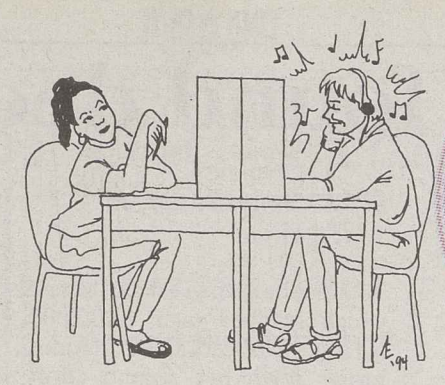
TIME OUT!



Clemson's Guide to Entertainment & the Arts

Volume I, No. 6 | **Clemson University, Clemson, South Carolina** | **February 24, 1994**

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Five-Eight to play Edgar's tonight

Five-Eight

Weirdo

★★★☆

by Josh Kesterson
assistant editor

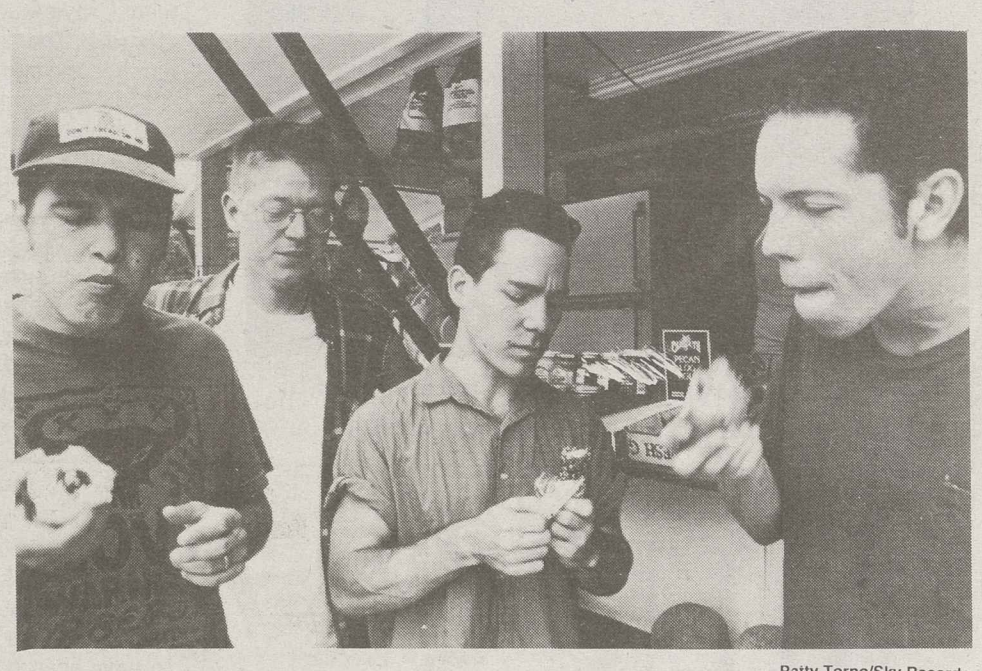
"So now you know that I want to take my life and I stand here with my favorite serrated knife...But I'm no weirdo." Lyrics like these are not atypical on Five-Eight's new album *Weirdo.* They can be found scattered amidst the guitar and drums within the continuity of the 11 songs.

Five-Eight collectively, Sean Dunn (guitar), Patrick Ferguson (drums), Dan Horowitz (bass) and Mike Mantione (guitar, vocals), weaves a punk-like, guitar-based rock with lyrical psychosis.

Rarely do bands offer a sincere (twisted) vision of reality without causing people to question the sincerity of the message as do these guys do. Mike Mantione's lyrics are never insincere. He sings from experience and contemplation.

The songs cover a haunting range of topics about humanity encompassing pre-marital sex, masturbation, homosexuality and not being accepted by society. Each song deals with a different idea, yet they are all coherent and intertwined from the first track "Mystery James" to the last song "Shouldn't be Here."

To have to name one track as the best would be slanderous. This album needs to be listened in its entirety to feel what's really happening.



Patty Torno/Sky Records

Five-Eight: (l,r): Mantione, Ferguson, Horowitz, Dunn. These Weirdos from Athens play Edgar's tonight.

What is happening is that Five-Eight is fast becoming a popular band and with good reason. On *Weirdo*, their second full-length recording, Five-Eight has out done themselves.

With Mike's raspy soprano voice and fender-bending guitar, Patrick's gut-wrenching drumbeats, not to mention Sean Dunn's rhythm-breaking guitar and Dan Horowitz's bass-slapping. It is not hard to envision Five-Eight becoming popular nationwide.

So check this album out so you can say "Hey, I listened to them before they were cool."

If you really want to be cool, go see Five-Eight tonight at Edgar's. The show starts at 10 p.m. So don't be a weirdo. Go get a few bucks before the banks close, see a great band and look for an interview/concert review next week.

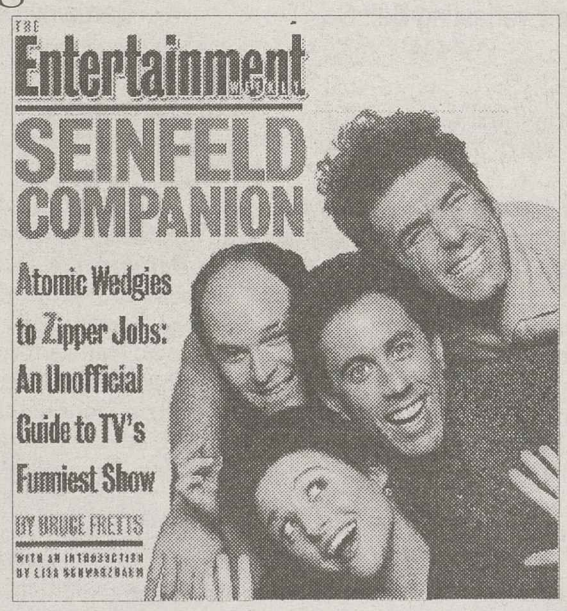
Now Playing . . .

Erik Martin/head photographer

Comedy of Errors is playing at the Brooks Center this weekend. Call the box office at 656-2461 for more details.

Seinfeld Companion

A guide to TV's best show



The Entertainment Weekly Seinfeld Companion

by Bruce Fretts

★★★

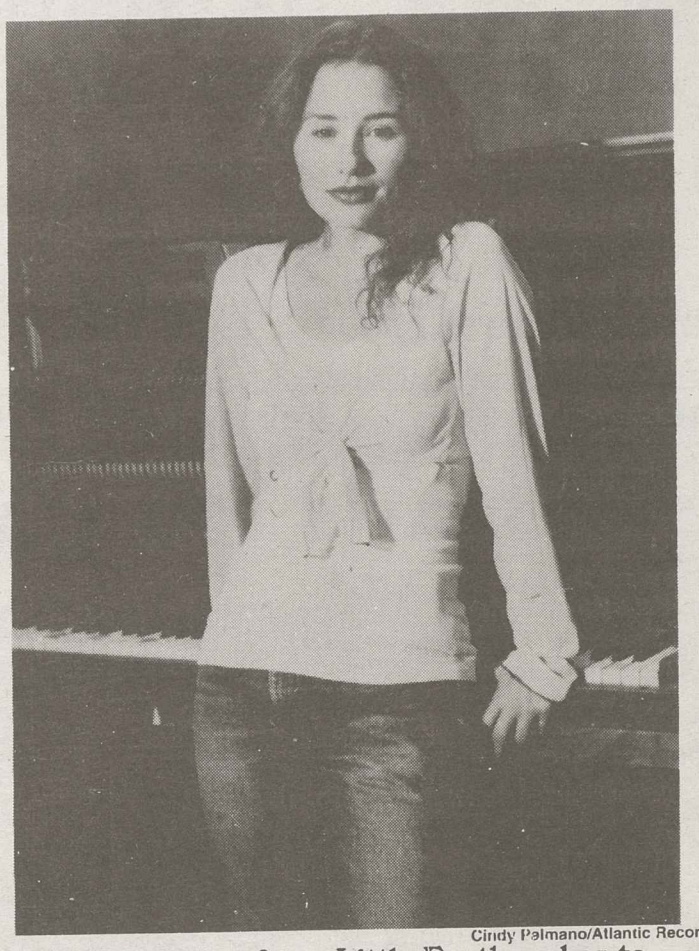
by Sean Cook
editor

Just who was the pervert in the park with the present in his pants?

If you answered, "Why, he's the the shadowy figure from Kramer's childhood whom he remembers while he's being grilled during the Smog Strangler case in episode 41 of NBC's hit series *Seinfeld,*" then you must have been reading *The*

see Seinfeld, page 6

Tori Amos' soul found deep *Under the Pink*



Cindy Palmano/Atlantic Records

Tori Amos moves from Little Earthquakes to Under the Pink with her sophomore effort.

by L. Clator Butler, Jr.
staff writer

In a follow up to a debut album which reached over 1,000,000 listeners two years ago, Tori Amos brings forth her second effort which is far from sophomoric. In 1992, Amos wooed fans on *Little Earthquakes* by employing classical piano styles mixed with passionate, in-depth vocals pushing lyrics of a battle-hardened woman.

The new recording, *Under the Pink,* explores further musical territory and lyrical ground. "If there's a theme on *Under the Pink,* it's one of self-empowerment," says Amos about the new record. The words come out harsher and more emotional than *Little Earthquakes;* Amos has dug deeper into her soul to bring out the themes for the record.

As a light piano opens the album, somewhat reminiscent of George Winston's *December,* Amos sings "Pretty Good Year" – a song of realization and actualization. Sonic whiplash occurs as track two, "God," screeches in with raunchy guitar parts and funk bass lines. This, the first single from *Under the Pink,* deals with religious awakening from the traumatized perspective: "God sometimes you just don't come through/ Do you need a woman to look after you?" The video is more bizarre than the song, with its images of charismatic religious services. "Past the Mission" incorporates a reggae verse with a smooth, harmony-rich chorus, in the grain of the Police.

"The Waitress" is musically paradoxical, in its quiet urge to kill somebody counteracted by its violently loud proclamation of peace. "Cornflake Girl" was inspired by the Alice Walker novel *Possessing the Secret of Joy.* It deals with being a little different against the plainness of society. "I don't see my self as weird," says Amos. "I find the truth endlessly interesting."

Amos' strongest work is the groove-oriented "Space Dog." Here she finds the best mix of several instruments which do not overpower the grace of her piano. Harmonies of mismatched lyrics end the song in a glorious, anthemic montage similar to that of the Indigo Girls, but in a style that is uniquely Tori.

Amos plans to follow up the album with several singles, each containing unreleased material, just as she did with the first album. All in all, thirteen unreleased songs ended up on CD singles from *Little Earthquakes* and the same is to be expected from *Under the Pink.* She also plans to tour with this release, accompanied only by her grand piano, providing audiences with a concert sounding as pure and raw as her music is at heart.

But who is Tori Amos really? The grown-up musician who was a child prodigy...the daughter of a minister who resents the expectations put on her by society...the beautiful philosophical goddess that mesmerizes audiences, cameras and critics...or the simple woman who has learned to cope with pain by using music as her therapy...

Tori Amos is all these things and more. But nobody describes her better than she herself does: "I just see myself as honest. That's just the way I am."

MUSIC

Rating System:
★★★★★ Excellent
★★★★ Pretty Good
★★★ Good
★★ Fair
★ Poor
☆ Half

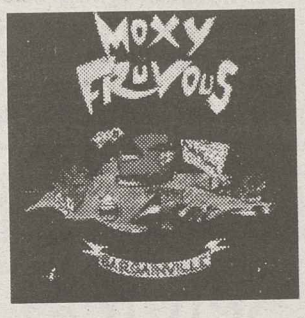
Edsel
The Everlasting Belt Co.
★★★

by Larry Barthelemy IV
senior staff photographer

The Everlasting Belt Co.? Oh yes, that would be the new album by Edsel, which happened to be a car that was suppose to be the greatest thing that hit the earth for transportation. While that idea was one of the biggest flops, Edsel the band will not have the same effect. This band sounds a lot like Radiohead. It has the same high guitar sounds and the vocals are about the same. But when it comes to the chorus, Edsel breaks away form the common sound of *Pablo Honey.*

The song that got me to like Edsel was "Buckle." It has the smooth guitars with slow flowing vocals. It all just goes together perfectly. Another song that surpasses the rest is "Shaster!". Again, it has the distinct guitar rhythms, with softly flowing vocals. The male voice is not always slow and flowing like a wuss or anything, it's just that the vocals just run with the music.

Be a part of the future generation join *The Everlasting Belt Co.* It is an opportunity of a life time, don't pass it up.



Moxy Fruvous
Bargainville
☆

by Dan Winans
staff critic

Moxy Fruvous has an interesting bit of history that may explain why *Bargainville* sucks so bad.

These four guys, Mike Ford, Murray Foster, Jean Ghomeshi and David Matheson met, get this, at a pig-calling contest during a school trip. None of them won the contest, but the four of them split the "Most Promising Pig-Caller" award. They met on the podium where they were to accept the prize for their awesome feat. The quartet subsequently became friends and discovered that they shared interests in music and theater.

They began performing their songs a cappella in the streets of Toronto for money and apparently drew in enough of it to feed themselves. I hear begging for money is quite lucrative, too.

After playing the streets for a while, they did some radio shows, produced an independent cassette and toured quite a bit in Canada. Gaining popularity for their satirical lyrics and unorthodox performances, Moxy Fruvous eventually signed with Warner Music Canada. In 1993, they released *Bargainville,* their debut with Warner, in the U.S. through Atlantic. They should have gone with pig-calling.

Most of their music ideas seem to have been borrowed from the likes of They Might Be Giants; When I compared "Spiderman," song number 14 on *Bargainville,* to "Particle Man" (TMBG), I noticed that they were almost the same. Only "Particle Man" exhibits some originality and humor. A few of Moxy Fruvous' songs are reminiscent of the musical content of TMBG's "Istanbul (not Constantinople)," but again, they lack the talent and, equally important, the originality.

The art of combining odd mixtures of instrumentation and atypical lyrics is exactly that, an art; It is not a style that four promising pig-callers can just go and imitate, expecting the same response that the original artist(s) received.

"1/2 Off," "Real Deal," the cover says. I wouldn't take it if they gave it away. The music shows off Moxy Fruvous' lack of talent and originality and it gets boring real quick.

The dim sarcasm and satire strike me as lame, but apparently someone likes them. Maybe it's a Canadian thing.

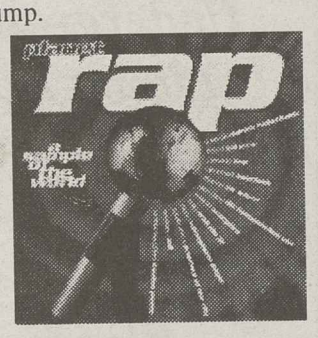
Bargainville isn't really worth a rating, but the half-star is for hope that this album was an accident.

If you want to hear some decent music and some amusing political commentary, try something of your own and listen to Rush Limbaugh.

Digital Underground
The Body-Hat Syndrome
☆

by Tyrone Washington
staff critic

Digital Underground has finally emerged from a long stint in the lab to present the world with their latest discovery. The *Body Hat Syndrome* completes the trilogy of albums for this abstract rap group. With the return of Humpty-Hump plus the additional new members, Digital Underground takes a humorous yet serious look at important world issues. Since their instant popularity with the "Humpty Dance," this group has not had a song to equal its success. This album lacks the distinct sound and flavor that is synonymous with Digital Underground and Humpty Hump.



Various Artists
Planet Rap
★★☆

by Maurice Watson
staff critic

Rap's everywhere! Tommy Boy Records has gone out and composed a album of rappers from Australia to Germany and Canada to Japan. Some of this stuff actually sounds good. I personally liked the groups from Sweden and London. All the tracks have new and interesting rhythms. this is a definite must have album if one thinks that only the U.S has slamming rappers.

TIME ★ OUT!

Clemson's Guide to Entertainment & the Arts
An Affiliate Publication of *the Tiger*

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Editor-in-Chief
Sean Cook
Time Out Editor
Joshua Kesterson
Assistant Time-Out Editor
Open
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Anderson Independent -Mail
Printer
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Joint Media Advisor

Staff writers and critics: Joe Branton, Rob Brosnan, David Cullen, Michael Duran, Birma Gainor, Caroline Godbey, Grant Gongloff, Jody Horton, Mike King, Chris Moore, Anne Piquette, Tyrone Washington, Maurice Watson and Brian Witbeck..

The Tiger *is a member of the Associate Collegiate Press, the South Carolina Press Association and isa four-star All-America Award Winner.*

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Ebner: Choice of the *Time-Out* generation

Dancing Pants

Josh Kesterson
assistant editor

Approaching soon are the much-loved student body elections. The student government serves as the liaison between the student body and the faculty and staff. But what do they really do?

This is the question that I have been pondering. I'm sure that the student government has done some good things. I understand that it takes time to make any significant changes within student policy, usually longer that the person elected will be in office.

But why do we even have these public figureheads? The majority of the student body doesn't even vote. As a matter of fact, in the previous elections only around 20 percent of the students voted, which incidentally is the highest voter turn-out we've ever had.

This means that one vote carries a substantial amount of weight. I don't think those people that didn't vote did not vote because they don't want changes or because they are apathetic. I think it's because no one knows the people who are running, no one really cares and most people don't want to help someone else get something on their resumé that's not going to be on his or her own resumé. I'm sure the list of reasons goes on.

This year, as always, we have the usual batch of candidates with their half-hearted promises. I'm sure there are some good intentions and some people who really want and believe that they can change some aspect of the campus.

Maybe the election candidates should be restricted to people like those. But they are not. So we have what we have, which is not half bad.

This is only, of course with the inclusion of *Time-Out*'s write-in candidate for student body president, Billy Ebner. Yes, the same iconoclastic poet, visionary and foiled prospective world dictactor who's appeared in the past two issues of *Time-Out*.

Billy, unlike other candidates, hasn't made any false promises. Heck he hasn't even made any banners. He knows that these banners only make the campus cluttered and messy when they fall down. He understands and communes with nature. He talks with the animals.

We here at *Time-Out* see Billy as the best-suited person to fill the office of President of the student body. Billy Ebner does not support anyone or anything. He is a straight-up-to-the-point-honest-kind-of-guy. This is why we support him. He is not out to make his resumé look good. (I don't even know if he has a resumé, I'll have to find out). Billy Ebner is the pinnacle of what we feel a student government officer should be.

In the upcoming edition of *The Tiger* you will see profile of each of the students running for the offices of President and Vice-President. Along with these profiles *The Tiger* will choose a candidate that it sees as best suited for the jobs.

This would be all fine and good, but they are leaving out one: our very important prospective write-in student body presidential candidate, Billy Ebner.

Billy Ebner is not running by any choice of his own. We at *Time-Out* have carefully selected Billy as a candidate because we know how good it would be for Clemson if he was student body President.

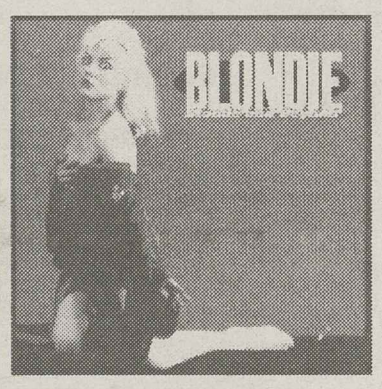
We think his machinations involving the overthrow of the world would be well-suited for Clemson University. He is exactly what the student body needs.

So if you go to the polls and you don't know for whom you are going to vote, take some time and write in Billy Ebner. If you don't plan to vote, then maybe you should think about Ebner as well. He probably isn't going to vote either. He's not that self-serving. That's why we love him so much.

Write in Billy Ebner

for President!

Blondie makes an unwelcome return



Blondie
Blonde and Beyond
★

by Brian Slattery
staff critic

When I saw that Blondie had a new CD out, I thought to myself, "This should be interesting."

After all, I remembered them from my youth and they had some pretty good songs by elementary school standards, so I figured I would check it out.

By the time I got it home, I was ready to hear a little "Rapture," or maybe "The Tide is High," but instead I got about a dozen horrid little songs with names like "Underground Girl" and "X Offender," a few live performances, including the massacre of T.Rex's "Bang a Gong (Get It On)" and the hauntingly beautiful Spanish version of "Call Me."

As stated boldly across the top of the liner notes, "By all rights, Blondie should not have made it." In the context of this compilation, there has never been a more truthful statement.

But I have a feeling no one in the band had anything to do with it. As a matter of fact, I'd wager that nobody even remotely associated with Blondie would willingly admit they had a hand in making these songs.

I have a theory that some guy who tried to make a career for himself in the music business back in the early 80s (and failed miserably), was cleaning out his garage a couple of years ago to make space for his new Toro lawn mower, when he found the tapes from these recording sessions and decided he'd give the music biz one more try. He bought the rights to the disco version of "Heart of Glass" from K-Tel to add a little name recognition and slapped this dreck out on the market so that you and I can get stuck with it when we forget to return that postcard to the CD-of-the-month-club.

Well, I hope he's happy now and that new Toro he bought tears out all of his pop-up lawn sprinklers. This is the worst kind of music that can be put out by a record company.

No one asked for it, no one will buy it and it's only going to sit in stores, taking up space and tormenting the old band members. Somewhere out there, Debbie Harry's career is spinning in its grave.

It would have been better it this stuff was left in the garage, right between the paint thinner and oily rags. That way, this tragedy could have been avoided.

Listener's Choice

COMPACT DISCS AND TAPES

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New Releases for February 21

ANTHRAX	*Live*
BIG COUNTRY	*Best of*
BRUCE COCKBURN	
DEREK & THE DOMINOES	*Live*
BILLY FALCON	*Letters From a Paper Ship*
COLIN JAMES	*& the Little Big Band*
NRBQ	*Message For the Mess*
NICE & SMOOTH	*Just When You Thought*
TERMINATOR X	*Super Bad*
W.A.S.P.	*First Blood*
PAVEMENT	

$1.00 off the above new releases with this ad
(thru March 2)

OUR LISTENERS' TOP MUSIC CHOICES FOR THIS WEEK:

1. **ALICE IN CHAINS**...*Jar Of Flies*
2. **TORI AMOS**...*Under The Pink*
3. **COUNTING CROWS**...*August And Everywhere*
4. **TOM PETTY**...*Greatest*
5. **BEASTIE BOYS**...*Some Old Bull*
6. **SMASHING PUMPKINS**...*Siamese*
7. **BREEDERS**...*Last Splash*
8. **HOOTIE & THE BLOWFISH**...*Kootchypop*
9. **PEARL JAM**...vs.
10. **NO ALTERNATIVE**...*various artists*

ATTENTION STUDENT ORGANIZATIONS !!

The Brooks Center for the Performing Arts will celebrate its Dedication, April 15-17, 1994.
We need your group/organization to participate in our Open House on Saturday, April 16 beginning at 10 a.m.
If your group can sing, dance, recite poetry, act. step, etc., fill out the form below and send it by March 14 to: *Dedication Open House Performance, 221-A Brooks Center, Campus, ATTN: C. Alexander-Thomason.*

Organization _____

Campus Address _____

Contact _____ ☎ _____

Performance: ❒ **Dance** ❒ **Acting** ❒ **Singing** ❒ **Other** _____

Upcoming Brooks Center Events

2/23-27	Comedy of Errors	Bellamy Theatre
3/1	Atlanta Symphony Brass Quintet	Brooks Theatre
3/5	NY Chamber Soloists w/Menahem Pressler	Brooks Theatre
3/13-19	Shakespeare Festival III	Brooks Center
3/17	Berlin Chamber Orchestra	Brooks Theatre
3/29	San Juan Islands Chamber Music Fest	Brooks Theatre
3/31	Spring Concert-Choral Ensembles	Brooks Theatre

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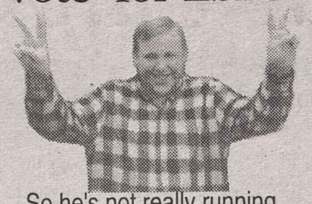

So he's not really running. Big deal. It's not like you're really voting , either.

Esso

February 24
C Street Hillbillies
(Grateful Dead, Allman Bros, ect.)

February 25 & 26
Outskirts
(Southern Rock)

March 3
To Be Announced

March 4 & 5
Fat City Cats

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LOWENBRAU pitchers	$3.25	$2.25

A Music Lovers Dream!

Thursday
SPOONFUL
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Friday
THE DASHBOARD SAVIORS!
ATHENS STYLE SOUTHERN ROCK
$1.00 COVER FOR THE FIRST 100!

Saturday & Sunday
Red Stripe Presents:
Live Reggae with RASBONGHI

Time-Out Calendar

February 24th through March 2nd, 1994

Tonight:

Wild Men from Borneo
TD's
State of Disorder
Tiger Town Tavern
Spoonful
The Gathering
Five-Eight
Edgar's
Comedy of Errors
The Brooks Center
C Street Hillbillies
Esso Club
I Mother Earth
Rockafella's (Five Points, Columbia)

Friday,February 25th:

Wild Men From Borneo
TD's
Dashboard Survivors
The Gathering
Outskirts
Esso Club
Comedy of Errors
The Brooks Center

Saturday, February 26th:

Outskirts
Esso Club
Jay Gore
Tiger Town Tavern
Comedy of Errors
The Brooks Center
Ras Bonghi
The Gathering
Joe Morrison and Ric Schrader (Comedians)
The Comedy Stop at Characters (Greenville)

Sunday, February 27th:

Ras Bonghi
The Gathering
Comedy of Errors
The Brooks Center

Tuesday, March 1:

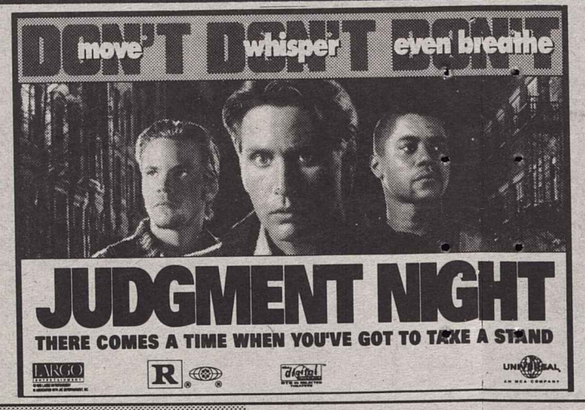
Atlanta Symphony Brass Quintet
The Brooks Center

Wednesday, March 2:

Acoustic Shootout
Los Hermanos

Entertainment This Week's

THIS WEEKEND AT THE Y THEATER



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Ras Bonghi
The Gathering
Joe Morrison and Ric Schrader (Comedians)
The Comedy Stop at Characters (Greenville)

Sunday, February 27th:

Ras Bonghi
The Gathering
Comedy of Errors
The Brooks Center

Tuesday, March 1:

Atlanta Symphony Brass Quintet
The Brooks Center

Wednesday, March 2:

Acoustic Shootout
Los Hermanos

Blue Chips: Shaq scores

starring Nick Nolte and Shaquille O'Neal
★★★☆

by Chris Moore
movie critic

Directed by William Friedkin(*The Exorcist, The French Connection*) and written by executive producer Ron Shelton(*Bull Durham, White Men Can't Jump*), the new film *Blue Chips* delves into the off-court politics of greed and power within the high ranks of college athletics. Named for the nickname given by coaches to the year's top high school recruits, the film stars Nick Nolte as Pete Bell, a Bobby Knight-ish basketball coach seeking new blood for his faltering Western University Dolphins. Bell's "blue chip" prospects include the likes of Shaquille O'Neal as Neon Bodeaux of New Orleans, Anfernee "Penny" Hardaway as Butch McCrae of Chicago and Matt Nover as Ricky Roe of Indiana. With his desperate need for another winning season and a powerful alum played by J.T. Walsh waiting in the wings to fulfill any and all of the monetary wishes of the prospective players, Bell must decide whether to give into the corruption that he has fought to stay away from during his long career as a respected college basketball coach.

Originally written 12 years ago by Shelton, the movie only skims the surface of the money-motivated greed that has seeped through the basketball net of professional sports and finally splashed onto the court floor of college athletics. In the shadow of many university programs dealing with allegations involving the payment of players, the film does seem to heavily tarnish the main funders of university sports programs by equating the connectivity of an alumni group with the power of a mafia family. "The Program," as J.T. Walsh calls his loyal group of rich alumni, is eerily reminiscent of Clemson's own I.P.T.A.Y. organization. Problems with NCAA regulations in the past and present further emphasizes this parallel relationship which for some students will add a hint of plausibility and realism to the picture.

Content-wise, *Blue Chips* opts for a mere lay-up, instead of a full-out slam to bring home its message of the increasing corruption in college athletics. Friedkin does have the cinematic home court advantage of using actual basketball players who don't need to depend on camera angles or body doubles to make themselves look good on the basketball court. Also adding to the realism are real coaches like Bobby Knight and real basketball announcers like Dick Vitale. Friedkin flexes his directorial muscles by metamorphosing the elements of a basketball game and the movie's different story elements into an almost basketball game version of life. Like the players on the court, the characters will do anything to win, as long as the referees of morality are looking the other way.In the end *Blue Chips* scores with its athletic style of filmmaking. Unfortunately the juggling of story elements only slows the game tempo of what could have been a more in-depth portrait of the corruption behind today's college sports programs.

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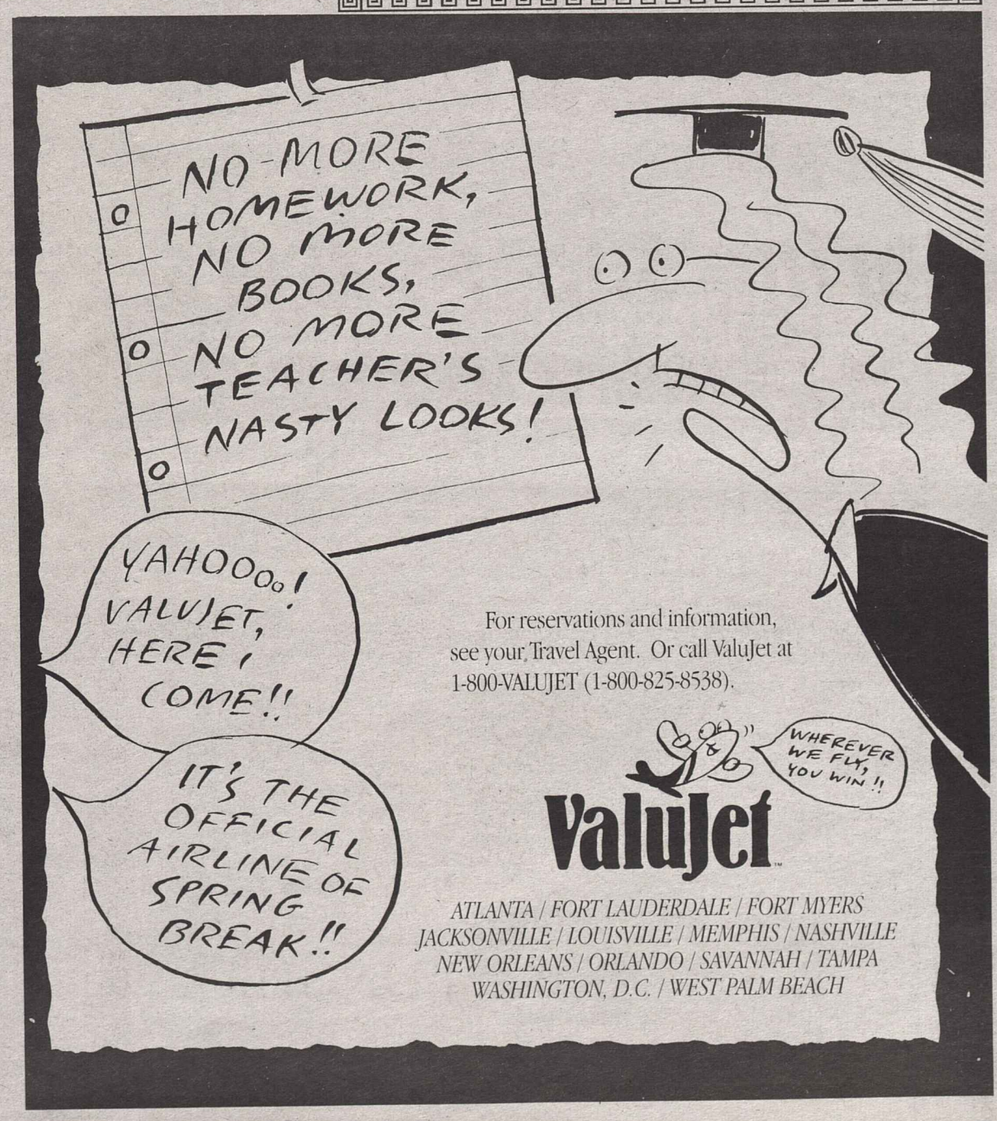

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A drinker's best friend

The Hangover Handbook

by Nic Van Oudtshoorn,

★★★

by Birma Gainor
staff critic

"Look, if you want to kill yourself, do everyone a favor and play with a toaster in the bathtub. Just don't drive drunk."

So ends the warning in the beginning of *The Hangover Handbook,* warning all the readers about all the rules about drinking and being underage or driving. Then the fun begins.

How many times have you been drunk the night before and not realized exactly how much you were going to rue it in the morning? How many mornings have you wished someone had stopped you from drinking so much and doing so many different things the night before? If at any time you have wanted a way out of that awful hangover, this book was written just for you. It begins with 101 international hangover cures, some normal, some so odd that it would be hard to believe that anyone would be brave enough to drink any of them. It would seem that having "hair of the dog" would make you go to desperate measures to get rid of the ache. These cures range from the sane, which is simply drinking lots of salted water to avoid dehydration, to the bizarre, which include dried jackrabbit droppings and ground swallows' beaks. Several experts were consulted about common causes and treatments of hangovers. General consensus says to avoid certain types of alcohols and to eat lots of food while in the process of overdoing it for whatever reasons. Many of the cures are submitted by people that are not doctors and seem to all contain alcohol remedies. Most, if not all pub owners and heavy drinkers talked to in here would swear on curing a hangover by drinking in the morning. Does it work? That remains to be seen, although I do have friends who seem to think this works the magic a hangover would need.

If you open to page 24 and can read the chart, then YOU ARE DRUNK! The chart is a nice gauge and a darling touch to the middle of the cures in the book.

After making it through all the cures and cartoons here, you will never lack for drinking stories. The next parts of the book are historical facts about drinkers and little bits of trivia about alcohol that one may or may not know. It is a great way to win bets and convince your friends to buy drinks for you, especially if they want you to shut up and stop spouting useless facts, such as the origin of the word teetotaler and other such interesting nonsense.

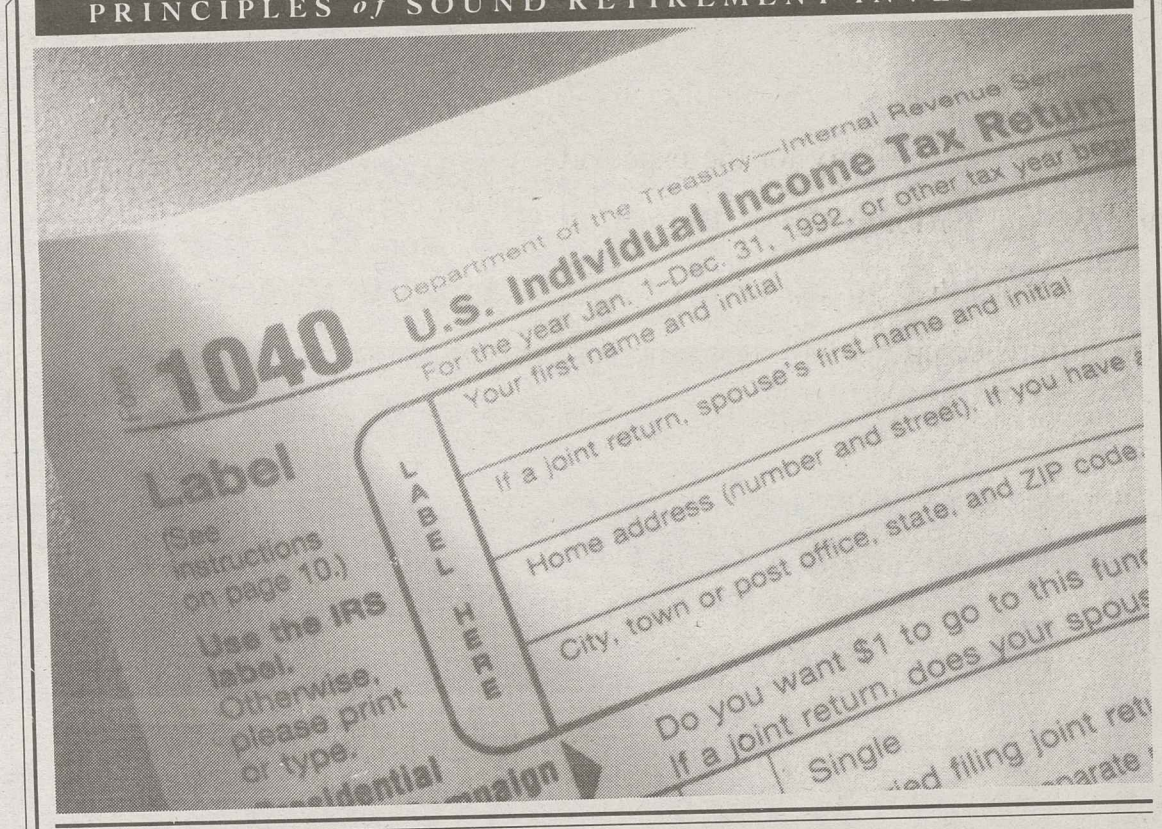
Drinking is an art and advice on drinking comes from all quarters. Many pieces of advice are given near the end of the book, so the reader never needs to go out drinking ignorantly again. For the more regular drinkers who are starting to look out for excuses to drink, a calender is provided giving a reason to drink every day for an entire year. My favorite has got to be May 25, electric bed bug exterminator patented (1898).

Finally, I leave you with this thought:

"There is nothing wrong with sobriety in moderation."

John Ciarti

PRINCIPLES *of* SOUND RETIREMENT INVESTING



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Seinfeld

continued from 1

Entertainment Weekly Seinfeld Companion.

The book contains 96 pages of interesting trivialities about a show which claims to be about nothing. To quote Lisa Schwarzbaum's introduction to the book, "To be a fan of *Seinfeld* is to join a cool club where bits of dialogue serve as secret passwords; to fully appreciate the show's unerringly neurotic heart is to understand that nothing on earth is as satisfying, as meaningful, as funny, or as important as sitting around with a couple of friends, wisecracking, squabbling, snacking and otherwise putting off getting on with life."

The introduction is followed by a 62 page glossary of *Seinfeld* terms and character profiles, from which the reader can attach meaning to important words, phrases, places and people, such as "the pick," "the dreaded apparatus," "cherish the cabin," Dream Cafe Redd Foxx, Evander Holyfield, and *Glamour* Magazine.

Following the glossary is a guide to the first 61 episodes of *Seinfeld,* complete with plot summaries, guest stars and other important information.

The *Entertainment Weekly Seinfeld Companion* is the pick for any *Seinfeld* fan. Well, maybe it is just a scratch.

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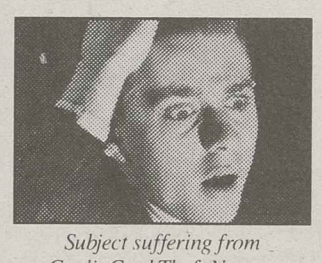
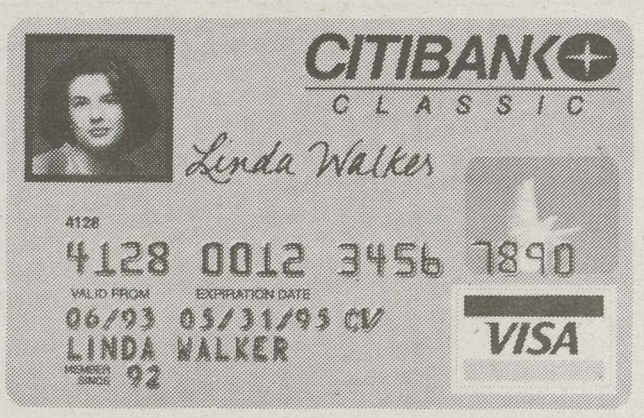


Subject suffering from Credit Card Theft Nervosa.

Subject after receiving Citibank Classic Visa Photocard.



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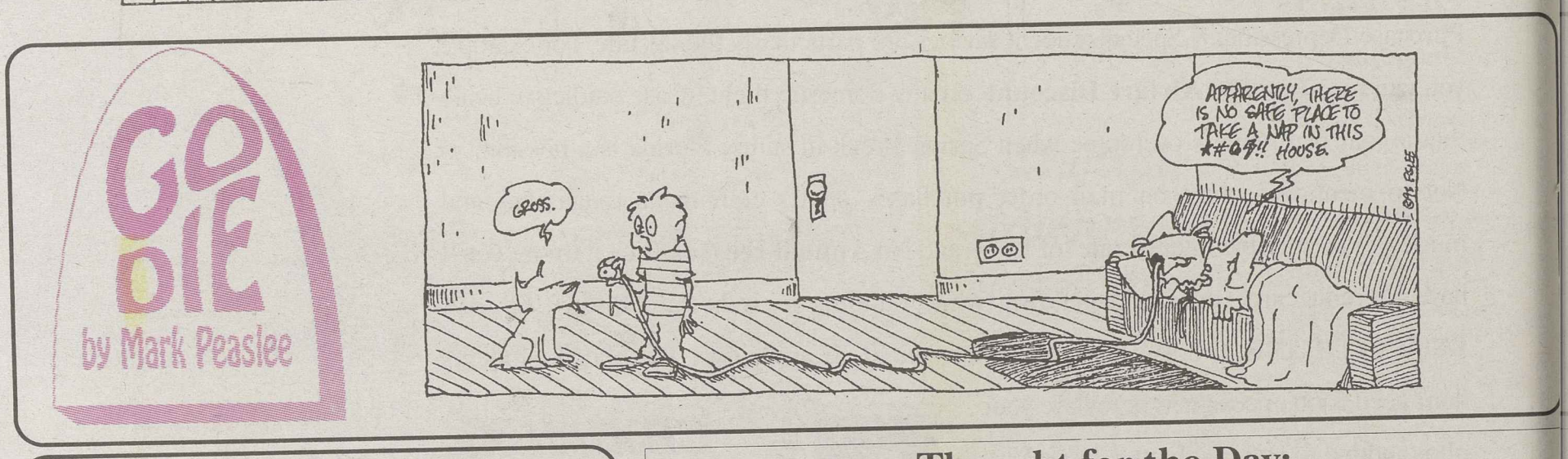
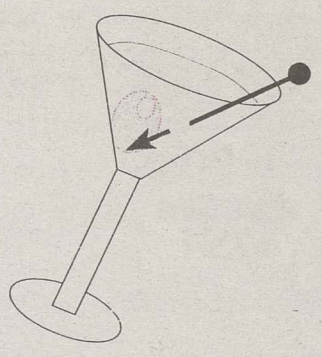
Fun Page



DRINK OF THE WEEK



Macbeth's Dream

2 oz. scotch
1/2 tsp. white Curaçao
1 tsp. amaretto
2 dashes orange bitters
1/2 oz. lemon juice
1/2 tsp. superfine sugar

In a shaker half-filled with ice cubes, combine all of the ingredients. Shake well. Strain into a cocktail glass.

Thought for the Day:

A wonderful bird is the pelican,
His bill will hold more than his belican.
He can take in his beak
Food enough for a week,
But I'm damned if I see how the helican.

–Dixon Lanier Merritt

TIME ★ OUT!

Coming Next Week . . .

Jawbox
Five-Eight Interview
Mighty Mighty Bosstones
& Other Way Cool Stuff !!!