Students, faculty members and others who are bitter about the decision to cut minority support programs on the northeast Philadelphia campus are planning to wage a "war against racial racism" and diversity issues with an open forum to discuss the idea with students.

Wiesel addresses packed house
By ELLIEN ZIILLER
Wiesel, who is a Brooklyn University professor, addressed the question of suffering and evil in a lecture at the Bank of America and the Bank of America Lecture Series.

Rethinking the Core
Two years after the Medical School cut core requirements the University still grapples with the pre-medical curriculum.

The Interfraternity Council voted unanimously last night to support the administration to reconsider the five-year-old judicial system.
Spike Lee discusses his films’ portrayal of blacks at forum

In Lyons, Georgia, Spike Lee told an audience of more than 300 students at the American Film Institute that it is so unlikely that he makes the films he thinks about. "I'm not sure that I'm the most likely to make those films," Lee said.

Lee was on campus for the final day of the Film Industry, Law, and Society in the Film Industry program at Emory University. The filmmaker addressed a workshop on the Black Student Union, Black College Union, and performing arts groups.

Lee said that society's perception of him as a Black filmmaker rather than a film director is invalid. "It's America, when you look at the first thing you see is that you're Black," Lee said. "I'm not saying that it's good or bad...It's just reality.

He also said that he expects his new film will be controversial, saying that Parameter Pictures rejected the movie because "they didn't want to be responsible for Black people coming out of the film traffic jams.

For those who need to know, it is the most competitive of the Cannes Film Festival, an induction of Lee's growing acclaim both commercially and critically, said that it is difficult to combine these "powerful" images, but that interest black participation in the film industry will rise.

Lee said that in his films, Lee and Ross are continuing the negative images of blacks shown by Hollywood and the media. He said that it is difficult to combine these "powerful" images, but that interest black participation in the film industry will rise.

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Seek new places to perform.

"It's really a puzzle," Montoya said. "We're trying to piece together the connections between the past and the present. We're trying to understand the story." Spikes said. "All the actors are on stage," he said. "They never leave. Nobody can ever get away from them."

Amen!

Penn Black Arts League's "Amen Corner" to open tonight

By ADAM LEVINE

The stage of the Annenberg School Theater will be transformed into 1960s Harlem this weekend as The Penn Black Arts League performs James Baldwin's "Amen Corner". The play centers on a group of people who come together to form a church in 1960. The church's character, the pastor, is the voice of a jazz musician who can only pursue his dream of becoming a musician. The husband later returns to the church after his wife of 20 years leaves him.

"You have to piece together the connections between the past and the present," the College freshman said. "It's an intellectual and a challenge for the audience to understand the subtleties of the show."

"It's set in a church, and there is a lot of conversation," he said. "But it's not a sermon," he said. "It's a social event for people to come and see the show." Spikes said. "It's a social event for people to come and see the show."

"All the actors are on stage," he said. "They never leave. Nobody can ever get away from them."

The set is designed to look like a part of a beach, which presented some difficulties for the production efforts. According to one producer, the group plans to erect a Martin Luther King Jr. memorial in the proposed campus center. Wilson said that the group had to sort of overwhelm you."
On Campus

Events

NOTICE

TODAY

- Corner presented to the Penn of Wharton School, the University's business school.
- Black & White Arts League is running the INTER
time on Thursday, 4-6 PM.
- Happy Hours at The Bar At O'Hara's Fish House.

TOMORROW

- Maryland and National Capital Region Association of Teachers and College Professors meets at 7 PM.
- National Student Communications Association annual meeting.
- Pennsylvania Student Government meets at 2 PM.

WEEKEND

- College Night on Friday at the Olympic. Theses are for men.
- Republic Day on Saturday at the Olympic. Theses are for women.

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- Your best choice is the DeLoggio LSAT Achievement Program.
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In Brief

UA election process to begin Monday

- The Nominations and Elections Committee will distribute information to prospective Undergraduate Assembly candidates beginning next week.
- Candidates are required to register with the NUC Monday through Wednesday between 2-4 p.m. in the NUC office in Houston Hall.
- The information included includes candidate positions, campaign goals, and how to register with the NUC.

Committee to hold lunch program

- The Student Committee of Undergraduate Education will sponsor a lunch program on Thursday, 4-6 PM.
- "It is a way to expand your knowledge at Penn."

Med School continues to grapple with requirements for admission

- The New England Journal of Medicine reports that the University of Houston School of Medicine continues to grapple with the requirem.
Juniors Panhell forum sponsors on eating disorders

BILLY EMMETT
The Junior Panhellenic Association, a social organization made up of women at Temple University, is planning a major event to bring attention to the problem of eating disorders on campus. According to Panhellenic President Barry Stupin, "Nearly all sororities have had members with eating disorders in the past, and I think the problem is getting worse."

Several sororities have already scheduled forums on the subject, and administrators have joined forces to address the problem. According to Panhellenic President Barry Stupin, "Nearly all sororities have had members with eating disorders in the past, and I think the problem is getting worse."

One of the sororities planning a forum is Gamma Phi Beta, which recently opened its door to new members after closing it for the past three years. "We are trying to make sure that our members understand the seriousness of the problem," said Gamma Phi Beta President Deborah Small. "We want to educate our members on how to recognize the signs and symptoms of eating disorders and how to get help if they think they might have a problem.""
The Double-Edged Sword

Andrew Cannon

"Diversity" requirement, I tx faction what an is to int. an alimeni without which it the ship on .i reasonabl) stead) course I lit desire foi lack ol perfection, coupled with ihe close proximit) ol Bloom County/Berke Breathed a basic tenet thai humans are bound to conflict. Our Edmund Holmes summarized oui  nation's Imtors, with his line "This country is .i hell of a success. Notwithstanding the

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Elie Wiesel discusses suffering, human rights during packed Irvine speech

WIESEL, from page 1
brought the entire world wide
attention.

Wiesel began his speech by disavow-
ing the Book of Esther, which places
the story of Purim, a Jewish holiday,
that celebrates the survival of Jews,
Woeld, the book that is revered by the
Jewish people.

Wiesel, who led the speech with
warmth, ended the story as a parable
to demonstrate suffering and discuss
darkness in human rights.

"As a Jew, I do not believe in
vengeance," Wiesel said adding that
reading the story of Purim from a
point in biblical story once characterized
with a message of redemption, a practice
which God forever

Memorial to King to be built

MORRISVILLE - Federal and state
officials met Thursday at the home of
Elie Wiesel, renowned
scholar and Nobel Peace
Prize winner, to dedicate the
Memorial to King, to be built
next to the Civil Rights
Memorial in Washington, D.C.

Wiesel, who has received pro-
property in his lifetime, said,

"The role of China cannot be
surpassed and reduced from
history and it should not be forgotten,

"I know that in the future
there will be people suffering.

Wiesel noted that King, who
was thrown into jail and
again, has said he would
help them to help those who
were in need.

Wiesel said that the
memorial, which is
under construction, will
be completed in
the near future.

"I think that it's a never and that
there will be a time when

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Thursday, March 23
7-9 p.m.
McNeil, Room 285

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U.S. officials say that the drug problem is more serious than ever before.

**Bush visits Pa., cautions students against drug use**

**The good news is, you're fighting back.**

President Bush

**U.S. indicts Colombian drug cartel leadership**

JACKSONVILLE, Fla. - Leaders of Colombia's Medellin Cartel were indicted yesterday on charges of cocaine smuggling and cocaine tax evasion, the Justice Department announced.

The 11 defendants - including 10 Colombians - were charged with conspiracy to violate the Federal Narcotics Act. A dozen of them, including the three defendants named, were arrested in Florida and Georgia.

They are accused of helping to launder millions of dollars in profits for the cartel.

**We feel that the pressure has got to be kept on regarding how many indictments come out in the United States against members of the cartels,** said Orange County Sheriff John Rutledge, who headed the FBI's Miami division.

**But the pressure has got to be kept on regarding how many indictments come out in the United States against members of the cartels,** Rutledge said.

The FBI has been under fire for years to turn over key figures in the drug trade, and for years, it has been fighting back the counternarcotics efforts of the United States.

The cartel allegedly controls the cocaine trade in the United States, and its leaders are said to have been involved in the assassination of Colombian President Luis Carlos Galanos.

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The Temple U. Multi-Cultural Awareness Week presents issues of diversity

Temple U.'s Multi-Cultural Awareness Week addresses issues of diversity.
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Coaching candidates galore

CANDIDATES, front page 14

The market seems not to need a lot of teachers in the 1980s, according to the National Education Association, which is working to recruit more teachers.

Jack Ramsey, director of the Teacher Corps, said he is hopeful that the program will continue to grow.

Ramsey received his education from Harvard and is a former student of Dr. James S. Coleman.

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EASTERN CONFERENCE

Atlantic Division

New York 44 28 47 10
Boston 43 32 50 10
Philadelphia 42 33 49 10
Cleveland 41 34 49 10
Milwaukee 40 35 48 10

Central Division

Chicago 48 19 47 10
Detroit 48 20 46 10
Indiana 48 19 47 10
Milwaukee 40 35 48 10

Southeast Division

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Charlotte 46 21 46 10
Miami 45 22 46 10
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New York 44 28 47 10
New Jersey 42 24 47 10
New York 40 32 47 10

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Montreal 44 23 46 10
Boston 42 26 46 10
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Georgia 60 31 1 5

WEST

Virginia 62 29 1 5
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Official Final: Alabama 62-Georgia Tech 60

Scoresheet

Scoreboard

Rozelle announces retirement

NFL Commissioner shucks owners, steps down after 30 years

F.L. ROZELLE, 39 — After three decades as the man who transformed the NFL into a national institution and preserved the Super Bowl, shocked football owners yesterday when he announced his retirement at the end of the season.

Rozelle, 63, said he was ready to step down now, three
tears before his contract expires, in order to ensure the
commissioner's position. He said his tenure has been a
success and that he has no regrets about his decision.

"I'm a man of my word," Rozelle said. "I've always
wanted to leave the game better than I found it, and I
think I've done that." Rozelle is a former Marine and
worked for the NFL for 28 years before becoming com-
mmissioner.

Rozelle's departure caps a tumultuous season that
saw the NFL lose three owners — one in a receivership,
one to a court-appointed trustee, and one to a non
football partner.

"I've been through it all," Rozelle said. "I've seen the
good, the bad and the ugly. I've seen the highs and the
lows. But I've always been able to stay calm and
professional."

Sources within the league said Rozelle's retirement
was a surprise, as he had previously been rumored to
be planning to stick around for at least one more year.

"I'm not sure what's next," he said. "I'll probably
spend some time traveling and enjoying my life."

Eighteen head coaches had been fired this year, and
NFC champions were swept in the divisional round.

Rozelle said the NFL's future was secure, and he
touted the league's new six-year television contract
with ESPN and Fox that will pay $9 billion over six
years.

"The NFL is a great business," he said. "I'm proud to
have been a part of it."

Rozelle was the longest-serving commissioner in
NFL history, having taken over in 1960 when the league
was a mere 14 teams.

Rozelle was born in Cincinnati and attended the
University of Alabama.

"I'm a Bearcat at heart," he said. "But I've always
been a football fan."

Rozelle is married to Martha and the couple has
two children.

"I'm looking forward to spending more time with
my family," he said. "I've missed a lot of games over the
years, and I'm going to make up for that now."
Host of coaches think about calling Penn home

R. MIKE FINNEAL
Penn coach stresses phone book, doors and phone

Coaches are hammering phone books, door to door and phone, searching for Penn's next basketball coach.

It seems that every high school, college and high school coach in the country has heard about Penn's head basketball coach position.

The response has been overwhelming, and the numbers have been incredible.

The Penn basketball search continues, and there are many names on the list.

But when the phone book full of names was released, the real question was who would actually call to schedule an interview.

The team has been scrutinized in the past, and the coaching search has been a hot topic in the basketball world.

One of the most popular names on the list is that of former coach Dick Van Arsdale, who led the Quakers to the NCAA championship in 1981.

He has been mentioned as a possible candidate for the Penn job.

As one coach said, "I'm not sure if we have a final list, but Penn is definitely on it."
ASHLEY RICHARDSON: Blond and Beautiful

THE OSCARS
With the big day less than a week away, the Street offers a guide to this year's Academy Awards.

BASKETBALL FEVER
The disease of March Madness has already begun to permeate the lives of sports fans everywhere.
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A famed Sports Illustrated swimsuit-issue model talks about the ups and downs of her career — and a few notable friends. Story and photos by Lara Nicolayevsky.

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Uh, sorry. That's the Winter National Tractor Pull. We sent a writer to delve into this mud 'n' guts underworld of mammoth horsepower. By Lauren Shalam. Photos by Mike Johnson.

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Music and racism go too well together in today's pop world. By David Arnold. Art by Tim Barkow.

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Franz Kafka's chilling story gets an appropriately voyeuristic stage treatment. By Jennifer Fife.

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Larry the film avatar presents the first annual 34th Street guide to the Academy Awards. Don't tune in without the facts. By Larry Smith, et. al.

12/ MUSIC: XTC
Andy Partridge and the crew follow up 1986's near-hit Skylarking with Oranges and Lemons. By Ira Apfel.

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The Season has arrived. Be warned of baseball's impact on male-female relationships. By Sarah Dunn. Art by Susan Goldberg.

15/ SPORTS: Hoop heaven
In a striking counterpoint to Sarah Dunn's moderately anti-sports column, this ode to another sport (basketball) brims with the enthusiasm of fandom. By Mike LiPuma. Art by Michael Hochman.

Cover photo by Lara Nicolayevsky.

STREET MAIL

Kampfstiltskin resolved
Dear Ms. (Jennifer) Fife:
I very much enjoyed your review of Kampfstiltskin (March 2, 1989). One correction, however. The Cheltenham Playhouse is not in the Northwest, nor for that matter in Philadelphia, but strangely enough is in Cheltenham, a township north of the city.
Sincerely,
Bernard H. Shapiro
Ass. Prof.

STREET MAIL

wants your opinion

Do you have any questions, comments, corrections or criticisms about 34th Street? Heck, even if you have something nice to say, we'd love to hear it. Don't hesitate to write 'em down and mail 'em to Editor, 34th Street Magazine, 4015 Walnut St., Philadelphia, PA 19104. Or just drop 'em off at the big white-headed Daily Pennsylvanian Office during business hours. We also accept checks, money orders and good old-fashioned pats on the back.
Music and racism

Unhealthy segregation abounds in the pop scene

If my friends know I'm obsessed with music. So they don't find it surprising that I relate social issues to musical ones. For me, societal issues (like racism) gain resonance when I hear about them in lyrics or reflect about them in regard to the music scene.

For years, I shuddered whenever I saw a top 10 list that was explicitly labeled "black." I interpreted this practice as unhealthy musical segregation. Afro-American musical culture does differ from others, but I feel that labeling music according to who sings it or (supposedly) listens to it instead of according to how it sounds has dangerous implications.

People should be encouraged to seek out all sorts of musical styles—for enjoyment as well as cultural enrichment. But labeling music according to race makes it easy to avoid such healthy exploration.

Some whites may indeed judge music on the basis of skin color. I use this example because I have found this arguably racist tendency in myself at various times.

One day in sixth grade a black classmate of mine started singing M's hit "Pop Muzik." I immediately told him that I didn't like the song. He responded with a knowing look and asked me if I had seen (on TV) the man who sang the song. I hadn't. And sure enough, M is the pseudonym for a white man named Robin Scott. I had assumed from the song's sound that it was sung by a black person.

I of course told myself that it made no difference to me what "M" looked like. I just didn't like the song. Period. But then a strange thing happened. Over the course of a few months, I gradually convinced myself that, hey, "Pop Muzik" wasn't so bad after all. Was it because I now knew that M was white like me? Well, it's probably not so simple, but there may indeed be some truth to that disturbing conclusion.

And some of my subsequent tastes bear that evidence out. Primed by exposure to the white-dominated programming of the album-oriented rock radio stations of the early '80s, I was, for a time, an ardent follower of the 'disco sucks' brigade. That doesn't mean I thought John Travolta was tacky. It meant that I deliberately tried not to like music by such artists as Kurtis Blow and Chic.

But what about Queen's "Another One Bites the Dust"? Well, that was a different story. An enlightened junior-high acquaintance once told me that black people liked "Another One Bites the Dust" because of its sound, and white people liked it because it was made by Queen.

But this is 1989, and I'm beyond that, right? Apparently not. I recently took a peek at my record collection, and I didn't like what I saw. Here I was, a supposedly anti-racist American, and I possessed an indisputably racist (and sexist, but that's another story entirely) record collection.

The issue of musical racism is much more than a matter of tallying up "white" albums and "black" ones (and "integrated" ones, like those of the English Beat). Perhaps the nature of my collection is not due to racism at all, just cultural differences and degrees of exposure to music. But all I have to at least hear about something before I buy an album. And I come from a white neighborhood in a city whose pop radio stations had little or no semblance of racial diversity.

More importantly, perhaps I am holding myself under an unjust standard of identifying "racism." What if I saw a black person's record collection, and I happened to have only a few albums made by whites? Would I judge his collection to be racist?

Obviously, I'm treading in deep water here. Perhaps a double standard of labeling racism should exist. Given the centuries of injustice that have befallen non-white peoples in this country, white people should probably be judged on an affirmative-action standard as an acknowledgment of the overall need for whites to try to understand and respect non-white cultures.

This brief look at issues relating to music and racism brings up some interesting questions and problems. And one answer that I have found is that whites should try to have a more open racial approach to music.

Other groups may indeed be partially responsible for some of music's segregation problems. But in this country, it takes more effort for whites to be exposed to non-white cultures than for the opposite to occur. And there's no good reason for whites not to make that effort.

David Arnold is the editor-in-chief of 34th Street.
STREET THEATER

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THEATER GUIDE

AYNER THE ECCENTRIC
This one-person show has got a little more a little acrobatics and some magic
(Play and Players Theatre) 1714 Delancey St. 444-5282. Tickets $15-25 $25.

BETSEY BROWN
This play explores a black middle class girl's coming of age
(Fordham Theatre) 676-8000. Tickets $15 $25.

CATTLE CAR
Cattle Car glimpses into the lives of a group of people on a regimented train in 1944
(Buena vista Theatre of Performing Arts) 741-8230

FAME
I'm gonna be famous. I'm gonna learn how to fly.

INCOMPATIBILIDAD
This production keeps in the life of coil Pagan
(Quita Theatre) 2030 Sansom. 903-1036. Tickets $16 $21.

A LOVE OF LIFE and WHAT NO.
JEEVES
The Zden Theatre Company presents adaptations of works by John Cheever and P.G. Wodehouse

METAMORPHOSIS
This Kafka story has been adapted by the Father Staged by Mary Lee Phiscott
SEE REVIEW THIS PAGE
(Theater Center Philadelphia) 625 South Fourth Street. 925-2682. Tickets $12-30.

NINSENSE
It's all right for the singing man
(Society Hill Playhouse) 507 S. 9th Street 725-0240

Jack Harper (right) portrays Gregor Samsa, the insect man

Bugged out
Kafka's Metamorphosis comes to life at the TCP

By Jennifer Fife

A tiny, beady-eyed bug flies into the window of a stranger's life and stirs, twitching, looking again and again. And in this process he forgets himself, becoming intrinsically entangled in the crisis.

Gregor Samsa (Jack Harper), a travelling salesman leading an unhappy existence, struggles to meet the expectations of his father and society. The victim of terrible nightmares, he wakes one morning to discover that his worst nightmare has come true: he has turned into a bug.

To convey such an improbable plot, the actors must establish an alternate reality in which illusions can speak and, more importantly, human can be transformed into the inhuman merely by the strength of their own nightmares. Fortunately, Benzrie fully understands the strength of his intimate playhouse.

The show's lack of an audience allows Kafka's intensity to increase without reprieve.

But without superior acting, this intimacy and forced isolation would be in vain. And this Theater Center Philadelphia production offers a strong cast that makes the play believable. As Gregor, Jack Harper resulls a bug even without a Hallowsen mask. And though not as limed as Mikhail Bulshenko (who stars in the current Broadway production), Harper still offers a convincing depiction.

He embodies all those qualities that send chill down people's spine as the night of a cockroach.

Sidney Sadie (Samsa's father) also excels. And his character lends a sense of normality to the production. He suffers the loss of a son who, though a failure, is still his only son. He clings to reality and yet doesn't know the horror of a world's transformation with unbending stiffness.

But the supporting actresses lack the clout of the two leading men. Though Karen Heyman plays a sympathetic mother, she fails to make her motives clear. Her love for Gregor appears strong, but once he is transformed, her reputation takes over and she is unable to even feed her son. Adding to her performance's ineffectiveness, Heyman also fails to carry her dialect through the entire performance.

Susan Kandel's motives as Greeted Samsa are more easily distinguishable. But her problem lies more in her interpretation of the character. She tries to make the confounded aspects of Gregor's personality instead of her youth and portrays Greed more as a world-wise seductress than a naive teenager.

In all, however, this presentation of Metamorphosis is a dynamic production that combines strong acting and superior directing to create a world where even the most horrible nightmares can come true.
And the nominees are...
Crazy Larry and the gang present a shopping guide to the Academy Awards

1988. It was the year when a '70s took Hollywood by surprise. Tom Hanks proved he was more than just another pretty face, and *The Last Temptation of Christ* unintentionally raised more than just the ire. It was a year when the best movie released was actually made 25 years ago.

But more than anything else, when Academy Awards are given out on March 29, they will show that, as with everything else in Hollywood, who you know and how you present your product counts more than quality. In other words, who "should" win and who "will" win won't always be a redundant distinction.

In our preview of the Oscars, we don't pretend to be omniscient, but we can offer some predictions about who and what will win, and, of course, whether the victors will deserve their prizes. Finally, we provide our own "Snubbed," "Overachiever" and "Worst" categories, which bring up some points that the Academy conventionally overlooks.

**BEST PICTURE**
The Accidental Tourist. 
Dances with Wolves. 
Mississippi Burnin'. 
Rain Man. 
Working Girl.

In a year of lightweight, Mississippi Burnin's righteous social cause and slick packaging will bring it the top Oscar.

**BEST ACTOR**
Gene Hackman, Mississippi Burnin'. 
Tom Hanks, Big. 
Dustin Hoffman, Rain Man. 
Edward James Olmos, Stand and Deliver. 
Max von Sydow, Pelle the Conqueror.

Who should win: A gritty effort by the unadorned-for-too-long Hackman comes in second as Hoffman gives the performance of the year.
Who will win: Tough to call, but Hoffman should get the nod.

**BEST DIRECTOR**
Charles Crichton, A Fish Called Wanda. 
Martin Scorsese, The Last Temptation of Christ. 
Alan Parker, Mississippi Burnin'.

Who should win: Stephen Frears (Dangerous Liaisons) or Pedro Almodovar (Women on the Verge). Too bad neither got nominated.
Who will win: It's basically Parker versus Levinson, but Parker should squeak out a narrow victory.

**BEST ACTRESS**
Glenn Close, Dangerous Liaisons. 
Juliette Binoche, The Accused. 
Melanie Griffith, Working Girl. 
Meryl Streep, A Cry in the Dark. 
Sigourney Weaver, Gorillas in the Mist.

Who should win: Meryl Streep
Who will win: Glenn Close — her time has come.

**BEST FOREIGN FILM**
*Budapest, Hungary: The Music Teacher.* 
Belgium, *Pelle the Conqueror.* 
Denmark, *Salaam Bombay!* 
India, *Women on the Verge of a Nervous Breakdown.*

What should win: Rarely does a foreign film garner both box-office and critical success as has *Women on the Verge of a Nervous Breakdown.*

**OVERACHIEVER**
Nominated for two Oscars, Sigourney's gotta have it.

**SNUBBED**
While the Academy ignored the daring and unusual *Thin Blue Line,* this documentary freed an innocent man.

**WORST**
Wipe that stupid grin off your sappy mug, Dudley, your film sucked.

34th Street  March 23, 1989 / 5
Two out of three ain’t bad

Sorcese, Coppola and Allen offer three views of life in the Big Apple

Heather McComb is the private school brat

Woody Allen is the guilt-ridden mensch

Nick Nolte is the Soho artist

By Marc Wolf

Who says that contemporary, mainstream, studio films have no redeeming value? Some teach moral lessons. Only in Hollywood can a studio like Touchstone release Cocktail and then rebound with the promise of an ambitious film like New York Stories.

Here is a trio of short films by three of the best American directors today: Martin Scorcese, Francis Coppola and Woody Allen. And as with last year’s opera anthology Aria and 1983’s Twilight Zone, the results are intriguing, if uneven.

New York Stories reveals that less is more and that more can be less. Scorcese’s Life Lessons, in which Nolte plays an obsessive compulsive artist preoccupied with his work, himself, and his young “assistant” (Rosanna Arquette), the plot concerns, more or less, the emotional tug-of-war between the two artists. And the eye-opening directorial touches that have become Scorcese’s trademark, make his segment exceptional. He keeps his camera moving — sometimes very quickly — in harmony with the lives of his characters. But be warned: you may need Dramamine if you are prone to motion sickness.

Nolte gives a strong performance as a selfish, scruffy, unlikable artist, and Scorcese’s camera envelops him as he were a sculpture himself, as if to explain, “What a piece of work is man!” Nolte’s performance as his obsessions, self-centered assistant proves adequate, but what Nolte sees in her that torments him so much remains unclear for most of the sequence.

But New York Stories saves its best segment for last — Woody Allen’s Oedipus Wrecks. For those who have been disappointed by his more subtle comedies or serious dramas, this film marks a return to his original, pre-Annie Hall comic form. It is a joy to see Allen return as the Jewish schlumpy urbaniast.

Again, the bad mixes with the good. Oedipus Wrecks is entertaining, but to overstate it is easy (especially after watching the poor Coppola segment). There is nothing here that we have not seen before (and better) in Allen’s other work.

As in The Purple Rose of Cairo, Oedipus has a fantasy element that the protagonist must resolve. As in Annie Hall, Allen contemplates his Jewish background, the influence of his early family life, and re-maintaining a shiksa. And as it turns out, “Everything You Always Wanted to Know About Sex” is the tone is light and free-wheeling — remember Woody playing a neurotic sperm? All three of these films are superior to Oedipus Wrecks.

New York Stories is a worthwhile Allen plays Sheldon Mills, a lawyer whose mother (Mae: “Voice of Betty Boop”) Quipsed, Mrs. Milliken, interferes in his personal life with the WASPY Mia Farrow. When his mother “disappears”, Sheldon is ecstatic, and his Oedipal conflict is temporarily solved.

But — sure enough — Mom comes back, and she means business.

Without revealing the segment’s humorous development and schmaltzy ending, let it suffice to say that Sheldon’s Oedipal conflict is never quite resolved. You can move the mother away from the son, but you cannot take the mother out of the son.

The folks at Touchstone shrewdly sandwich Coppola’s film after Scorcese’s and before Allen’s. In doing so, New York Stories begins and ends with a bang but drags with a stale middle. It is therefore tempting to devalue the overall film for its interminable middle. But then again, it accidentally proves yet another lesson, that in life we must take the bad with the good.

Both Scorcese and Allen have told better New York stories, but their contributions to the anthology make it worthwhile.
By Tim Barkow

M y girlfriends dumped me three weeks into the new year. I wrecked my car during break. The FBI has my name because I signed one too many petitions. Bit Fletch lives, and that should keep me going until they repossess my stereo.

The bad boys back with his mighty magical bag of tricks, ogling the girls with his good eye, and tracking down wrong-doers with the other.

Fletch Lives pits our against a sack of southern sinfulness, set on squatting old accounts and generally wreaking havoc over the placid Louisiana swamp.

What’s all you really need to know—

if you’ve been an intrepid Fletch fan all these years. Those of us in on the dirt have already seen Chevy Chase done ‘the nasty and packin’ the punch bag in Fletch. Fletch Lives provides more of the same.

But here are some details anyway. An unexpected inheritance falls in L.M. Fletch’s lap. And he’s all too happy to accept a gift horse in the mouth and escape to his newly acquired plantation in the deep south. All Fletch ever wanted was a little fresh air, a brew and a good Lakers’ game on the box. But when his lawyer-turned-tuner-turns-up dead after a wild night in the sack, Fletch finds himself in a strange game of southern politicking and Dixie-style revenge.

On go the disguises as Fletch ventures to unravel the mystery. He infiltrates Biblical land, biker bars and any other secluded hideaway where he might find a lead...and he never gets carded. And of course... for solves the mystery and gets the girl in the end.

Sure, he’s hardly off camera for a whole minute. But face it, everyone came to see Chevy Chase. And then to Fletch, and he does so again with all the charisma he had in his last outing. The sight gags are well played, and one-liners fly with enough originality and need to keep the script from going flat.

As in the first Fletch, the film’s criminal is well masked throughout the picture, and there is a necessary plot-twist to keep the audience in the dark for another half hour. The comedic, crime comes early, as Fletch’s past dreams of Biker fame (see Fletch) metamorphoses into knee slapping hilarity in an antic dream-sequence take-off on Uncle Remus.

Clearly, then, the myriad of demented disguises that distinguish Fletch from, oh say, Magnum, could never hold a sequel above water if William Hunt stole the lead from Chase (Sorry, but facts is facts). So the Fletch film cries for comic genius to make them great.

And they get it with Chase. His sarcastic charm and wistful wit have boosted Fletch to a semi cult status that its sequel should soon enjoy.

On a musical note, Harold Faltermeyer once again donates his talents for the film’s soundtrack. And welcome addition of Buckwheat Zydeco brings a southern zip to an otherwise bland electronic score. For those unfamiliar with Zydeco music, he seem to listen to the lively sounds that always seem to fill the Louisiana air.

So what does all this mean to the discriminating moviegoer? In a land of cut-and-paste sequels, where quantity often outdistances quality, Fletch Lives defies the odds and shines with the welcome of a warm spring. It doesn’t quite match up with the original, but then what does ever...?

**FILM GUIDE**

**STREET FILM**

Plenty of sunshine comes Fletch’s way

The “new” Fletch

Chevy Chase tumbles his way into the deep, dark south

By Tim Barkow

The ADVENTURES OF BARON MUNCHAUSEN

A fantasticsy-Filmsy war from Terry Gilliam. REVIEW NEXT WEEK.

(At the Eric 3 on Campus)

POLICE ACADEMY

A tale of sexual screening set in a time before anyone heard of safe sex.

(Same as Fletch 3, 567-0604. Show times Fri-Sat: 1:30, 5:30, 9:00, 10:30. Mon-Thurs: 1:30, 5:30, 9:00, 10:30.)

MISSISSIPPI BURNING

MacKean and Darby keep the Baron alive.

AT 3030 STRE.

THE FLY II

Shouldn’t this go south for the spring?

(At the Eric 3 on Campus)

LEAN ON ME

This true story tells of Joe Clark, the high school principal who plays dirty.

(At the Eric 3 on Campus)

FLETCH LIVES

L.M. Fletcher’s trip down South is FINALLY ON 3030 STRE.

(At the Eric 3 on Campus)

NEW YORK STORIES

One city, three directors. SEE REVIEW ON PAGE 6.

(At the Eric 3 on Campus)

727-EVIL

Don’t call us, we’ll call you.

(At the Eric 3 on Campus)

SKIN DEEP

A new comedy by Blake Edwards, with John Ritter to keep the real cost down.

(At the Eric 3 on Campus)

SLAVES OF NEW YORK

A New York story with a musical edge.

(At the Eric 3 on Campus)

TAP

Gregory Hines and Sammy "Mr. Wonderful" Davis do some fine dancing despite a weak script.

(At the Eric 3 on Campus)

TROOP BEVERLY HILLS

Shelley Long plays a Beverly Hills mom turned troop leader. But does she still cook?

(At the Eric 3 on Campus)

TRUE BELIEVER

James Woods shines in a gritty story about injustice.

(At the Eric 3 on Campus)

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

Pedro Almodovar presents the masculine-feminine conflict with a contemporary Spanish touch.

(At the Eric 3 on Campus)

WORKING GIRL

Melanie Griffith makes a mean pot of coffee that even Oscar can’t ignore the time of year.

(At the Eric 3 on Campus)

REPERTORY

PAC FILM ALLIANCE (SAC funded)

Bring up Friday. Show times 9 p.m. p.m. and/or 11:30 p.m.

ROXY SCREENING ROOM


34th Street March 23, 1989 / 7
POWER! POWER! POWER!

It was the Blue Max, Teddy Bear Express, Small Change and Darth Vader competing in the car competition. The Steel City Shaker took on the Orange Blossom Special and the Lead Ranger in the 4x4 battle. And then, of course, Big Foot prepared to stamp on the rest of the monster trucks and tanks.

No. It's not George Lucas' next multi-million dollar movie extravaganza or a Saturday morning reject of the Masters of the Universe. It was the Winter National Tractor Pull at the Spectrum, and everyone who was anyone in the motor sports world was present.

The fans turned out in droves, armed with cameras to photograph their favorite pullers in action.

But what was the groups' favorite part? Was it the Fords or the Chevys, the trucks or the tanks?

The results of an informal announcer's poll showed that the audience preferred the Chevys. But four-year-old Trevor Scott of Canton, Michigan said he liked Big Foot himself, the infamous Monster Truck participating in the event.

I didn't agree with the audience or Trevor. I had a preference for Fords. They reminded me of the station wagon my mom had when I was a kid. But the most Mom ever pulled was a 1/2-tons on the way to move-in day.

Without question, the best part of the day was the Bud Man, even though he didn't drive a monster truck nor a Chevy. He ran around the rows and rows of cars on display, acting weird and trying to rile up the audience. Unfortunately, the audience couldn't have cared less whether he was standing next to the trucks or underneath them.

I had the privilege of talking to Mr. Bud Man between his appearances on the track. It turns out that when he's not wearing his funny Super Beer Man suit, he moonlights wearing a three-piece suit as a sales representative for Budweiser.

"It's good experience for myself to be part of such an exciting event." Man (a.k.a. Jim Kayser, Budweiser sales representative) says. "It's good, dirty fun."

The event started out with the smaller cars, moved up to the
4x4's and finished with a grand finale of monster trucks.

For three hours the flash bulbs popped, the engines roared, and my head spun from all the damn noise. Screaming babies would have been preferable to those trucks.

"How many of you would like to see Paula Gein, the winningest woman in motor sports?" the announcer asked the audience.

The crowd went nuts. The cockles of my feminist heart warmed when I heard that a woman is in the running for the distinction of champion puller.

She jumped into her truck, backed up to the sled and prepared to try and pull 55,000 pounds of a traveling six-pack of Bud.

That's right, it was a fraternity boy's dream come true. The weight on the sled is a giant-sized six-pack which sits on a track and rides to the top when the tractor is pulled. A big man sits on the back of the sled guarding the weight from who-knows-what.

But the big question on everyone's mind: does the winner get to drink the beer after the day is over?

Gein pulled 128 feet, 10 and a half inches, putting (or rather, pulling) her into first place.

Then her arch-rival took the track: Gein's husband Ken, a two-time world champion. He pulled for 132 feet and one half of an inch, beating out his wife. I was disappointed.

But Paula came back and redeemed herself in the 4x4 competition. She pulled the sled further than any man there, and received a t-shirt, an umbrella and a baseball hat from Budweiser. Not bad for a day's work.

And then they began with the monster trucks and monster tanks. The trucks look like their tires have eating disorders, and the tanks scamper around like oversized centipedes that haven't eaten in over a year. They pull out onto the track, rev up, and proceed to drive over a row of five Chevy Novas.

The trucks go over the Novas, flattening them into Matchbox cars. The tanks go through them, making them look like the Matchbox cars that little Johnny left in the street when the school bus came.

"These guys go through physical hell in the cockpits of these tanks," the announcer says.

Big Foot competed against Ken Gein's Storm Trooper and the Orange Blossom Special, which looks like a mean version of the Little Train That Could.

The noise from these things resembles Armageddon Day. I wonder if there are any official league earplugs on sale at the concession stand.

Like little Trevor, the audience liked Big Foot the best. After Big Foot went back and forth over the Novas, making them look more like a stack of pancakes than a row of old cars, the audience did the judging and made Big Foot the champion once again.

But is it a sport or a show? Is it more like world championship wrestling or Wrestlemania? I asked color commentator Bret Keiper.

The announcer, who says he's been in pulling since he was ten years old, says he thinks pulling is a sport because motorists get paid only if they win. Pullers receive $2,500 for a win, and monsters receive $5,000. At the end of the season, the motorist with the most points receives $100,000 and a new truck.

Keiper says he has a personal preference for the pullers over the monster trucks.

"I'm a purist," he declares.

And what's next in the world of tractor pulls and monster trucks?

Keiper promises the audience eight funny cars running side by side on a Spectrum track.

As for me, I'm a purist too. I'll stick with my mom's old Fred.
I am trapped in a tiny elevator between the third and fourth floors of a converted warehouse in the depths of New York City.

"Just keep your finger on the button," a woman hollers.

The elevator door slides open into her apartment. There stands 23-year-old Ashley Richardson, a top model who was most recently seen in this year's Sports Illustrated swimsuit issue.

Six feet tall and smiling, she wears a light cotton robe wrapped over a wrinkled T-shirt. Her long, straight blonde hair surrounds her face. I notice she has no make-up on. Even at 10 a.m. minutes after she has awakened, she looks incredible.

After closing the elevator door, Ashley sweeps through the den to the kitchen. She asks me to sit on the couch while she prepares a feast for her three cats, Jessie, Bobo Marie and Baby.

The apartment has a Bohemian flavor, decorated with wood furniture and ethnic rugs and artifacts. Odd paintings hang on the walls along with a couple of bouquets of dried flowers and a neon sign reading "Ashley."

The cats take care of, she adjusts herself on a large, patterned throw pillow at my feet. A television set hovers behind her, framing her head as if The Ashley Show is about to begin.

Ashley first arrived in Manhattan not with a portfolio of photographs tucked under her arm, but with a worn pair of ballet slippers strung around her neck. She attended the Juilliard School of Dance and was convinced that one day she would become a famous ballerina. Her dreams were shattered when she broke her Achilles tendon and was no longer able to dance.

Her friends suggested that she look into modeling.

"I'm so glad modeling came along, or I would not have known what to do," she admits.

Ashley vividly remembers the day when she was discovered. Interestingly enough, her moment of glory came minutes after a rejection from the same agency.

"I was walking out of the Elite agency when this French man came and grabbed my arm. It says 'Who is this girl? Who is this girl?'

"Frightening me from her grasp, she waves her hands in the air and continues.

"He took me back into the office and showed me this wall of all the biggest models in the world, and he goes, 'In four years you are going to be one of the top ten models in the world.' And I'm like, yeah, right!"

She trained in Paris for two years, traveling and appearing in several European publications before moving back to work in the U.S.

Ashley admits to being nervous when she did her first modeling shoot.

"I didn't know what to do. I was very self-conscious, but I got over it. I think my dance helped," she says. "Always in pictures people were very static, and I brought movement into pictures. For example, I thought to jump, or other kinds of stuff like that. I always felt uncomfortable just standing there. I felt like I had to do something.

"Pleased, Ashley straightens up her back and adds, "I actually started a trend."

At first modeling was fun and exciting, but Ashley now confesses that she is interested only in the money.

"If I wouldn't make money at it, I wouldn't be doing it," she explains.
I'm sure every woman has at one point replaced a model's face with her own, envisioning herself splashed all over the pages of a fashion magazine. What a simple job, she may say. Seems like fun, how glamorous. But what is modeling really like?

"Boring," Ashley states. "It's so boring. The most boring thing you can imagine. So much waiting around. People not picking. You've got various people—one person doing this to you." Ashley shuffles her hair like it's Estelle, she explains. "But I feel no competition towards her."

Both the photographer on the Mexican shoot and Estelle were, according to Ashley, "nice," and they all got along well. Normally, she says, shoots are uptight and unenergized.

Many people, who become more vocal when the sweat issue hits the stands, believe that modeling exploits women and should be abolished. Not surprisingly, Ashley doesn't necessarily agree.

"I would never be so opinionated. I don't have a style. I'm very open-minded. I don't think about it. It's creepy thinking how there might be creepy guys with the Sports Illustrated right now hanging it in their bathrooms, thinking gross thoughts."

"I think modeling is something you can do only when you are young and pretty," she explains. "I don't think I'm strong enough to do that."

At times Ashley has thought about raising a child by herself, but none and more she realizes that going through parenting alone would be lonely.

"I don't think I'm strong enough to do that," she admits.

As a model, her goal is to land a big beauty contract worth millions of dollars. "That would be the next step," she says. "Then, I could stop worrying about money and start a life, something real."

Jessie the cat leaps onto a cluttered countertop in the kitchen. "Modeling is something you can do only when you are young and pretty," she says.

"I think it would be silly for anyone to protest something as minor as girls wearing bathing suits in pictures. There are a lot more things going on in this world."

And what about drugs in the modeling business? "I have never seen it. I could be just stupid about it and not want to see it, but the people I work with are all very professional. There are lots of lower-class-type modeling and shootings going on where I'm sure it's a lot sleazier. Like photographers trying to fuck the models, trying to give them drugs. But I don't see it."

When Ashley first graced the covers of international magazines, she was wild, short hair, but because of the Sports Illustrated job, she let it grow long. Does she like the length now?

"Yeah, guys like it."

"I'm also trying to figure out if Ashley is slim and beautiful by accident or as a result of hard work."

"I eat really healthy," Ashley tells me as she brings her slender fingers to her head, gathers her hair together, and twists the golden locks into a knot. "I'm going to try to start exercising because I'm getting older."

"Ashley doesn't eat meat or dairy products. She drinks only water or juice, never carbonated drinks. I stay away from anything that has chemicals in it. Everything has to be natural."

Admitting she has a sweet-tooth, Ashley insists that her indulgences must be homemade. Although she doesn't like to cook for herself, she does cook for others, as long as they are prepared to eat rice crispy treats, Sagu spaghetti or chocolate chip cookies.

Even though Ashley has dated some interesting men, she says that none of them were interesting enough to stick around. She admits that there seems to be a connection between rock stars and models, but she hasn't had many offers.

"I get calls from famous people asking me out," she says. "I always thought it was kind of creepy."

When Ashley received her first fan letter, she jumped to the phone to thank her admirer but was shocked to find a crazy old man on the line instead of an eleven-year-old boy. The experience discouraged her from any further contact with fans.

"People that write fan letters. I've never been able to understand that," she explains. "Why would people take the time to write someone just because of the way they look?"

On Being Blond and Beautiful

The future scares Ashley. Since she is so busy with modeling, she doesn't have time for anything else, leaving her with nothing substantial to fall back on. She has a lot of interests, but she can't decide on which one to pursue.

"I don't want to model very much longer," she explains. "I would stop now if I could— but, the money."

Instead of investing the money she has made, Ashley admits that she "spends, spends, spends!" That's why she says she must find something else to do.

"I could get into acting," Ashley declares, her head still framed by the television set. "Sprinkling my eyes. Ashley's face magically saturates into the gray TV screen, and I imagine her coming alive in the TV movie of the week.

"I think I'd be really good at acting. But every dumb, stupid model is trying to get into that... so I probably don't have much of a chance." She shrugs. "Something artistic. I love design.""
Spoiled fruit

"XTC's Oranges and Lemons illustrates the dilemma of following up a classic"

By Ira Apfel

It's always difficult to duplicate the artistic success of a "classic" album, and rock history is filled with disappointing follow-ups. Pink Floyd's "Wish You Were Here" came after "Dark Side of the Moon," and U2's "Bono and How" followed "The Joshua Tree."

Similarly, XTC's "Oranges and Lemons" follows 1986's excellent "Skylarking." A uniformly superior pop album, "Skylarking" consists of 14 good-to-great tunes. Sure, it attempted to copy Sgt. Pepper, but it was an intelligent, well-written copy that features XTC's trademark style of humorous, biting lyrics and unconventional pop melodies.

But "Oranges and Lemons" (to paraphrase Lloyd Benson) is no "Skylarking." Still, the new album (available on two records, one cassette and one CD) isn't a complete basket case by any stretch of the imagination. By my count, there are nine fine pop songs on this album.

"Oranges and Lemons" kicks off with the rousing, psychedelic "Garden of Earthly Delights" and the love-song single "Mayor of Simpleton." The latter features an odd yet catchy chorus and witty lyrics by head songwriter Andy Partridge, who wrote 12 of the album's 15 tracks.

Partridge comes up with a few more winners, including the anti-war "Here Comes President Kill Again" and "Poor Skeleton Steps Out." Despite its political shortcomings (why are American leaders always implicated? How high is Gorbachev?), "Kill Again" is highlighted by Mark Isham's jazz trumpet fills. "Poor Skeleton" is the album's funkiest track.

"Oranges and Lemons" concludes with two more highlights, "Miniature Sun" and "Chalkhills and Children." The former is a jazz-influenced love song that's surprisingly reminiscent of 1983's "I Remember the Sun." But it swings relentlessly and features a striking melody. Meanwhile, the quiet, dreamy "Chalkhills" closes out the album with Partridge's examining his fame. He views chalkhills and children — the everyday realities of his home life in England and his responsibilities as a parent — as an "anchor" to his bloated ego and the music world.

Fellow songwriter Colin Moulding's contributions include "King for a Day" and "Cynical Days," two attacks on '80s apathy. His voice sounds thinner here than on past XTC albums. But these tracks prove that he, too, knows how to write memorable pop songs.

Unfortunately, six tunes on "Oranges and Lemons" drag the rest of the album down. The Sufferable Sex is headed by "The Lovers," a complete rip-off of the Beatles' "All You Need is Love." Here's the chorus: "All around the world: Every boy and every girl. Need the loving." Far out, man. These words would have seemed groovy a long time ago, but they sound maddening today.

Another drawback is the cluttered, unneeded "Across This Anthropoid," which takes aim against modern society amid too many synthesized noises and background voices. And "Pink Thing" is Partridge's ode to his penis. In fact, what he's talking about is so blatantly obvious that "Pink Thing" never borders on cleverness or humor. It's a stupid waste of a fine melody.

So what's so bad about an album that has nine good songs and six bad ones? Perhaps groups would kill for that kind of success. But XTC should do better. Ever since 1988's "Black Sea," the band has been on a roll. In fact, XTC's numerous albums since then (and through "Skylarking") arguably don't have six throwaway tunes between them.

Despite its good moments, then, "Oranges and Lemons" just doesn't stack up to "Skylarking" or the usual standards that XTC has set for itself.

Well, for once all the Gilbergs share a common theme. This week, we've chosen music that should make all of you who escaped from this Northern Hell for spring break ache for the sun just that much more. Although "reggae" can't be used technically to describe all of this music, all of it draws at least some of its fire from the sounds of the islands. So go ahead and take the plunge. Plop these babies on the platter, roll a big fat one, and enjoy the cool sounds of the Caribbean.

Ratings Guide:

* This album sucks
* Not good, but at least an effort
* Definitely, worth listening to, maybe even buying it.
* Approaching greatness. Buy it.
* Forget hot sex for this one. It's totally awesome.

-- The Staff

** Gilberts **

** Neveille Brothers Yellow Moon **

They've been around since day one, but the Neville Brothers' latest proves that musicians can get better with age. It's all here: reggae and cajun styles mix with R&B, gospel and even a little Motown — all unified by hand-drum rhythms and simple but effective vocal harmonies. And to top it off, Brian Eno adds some guest keyboards.

** Our Boys Pan Night and Day **

The first U.S. release by this 24-piece steel-drum orchestra gives enough island feel to bring out the Carmen Miranda in anybody. Unfortunately, steel drums, no matter how they're played, tend to sound the same. It's a good album for bringing back spring break memories, but beyond the first few measures, Our Boys get mighty boring.

** bop (harvey) Live at the Old Post Office **

It's bastardized reggae, but masterfully done. The kids in bop (harvey) have created a swamp, laid-back sound that is both unique and fun. Their remake of the Chuck Berry classic "Johnny B. Good" (which was also covered by the late Peter Tosh) provides a surprising blast of freshness and funk. Other tracks include "Chernobyl" and "Reggae Calypso."

** Various Artists The Mighty Quinn **

Rarely does anyone have any sense of "hip" go out and buy a movie soundtrack. With all respect to "Flashdance," it's just not that cool. But with a reggae cast of thousands, including a couple of Walters and UB40, "The Mighty Quinn" proves to be the exception to this musical rule. And the reggae-fied version of the title track would even make Dylan proud.

** STREET MUSIC **

March 23, 1989
RAW POWER

Performing solo. His quick, bit- ing wit and laid-back "normal guy" persona quickly established a close rapport with the audi- ence. And even on the album's lesser tracks, Parker's singing conveys the gritty soul he's famous for.

Starting off with a strong ver- sion of 1976's "Wild Honey," Parker creates a varied set that touches upon all parts of his 14-year career. Other highlights from the past include the evocative "Hotel Chambremond," the touching "You Can't Be Too Strong," and a great version of Sam Cooke's "A Change Is Gonna Come."

To complement the older ma- terial, Alone in America in cludes three new songs. Thank- fully, these tunes show that Parker's trademark anger hasn't diminished a bit over the years.

Particularly poignant is "Self-Corruption," which launches a direct attack on politi- cians' "forgetting" these cam- paign promises once voted into office.

But the album does contain some obvious filler. Although pleasant and undeniably "happy blood" gets mixed in repetition and loses direction. And the moronic "Back to School Days" doesn't even deserve the print space required to pan it.

Still, most of Alone in America more than holds its own against the normal live album pack. Thanks to Parker's strong voice, classic songs and decidedlly dif- ferent performing style, the al- bum holds well for Parker's scheduled April appearance in Philadelphia.

Out of nowhere

Arctic computer wizards crank out a wondrous debut

By Sean Porter

Hallelujah! Praise the Lord! I've been converted.

No, I haven't found the true way of Jimmy Swaggart. I've discovered Bel Canto, the new- est (and only) trio from Tromso, Norway. That’s 800 kilometers above the Arctic Circle, in case Professor Von Vorsay ever asks.

On its debut LP White Out Conditions, Bel Canto reveals a style of music so rich and di- verse that it boggles the mind. And after many years of listening to Top-40 drivel (and a lot of "alternative" dribble), I was skeptical about the quality of music from a band that relied heavily on computers, and Bel Canto is electronic to the max — only lead singer Annell Marian Decker abstains from dabbling in the programming.

But after listening to this al- bum an average of three times a day since I got it about four weeks ago, I now believe.

Instead of dabbling in market-

able simplicity, Bel Canto mince a rich vein of Nordic, Oriental and Continental influ- ences. And songwriter Nils Jo- hanson and Geir Johnson dis- play dazzling care and skill in transcend pop formula and ap- proach classical intricacy.

The computer-generated per- cussion is especially evocative.

You might even swear that Esokinos with whale-bone instruments are providing the beat.

Meanwhile, vocalist Drecker is the Siren of the North, calling all those abandoned on the icy tundra into her warming spirit.
Boys, bats and balls

Baseball can take the sting out of spring romance

By Sarah Dunn

There has been a lot of talk in the media lately about women who have been defrauded by the libidinous boys of summer. It seems that professional baseball players are scoring a lot of home runs that aren’t computed into the official batting average. But hey, boys will be boys, right?

Of course, philandering is rarely a victimless crime. These players have left more than just heartache in their wake. And as the news wires teem with stories about paternity suits and mercenary mistresses, the public’s eye has turned to the plight of the real women of baseball, the players’ wives.

For most women, however, the roar of the crowd and the crack of the bat and Gatorade cups brimming with humongous globs of chewing tobacco spit typify an infidelity of another gender. About this time each spring they lose their men - heart, soul, body and mind - to that demanding, insatiable, cowhide orb.

To say I speak from experience would be a bit of an understatement. A while back I went out with a guy whose idea of a fun date was watching a Pittsburgh Pirates doubleheader on TV while dressed from head-to-toe in black and gold baseball regalia. Our romance just barely outlasted the playoffs, but I did gain a perspective on the stresses that accompany the Season. I have nothing against baseball per se, as a concept, it is relatively innocuous. But I can’t understand an attraction to the sport that transcends a slight, budding affection. And - I’m going to make a gross generalization here - neither can most ordinary women.

At the same time, some men achieve nirvana at the ballpark. Give them a Dodger Dog and some Cracker Jacks and a good program filled with batting averages and useless trivia and they’ll sit in the L.A. sun and snog for hours.

Yet there exists a breed far beyond this “take me out to the ball game” kind of fan. These are the guys who don’t need a program - they have memorized exotic statistics like late inning batting average for night games with two outs and one or more runners on base when the moon is full. They painstakingly score the game and listen to the play-by-play on personal headphones. And they refuse to leave the park before the final play, even if it means two hours of bumper-to-bumper traffic in the parking lot.

Females, if you happen to fall in love with a baseball fan who merely enjoys drinking warm beer and yelling at the umpires, count your blessings and adapt. A few trips to the stadium never hurt anybody - just bring your own binoculars so you can scope out the players, and try to get a good perspective on the game. If, on the other hand, you have fallen for a hardcore baseball fanatic, hum him shamelessly. When he tells you that Andy Van Slyke went to high school in New Hartford, New York, nod and smile. When he quizzes you on the difference between the National and American Leagues, play along. I’m not advocating dishonesty, rather, a philosophy of understanding and acceptance without a surrender of personal sanity.

I say this because men adjust for us, too. To one degree or another, a nice guy will adapt when he doesn’t share an interest that is important to his girl friend. It could be as simple as trekking through the mall all afternoon or as painful as attending ballroom dance lessons. And outside of cultivating a genuine interest in baseball which might not be impossible but could quite well be a colossal waste of time. Understanding is the only option.
Hoop heaven

Strap yourself in for playoff nirvana

By Mike LiPuma

Girlfriends, wives, and professors, beware. It’s that time of year again— Tournament Time. The Big Show March Madness.

From March 16 to April 3, basketball junkies around the country will be in ecstasy. For three weeks, there is going to be nothing but high-flying, board-crushing, basket-slamming roundball action.

Teachers would be wise not to schedule any important assignments during this period. People will be more likely to reach for the TV schedule than their Econ syllabus.

The only numbers that math majors will be crunching are Danny Ferry’s rebounds and Alonzo Mourning’s blocked shots. The lone concern of history students will be the effect of J.R. Reid’s suspension on the North Carolina basketball team and, of course, its impact on American society as a whole.

For three weeks, people will neither schedule their lives around midterms nor around parties but, rather, on whether Illinois plays Louisville Friday or Saturday night. The effect of the 64-team championship tourney on people’s lives is all-pervasive. The times to eat are not determined by when you are hungry, but on whether or not Duke and Minnesota are going into overtime.

Of course, there’s always halftime, but you’ll probably find the phones at Allegro’s and Domino’s busy with several other fanatics who, like you, figured they could grab a bite between halves.

While non-enthusiasts are outside basking in the seventy-degree sun of a clear, beautiful Saturday, real hoop fans will be in a dark room, huddling around a tiny black and white TV, praying that CBS will show highlights of the Arizona game.

As Congress works furiously in Washington to solve the budget deficit, the followers of March Madness will be concerned with how Dean Smith is ever going to break the Georgetown press.

At the same time as people scan the front section of the Sunday Times to read “all the news that’s fit to print,” tournament disciples will immediately turn to the sports page to get the results of Saturday’s games.

Everywhere, people are talking about the tournament. For example, the common pre-class atmosphere in my Friday morning history recitation can best be described as comatose. But last Friday, the day after the opening night of March Madness, the mood in class was electric.

“Can you believe Siena beat Stanford last night?” someone asked in disbelief.

“Oh, you gotta be kidding me,” another person, unaware, replied in horror. “If had Stanford going all the way to the Final Four in the betting pool on my floor. That slaughters me.”

While the main discussion revolved around that upset as well as other tidbits of tournament trivia, everyone was calculating how they were doing with their picks.

The betting pool is another of the great phenomena that rear their heads during March. The week before the tournament begins, hundreds of sheets that list the pairings and brackets are cut out of newspapers, copied in large quantities, and floated around to all interested parties. March Madness is, after all, a time for all amateur prophets and prognosticators to show their wares.

All fans think they know who is going to make the Final Four, and they’ve all got their reasons why. And the profits that await them if they are right can be very high. A two or five dollar investment in a pool, whether it is in the office, on the floor or in the fraternity, can bring payoffs exceeding $10,000.

If hardcore betting is more your style, there’s plenty of action there, too. Las Vegas set the odds of Ivy League Champion Princeton winning the tournament at a billion-to-one. Last Friday night, they were one Alonzo-Mourning-blocked shot away from beating the tournament’s number one seed, Georgetown. If they had gotten past the Hoyas, who couldn’t they beat?

That a fantasy such as Princeton beating Georgetown could almost become reality is only possible during March Madness. Every year, it is a time when heroes are born, when previously obscure characters such as Keith Smart and Lorenzo Charles can make basketball history.

It is a time when Patrick Ewing, and not Ronald Reagan, becomes the most important person in Washington. It is a time of ugly winners and beautiful losers, when a lovelly Villanova can transcend its own talents to rise up and beat a mighty Georgetown. For basketball fans, the tournament is the joyous climax of a long and wonderful season.

But when the tournament ends on April 3, when a new national champion is crowned, the madness won’t die. No, it will only go into hibernation, and the memories of the tournament past will be just enough to hold fans over until next spring, when it will all begin again.
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