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Review

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... (Continued on page 10)

Inside

Right Behind You

The graduate student assembly unanimously passed a resolution asking President Sheldon Hackney to dissolve the charges against the four African graduate students who have been accused of violating the Open Expression Code. Page 7.

Different Perspectives

Director of Student Activities John Reaves-Phillips said that the council's vote is a victory for student rights.

... (Continued on page 9)

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... (Continued on page 10)
Congressmen are divided over whether the House should vote to repeal the pay raises. Two hours before the House vote, two House members spoke out against the pay raise agreed to be artificially inseminated on the floor.

President Reagan yesterday vetoed a $40 million in raises. The House voted to override the veto by a voice vote, but the Senate did not override the veto.

The Alligator

Ivy Towers

Compiled from the Nation's collegiate press

Zoologists searching for new snails in Phillippines:

Colleges don't make students buy computers

Artels don't require a payment plan for access to their library databases.

In the past, students have had to pay for access to the libraries.

At Ivy Towers, access is now free.

At the Chronicle of Higher Education, the editor-in-chief says: "We're making this change to help students who can't afford to pay for access to library databases."
Jazz and dance are a delightful blend in the form of the Philadelphia Theatre Company’s Kurland’s Comedy Club, located in the heart of Philadelphia. The club features a variety of performances, including stand-up comedy, improv, and a range of dance styles. The combination of music, comedy, and dance creates a vibrant atmosphere that appeals to a diverse audience.

The club was founded by Dan Kurland, a former member of the Philadelphia Dance Company, and is run by his wife, Rafield, and co-owner Ron Kern. The club has gained a reputation for its high-quality performances and has hosted numerous notable comedians and dancers. This unique blend of entertainment has made Kurland’s a popular destination for both locals and tourists.

The club’s mission is to provide a platform for talented performers, and it has been successful in launching the careers of many up-and-coming comedians and dancers. The club’s improvisational group, the Comedy Factory Outlet, has performed at the Philadelphia Fringe Festival, and members have gone on to work with renowned comedians such as Paul Tompkins and Smokey Robinson.

The club’s success is due in large part to the vision of its founder, Dan Kurland, who wanted to create a space where people could come together to enjoy live performance in a fun and relaxed environment. Kurland’s has become a hub for artists and a destination for those looking to experience the best of Philadelphia’s cultural offerings.
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Campus Events

A listing of University news and events

Campus Briefs

A summary of University news

Former CBS exec. to discuss network news

A former vice-president and deputy director of programming at CBS who spoke about the evolution of network news will head the Accounting School's Memorial Award open to seniors for the 1987-88 academic year.

The award, which will be the first to be given to a member of the Wharton School, will be given to a student who has contributed to social or political life.

Wharton School chair endowed by alumnus

Herbert Kay, a 1959 Wharton graduate and a partner in a New York law firm, has contributed $1 million to establish the E. Miller-Anthony Friedman Professorship of Economics.

Memorial is scheduled for graduate student

A memorial service for Hamid Oddai Hammoudi, a graduate student in economics, will be held on campus on March 31.

The service will be conducted by the Penn Extension, a professional student association, and will include a memorial service at the Penniman Room, Houston Hall.

Dining Service looking for complaints, advice

If you have any complaints about dining service and want to make your views known, contact the Wharton School's Hospitality Services.

Marijuana controversy in Quadrangle

(Continued from page 1)

Several suggestions for drug use among the Quad workers. It is not illegal to make and sell marijuana.

Richard Baker, a junior from the Cornell School of Aeronautics, has been named the new head of the social sciences department.
SAS faculty approve distribution changes

By KIM HULI

The School of Art and Sciences faculty approved the proposed course lists for the 1987-88 distributional requirement Tuesday night.

SAS Dean Michael Aiken said that he proposed to the faculty members present supported the plan, formulated last year by about 100 faculty members.

More than 50 faculty members were present at Tuesday's meeting.

The outline of the new distributional requirement, which was approved for the class of 1988, was presented in a short talk by Professor of Art Robert Williams.

Williams said that all the motions were proposed in more depth, but the proposal was approved, faculty members have worked to formulate the course by-case basis from all 28 departments.

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- "THE BLACK RELIGIOUS EXPERIENCE: UNDER THE RADAR!"
- Fare, February 6
- "AFRICAN AMERICANS, SPIRITUALITY, AND INQUIRY: "
- Fare, February 13
- "BLACK WOMEN'S RELIGION AND THE FINDINGS FOR SOCIAL JUSTICE:"
- Fare, February 20
- "BLACK FREEDOM WAITS: A NEW RESPONSE TO HEGELISM" This series of lectures and discussions will focus on the black religious community's important contribution to the struggle against racial prejudice and discrimination, and its emphasis must be to "any action by the University that..." 

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Talking About Tuition

By Mike Jaffe and Jonathan Levite

Eight hundred dollars. What could you do with it? Eight hundred dollars will buy you a week at a country club — if you really want to save. Or if you’re lucky, 800 might pay the difference between this year’s and next year’s tuition.

But University students are lucky in Atlantic City, and the administration does not rely on that when it budget for tuition. In the 1986-87 academic year, the average tuition and fees were $8,555. This is not a typo: the University’s 1987-88 budget calls for a tuition increase of 7.0 percent.

"If nothing is done between now and March, you probably won’t be able to hold the line on tuition," said Robert Smurr, vice president for finance and business. "And in 1983 the tuition increase was less than 2.5 percent."

We don’t think that’s what most of you are fed up with high tuition. They think the administration that tuition is too high. They think that most of you are fed up with high tuition. They think that their "judicial ticket" will consist of qualified candidates — probably only a few hours after an election, some of the old guard will deliver.

"The 1986 and 1987 budgets are beginning to suggest a more modest rate. As Glen Stine, University Director of Finance explained, even the Centennial (HFT) campaign. Together with the Center’s financial aid package, the UA branded the administration to hold the line on tuition. And in 1985 the tuition increase was lowered to below 3.5 percent. The UA couldn’t do it alone. In fact, the UA was the catalyst for students, and the students brought the tuition down.

We propose that next year’s tuition increase be only 2 percent above the rate of inflation, or a total of 5.5 percent. Why 5.5 percent? It starts to bring our thinking about education. Not only for us, but also for our families. So we urge the University to consider the proposed tuition increase in relation to other costs: The overall cost of living is down 5.5 percent. Why not let us have a tuition increase of 5.5 percent?

A 7.0 percent increase is the largest tuition increase in the administration’s history. If there is anything that we can do to help lower the rate of inflation, it is the University’s way to lower the rate of inflation.

Also, we have to remember the second most important reason for attending Penn: studying with Penn faculty. We have to remember the second most important reason for attending Penn: studying with Penn faculty.

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Wall Street firm tied to scandal
Finding comes day after v.p. denies link
By RANDALL LANE

On Tuesday, Director Bernard Lewkow's Jan Burkern told a University official that his firm's "did nothing wrong" was the recent Wall Street firm could, but that connection between the and DBI officials.. According to the evidence, which includes Boneks's recent, briefs at a "wide ranging" federal inquiry into the financial situation of DBI officials and DBI, government investigators have interviewed several employees regarding the connection between the two entities.

A Disputed fee reported discussed with the people my union due to one employee's mistake. DBI officials and Boesky. Government corporate takeovers involving DBI evidence, which includes Boesky's that government investigators have Street financial scandals. But yester-day for the University to make use the facilities."

The University has other means of "The University has other means of
muhammad added that charging the cost of sending flowers and a heart-shaped romantic love potion. Lab studies have discovered the perfect

Professor discovers perfect love potion

After 23 years of research, Dr. Robert T. Valentine, noted romanticologist, has discovered the perfect love potion.

Sandra Reaves-Phillips

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Open expression hearings

Open expression hearings will be held at the end of the month. The students are encouraged to attend. The Harrisburg Daily News will report on the hearings.

Bicycle ban

(Continued from page 1) Glasker said yesterday that the students' request was reasonable. He said that the ban on bicycles is the only way to control the number of bikes on campus. He also said that the ban would be enforced. The ban will be in effect from 7 a.m. to 10 p.m.

GETTING TO THE TOP MEANS WORKING LIKE A DOG.
City bill threatens vendors

"The bill is not about money or even survival, it's about the ability of people to put their heads together and create a plan that will help the vendors," said Matthew Keogh, director of the Retail Council of Philadelphia.

The new bill will contain certain regulations that would make the streets a more pleasant place for pedestrians. The original bill recommended that the streets be closed to vehicular traffic and that vendors be allowed to sell their goods on sidewalks.

However, the revised form of the bill is not acceptable to the vendors.

"We're not pleased with the bill in its revised form," said Victor Wallis, a vendor who sells shoes in the city of Philadelphia.

The bill was introduced by City Councilman John Street, the chairman of the Committee on Streets and Public Grounds.

"The bill is too strict and too costly," said Wallis. "It will make it impossible for us to earn a living.

According to Keogh, one reason for the new bill is to prevent vendors from blocking sidewalks and streets.

"The vendors must have concern for pedestrians," said Keogh.

Another reason is to ensure that vendors do not have a concept of merchandising.

"Without them, the students would lose the convenience of getting what they want so easy," said Matthew Young, who sells shoes in the city of Philadelphia.

Young also expressed concern over the prospect of losing his livelihood because of the bill.

"The fees are set by the city by cost regulation," said Keogh.

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March 1 to April 4, 1987

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Correction

An article in yesterday's newspaper incorrectly reported that Lambert employee Dennis Levine is a Wharton School graduate. Levine did not attend the University. The Daily Pennsylvanian regrets the error.

Jazz tribute

(Continued from page 1)

Some ESSENTIAL DO'S and DON'Ts for the MCATs...

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TIME: 6:00 PM-8:00 PM
PLACE: Club Room of the Faculty Club

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For additional information CONTACT:

Bill Walton
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Correction

An article in yesterday's newspaper incorrectly reported that Lambert employee Dennis Levine is a Wharton School graduate. Levine did not attend the University. The Daily Pennsylvanian regrets the error.

Jazz tribute

(Continued from page 1)

Some ESSENTIAL DO'S and DON'Ts for the MCATs...

How to study NOW to be prepared LATER

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TIME: 6:00 PM-8:00 PM
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Experimental dog heart fails at HUP

Researchers added that the techni-
Hall, Rossmann Lead W. Fencing

"...came up to me and suggested that I pick up fencing. He and I were too short for basketball — too far for one thing, and too tall for another — so he asked me to try fencing." 

Rossmann started fencing in high school after being encouraged by her coach to try the sport from one of the best local fencers. She was given a chance to try out for the high school team during the summer, and she succeeded in making the team.

"As far as I can remember, I always played on the top team of the school team, and I was always playing tournaments during the weekend, so I learned a lot." 

In her junior year of high school, Rossmann was encouraged to seek a higher level of training by the school district. She was directed to the New York Fencers Club where she began her coaching career. He directed Rossmann to the New York Fencers Club where she began her coaching career.

..."After school on Tuesdays and Thursdays," she said, "I used to drive into the city and practice at the club until 8 or 11 at night. On other afternoons, I would practice with my high school team, and I was always playing tournaments during the weekend, so I learned a lot." 

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Ed Gefen is a College junior and a member of the Daily Pennsylvanian. Basketball injury, his illness and his friend's illness kept him in New Jersey over most of February before he got back to campus. He is now back at Penn and plans to be involved in the rest of the team's season. 

**New-found confidence plays key in Stovall's surge**

John Stovall was working in the pipes again and had an assured performance that his locker room and his teammates have been waiting for.

(Continued from back page) Big Five big men like Rodney Wade and Vern Perry. Stovall could no longer block every shot that came his way, but he became tough on defense for the Quakers.

"I always loved defense," he said. "I usually got over on defense because of my jumping ability and my size. I would try too much on the block and couldn't舒服(舒服)you can do that." On the other hand, unanswerable was Stovall's trait of being a "big game" player. During his two years at Pennsylvania, his scoring average never dropped, and he averaged above 20 points per game. This year, Stovall again leads the team in scoring with 26 points per game, and he's been able to establish the Quakers' offense.

"I wouldn't rather have a crowd of seven or eight thousand yelling and screaming, as opposed to an empty gym with a hundred people and one crazy guy shouting at the end of the game," Stovall said.

Writer gets new perspective between the pipes

"It's one of the best productions The Roadshow has ever done... One of the Performances of All Time." —TINA MILLER, STEER PARENT

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"I would rather have a crowd of seven or eight thousand yelling and screaming, as opposed to an empty gym with a hundred people and one crazy guy shouting at the end of the game." —John Stovall

[Continued from back page] any more than during a previous game. The answer turned out to be on the ice itself.

I decided to give it one more chance and try a new ice practice. Which brought me to Monday night — my debut between the pipes. I was still the same goaltender, but it seemed to have changed. I'll never forget that, Stovall said, and I knew that I wanted to play. I also knew that I wanted to prove to myself that I could get it done.

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**America's Cup win means vindication for Conner**

**TREMANTLE.** Australia (AP) - Australia's win in the America's Cup is another milestone for the country, and Dennis Conner now can be considered as the first man to reign the Cup instead of the first to lose it. Tied two times in the 1970s, and now an even 3-3 record, Conner said after guiding the 12-meter yacht Stars & Stripes past Kookaburra III to complete the most successful 10-year campaign for sailing's most prized trophy.

"A great moment for Dennis Conner. It's our first-time boat with the red and white on the sail and the red and white racing in the fall race now, so we've got a great feeling," Conner said after guiding the 12-meter yacht Stars & Stripes past Kookaburra III to complete the most successful 10-year campaign for sailing's most prized trophy.

The 12-meter Stars & Stripes is owned by the United States, and Conner said it was a great moment for Dennis Conner. It's our first-time boat with the red and white on the sail and the red and white racing in the fall race now, so we've got a great feeling.

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This brings us in a big question — why? Why would someone who had never played hockey and spent the previous years doing anything else but just want to be good friends? Things did not look good. The girl said thai the 10-3 Having not really contributed to that 10-3 and Marshall), and ended up taking first place. Whatever the results of the Yale matchup, the Howe Cup looms as the big event this weekend. Whatever the results of the Yale matchup, the Howe Cup looms as the big event this weekend. Whatever the results of the Yale matchup, the Howe Cup looms as the big event this weekend.

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The Wonderful World of Woody Allen

By Matt Cole.

Woody Allen is a master of the off-the-wall and the absurd. From his early days in New York City to his later work in Hollywood, Allen has consistently pushed the boundaries of humor and storytelling.

Allen has a great talent for creating characters that are both relatable and unique. His films are often filled with witty one-liners and ambiguous plotlines that leave the audience feeling unsure of what to make of it all.

Allen's films are often about life and its many challenges. His characters are often flawed and imperfect, but they are also relatable and human.

Allen's films are also known for their clever use of location. Allen often uses his surroundings to enhance the story and provide a visual representation of the characters' emotions.

Allen's films are a testament to his talent as a writer and director. He has been able to create a body of work that is both funny and thought-provoking, and that has captured the hearts of audiences around the world.

Allen's films are a must-watch for anyone who loves to laugh and think. His work is a true celebration of the human experience and all of its quirks and complexities.
On the morning of May 13, 1985, the Big Bambino had toast for breakfast.

"I don't want nothin' too heavy to weigh me down. Sweetness," he told his wife.

The Bambino knew it would be a big day. The day before, his boys had managed to surround MOVE headquarters, and the time had come for a final showdown. Racial tension ran thick between the mostly white police officers and the all-black MOVE members and their neighbors. Osage Avenue was a bomb ready to explode. Fortunately for Philadelphia, the Big Bambino was the detonator.

Rye toast to be specific. No jam. Four-and-a-half cups of coffee. He drank coffee because he hated it. Everything in the Bambino's life was a carefully designed test of his masculinity. He loved to hate things, and most things, for that matter, hated the Big Bambino.

Meanwhile, the Big Bambino stepped to his car in a tuxedo, carefully placing a nightstick within his cummerbund, just far enough down to arouse in the Bambino a delicious mixture of pain and ecstasy. "Yes, today me and my boys are goin' to slam those radicals," he said to himself, jamming the stick just a little nearer to Nirvana with every step.

The situation was in a panic when the boss arrived. Lots of people in the street. Lots of black people. The Bambino was starting to get a rash — a pleasant unpleasantness swept over him. He jiggled his nightstick and strode through the crowd like Moses parting the Red Sea.

Do I have to do everything myself, you limp losers," the Bambino belched to his boys. He was fond of alliteration — it was too easy. "I want two tanks behind the barricade. There was gunfire, the boys in the helicopter sent a spray of cover fire as their hero negotiated and zagged his way toward the fortifications.

The svelte Bambino reached the door unscathed, his king-sized kevlar vest absorbing all the lead that came his way. "This is the honorable mayor," he snorted. "I advise you to surrender, or I might have to do something out of character...something just a little naughty."

Chunks of festering raw dog meat landed at his feet. Not the reply the mayor had anticipated. "Oh, that's cute," the Bambino chortled. "Let's see how you like this." And with that he released the safety on Betty, his prized Uzi.

Subletery. The Bambino hated it. He had killed the entire MOVE coalition in one bloody, beautiful, orgasmic barrage of gunfire. There were no negotiations, no silly small talk between the politicos and the radicals, there was no humanity, no feeling, no Geraldo Rivera. All that stuff was for small-minded people.

The Democrats, needless to say, were not pleased. The Bambino had proven himself too liberal. He had driven government into the people like a dull blade plunging into soft flesh. His tactics were excessive. Needless violence and political favoritism — these were the terms of the Bambino's trade. What this city needed was a cool hand. What it had had for the last seven years was a hot nightstick.

Where was the Bambino to turn? His hands had been bloodied. He had bullied one person too many. Even his parents were mad. At times like this, there was only one path to pursue, only one warm place to inhabit. The Big Bambino wanted to be a Republican — and they embraced him lovingly.
Springing eternal

Life in the wonderful world of whimsical wind-ups

By Matthew Fearer

In the plastic world of wind-up toys, teeth chatter incessantly, binoculars with legs pace about aimlessly, and hens squawk with painful urgency as they deposit plastic eggs. But the wayward, pencil-toting dachshund hobbles into a state of temporary lifelessness. Such is the life of a wind-up toy at The Last Wind-Up, a specialty shop teeming with spring-loaded amusements. Some 500 varieties of tin and plastic wind-up toys and finely crafted music boxes fill the bins and line the shelves at 617 South St.

You see, if it winds up, there's a pretty good chance it'll wind up at The Last Wind-Up, and that's the best place to see it.

"We have it set up so people can play all they want," says Melissa Cohen, one of the store's owners. "It's meant for people to play.

"I hate it when people come in and just stand around with their arms folded and don't try any of the stuff," she continues. Cohen has been a regular at the store for almost two and a half years now. But how does a nice girl like Melissa wind up in a place like this?

Simple. Her uncle, Nathan Cohen, opened the first Last Wind-Up about six years ago on Manhattan's Columbus Avenue. The stores have been wildly successful. So successful, in fact, that there are now 10 of them, four in New York. Other Last Wind-Ups can be found in Boston, Los Angeles, Milwaukee and Toronto.

It seems Uncle Nathan was the right man for the job, injecting his outlandish wit and creativity into nearly all aspects of the business.

"He has an outrageous sense of humor and he comes up with the best ideas," Melissa Cohen says. "This one's beautiful — I'd like to have this one someday," she says as she shows off a luxurious music box. "Almost all of them are made of Italian inlaid wood with Swiss movements."

"This one's $400." But it's the toys that are the store's stock in trade. Sure the music boxes are really top quality, Cohen says, but the wind-up sushi leaves a lasting impression. Stuff like that keeps the traffic moving through the store, attracting the rich and famous.

"We get a lot of celebrities in here," Cohen says. "All the local news people have been in, and we just sold 1,000 walking telephones to Channel 10. I guess they'll use them for promotions and stuff."

"Actually, the original store in New York really attracts some big names, but we get a few in here, too," she continues. "Patty Duke was in, and we get some rock singers, but I really don't know them. The lead singer from Rush was here once, and Big Country, and some well-known band from England. They were good, each of their members spent about $500 each. I wish I could remember their names."

Out on the street, a middle-aged couple is heading east on South Street. Each carries a Last Wind-Up bag. It would be nice to know what they thought of the shop, and even nicer to know what they bought.

"I'd rather not say," the gentleman says, refusing to give his name. "It's a wonderful store, and I bought a terrific little gadget, but it's too embarrassing."

They hustle down the street, probably headed straight home to put their new toys through their paces. No question about it. They must have bought a couple of tub toys. They look the tub toy type.

Among Uncle's better innovations are packs of eight little wind-ups together in a display that looks like a box of chocolates. He is also responsible for dressing wind-ups as young brides and pairing them in sets with King Kong grooms. The happy couple down the aisle together in a display of white lace, black tie and tails (one black tail, one green one), sparks flying romantically from their mouths. There's even a little packet of rice to throw at the betrothed.

Perhaps uncle's best idea, however, is the "Tin Commandments," a sort of guide to a more meaningful existence with wind-up toys.

The first, and easily the most popular, of the tin commandments reads simply: "Don't postpone joy."

"People really loved reading the commandments, especially the "Tin Commandments,"" Cohen says.

"Lots of them asked if we had the commandments reads simply: "Don't postpone joy."

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THE
DOMINO'S
EMPIRE

By Scott Richman

Grabbing a Piece of the Pie
Fast, free delivery in 30 minutes.

That's the promise that every Domino's pizza truck advertises in blazing red and blue as it comes to deliver each late-night pizza. Hot.

And for millions of pizza-lovers that's all that matters. But for Thomas Monaghan, the pizza prince who reigns over this mozzarella kingdom, it's the foundation on which he built his empire.

When Monaghan first started his business 27 years ago at 21, his vision was to start a pizza restaurant that delivered. Hoping to feed hungry University of Michigan students, Monaghan entered the project with one humble store, with no college education, and with little idea of what he was getting himself into.

But that was 27 years ago. Today, Domino's Pizza is the world's largest privately-held restaurant chain, serving up pies in well over 3,000 stores.

With his unique blend of perseverance, adherence to simplicity, and ability to focus on customers' and employees' needs, Monaghan withstood the heat of the kitchen and made it through some very tough times. Someday he might just procure himself his goal of 10,000 stores within the next 10 years.

To most students, Domino's is a fast, late-night nosh. There's nothing fancy or complex about it. But to Monaghan, it represents years of back-breaking effort. After having survived a major lawsuit, the souring of two partnerships, a devastating fire, and a countless number of near bankruptcies, Monaghan forged his way through to the top of the pizza business.

The saga begins in 1960 when Monaghan enrolled at the University of Michigan with hopes of becoming an architect, a dream he soon gave up because he couldn't afford the books. He took the money that he saved in tuition into a small pizza restaurant adjacent to the university called Dominick's. He was so poor that he had to give up his $6-a-week rented room across the street and "sleep in the back of the store on the pizza table."

Problems arose from the beginning for Monaghan. He had to buy out his first partner, his brother, within six months after the two had started the venture, purchasing his brother's share with a 1959 Volkswagen Beetle, worth $900 at the time.

His inexperience meant that he learned most of what he knows through trial and error in those early years. States Helen McNulty, a Monaghan aide, "Tom always says, 'if you're not making mistakes, you're not working.'"

Among those crucial facts that Monaghan learned early are that small pizzas are not economical.

"During a rush one night," he recalls, "I got mad and told everyone not to take any more orders for six-inch pizzas. Sales jumped 50 percent that night; we dropped the smaller pies and suddenly made money for the first time."

He also found that people wanted pizza delivery fast and hot, and that running a restaurant as well as a delivery service doesn't work. So Monaghan set about making his pizza stores fit this philosophy.

Soon after Monaghan introduced his 30-minute guarantee, he found out that he had inadvertently created the new campus sport. A whole would order pizzas at the same time, inhibiting his ability to keep his guarantee and still maintain a restaurant.

By 1965, it was all delivery, and the name was changed to Domino's, adopting as its logo a red domino with three dots — one for each of his three stores. He didn't try to change the logo with each new store.

But Domino's was no overnight success. By 1968 he had added five stores, but was planning their biggest expansion ever — five more in the Ann Arbor area. A fire broke out that year, though, in their main store, destroying all their records and the building. This, coupled with the expansion, was too much for the fledgling business, and it toppled.

By 1970, his creditors had kicked him out as president. But his successor not only failed to improve the company, but he also alienated the franchises. The creditors who had ousted Monaghan put him back at the helm, not expecting much but realizing that he was their last hope.

Laying off his entire 29-member staff, except for his wife and bookkeeper, Monaghan started again. But Domino's Pizza had well over 1,500 creditors and debts amounting to almost $1 million. Through a system of stressing careful training of managers and keeping a closer eye on the cash flow, he brought the company back to solvency.

But success eluded Monaghan's grasp; there was one final hurdle to be vaulted. In 1975, Amstar Corporation, makers of Domino Sugar, filed a trademark infringement suit against Domino's Pizza. Monaghan eventually won the suit in 1980, and that was when Domino's took off.

By 1983, he had enough revenue coming in to purchase the Detroit Tigers for $54 million and watch them win the World Series in 1984. Monaghan, who still owns 97 percent of the business, has declined a number of substantial offers to take the company public. His fears are rooted in the late 1960s when a broker who was helping him go public recommended he hire professionals to run the business.

"That's when I almost went broke," Monaghan
Many consider Monaghan a fortunate pawn of fate. He is riding the crest that began in the 1970s when marketers began re-orienting the public’s perception of pizza from junk food to a nourishing meal. The market has been growing rapidly since then, with chains springing up all over the country to grab a piece of the pie.

Domino’s marketing strategy is simple. Each store promises a piping hot pizza within 30 minutes or a reduction in price; if delivery takes 45 minutes or longer, the pizza is free. They only offer pizza and cola. Along these simplistic lines, the stores are as easy to build, as Monaghan phrases, as “making molds out of a cookie cutter.” They are compact, consisting only of work space, ovens and storage space. “Inventory takes about five minutes each night,” he says.

But is it good?

Says one College junior, “Domino’s is terrible; it’s soggy, they use too much sauce, and the cheese is awful.”

But he concedes that Domino’s is a popular campus snack.

“It’s fast, hot and there’s always that chance of a free pizza,” he says. “Also, it’s a known name, so anywhere in the country you go, you know what you’re getting.”

Apparently, it works. Monaghan is fast becoming an entrepreneurial giant. His latest venture is a tribute to famed architect, Frank Lloyd Wright. The building will be a complex in Ann Arbor, Mich., which will house the chain’s world headquarters, a sports medicine center, an employee fitness center, a man-made lake, jogging trails (to be converted into ski trails in the winter), and a 150-acre working farm that he is recruiting a team of Polish monks to run.

“It’s going to be a loser, economically,” Monaghan admits. “But I won’t compromise on the design.”

Many consider Monaghan eccentric, just like his company. Last summer, animals roamed the lobby of Domino’s headquarters (parts of the complex are already complete) almost every day. Some days, roosters can be found sauntering about; other days, baby goats, and occasionally, a whole team of pygmy horses can be found outside the front door.

Monaghan says he feels that the animals give the employees a lift and keeps Domino’s Farms, as he is calling the complex, on their minds.

He also rewards his own. His top executives drive $40,000 company-owned BMWs, successful store managers spend weekends on the 64-foot company yacht, there is a 350-acre waterfront retreat in Michigan for profitable managers, and he is constantly rewarding hard work with everything from $3500 trips to Hawaii to $12,000 gold watches. Monaghan believes in promotion from within rather than hiring new people, seeking a high degree of loyalty as well as experience. In fact, most of his franchise owners begin by delivering pizzas. After several years with the firm, and about $10,000 dollars of their own, Monaghan will agree to front the rest of the cost of opening a new store at an interest rate slightly below market rates. Most don’t stop with one store either; only about 600 people own all the chain’s stores.

A

After having survived a major lawsuit, the souring of two partnerships, a devastating fire, and a countless number of near bankruptcies Monaghan forged his way to the top of the pizza business.

For the future, “Delivery is going to be a big deal in the entire fast food industry over the next ten years,” says Michael Culp, VP-restaurant analysis for Prudential Bache securities. “There is well-documented willingness on the part of consumers to pay for the convenience.”

But many feel that this will be Domino’s barrier to expansion. As other pizza chains enter the home delivery market, Monaghan could have difficulty in reaching his goal of 10,000 units.

However, according to analysts, if Domino’s sustains its growth rate of the past seven years, it will hit the 10,000 unit mark even before the completion of the entire Domino’s Farms complex in 1992. This is within the realm of possibility if they continue to expand abroad. They already have almost 100 stores in countries including Canada, Great Britain, Hong Kong, West Germany and Japan.

“Wherever people have telephones, they can have pizza delivered,” contends Monaghan.

“This foreign market will prove most important,” states Bob Cotman, senior vice president-development. “As it is, in a typical market, where we’ve got a presence, stores are located about 1.5 miles apart.”

“One of our most important goals is to convince the estimated 30 percent of the market that carries out pizza that we can deliver it faster than they can get it themselves, as well as better and in better shape,” he adds. Right now, he estimates that only 16 percent of the pizza-eating population have their pizza delivered.

Monaghan has dreams of one day surpassing the fast food restaurant industry leader, McDonalds Corp., which has 8,300 units. Whether that dream comes true or not, Thomas Monaghan has already fulfilled more of his dreams than most do in a lifetime, without a college degree.

Says George Griffith, a close friend and member of the Ann Arbor Country Club to which Monaghan belongs, “a number of members look down their noses at him, as if God got things screwed up and gave the money to the wrong person. He does not fit what a big, important person should be. Some consider him a guy who just lucked out.”
JUST

JUDD

By Christopher Downey
Each year, Esquire magazine publishes the Duhbie Achievement Awards, a darkly humorous glimpse at America’s bizarre side. In 1985 the publication created a case shop in rural Georgia where patrons could bring any object they wish and fire at it with one of the store’s high caliber automatic weapons. The bold headline read: THANKS, WE’LL TAKE JUDD NELSON.

A lot of people don’t like Judd Nelson. Or maybe they just don’t care for what they feel the young actor represents. That’s a heavy load to bear for a 26-year-old kid with just six films to his credit. But it doesn’t seem to phase him. Nelson plugs along, developing an easily identifiable screen persona. But where did it come from? The answer is locked deep in the heart of Hollywood’s past.

Back in the early ’60s when Nelson was knee-high, a genre flourished in Hollywood. As the action unfolded on the screen, aloof and snarling rebels became tender and sensitive after a brush with death and the love of the girl next door. The juvenile delinquent film ruled in neighborhood movie houses and drive-ins across the country, barely satisfying the ravenous celluloid appetite of the nation’s maladjusted teens.

Like the great wooly mammoth, the low-budget exploitation film died out. Over the next decade there were brief glimpses at the nude in the leather jacket, but most were sappy, sentimental nostalgia trips. Harrison Ford’s debut as the drag-racing loser in American Graffiti comes to mind. But the kids weren’t buying.

Then a funny thing happened. A bunch of magazine editors decided to sink some petty cash into a little film. A period piece, set in the early ’60s, the film also launched a new type of cinematic hero. A wise guy who spends his parents money with reckless abandon. A brilliant Ivy Leaguer who despises all forms of authority. James Dean’s been cast up and pays attention.

The rebel prep picked up steam in the string of boarding school sex comedies that began cropping up like weeds. Films like Class, Preppies, Up the Academy and Boarding School showcased the prep delinquent for the scores of upwardly mobile teens. Films like Class started the trend, then The Breakfast Club ruled in neighborhood movie houses and drive-ins across the country, barely satisfying the ravenous celluloid appetite of the nation’s maladjusted teens.

Enter Judd Nelson. A young actor, Nelson landed his first role in Making the Grade, a forgettable tale of a rich prepster who hires a street kid (Judd Nelson) to go to school for him. The film flopped, but it got Nelson noticed. His next film led him close to a major budget but did little else at the box office. Then came The Breakfast Club. John Hughes paeon to teenage group therapy was a resounding commercial and critical success. Nelson was the sarcastic, burnout John Bender spewing out savage one-liners with a great ferocity. In St. Elmo’s Fire, Nelson played Alec Newberry an aspiring politician fresh out of Georgetown. This was the film that brought it all together for Nelson, where he was able to fuse the street rebel with the affluent prep and tap into the rich market long abandoned by the juvenile delinquent types. JUDD had finally given birth to the YUD, the Young Urban Delinquent.

In his newest film, From the Hip, Nelson is Robin “Stormy” Weathers a green punk fresh out of law school and ready to take on the legal establishment single-handedly. Picture the sneaky preview ads with a rawhide chew bone in his mouth. It’s clear that the studio is milking Nelson’s image as the well-educated hell raiser.

Nelson, like most actors, resists labeling himself for fear of permanent typecasting, but he does acknowledge the string between all his roles. “I’m not sure what a creative limit is, I do what I’m called for,” he says. “The number of roles I’ve been cast to play have all been high-energy human beings. Born and raised in the teeming metropolis of Portland, Maine, Judd attended the prestigious St. Paul’s Preparatory Academy in Concord, New Hampshire, before moving on to Haverford College. Two years and a couple of school productions later, Judd changed his address and traded in a college diploma for acting school in New York City. I went to New York to learn acting, not to become an actor per se,” Nelson says. “When I was a kid, I never wanted to become an actor, I always wanted to become a professional basketball player. I spent my whole life waiting to grow. I’m five-foot ten but I was sure I was going to grow five inches in high school and be drafted by the Celtics.”

Nelson isn’t ascribing such divine intervention to his acting career. He takes a hard hat approach to the job, working at expanding his range and making his mark in the field. But when he’s in the presence of a master, like From The Hip co-star John Hurt, Nelson sits up and takes notice. “He’s the most impressive actor I’ve ever worked with,” he says. “It’s like playing tennis with someone better than you are. It raises your game.”

Prepping for his role in From The Hip was an entirely different game than Nelson expected. While his father is a prominent attorney in Maine, his exposure to the legal profession was limited. So he spent some time tagging along with a first-year associate at a prominent Boston law firm. “I saw some incredibly dramatic stuff in the courtroom,” he says. “A DA got a woman so upset she knocked herself unconscious. During a rape trial I watched a judge fall asleep and hit his head against the desk. I’ll tell you one thing, I wouldn’t have wanted to be on trial.”

As a result, Nelson feels that while the film isn’t a classic, it fits into the right vein. “John Hughes saved a lot of the early drafts of the film and he let me go through him,” Nelson says. “So I was able to pull scenes out of there. A lot of the film’s refinement took place during the rehearsals. John was really concerned with the dialogue. He wanted the film to sound like real teenagers talking.”

While Nelson has no definite plans for future projects he says he’s disappointed with the majority of scripts that come his way. A truly original film, like Blue Velvet or Betty Blue, is all too rare and nearly impossible to obtain backing for. “The one word I would use to describe films today is derivative,” Nelson says. “Whenever you go to see a new movie you get the feeling you’ve seen it before. You just know what’s going to happen.”

The man who is largely responsible for promoting the brat pack myth is filmmaker John Hughes who gave Nelson his big break in The Breakfast Club. “John Hughes saved a lot of the early drafts of the film and he let me go through him,” Nelson says. “So I was able to pull scenes out of there. A lot of the film’s refinement took place during the rehearsals. John was really concerned with the dialogue. He wanted the film to sound like real teenagers talking.”

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While his immediate future appears to be on hold, Nelson has some definite ideas of what direction he’d like to move in. “My favorite filmmaker right now is Jean-Jacques Beineix who directed Diva and Betty Blue,” Nelson says. “He’s someone I’d really like to work with.”

Nelson is not limiting himself exclusively to films. On stage, Nelson has starred in Orphans, at the Burt Reynolds Dinner Theatre in Florida. Sleeping Dogs and Planet Films at the Mark Taper Forum in Los Angeles. He says he plans to keep his theatrical pursuits active between film projects. “Ideally I’d like to alternate, do a play, then a movie, then a play…” he says.

One film that Nelson might prefer putting behind him was last year’s Blue City, an action flick in which he co-starred with Ally Sheedy. Despite an aggressive ad campaign the movie bombed. “You win some and you lose some. Hopefully I’ll do better next time, all I can do is try my best. I liked the people I worked with on that project. I would work with any one of them again and I stick by them. If that one didn’t work out, that’s the way it goes. It’s like rolling the dice sometimes.”

Like many actors, Nelson resists typecasting—fearing a more limited selection of scripts. But the question remains, will Judd outlive the YUD? Only time, and casting directors will tell.

Sheedy, Rob Lowe, Andrew McCarthy or Molly Ringwald. “As far as I’m concerned that’s all yesterday’s news — just something done to sell magazines,” he says. “We hung out together because we were worse together, that’s it. I mostly keep to myself.”

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THANKS, WE’LL TAKE JUDD NELSON.
Woody Allen likes to play on the lives of its listeners. Sky during the period lovingly recreated those Cineros. Purple Rose of Oscar-nominated 10/34TH STREET FEBRUARY 5, 1987
subtle direction capture the plays on the impact radio had of the radio-dazed culture that everything. Radio Days proves the aggravating, despairing, affectionate Jewish mother that was desperately needed in Neil Simon's Brighton Beach Memoirs. Her whiny voice and exaggerated gestures lift her to maternal perfection.
A collection of Allen regulars, from Mia Farrow and Jeff Daniels to Tony Roberts and Wallace Shawn, play the adored radio personalities. Daniels plays Biff Baxter, enemy of the radio-dazed culture, with appropriate gusto as he defends the American Way. Former Allen staple Diane Keaton croons one sexy solo towards the end of the film. Her two minutes on-screen represent the saccharine of torch singers who declared their love constantly in overplayed ballads.
Farrow plays a cigarette girl turned minor radio personality — "Sally White and her Great White Way" — who wins audience hearts with her crushed reaction when her first big show is preempted by the Japanese attack leading to the war. "Who is Pearl Harbor, anyway?" she asks tearfully. Her character is later fired for inability to sound fresh and enthusiastic on a laxative commercial.
Just plain dead 'Winter' a mystery without the mystery Dead of Winter Directed by Arthur Penn At Eric 3 on the Campus By Jaime Cortez A well-made thriller will stick with you a long time after decent romances and comedies are forgotten. Something about the perfect combination of untrustworthy characters, wild plot twists, and elegant direction can elevate two hours of celluloid that have no purpose beyond making money into art. Not tonight though. Dead of Winter is as forgettable a thriller as you will ever encounter.
The film revolves around struggling young actress Katie McGovern (Mary Steenburgen), who gets her big break when she's asked to star in a film whose original leading lady has disappeared. Roddy McDowall is the sinister casting agent who hatches a plan when he notices an uncanny resemblance between Katie McGovern and the missing actress. He takes her to New York to make a demo tape for the director, and there she meets Dr. Lewis (Jan Rubes), the empressario/psychiatrist/psychopath who will make her tape. Katie is quickly swept into a blackmail/murder/stupid plot which is so contrived and poorly acted that the audience laughed at it throughout. Writers Marc Shmuger and Mark Malone have spangled no horror film cliché in concocting the most laughable script of this new year.
Mary Steenburgen plays three roles in this film. Though it may sound impressive on paper, her achievement is quite forgettable on screen. Her first character is killed off in five minutes, and the bulk of her screen time is spent portraying the actress, Katie.
Trapped in cut-rate intrigue, Katie screams well, but does little else. Time and again one must ask "Why doesn't she simply kick him in the crotch and run away?" By the film's end, she becomes a little stronger, but the damage has been done. In short, when characters are as stupid and gutless as Katie, they almost deserve to be mauled and pursued by mad doctors.
The remainder of Steenburgen's screen time is spent portraying Evelyn, the mysterious murderess and victim of Dr. Lewis' blackmail plot. Evelyn is a truly grotesque character, no doubt, but not one of the Joan Collins School of Bad, Bad Melodrama. One can celebrate her murder as well.
Roddy McDowall also stars as Mr. Murray, the mincing masochist of the malevolent Dr. Lewis. McDowall's long association with the cinema has served him well in Dead of Winter, for he offers the best performance of the film, carrying off the role of Murray with neurotic intensity and a slightly twisted sense of humor.
Director Arthur Penn is as mediocre as his actors. He borrows in both style and content from the great suspense film directors yet the final product is not masterful. From Kubrick he borrows the idea of using a snowstorm to isolate the main action from civilization. From Hitchcock he borrows the aesthetically stormy look of the film. When a suspense film is so clumsily made, the audience becomes aware of the clichés and conventions which are being used. Laughter among the audience during the most suspenseful scenes is a sure indicator of the failure of Dead of Winter as a suspense film.
The plot is miserable. The acting is mediocre. The cinematography is as average as the direction. The best thing about Dead of Winter is that almost all the horrible characters die in the end.
Over the years, Hollywood has produced a great number of buddy films. Hope and Crosby, Laurel and Hardy, Bugs and Daffy are just a few pairings that have gone on to cinematic familiarity.

Hope and Crosby's Road movies are the prototypes of this genre, wherein two individuals who start out on opposite sides of the fence finish up the film in the same virtuous search for the same woman.

This great casting tradition endures in the pairing of Shelley Long and Bette Midler in Miller's Outrageous Fortune. Long plays prissy, affected, prig Laura Ames, a Yale-educated, would-be actress who has spent thousands of dollars perfecting her performance skills. She leaps the farthest in ballet, lunes the hardest in fencing, but cannot get employment except as a sales clerk.

Sandy Brozinski (Midler) plays Laura's foil, she is, in the best Bette Midler tradition, a foul-mouthed, street-smart tramp. Sandy is also an actress, of the caliper found in a film like Nijia Vixen.

But the two women have one common interest, namely, Michael (Peter Coyote). When he disappears, Laura and Sandy discover that they have been sleeping with the same man, and they set out in pursuit of him, so that he may choose between them. Their search leads them from New York to New Mexico and into the middle of a CIA-KGB affair.

First-time screenwriter Leslie Dixon wrote a hilarious, well-crafted story. Her characters mesh perfectly with the abilities of the two stars. Dixon, however, does not create a more-than- legitimate film. Further, she adds a new twist to an old cinematic concept, placing women in roles traditionally occupied by men without sacrificing humor or the spirit of the genre.

But the true reason for the film's success is the talent of Long and Midler. Long's character is not unlike the pseudo-sophisticated Diane Chambers of Cheers, while Sandy is similar to the bimbo the Divine Miss M often portrays in her stage show. It does not matter that we've seen both types in these roles before because there is freshness in their portrayals.

Midler has so effectively captured the essence of her character that a mere facial expression or her patented "walk" can break up an audience. The two are able to play off of one another in a manner that has not been seen in a very long while.

Arthur Hiller is by no means a father figure of the "capitalistic rag," but he has directed a funny, well-paced film. It is straightforward in its approach, with no fancy camera gimmickry or special lighting. But this works to the film's advantage, enabling the audience to focus on the relationships between Midler and Long. Hiller (whose previous credits include The Big Fix) once again proves that he is one of the best when it comes to directing a buddy film.

Supporting performances by George Carlin and Robert Prosky (Thief, Hill Street Blues) also help to strengthen the film. Carlin's portrayal of a burned-out, pseudo-Indian ("Well, I've got the tan") is uproarious. His delivery is slick, and his characterization, magnificent. Prosky also adds more levity to the film as an actor/KGB agent.

Outrageous Fortune is a truly delightful motion picture. It is a well-spirited film which takes the audience for a madcap romp with the best comedy duo in years.

Slings and arrows of Shelley Long and Bette Midler come in the same M&M world; laid on the same outside, soft on the inside. Lambert Wilson is smartly convincing as the 'cool' Stephane, exemplifying the pillar of direction Nadia yearns for. The supporting performances are equally compelling, most notably Marthe Keller (Black Sunday) as Bronka, the wide-eyed, seemingly content mother who has lost the flame that Nadia possesses.

Although the story sounds heavy-handed, it ends looking more like a sexy, dramatic, entertaining look at a period of transition in a young girl's life. Although the film has all the ingredients to satisfy any filmmaker, it is distinctly French, adding a blase attitude to the goings-on. Appealing but foreign, Rouge Baiser is the candy for the craving.
Where evil dwells

Jim Thirwell puts Foetus on hold to spill some Wiseblood

By Matt Cole

A low, menacing growl on the answering machine greets the caller: "You have reached..."

"Hello," interrupts a quiet voice. It's Jim Thirwell, alias Jim Foetus, alias Clint Ruin. He is the man behind Scaping Foetus Off The Wheel, the solo project for which he is best known, and Wiseblood, a collaboration with percussionist Roll Mostmann, ex-drummer for wall-of-noise musicians the Swans.

34th Street spoke to Thirwell on Friday about his latest musical manifestation, Wiseblood. They will appear at Revival February 8 promoting their debut LP, *Dirt Dish*.

Thirwell's latest effort is, perhaps, the ultimate extension of his visceral, venom-spewing vision. The fetid, ugly squalor which is his musical province shocks, disgusts and annoys. No subtleties exist here — just sex, gore and the bizarre, twisted sensations of an angry man.


Thirwell's music pulls back the skin and exposes what he calls "a mass of plasma." Song topics range from the aforementioned to various sexual themes, many of which he has never experienced.

The music is based on hard, percussive dance beats and various keyboard-induced sound effects that back up Thirwell's delivery. It may look like it lacks organization, but not according to the artist. "I think my music definitely has structure," he says. "I mean if you find my music unstructured, try and listen to a John Cage album and see what 'unstructured' really is."

Wiseblood's material spans the thematic spectrum. "Stumbo" chronicles a transformation of one of Casper the Friendly Ghost's cohorts to a Chevy-driving apparition who preys on hitchhikers. The song's bizarre storyline is set to hard, stark rhythms bringing to mind the hard beat style of rap. It could be a Beastie Boys single — or could it? "[The Beasties] are pretty irresponsi-ble," says Thirwell. "They've got a volatile weapon but they don't use it responsibly.

Thirwell thinks he does. "I can take irresponsible things and put them into a 'responsible' context," he says. Hmm. Sounds like Thirwell would make a great politician. "Yeah, Foetus for President," he chuckles.

Live performances are apparently an equally unnerving prospect for audience as well as Thirwell. "When I was in Japan, some guy came up on stage and stuck his tongue down my throat," he says. "Also, I've had blood splattered on me elsewhere."

One show in western Europe particularly shows the extremes of Thirwell. "I was holding a bottle of water and fell off the stage as I was coming on. I didn't have any feeling in one of my fingers and began the first song, not knowing that I really lost the tip of a finger and was bleeding badly," he says. "It added to the show, with me flicking blood out on to the crowd... Word got out to other promoters that gashing my finger was a part of the show."

Obviously, the show must go on for Thirwell.

As for Wiseblood, they've recently finished a 12 date European tour. "I'm doing all sorts of things. [In addition to drumming], Roil will also be playing keyboards and trumpet — lots of interesting and horrid things, more than can be said in words — very confrontational," he says.

Thirwell, not surprisingly, likes to excel at a high level of artistic control over his shows. "We like to control the horizon-tal..." says Thirwell. "It's not like my mother got trampled by an elephant when I was little and now I'm afraid of them..."

So in what type of world would Jim Thirwell be Top 40? "An ideal one," he says.

What we have here is a modern day Doors album. The production is, of course, more professional, the songs tear and attack a little more, but the drowning organ and guitar/vocal interplay has that rare Doors-y feel. Died Pretty have some of that same powerful ability to conjure up deep primal emotions within us.

Singer Ronald S. Peno is no Jim Morrison, but he paces himself in the same way. He starts slow and winds himself up in twisted intensity, like some tribal shaman performing an exorcism to a relentless musical beat.

The lead-off cut, "Blue Sky Day," is an R.E.M.-ish stomp with a searing guitar solo which leads into a closing siz-able of mandolin and angelic harmony. "Wig-Out" pounds a ¾ tempo to Peno's psychotic, snarled rantings.

Died Pretty: Australian tribal shamans meet Jim Morrison

Dinosaurs, dirge and dung

Deep Purple steps back. Killdozer launches a sick attack

Deep Purple
The House of Blue Light
Mercury

In the early '70s, hard rock meant something more than skin-tight pants, ear-splitting songs that all sound the same, and talentless guitarists trying to play fast to impress 15-year-old headbangers.

Foetus Off The Wheel, the solo project for which he is best known, and Wiseblood, a collaboration with percussionist Roll Mostmann, ex-drummer for wall-of-noise musicians the Swans. 34th Street spoke to Thirwell on Friday about his latest musical manifestation, Wiseblood. They will appear at Revival February 8 promoting their debut LP, *Dirt Dish*.

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The lead-off cut, "Blue Sky Day," is an R.E.M.-ish stomp with a searing guitar solo which leads into a closing siz-able of mandolin and angelic harmony. "Wig-Out" pounds a ¾ tempo to Peno's psychotic, snarled rantings.

Died Pretty: Australian tribal shamans meet Jim Morrison

Dinosaurs, dirge and dung

Deep Purple steps back. Killdozer launches a sick attack

Deep Purple
The House of Blue Light
Mercury

In the early '70s, hard rock meant something more than skin-tight pants, ear-splitting songs that all sound the same, and talentless guitarists trying to play fast to impress 15-year-old headbangers.

They sat and watched as hard rock turned into heavy metal, degenerating from "Smoke on the Water" to "Metal Health (Bang Your Head)" to the so-called "Mark II" line-up (the one that recorded nearly all their hits) re-formed to show the world a concept album *Perfect Stangers* that loud guitars and a screeching singer can actually make very appealing — even melodic — music.

After the LP's success and the ensuing sold-out world tour, hopes ran high for the band's follow-up, *The House of Blue Light*. Unfortunately, the band couldn't live up to the expectations they created for themselves. Certainly *The House of Blue Light* is superior to anything Judas Priest or Iron Maiden will ever do, but it just doesn't measure up to their previous recordings.

There is not one standout cut on the album. Every song has potential, but none quite fulfills it. For instance, "Dead or Alive" has a catchy chorus and instrumental, but the hook doesn't fit in. And "The Call of the Wild" contains a real attention-grabbing chorus, but quickly loses the listener with its boring verse.

As on all Deep Purple works, the instrumentation is superb. Ritchie Blackmore proves yet again why he is a master who is imitated, but never equalled, by every young heavy metal guitarist who isn't trying to be Eddie Van Halen. And Jon Lord's cutting organ provides the perfect foil to Blackmore's guitar heroics from getting out of hand.

*The House of Blue Light* is a fair album. But perhaps it's time for the band to bring in an outside producer who can make the most of their unique sound. — Craig CooperSmith

Died Pretty
Free Dirt
What Goes On Records

Free Dirt's album cover photo is a good indication of the drama and tension contained within. Out past an expansive, grassy plain is a small stand of trees which are dwarfed by the approach of a dark, ominous thunderstorm.

The LP is raw rock on an epic scale. Like that thunderhead, it can be exhilarating, disturbing and mesmerizing. There are no cute throwaway clichés — although Australia's Died Pretty take elements from both genres.
The songs, three of which are instrumentals, are akin to other SST in-house bands' music — long, without any real structure and similar in sound to a pre-concert sound check. One would think that a supergroup featuring the members of these two bands could create a dynamic sound, but the result is nothing less than a boring, self-indulgent, masturbatory jam session.

Only the unexpected calypso/islam feel of the vocal song, "Fetch the Water," is worth hearing. The bongos, Caribbean guitar and light-hearted vocals of D. Boon and Henry Rollins (yes, that's right...Rollins actually sings a passive tune) make the song a pleasant surprise.

The members of the bands had agreed not to make the recordings public until one of the two had broken up. Now that The Minutemen have been forced to call it quits due to D. Boon's death and Black Flag has been terminated by its own members, SST decided to go ahead with the release. Minuteflag gives the listener one more reason to mourn the passing of two of the greatest SST in-house bands; if they had remained intact, Minuteflag would never have been released.

-Kerrang

Killdozer: Just three Midwestern dudes fascinated with the horrors of life

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Killdozer

Burr

Touch and Go

This record is not for the squeamish.

The songs on Burr are the same type of slow-tempoed, gloomy music that filled Killdozer’s first two records, with lyrics that further reveal their fascination with some of the more horrid details of modern life. From the deranged killing of a short-order cook (chopped up and fried to death) to the freak accident death of a railroad worker severed between two trains, Killdozer reminds us once again that day to day living is often more perilous than we give it credit for.

The songs are written in the first person from the points of view of the deranged people, so the meanings of the lyrics themselves are not always clear. The song “Hottentot,” for example, could very well be about a man’s molestation of a girl: “A little girl should realize that she must not open her heart to anyone but her father.” Naturally, the first person approach adds a disturbing quality of immediacy to the songs. The characters speak directly to the listener in their own words of despair, confusion and anger. Michael Gerald’s gruff, guttural vocals are convincingly psychotic.

The dirge-like music also adds to the overall discomfiting effect. Dan Hobson’s sparse but syncopated drumming and Gerald’s simple, repeated bass lines provide the rhythmic foundation over which Bill Hobson builds his dirty, distorted guitar riffs.

“Slackjaw,” which begins with drums and a bass line that is repeated throughout the song, is the gem of Burr. Three-note guitar harmonies are tacked on, then an ascending guitar riff is added until all are playing at once, interlocking the machinery.

Meanwhile, a street woman (in Gerald’s voice) relates how her father died in a Sante Fe railroad accident and how she later married a serviceman who left her jobless and penniless. “Slackjaw” is a powerful and sad song — a fitting closing for this powerful, sad and disturbing EP.

- Anthony Genaro

Street Music: better than borborygmy

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Walt's Crab House
At 806 S. 2nd St.

By Robin Fields

Fresh fish and low prices. This succulent promise draws students down to one of South Street's hot spots. Walt's Crab House. Here groups gather informally for a simple meal and a pitcher of beer in the enlarged diner atmosphere. To this comfort, however, Walt's adds only mediocrem food; it's a greasy spoon for fish.

Physically, the restaurant resembles nothing so much as Troy's. Two dining rooms and bars filled to the breaking point with tables devoid of decoration. There are no tablecloths, no flowers, nothing at all until the waitress slaps down napkins and silverware as she serves the meal. Dingy blue outlines of fishing scenes cover the walls.

More enticing to look at than the murals is the restaurant's chef who lays out platters of clams and dishes out steaming bowls of mussels in front of anticipating patrons who are waiting to be seated.

The simple decor is matched by a menu that is the model of simplicity. Walt's offers, almost exclusively, shellfish. The preparation of these items is similarly basic — dishes are either steamed or fried. The few exceptions to this formula include a flounder dish and grilled non-fish fare. But burgers are clearly not Walt's catch of the day.

Walter Garzynski is a shellfish man from back when the emphasis of the restaurant, as its name suggests, is the crab menu, as well as variations of lobster and shrimp dishes. The lobster, steaming hot and served without garnish on a tray, is tasty, if somewhat on the small side. The shrimp platter was not too greasy. But the side order of deviled crab is a disappointment. This dish, while not aggressively bad, is heavy and bland. By and large, Walt's chooses fail-safe recipes for its main courses and succeeds within this focus. Aside from the titled entrees, there is not a whole lot else on Walt's plates. The lobster, and the mussel and clam platters comes unadorned. Garnishes that are offered are uniformly bad. The french fries are soggy with grease, and the coleslaw is watery and weak. The bread that comes in abundance with the meal, compensates for the overall skimpiness of the plates and was fresh, if only ordinary.

What makes Walt's so appealing, especially to students, is Walt's low seafood prices. Lobster, at $8, is indeed a treat, and a glass of soda or beer seems outrageously cheap at a pittance of 30 cents. But the catch is that Walt's serves up their beverages in kiddy-sized glasses, equaling perhaps half of a regular sized drink. Generally, Walt's can be a cheap meal but diners should beware of that they can get little for their money.

Service is the truly outstanding element at Walt's. Walt's uses a revolving door policy, moving patrons in and out as quickly as possible. Including a 15-minute wait for a table, the entire meal took under 45 minutes. This is not a restaurant for leisurely dining. Crowds gather after eight when the line for tables frequently extends outside the restaurant.

Behind Walt's popularity lies the fact that few restaurants in Philadelphia offer affordable seafood. It is a restaurant geared to the student budget, with little concern for the eye or the palate.

There must be other fish in the sea.
Films

ALAN QUATERMAIN AND THE LOST CITY OF GOLD
Gold is not the only thing that's lost in this Richard Chamberlain adventure flick. (Midtown, 1420 Broad and Chestnut Sts., 567-7023)

THE BEDROOM WINDOW
Steve Guttenberg plays a false Peeping Tom to a murderer. (Enc 3 on the Campus, 40th and Walnut Sts, 382-0296)

BLACK WIDOW
Dolores Winger tries to reveal a man-killer in this new mystery revue. REVIEW NEXT WEEK. (Xile City, 2nd and Front Sts., 627-5966)

THE COLOR PURPLE
An award-winning film about the plight of the black man and woman. Play it again. (Midtown, 1420 Broad and Chestnut Sts., 567-7021)

CRITICAL CONDITION
Can somebody revieve Richard Pryor?

Theater

CAT ON A HOT TIN ROOF
Watch Maggie the Cat scratch and claw her way through Tennessee Williams' drama. (Pennsylvania Stage Company, 837 Linden St, Allentown, 433-3304)

CITIZEN TON PAINE
Griping dramatization of the Howard Fast novel of the man whose inring words pushed America to revolt. Starring Richard Thomas of The Waltons. "These are the times that try men's souls." REVIEW next week.

DO LORD REMEMBER ME
A dramatization of the memories of slaves, along with spirituals and songs pushed from slavery times. Review Next Week. Opens Saturday. (Theater Center Philadelphia, 622 S. 4th St, 925-5623)

DUMAS
The world premier of the comedy about the life of the French father and son writers Dumas. (Walnut Street Theatre, 9th and Walnut Sts., 574-3505)

EB & FLO
The tale of a two career marriage and their attempt to cope with role reversal success, as she rises to fame, while he remains a simple craftsman. (Walnut Studio Theatre, 9th and Walnut Sts., 574-3505)

Rounded of the Baskervilles
Sherlock Holmes and Dr. Watson must discover the true story behind the goings-on at Baskerville Manor. (Hedgerow Theatre, Rose Valley Rd, Wallingford, 565-4211)

The Johnsons
Local American bar rock faves won't be hard to find. They'll be crowded, so arrive early. Thursday and Friday, 8 p.m. (Leffis Bar, 3402 Sansom St, 387-3800)

The Punch
One band that packs a wallop. Thursday. (Glandor's Lair, 500 South St., 925-5602)

School D
A night when one homeboy becomes a man. Thursday. (Revival, 22 South 3rd St, 673-4825)

Steve Forrest
The man responsible for the 1979 hit "Pompeo's Theme." Dan Vaughs Combo will open the Saturday show. Friday and Saturday. (Theater Center, 38th and Chestnut Sts, 896-6420)

The Leaders
Special all-star jazz ensemble featuring Arthur Blythe, Lester Bowie, Chico Freeman, Kirk Lighten, Cecil McBee and Donal Fresh. Thursday. (Revival, 22 South 3rd St, 673-4825)

The Philadelphia Orchestra
A big "night music" with Mahler's Symphony No. 7, Klaus Tennstedt conducts. Thursday, Friday and Saturday. (Masonic Temple Auditorium, 13th and Market Sts., 385-0211)

Preety Poisen with Boys
Highly recommended by Mr. Yuck. Friday. (Empire Rock Club, Roosevelt Blvd and 62nd St, 382-6100)

Radio Radio w/WHF
Please change the channel. Friday. (Gendler's Lair, 500 South St., 925-5660)

Henry Rollins
Spoken word show, and cream from the comedy of the world's funniest man. Friday. (Valley Forge Convention Center, King ol Philadelphia, 2023 Sansom St, 561-0114)

Cubs Naked from the Waist
Special evening with a woman who does an amazing cover of The Beatles' "Blackbird." Presented by the Cherry Tree Music Club. Sunday. (St. Mary's Parish Hall, 3816 Locust Walk, 356-1040)

The Sharks
Lancaster area band that won the MTV Basement Tapes contest. Sunday. (Phila. College of Textiles and Sciences, Henry Ave and House Lane, 291-7244)

Wise Blood
Two songs that the praises of violence, blood and weird sex. SEE INTERVIEW ON PAGE 12. Sunday. (Revival, 22 South 3rd St, 673-4825)

Vanilla Fudge with Rare Earth
Someday the psychedelic dinosaurs return. Monday. (Trocadero, 1003 Arch St, 582-1905)

Dave Edmunds
The former member of Rockpile makes the trip from Wales. Tonight. (Chestnut Cabaret, 38th and Chestnut Sts, 986-6420)

Theater of the Living Arts
One is Rate II X, the hilariously bitting review of male chauvinist attitudes in America. The film is a product of the woman's movement. REVIEW NEXT WEEK.

Theater Two: All week, Sid and Nancy
The tragic story of punk star Sid Vicious and his girlfriend Nancy Spungen's love in the runes. (2023 Sansom St, 561-0114)

Temple Cinemaque

FRANCES M. COX
This exhibition covers the first 10 years of the work of this Philadelphia photographic artist. Saturday, included are East Africa, West Virginia, Alaska, New Mexico, A Hare Krishna commune, and an entry point for Cuban aliens. (King Gallery, 2301 Chestnut St, 569-5919)

The Holography Show
A group exhibition of the art form of the '80s. Featuring reflection holograms, light weight transmission holograms, stereograms and holographic sculpture. (Nexus Gallery, 2017 Chancellor St, 567-5481)

Presentation of Three Philadelphia Animators
The work of these three graduates of the Philadelphia College of Art and the Tyler School of Art will be on display. Photographs from around the world will be shown. (University City Arts League, 4226 Spruce St., 382-1011)

Greenberg's Great Train, Dollhouse & Toy Show
An incredibly large convention for lovers and enthusiasts of the above mentioned toys. Large miniature train layouts, a gallery of dollhouses, and assorted related merchandise. (Valley Forge Convention Center, King of Prussia, 337-4000)

History of Oriental Rugs
George Jones, Ph.D. Philadelphia based wholesale dealer in antique and modern oriental rugs and staff will present a lecture on the history of oriental rugs. He has lectured in Washington D.C., and around the world on the rug business. (The Art Alliance, 251 South 18th St, 866-1012)

Taxes for Creative Writers
Not a Wharton gnut, this is actually a serious seminar for writers of poetry and fiction on how to approach the tax form. Classes will be devoted to show writers how to take maximum benefits from their work-related expenses. (February 15. (Nexus Gallery, 2017 Chancellor St, 545-1910)
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