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SCENE

FEATURES ENTERTAINMENT

Inside SCOPE

FEATURES

- Festival Mythos spectacular
- Team Solarcat's success
- West Campus life

ENTERTAINMENT

- Tommy Tune's Broadway Hit "Grand Hotel" featured at the Shubert Theatre
- Spotlight on author Tom Clancy
- "Late For Dinner" takes a lighthearted approach to the effects of a "medical miracle."

MYTHOS

PRESENTED BY THE UNIVERSITY OF THE ARTS AND THE NATIVE LAND FOUNDATION

SEPTEMBER 13 TO OCTOBER 31, 1991

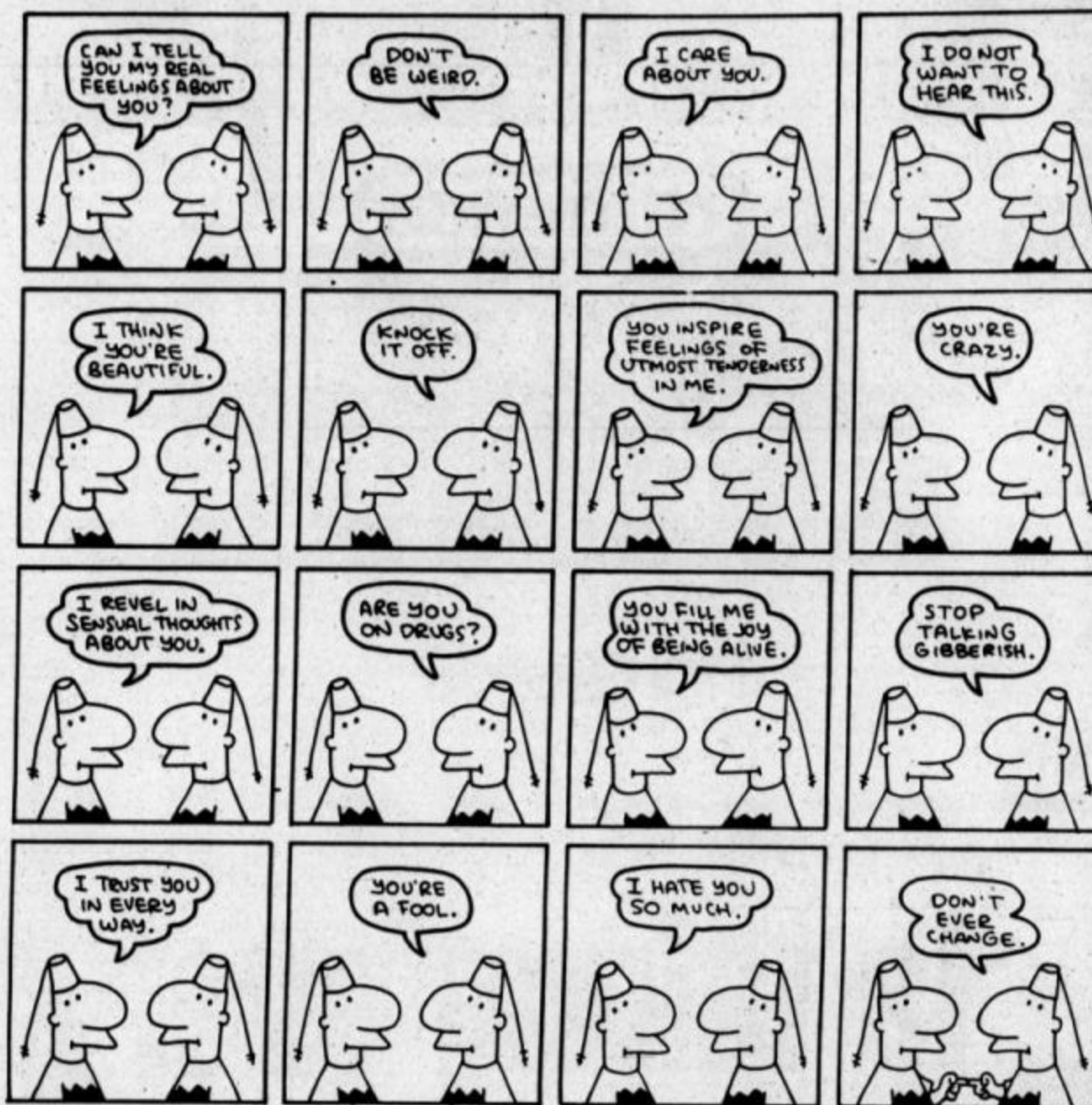
Festival Mythos, presented by the University of the Arts and the Native Land Foundation, is a spectacle of cultural diversity.

Tom Petty and the Heartbreakers rock the Spectrum.



(PHOTO COURTESY THE SPECTRUM)

LIFE IN HELL



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Personals

Me — Try to have a good time without me this weekend, but beware of dangerous scorns. Pop — you're so old and they want you to sleep on the floor!!! Monday looks... be prepared for surprise! Happy 19th b-day V. — Looks like you're stuck with me, or will you desert me too? K.C.K.C.

To the Editor — Thank you for everything. You're a wonderful person (as if you didn't already know it). Love, J.

Chip — I was really down and depressed until learning about those 5 warning signs yesterday.

Need. I would ask you out, but you're never home. Love, your secret admirer.

To my roommate: A simple toast — May we survive the mold, and may we out-live the lice! Stay cool! Keep cooking! Bruni! Sid, make room for the Smurf. "What a long, strange trip it's been." — Not the Mama.

Colleen M. — You're outrageous. If Alumni gets you down — let me know, I'll take you out. Send me a message next week — I'll be waiting. Romeo

Red Sox — Please win the American League East. I promise not to be a fair-weather fan ever again. — Boston Fan

Berry Bonds, Bobby Bonilla, Jay Bell and all other Bucoos — Congrats on great year! The best is yet to come. See you in the 'Sburgh over Fall Break at Three Rivers. (Bring the lumber this year!) Remember that "We Are Family" Juice

Neq: Don't worry, sweetie, even if you can't get into all the bars you can still scope guys while walking up and down Lancaster. And, there is always the gift! This weekend will be a blast — so smile! Luv, 244

Personals

C.B. + Pete the Men, great work, but then again, you've already read this personal. J.

To the Gradyville Gang, Lynn, I can't wait until we have the house to ourselves. For once it won't be so many men, so few beds! But yes, I will miss those who are going away. hope your weekend is grand. Only four more days. Now I'm excited, so don't even ask. Maybe I will finally get to see the inside of Kelly's. And yes, having my ID taken might actually be funny now. Remember — men beware! Love, The Phantom Roommate

Red Sox — Please win the American League East. I promise not to be a fair-weather fan ever again. — Boston Fan

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ENTERTAINMENT

'Hotel' saved by Tommy Tune

By MAURA RURAK
Editorial Assistant

In typical Tommy Tune fashion, "Grand Hotel" is a visual spectacle. Focusing on the mysterious pulse of Berlin's Grand Hotel, the musical adaptation of the 1932 film presents an unrealistic world of fashion, romance and white-collar crime. It is no surprise that the musical, which opened in 1989 and is still running, was the winner of five Tony awards for direction, choreography, costumes, lighting and featured performer. However, it is unfortunate that the presentation must fill the gaps of a weak and disjointed plot.

Surprisingly, one of the greatest strengths of this musical is the set. The lobby of this lavish hotel is designed with exquisite detail. It is one of the most noticeable attributes of the play. The chandeliers dim on cue, the background adapts to the time of day and the entire stage is used to its full advantage. Tune's expertise in this area clearly shines through. At no time during the two-hour play does the curtain close to allow the backdrop to change. The basic set was transformed from

a bar to a Moroccan Coffee Bar, to the roof of the hotel, to the backstage of an opera house before the audience's eyes.

There are about seven basic characters around whom the musical revolves. The characters themselves are so stereotypical that their names are simply the Baron, the Secretary and the Ballerina. Their roles are as obvious as the lines they utter. The music, which usually furthers the plot, especially in a musical, only adds reinforcement to the present predicament.

In place of having one main plot, "Grand Hotel" is composed of many different subplots which are tied together by loose strings. The relationships are strained and the resolutions are incomplete. No one in the audience could believe the Baron when he professes his undying love to the aging Ballerina, especially since he went to her hotel room to steal a necklace in order to pay off a debt. How could their 'love' be true?

In essence, too many stories are attempted on one stage. By scene 20, the audience has been introduced to many different people, but none of their stories have been



The Baron and the Ballerina of Tommy Tune's "Grand Hotel."

completely followed through. In the end, it seems like the musical just ended with simple and unrelated answers to the questions posed in the earlier scenes. This is not to say that the performance given by the actors are not outstanding and noteworthy. Liliane Montevecchi, who received a Tony nomination for her Broadway performance of the ballerina,

gives a similar energetic performance on the road. She adds life and spunk to the role of an aging woman. As the dying, shy accountant, Mark Baker is genuinely lovable. "Who Couldn't Dance With You?" sung by Baker is heart-warming and adorable. In addition, DeLee Lively emits quiet sex appeal as a typist on her way to Hollywood.

"Grand Hotel" is an amusing musical that's strength comes from its large cast and stunning choreography. The story is shallow and the music is weak. Regardless, Tommy Tune has once again highlighted his natural talent by turning a thin script into a heightened visual experience. "Grand Hotel" is rescued by Tune's direction.

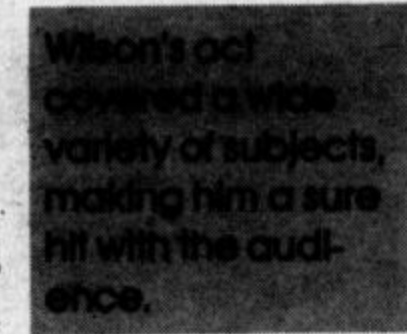
Dan Wilson cracks up the Cat's Den

By COLEEN KENIREY
Staff Reporter

Dan Wilson, presented by the Student Programming Council Sept. 18, proved a comedian can break the Andrew Dice Clay mold and still make people laugh. Wilson's humor avoids offensiveness and focuses on satirizing everyday life. He sums up this comedic style when he says, "I don't make this stuff up, I just bring it up to you." He chooses to make his humor "palatable to everyone, rather than resorting to audience-bashing.

The comic's ability to imitate is the most entertaining part of his show. Wilson gave his impressions of a Praying Mantis, a man choking on popcorn at the movies, a Pennsylvania speed bump, a

midget, a dental drill and even Late Night's Paul Schaeffer. However, his most amazing achievement is his impression of Barney Phife, which he says he learned from another comic, Paul Lyons.



Wilson's act covers a wide variety of subjects from his wish to own a vibrating beeper, "drop it down your pants and hope to

hell someone calls," to his comments about Corr Hall, "I hear they have you stacked up like rats over there." Wilson also wonders why people watching the film "Boyz n' The Hood" feel the need to imitate the on-screen action by rioting and asks, "When you came home from 'Robin Hood' did you catapult into the house?"

This Tarrytown, N.Y., native has appeared on "Caroline's Comedy Hour," "Star Search" and "Comedy Central." He is currently visiting various campuses, and if his reception at Satire is any indication, he should do very well at other colleges. Wilson was a definite hit with the audience. His use of visuals, such as a pair of size 60 cotton briefs worn on the head, kept the crowd laughing throughout the entire routine.

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hell someone calls," to his comments about Corr Hall, "I hear they have you stacked up like rats over there." Wilson also wonders why people watching the film "Boyz n' The Hood" feel the need to imitate the on-screen action by rioting and asks, "When you came home from 'Robin Hood' did you catapult into the house?"

Danger Danger looks forward to release

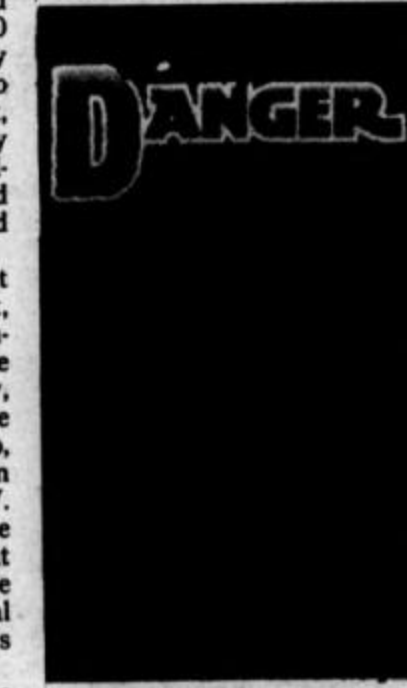
By DAVID J. CRIBLEZ
Entertainment Editor

"We're the only double named band with a double named top 40 hit," cackles keyboardist Kasey Smith of Danger Danger, "so we're in the history books for that, forever." Smith seems overly pleased as he just finished recording. *Screw It* the band's second album following its certified gold self-titled debut.

The song Smith spoke about was the band's breakthrough hit, "Bang Bang." "The record company (Epic/Sony Music) at the time wanted to release Naughtly, Naughtly as the first single, so we did. For the premier of the video, we all put on hard hats and ran through the 13th floor of MTV. The video went over well with the peeping tom and the telescope, but the single didn't do so hot. So we released Bang Bang, our original first choice for a single, and that's when things got kickin'."

Many bands in the metal scene are either really tight or enemies, flinging mud at each other in the press. The current Motley Crue-Guns N'Roses war has spiced up

the tension. However, according to Smith, Danger Danger gets along with its peers just fine. "We're buds with the guys from



Extreme and the guys from Warrant. We toured about a month and a half with Extreme, and they were fun guys, real nice. Our first

tour was with Warrant, and that was a blast! We used to come on stage with them every night and sing, "Tush" for the shows finale. That was cool."

Danger Danger's greatest exposure was its triple billed tour with Kiss and Slaughter for Kiss' "Hot in the Shade" tour. "The Kiss tour was the best. Playing for that many people each night was outrageous. You felt like Led Zeppelin or something. However... (laughs) we didn't get paid much. We pulled in about \$1,000 per night and it cost about \$14,000. It all came out of our own pocket. But, we did it for the exposure. I mean how many chances do you get to play Madison Square Garden? Plus, the guys from Kiss would tell us stories about the past, it was sweet."

Smith, who resides in Queens, recently married Playboy model Lisa Madison, famous for her Snap-On Tool calendar. His playing runs wild throughout each Danger Danger song, and keeps the music together for a tight sound. His playing sets the band apart from the head-banging trash crowd. "My influences range ... WIDE! (laughs) ... You'd be sur-

prised. Jan Hammer and Keith Emerson are my idols, I guess you could say. But, my favorite band is Queensryche. They just blew me away. We played with them years ago with a band Surrender at L'amour's, East Soundstage, forget it man, they're like white hot. Especially now with their new "Empire" tour. But, I also get into stuff like Yes and Jethro Tull."

Screw It, promises Smith, will be a lot different from the original Danger Danger style. "We originally geared ourselves to be a commercial band. But after we released the first LP, we decided it was too processed. Our producer at the time, Lance Quinn, seemed to polish it up too much. We produced our second album outright into stuff like Yes and Jethro Tull." *Continued on page 28*

Inside Ent.

- Tom Petty Concert

- New Tom Clancy

- GN'R's Illusion albums reviewed.

