen Spiteri, feels with the film Paris, Texas; hence the unlikely name.

Generally, *Southside* is a solid effort with some notable tracks, particularly the minor hit "I Don't Want A Lover" and "Prayer For You," both featuring Texas' strong ability to write acoustic guitar-driven songs with sparse electric lead guitar fills.

Unfortunately, most of the songs follow the "verse-chorus-verse-chorus-fade — out-next song" pattern that tends to melt into an unexceptional mass towards the disc's finish. For example, if you listened to the disc at one random moment, one would be hard pressed to name which song it is. This problem is exacerbated by the rather average lyrics and generic song titles (see "Fool For Love" and "Fight The Feeling").

Still, these criticisms might be a bit too harsh for a disc of this quality. *Southside* is certainly better than about 75 percent of the albums out right now; it is just that this very charming and talented band needs a little more seasoning to fulfill its substantial potential.

MUSIC NEWS: Tonight at the Theater of the Living Arts is Peter Buck of R.E.M. and Kevin Kinney of Drivin' & Cryin' performing songs from both of the bands' careers as well as material that the two friends have written together. It will not be as exciting as either of the two bands' shows, most likely, but it should be a most interesting and entertaining show ... Midnight Oil, following the huge success of *Diesel And Dust*, have just released their fourth disc, which is considered to be a major breakthrough for the Australian band ... We like Paula Abdul.

Ahead This Week...

THE BARN
200 Brown St.
Bensalem, Pa.
639-5607
Feb. 16 — Nils Lofgren
Feb. 17 — Rogue
Feb. 21 — Outriders Between Days
Feb. 22 — Johnny O and the Classic Dogs of Love

CHESTNUT CABARET
38th & Chestnut St.
Philadelphia, Pa.
382-1202

Feb. 16 — Nils Lofgren
Feb. 17 — Stanley Jordan
Feb. 20 — Mike Stern/Bob Bird
Feb. 21 — David Blomberg/Sarah Hickman
Feb. 22 — New Potato Caboose

CONNELLY CENTER CINEMA
Villanova University
Villanova, Pa.
645-7262
Feb. 16 — "When Harry Met Sally"
Feb. 17-19 — "A Woman in Galilee"

NORTH STAR BAR

27th and Poplar Sts.
Philadelphia, Pa.
235-7827
Feb. 16 — Winkle and the Wanderers
Feb. 17 — The Rivals
Feb. 21 — Jeffery Gaines
Feb. 22 — Young Tongue

PHILADELPHIA MUSEUM OF ART
Parkway and 26th St.
Philadelphia, Pa.
763-8100
Jan. 20-April 1 — African-American Art

THE SPECTRUM
Pattison Place
Philadelphia, Pa.
336-3600
Mar. 13 — Gloria Estefan & Miami Sound Machine

THEATER OF THE LIVING ARTS
334 South St.
Philadelphia, Pa.
922-1010
Feb. 16 — Kevin Kinney/Peter Buck

TOWER THEATER
69th St.
Upper Darby, Pa.
352-0313
Feb. 17 — Erasur

23 EAST CABARET
23 E. Lancaster Ave.
Ardmore, Pa.
896-6420
Feb. 16 — Leon Russell/No Alibi Blues
Feb. 17 — Billy Price and Keystone Rhythm Band and All-Stars
Feb. 20 — The Missionaries/Jim Sharp
Feb. 21 — Black Friday/The Shade
Feb. 22 — Three Way Street

VASEY THEATRE
Villanova University
Villanova, Pa.
Feb. 14-18 — "Vinegar Tom"

Movie Theaters

Eric-Twin Ardmore
34 W. Lancaster Ave.
Ardmore, Pa.
215-642-2000

Eric King and Queen 6
Valley Forge Shopping Center
Route 202
King of Prussia, Pa.
215-265-2776, 337-1770

Eric Twin Plaza Theater
Routes 202 and 363
King of Prussia, Pa.
215-265-3456

AMC Anthony Wayne Theater
105 W. Lancaster Ave.
Wayne, Pa.
215-688-0800