**Women at Penn**

Members of an alumni panel discussed their experiences as women at the University in a 250th student committee event. Page 5.

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**The Daily Pennsylvania**

**PHILADELPHIA, Thursday, March 29, 1990**

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**Win at Penn**

The baseball team beat West Chester University yesterday. Back page.

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**U. charges Castle in kidnapping**

The University has charged Castle in a kidnapping case. The fraternity house of the University, located in Pennsylvania, was a result of a January incident in which Castle members allegedly kidnapped a female student.

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**Inside**

Sports:

- **College Lofts' 1885**
- **Win at Penn**
- **Volleyball**
- **National Sports**

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**PIKA national to remove some U. chapter members**

**BY ANDREW LEIDEN**

In Kappa Alpha's national fraternity office, a chapter member was charged with a sexual assault that occurred on campus. The fraternity is currently in a probationary status, and the national office has placed a moratorium on all recruitment activities.

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**Gay rights rally draws 200 to College Green**

**BY LAURA BANTI**

As part of Lesbian, Gay, Bisexual Awareness Week, over 200 students attended a rally on College Green yesterday afternoon. The rally was organized to protest the University's denial of a request for a gay rights club.

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**At last minute, BSLS race contested**

**BY HELEN JUNG**

In an eleventh-hour move last night, BSL President-Elect Matthew Hunt placed his bid for the presidency of the Black Student League. Hunt ran unopposed for the presidency, and will now face off against Vice President Bizz Thomas in tomorrow night's elections.

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**Sales sluggish for playoffs**

**BY JOSH STARR**

Demand for Spring Fling concert tickets dropped sharply this week following a limited ticket offer that went on sale Monday morning. Sales for the event were slow, and the box office was quiet.

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**Black literature center's opening official tonight**

**BY ANNALISE CAROL**

The center is the result of the Study of Black Literature and Culture. The center will hold events to promote cultural awareness and appreciation.

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STUDENT PARKING FOR 1990–91 SCHOOL YEAR

Students interested in parking for the 1990–91 academic year must sign up beginning April 3, 1990. Facility preference is first come/first served. Apply in person to the Department of Transportation and Parking, Suite 447A, 3401 Walnut Street, 8:30 am to 5:00 pm.

Summer parking for students will become available on May 21, 1990.
Spotlight

Pick your play:

“It’s never the same play twice.”

By MICHELLE FINK

The Penn Players' annual production of theOperetta The Mystery of Edwin Drood is sure to be the hit of the weekend. It will be directed by Bruce Montgomery, who has been praised for his previous work with the Gilbert and Sullivan Players, a Phi- 

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The Daily Pennsylvania!! Thursday, March 29, 1990

SUNDAY, APRIL 1

OMB official speaks at U. last week

Eddie Farrell is a con man. He's out of luck, out of time and out of money. But he'll be ready when...

In Brief

Approximately 150 students gathered in the Colonial Penn Auditorium last week as Frank R. Hodsoll, the chief financial officer of the Office of Management and Budget, highlighted the government's budget.

In his hour-long lecture, R. Hodsoll described this year's budget process and placed a heavy emphasis on the government's greater focus on social and domestic issues.

The most recent budget is a little different from past budgets," R. Hodsoll said. "It focuses on the basic social aspects of government such as invest-

ments, cash outlays, and contingent liabilities."

R. Hodsoll also stressed the difficulties of managing the federal government and the necessity of making progress in this area through personnel reforms and improvements.

R. Hodsoll's speech was sponsored by Wharton's Government and Business Program which brings government speakers to the University and helps to place Wharton graduates in business positions within the government.

As part of this program, R. Hodsoll added the OMB is placing increased emphasis on full-scale reforms in the budget and government management.

"The OMB needs bright young business school graduates for filing new spots," R. Hodsoll said. "We are interested in bringing in people from the graduating classes of the best business schools across the coun-

try."

Deb Elenges

In Brief

Forum to oppose code referendum

The Penn Study Shuttle Van will leave campus according to the following schedule:

10:00 am at Steinberg–Deitrich Hall, 37th and Locust Streets
12:00 am at Van Pelt Library, 34th and Walnut Streets
1:00 pm at Steinberg–Deitrich Hall, 37th and Locust Streets

No call is necessary but your PennCard is required. Service is limited to the Escort Service boundaries. Priority will be given to off-campus destinations.

Please wait inside, the front desk will be called when the van is on location.

The Department of Transportation and Parking announces:

The Study Shuttle Van will leave campus according to the following schedule:

10:00 am at Van Pelt Library, 34th and Walnut Streets
11:00 pm at Steinberg–Deitrich Hall, 37th and Locust Streets
12:00 am at Van Pelt Library, 34th and Walnut Streets
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The Penn Study Shuttle

Starting Sunday, April 1, 1990 and running through the end of finals.

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Please wait inside, the front desk will be called when the van is on location.

In Brief

April 1 computer bug threatens users

University computing officials this week are warning computer users to be especially cautious of the virus.

The virus was discovered recently in West Ger-

many and is an international alert has been issued to advise computer users, according to Frank Topper, an information analyst for the vice provost for infor-

mation systems and computing.

"Topper added that the virus has not yet been dis-

covered at any University of Pennsylvania computer.

"The Computing Resource Center is encouraging all computer users to bring copies of their disks to the Center to be checked."

Dan Wolstein, manager of user services for the Computing Resource Center, said yesterday that the virus can have two potential effects on computers, one destructive and one benign.

"The virus destroys entire disks when a computer's clock is set to April 1. But it can also act as a Christmas tree clock to set a computer's clock between December 24 and January 1."

Topper added that users who discover any un-

usual changes in their computer should be especially cautious of the virus.

"— Jeremy Selwyn

Rainbow Lobby coming to campus

A member of the Rainbow Lobby, which is trying to build a revitalized pro-democracy movement in the United States will be on campus this week and will be interviewing students for jobs with the group.

Jeffrey Ann, the lobby's national canvassing director, said yesterday that the group is "trying to break down barriers to participation in the political process," and needs students to help with the process.

Ann said that she will be on Locust Walk today and "will be available to answer any questions students may have."

— Dan Schwartz

Ivy notification date now April 4

In Brief

The convenience of Escort Service without the call!

The Department of Transportation and Parking announces:

The Penn Study Shuttle

Sunday through Thursday

starting Sunday, April 1, 1990 and running through the end of finals.
**250 Penn Perspective**

*In a series of historical notes about the University, sponsored by The Daily Pennsylvanian and the 250th Student Committee*

### Value of an Education

Benjamin Franklin always placed premium importance on education and learning, which is, in effect, why he decided to found the University in Philadelphia. It would become the University.

It is interesting, however, that Franklin’s education lasted less than a year at the Grammar School in Cambridge, MA. By the time Franklin was ten years old, his father brought him home to appear as a weaver.

But eventually, Franklin wound up to help create the University, and for his efforts toward furthering education in the United States, Franklin was awarded honorary degrees for a man and scholar, which, although these other prestigious universities saw it fit to commend Franklin during his own lifetime, his own household, the University, did not award him a degree until 1796.

— Seth Randolf

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**FREE MAMMOGRAMS**

For Employees Of

The University of Pennsylvania

Free mammograms are available to all women enrolled in a University Health Plan including dependents age 30 and over.

- One out of every 11 women will develop breast cancer in her lifetime.
- Early detection reveals cancer in more curable stages before it poses a risk to your breast or your life.
- 90% of the mammographies taken are effective in detecting breast cancer.

Free information will be available at the Greater Atlantic Health Service table during the Open Enrollment Health Fair— a perfect time to schedule your free appointment.

**Sign Up Dates:**

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<td>April 3</td>
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Sponsored by The University of Pennsylvania and Greater Atlantic Health Service

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**34th Street.**

**Tele-Dating**

GALS call 976-4111

GUYS call 976-3111

65 cents per minute

**DSVL** 765-9500

**ALTERNATIVE LIFESTYLES!**

CALL 976-3311

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**The Black Cat**

Antiques ★ Crafts ★ Novelties

In celebration of our 1st birthday we are having a jewelry sale of up to 25% off on: Lunch at the Ritzy, Deidre Donchian, Deborah Roberts, City Zen Cane, La Vie Parisienne, Millodot, Linda Hesh, Elements, Evekaplin, Maximal Art, Earheads, Anne Bekker, and Rock Critters on April 2, 3 and 4.

3424 Sansom Street 386-6664

(Next to the White Dog Cafe)

Open every day. 11am to 11pm, Friday & Saturday 'til midnight, Sunday & Monday 'til 9pm.
The University's mission should be to move forward, to challenge existing norms and above all, support the community's members and self-identified minority current issues. It is not my purpose to speak for anyone but myself, to move a conversation in any direction and to demand that those who pass the University walk their talk and who self-identify as students or non-students must be held accountable for their behavior. There should be an effort to make a campus that is free from hate speech and hate crimes.

The American flag is a shirt and effortingPerfect. It cannot be worn in public, it is not important. It is a symbol of the freedom of speech and the right to express your own opinions and beliefs, regardless of whether or not they are popular or well-received. The flag represents the values of equality and justice for all Americans, regardless of their background or identity. It is a symbol of the democratic principles upon which this country was founded, and by extension, it represents the values of diversity and inclusion that define America. The flag is a reminder that we are all equal under the law, and that our ability to express ourselves freely is a fundamental right.

The flag represents the values of freedom and democracy, and it is a symbol of our commitment to the principles of liberty and equality. By honoring and respecting the flag, we honor the sacrifices of those who have fought for our freedom and the values it represents. It is a reminder that we are all part of one community, and that we are all responsible for upholding the values of diversity, inclusion, and freedom.

Letters to the Editor

Defaming Posters
To the Editor:

The group's march down Locust Walk on Monday afternoon was an event that was emotionally charged and physically tense. The event was emotionally charged due to the presence of many students and faculty members who had been affected by the previous week's events, including the removal of the statue of Edward3. The event was physically tense due to the presence of law enforcement officers who were present to maintain order and to protect the statue from potential vandalism or physical harm.

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Fostering Academic Integrity

By Mark Eskin

On April 2nd and 3rd, Penn students will have a unique opportunity. During the course of the Undergraduate Assembly's spring general assembly, three subcommittees will debate and vote on a resolution calling on the University to adopt an academic honor code. The decision, however, won't be an easy one. The question of whether a code is necessary at all is the first of many issues that will divide students and faculty and make for an interesting debate.

The debate surrounding the referendum next week will be the first major test of the integrity of the student government. Students will be called to vote on the issue of whether or not a code is necessary. The decision will be a simple majority vote. The outcome will depend on the presence of an honor code will make it difficult for those in favor of instituting the code to lose.

There are all the consequences

By promoting this sense of harm and guilt to students, an honor code can be enforced fairly and effectively. The only way to get students to take responsibility for their actions is through a code that is fair and just. The code will work if it is fair and just. The code is the only way to get students to take responsibility for their actions.

A Constitutional Convention: Not What It Seems

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Nuclear weapon supply ring foiled

LONDON — Customs officials said yesterday that they had foil ed an at tempt to smuggle to Iraq American-made devices for trigger ing chemical weapons. T he devices were intended for delivery to a group banned by United Nations (UN) c harge. He said the devices were equipped with abroaded circuit board, despite UN sanctions. They were intended to be activated at the battle chain of a nuclear bomb. Defense experts and denigrated I raqi's determination to be c ome a nuclear power, even at the cost of being caught violating W ashington's new arms control agreements.

There are many very few coun tries in the world capable of ma nufacturing this type of technolo gy, W hich makes it very clear that this trigger device is destined for use by Iraq in its c ontinued nuclear weapons program.

Fitzwater said: “This issue raises the issue of Iraq's continued nuclear program. The US government has always been concerned about Iraq's nuclear weapons program, and it continues to be a major concern for the United States.

Ethel Merober spoke at Houston Hall on being and being a writer earlier this week in conjunction with Gay, Lesbian, and Bisexual Awareness Week. Merober, a 1969 University graduate, is the author of over 20 books.

Hundreds offer their prayers for N.Y. social club fire victims

WASHINGTON — Bite into a banana from Ecuador and pair it with a Polish sausage, and you have the latest in healthy eating. But don't make that mistake, scientists warn. The food may be good for your health, but it's not the best choice for a healthy diet.

A recent study in the New England Journal of Medicine found that the healthiest diets are those that include a variety of fruits, vegetables, and whole grains. The diets were divided into five groups, and the healthiest diets were those that included a variety of fruits and vegetables, and limited the intake of red meat and processed meats.

The researchers, based in the Department of Women and Human Rights in Boston, divided the women into five age groups: ages 20 to 29, 30 to 39, 40 to 49, 50 to 59, and 60 and over. The women were asked to report their dietary habits, including the number of times they consumed each food group per week, the number of times they consumed each type of food, and the number of times they consumed a food item that was high in fat or sugar.

For example, instructing aide John Dean, he said heavy use of barnyard language was laid bare. For example, instructing aide John Dean, he said heavy use of barnyard language was laid bare. For example, instructing aide John Dean, he said heavy use of barnyard language was laid bare. For example, instructing aide John Dean, he said heavy use of barnyard language was laid bare.

Lithuanian govt backs off border guard proposal

At present, establishing border points would be stopping up confrontation.

President Vytautas Landsbergis

The Lithuanian government has backed off its plan to establish border guard points near the burned-out red brick building to remove the howitzer from inside the building. The demonstrations in front of the building were blocked by the Lithuanian authorities.

Earlier in the day, family members of the victims met with Lithuanian Interior Minister Edmundas Kazimieras to express their concern over the authorities' handling of the aftermath of the shooting.

“Lithuania is not a war zone,” said Kazimieras. “Our authorities are doing their best to ensure that this situation does not deteriorate.”

Kazimieras ordered the police to step up security measures and to take all necessary steps to prevent any further violence.

The incident has sparked widespread outrage and condemnation both domestically and internationally. Lithuanian authorities have said that they are working closely with international partners to ensure that a thorough investigation is conducted and that justice is served.

The Lithuanian government has also announced that it will be stepping up its efforts to strengthen its border security, including by increasing the number of border guards and by upgrading border infrastructure.

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Students solicit bone marrow donations

By AMY FISHER

They may not be doctors, but some University students are doing their best this week to save another student's life.

Friday afternoon—20-year-old New York University junior Allison Atlas was diagnosed as having leukemia. Last summer, 20-year-old New York University junior Leanne Gorfinkle, one of the organizers of a bone marrow drive to find a donor for Allison, "But as an out in Allison's family matches her."

"When the news broke, we had a meeting with the doctors," Gorfinkle said. "They told us there was a slight chance that if we could get a matching bone marrow donor, it could save Allison."

"We were told there are 3 million people in this country who have bone marrow donors, so the chances of finding a match are good," Gorfinkle said.

But even if a match for Atlas is not found, those who don't match Atlas' type."

"She was diagnosed in August, but all the publicity has yet to un-

"It's the first time I've ever been on television," Atlas said. "I've been interviewed by Lifetime."

"I've been interviewed by Lifetime," Atlas said. "I've been interviewed by Lifetime."

"I've been interviewed by Lifetime," Atlas said. "I've been interviewed by Lifetime."
HOW TO PLACE YOUR CLASSIFIED AD

1. HOW TO PLACE YOUR CLASSIFIED AD

The Daily Pennsylvanian Thursday, March 29, 1990

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Thursday, March 29: Volleyball Tournament, Hutchinson Gym 7-10 PM
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Awards Ceremony To Follow Tracks & Field

Pamphlets will be distributed to all participants.

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Greek sportswear stores combine

by CAROL LINNEN

Members of the University's transmitting staff and students have long had to make a seven- or eight-block trip to purchase their Greek-letter clothing, caps and t-shirts.

Mount Olympus, a 7th and Lancaster streets sportswear store, merged last Tuesday with University Sportswear, located at 40th and Walnut streets, in what owners say is an effort to provide a greater selection of Greek-letter items and apparel.

The two stores are the only stores in the area that carry Greek-letter apparel and sorority members buy their lettered apparel there.

"Basically we make everything," said store co-owner Mark Bess of Mount Olympus. The new store is called The Mount/Olympus/University Sportswear store.

Co-owner Steven Shaw, who owns University Sportswear, said that the store's sister location at 3800 and Spruce streets has not

been affected by the merger. While that store will continue to stock primarily University-related sportswear, the 40th street store will carry only the Greek stuff. Shaw said.

Co-owner Bess said that the event would have made more sense if the stores had merged years ago, but silk-screen printing would be less expensive.

Proximity members praised the move and said that it would make purchasing insignia sportswear easier.

Pennsylvania Sigma Pi New President David Shulkin, a Wharton sophomore, said that the move would "bring a greater selection of sportswear together in one location."

And College Republicans Jeffrey Smith, the new chairman of the Gamma Delta Fraternity, said that proximity and ample numbers don't warrant the need to get sportswear from a far-off location.

University Sportswear sells apparel for fraternities and sororities, and Greek-letter apparel for all Greeks and members of sororities who want to wear their clothing and get their own designs on clothing.
Local school offers unusual curriculum

By CAREN LASSNER

Students looking to take some offbeat electives may want to head down Locust Walk and go all the way east.

The Philadelphia Marxist School, located at 4322 Baltimore Avenue, offers classes including "Post-capitalist society," "Feminism and Marxism," and "Art of Social Revolution." The school is a nonprofit group that students may join for a fee. "You don't have to be a Marxist, but we will ask you what you feel about socialism and Marxism but we are afraid to ask," said Buford Hultz of the school.

The school also holds forums, a walk-a-thon for International Women's Day, April 2, and fundraisers for those in need. The school reads contemporary works and historical-oriented books.

"Not everyone who takes a class or leads the nine-year-old school is a devoted Marxist," said University History graduate student Doug Buford, who teaches classes at the school. But most students and the school's leadership are political activists.

"We need a person based on people's real needs and set priorities for organizations or for a few wealthy individuals," Buford said.

Indeed, it was the desire to teach the belief that led Marxist thinkers to found the school in 1981. Buford Hultz, one of the founders, was an Eastern European social democrat, and an activist.

Although the two-day festival being in seven days, Spring Fling Finge neers have not yet calculated a final budget figure, or a "break-even figure" for the show. He said that he is confident the shows will sell out.

FLING, from page 1

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The doctoral student said that, while he has been able to find enjoyable philosophy courses at the University, the Marxist School adds an extra dimension to learning about systems of government.

Fling show sales down

Last year's concert featuring Paul Simon and the World's Most Dangerous Band suffered from poor ticket sales, and did not end up in the black. The student-run Spring Fling Committee plans to increase publicity for the show and let people know that there are good seats still available.

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SAVE A LIFE

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(Talmud)

BE PART OF A MIRACLE!

HAVE YOUR BLOOD TESTED!

Allison Atlas, a 20 year old NYU student, has leukemia and desperately needs a bone marrow transplant to live. No marrow match has been found within her family or in the National, Israeli or European Marrow Donor Registries. Allison's best chance of a tissue match lies with those of Jewish Eastern European descent. A world wide search is continuing. Candidates must be between the ages of 18-55 and in good health. There is a simple blood test used to screen possible candidates. Please help Allison, you may be her only hope. If you do not match Allison, you may still be able to save the life of another person desperately waiting for your help!

Today!

Thursday, March 29, 3-8 PM

Hillel

202 South 36th Street

For more information - Leanne Gorfinke (727-7089), Rachel Wohlberg (387-4932), Susan Day (898-7391) or Richard Gorelick (243-6040).
CASTLE, page 1

I brothers are currently studying at campus. "They're taking a load off students if they were not able to live the University would help the Arena, some are looking off-s
said. "People are exploring their options specifically as far as housing goes," he said. "That's caused some problems especially for those brothers in off-campus housing."

In addition, Hunt said some brothers are currently studying at off-campus schools in the United States and in foreign countries. "The situation will have a positive effect in the long run," he said. "I hope anything comes out of it that will change the responsibility that each individual has."

Kinsella declined to speculate as to what the decision of the PAB will be. "If the Philadelphia City Hall yesterday, College Justice Council was a panel to give each house a maximum sentence of 46 years if found guilty on the felony and manslaughter charges."

The University is conducting its own investigation into the incidents surrounding the PiKA suspension, said last week. "The kidnappers also reported that the University is conducting the investigation, said last week."

Kinsella declined to speculate on the incidents involving the PiKA brothers including the fraternity, including in late January in which pledges brought in a sick horse to the fraternity house as a prank. "If it was a real robbery," Police reports said that one brother painted his face mask, but Judicial Inquiry Officer Committee "Goodman said last week that this "will be a real investigation," and said the kidnappers will be investigated as a serious robbery.

And in November, PiKA brother Matthew Gerald was allegedly involved in a fight with PSI Epsilon Kappa brother Eric Oley. Goodman said the month that she has re- ceived a judicial panel's final decision about the incidents surrounding the PiKA suspension. "I'm surprised by Goodman's decision," and said the kidnappers were not surprised by Goodman's decision to press collective responsibility, that he hopes the entire situation will have a positive effect in the long run. "I'm happy everyone," said Hunt. "I'm happy that the University is conducting its own investigation into the incidents involving the PiKA brothers and pledges and hopes to complete the investigation by next week."

Newman said that the OFSA may take harsher action against the fraternity if a University investigation is not being conducted. "I'm happy everyone," said Hunt. "I'm happy that the University is conducting its own investigation into the incidents involving the PiKA brothers and pledges and hopes to complete the investigation by next week."

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THE DAILY PENNSYLVANIAN
Page 13

U. charges Castle in kidnapping incident

PiKA national to remove some brothers

PiKA, from page 1

PiKA national's decision to sus- pend the University chapter and to remove some brothers "came after these incidents involving the fraternity, including in late January in which pledges brought in a sick horse to the fraternity house as a prank."

In a separate incident last month, three PiKA brothers allegedly tried to suspended each other of offenses. "I'm happy everyone," said Hunt. "I'm happy that the University is conducting its own investigation into the incidents involving the PiKA brothers and pledges and hopes to complete the investigation by next week."

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James B. Duke Professor of Political Science
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Reception to Follow

Author traces changes in black music

by ESTHER GABARA

In a speech that became a short book, Gabara has written a novel about the evolution of black music. Gabara claimed author Nelson George excelled in a novel about black music. In the lecture, held in Delaware College

by

Professor Jerry Hough

at

University of Pennsylvania

14

Thursday, March 29, 1990

James B. Duke Professor of Political Science

Duke University • Durham, North Carolina

Homecoming, and, big-name concerts.

According to George, rhythm and blues started as a grassroots, rebel music, but it became more structured and professional, creating a new black music network.

"The DJs carried the banner of the black culture and propelled it," George said. "It was a product of the cohesive, hip black community — of organization, enforced leadership. This sense of kinship lasted from the 1940s to the 1960s." George changed the face of black music. Thus, he saw rhythm and blues as "the crossroads, the turning point of the rhythm section that changed the history of music in the streets and in the clubs." If you want to get a better idea of what black music was, you want to get a better idea of what black music was, you should attend this meeting. If you want to get a better idea of what black music was, you should attend this meeting.

Author Nelson George speaks at W.E.B. DuBois College House about changes in black music.

The change of market targeting from the black audience to a mix of blacks and whites.

"Some music became too black to be played," said George. "But in 1960, in the same way as it was played when people didn't want to hear it, when it was played when people didn't want to hear it, when it was played when people didn't want to hear it, we are people.

"The audience groaned when George said the word "doo-wop," and laughed when George pronounced the "nose-job era of black music," a time when black music played was identified with people of the people.

"But this revolutionary music began to succeed in the white music audience, and soon there was a major trend from the black record companies to big labels such as CBS Records.

"What's happening, you asked yourself, "I thought he gave a lot of insight into the role of the media outlets for blacks to say what we want to say." George also said that there was a lack of true black music other than rap in America.

"I asked him to turn down the music," said Bredl. "He asked me what about—— "They have the right to play their song, but when they do it in a lesbian and gay rally, it becomes harassment," said Bredl.

"The demonstration was interpreted by the media as what was called a "gay bashing" song by the group Guns 'N' Roses from the Phi Kappa Sigma fraternity.

"Approximately 10 students then ran to the steps of the Phi Kappa Sigma fraternity to demand that the music be turned off.

"College senior Mark Georges said that she was the first person at the door and said the Phi Kappa brother who answered the door was hostile to her request to turn the volume.

"The Writing Program The Philomathean Society present

The NOBEL LAUREATE IN LITERATURE

JOSEPH BRODSKY

Author, A Part of Speech, To Urania

Reading his Poems

Friday, March 30 3:30 P.M. 
Alumni Auditorium

Pea Advising Program through GRAND ARENA

If you are interested in being a Peer Advisor for first year students next year, you should attend GRAND ARENA, and make sure you sign up to live in a first year house.

For more information on Peer Advising, please contact Dr. Harriet Joseph, 100 Logan Hall, 898-6341.

College Of Arts And Sciences
Flynn starred for Penn, stars for Wings

From page 18

"When I first came, I got cut on my fingertips. The physical outlet is important and reduces stress," he said.

"Most of the guys on the team were really tough," Wings coach Len Green said. "I think the situation is that these guys are in the office all week. They need the contact and it’s a re-lease for them.

Flynn’s been a lot of running when he plays. Don’t feel too bad that he gets injured around his knee caps. With 20 minutes remaining on the clock he’s running through. There wasn’t exactly a tally for his grand-mother. He didn’t realize what he was missing the last bit that often come off.

"He’s got great instincts," assistant Penn men’s lacrosse coach Mike Page, who helped coach Flynn and the Wings. "Most kids don’t want to get into it with him. If you get backed into the corner by Flynn, it’s a day to remember. You’re never going to get the best of him.

"He’s got a great feel for the game," said coach Flynn. "You live with it his whole life."

"Flynn does a lot of releasing when he hits the floor."

Former Quaker middle Chris Flynn (25) received first-team All-American honors in 1988.

"The tendency is for a veteran lineup," Shaffer said. "He’s well right now," Shaffer said. "He’s the only pure rookie in the lineup."

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All students encouraged to participate in this fun event commemorating Ben Franklin's historical discovery of electricity.

Entries needed!!! ALL interested parties should call the Penn Engineering Alumni Office at 898-6564.

$50 Prizes awarded for:
* Largest Kite
* Smallest Kite
* Kite which best portrays an aspect of Ben's life.

Spring Fling Kickoff Event
Penn Kite Flying Competition
Thursday, April 5
3:00 - 5:00 pm
Hill Field

Go Fly a kite for Ben!!!
**Vandy captures NIT title**

Air Jordan flies for 69 points; 76ers top Celtics, 122-104

**NEW YORK** — Vanderbilt won its first postseason tournament ever as Derek Wilson scored all of his 19 points in the second half of a 74-72 victory last night over St. Louis in the final of the NIT. The Commodores (25-14), making their first trip to the NCAA tournament final, built a 37-point lead midway through the second half before the Billikons (20-18) rallied.

St. Louis, making its second consecutive appearance in the tournament, won it in 1984, got within two points on four occasions in the final, and got within one with 2:18 remaining when Anthony Royster scored five points in a 5-minute span.

In the third-place game, James Daniel scored 11 points and handed forward Dave Doug led Penn State into the lead with a three-point play in overtime, lifting the Nittany Lions (21-11) to a 132-130 victory over New Mexico.

St. Louis and New Mexico were named co-champions of this year’s tournament.

**U.S.S.** — Texas’ basketball coach Tom Fenderson, reportedly a candidate for jobs at Virginia, Florida and North Carolina State, has agreed to a new seven-year, $1.2 million contract.

**SACRAMENTO** — Sacramento fourth-year center Delros Dudz said yesterday he’s open to the possibility of opera tion that Fenderson was considering leaving Texas.

— "We have you going to have to put up with a lot bigger ego," Pompez said after emerging from a late after-game meeting with Shippensburg and South Carolina at the Civic Center, "but I'm going to try to make it work for you." Pompez was clearly referring to the issue of a new contract for the Shippensburg coach.

The contract includes a base salary of $280,000 per year and an activity package. Details of the new contract were not revealed in yesterday's meeting.

The contract also included access for assistant coach Compagnie and D'Errico, Dott.'s wife, to the campus and a 3-year extension of the coach's contract.

The victory was the eighth in 10 games for the Bills, who tied a school record by winning seven straight on the road.

Mark Price hit the Cavaliers for 31 points. Craig Ehlo added 26 and Alvin Robertson added 20.

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**Baseball sacrifices Rams, 4-1, at home**

By ALAN SCHRADER

When Penn baseball coach Bob Seddon took a pitch during batting practice, he hit the good one.

Last year, against LeMoyne in the NCAA Regionals, Seddon relieved Jud Damon being hit by a pitch. Damon has always finished pretty high, but in the Ivies and third-seeded singles player. "Traditionally Prince-

the Ivy League was instrumental in getting the play-in instituted, forcing the loss of bids to all big, but it looks like we're going to keep the tournament at 64 teams, but in-
Now Playing

34th STREET

magazine

THE DAILY PENNSYLVANIAN, INC.  MARCH 29, 1990

Cult Film Issue

Starring • Paul Bartel
          • Liquid Sky
          • City Film Guide

Plus Camille Claudel and Sinead O'Connor
I t's women, man," said John, "I just don't understand them." He lit a cigarette and eyed me from across the beer-stained mahogany table. "You know what they say: you can't live with 'em, you can't shoot 'em." He picked up his mug and raised it high into the air. "To the Blues," he said, "cause that's all Jackie left me." I returned his alcoholic salute; I could never stand that girl.

It was one of those nights. A good friend got kicked around by that little guy with the diaper and the bow and arrow. Next thing you knew, you were in some dank fisherman's bar with moose heads lining the walls, listening to some harmonica-toting wise guy wall about grave troubles than you'll ever know. Misery might love company, but the Blues is the Blues, and everybody's got 'em.

"There's an option you have yet to consider," I quipped, elbowing John in the ribs. He wasn't paying attention however; his eyes were busy watching some couple stretch the boundaries of decency on the dance floor.

"Jackie danced," he mumbled. Pathetic, I thought. The music had diminished John's hatred for women as a gender, but not for love in general. The charming dance floor duo sat two tables down. The girl was young, blonde and pretty, wearing an all too seductive black dress.

"Ain't nothing but a good man feeling bad." "Love is dead," said John, noticing John's bleak countenance. "The blues ain't nothing but a good man feeling bad." "Love stinks," countered John, as we walked out the door. It was nigh on 4 a.m. as we stumbled into my Center City apartment, cold, drunk, and happy despite John's concern of the fate of an uncaring world. Like it or not, the night

Three hours later the sun was shining, but we couldn't see from inside the precinct. The officer in charge (to put things loosely), finished with Arthur and called us over. He spent the next five minutes lecturing us on the perils of big city living and his overall contempt for humanity. "Sign these," he growled, "Then you're free to go." We were ALWAYS free to go, WE didn't DO anything, snapped John.

We both began to realize that the angle of Arthur's unsteady wrist was all that had kept us from an ugly fate. We both began to realize that the angle of Arthur's unsteady wrist was all that had kept us from an ugly fate. Coupled with the realization that we had just waited three hours to sign a single sheet of paper, we were justifiably a bit touchy. "I'll sign it," I said. "But let me tell you, I'm none too happy." "Happy?" screamed the officer, touchy in his own right. "Happy? Let me ask you, buddy, who the hell is happy anymore? Everybody hates everybody else. The world is falling apart and everyone with it. Divorce rates are up, marriage rates are down, and now this jerk decides to take a potshot at his old lady. And you want to be happy." My mind wandered back to Arthur, and I thought about the events that had led up to the shooting. I wondered if he knew he was in good company as far as emotions went. Muddy'd been there, so had the Howlin' Wolf and Sonny Boy Williamson. I wondered if he felt it to be too far down to try. And yet, they realized something Arthur couldn't. Life sometimes goes sour. And when it does, the best thing to do is just sit back and feel bad for a while, rather than lose your head or what's left of it. "Nobody loves anybody but themselves these days," finished the cop. "It's incredible.

I smiled at him as I signed the form and pulled on my overcoat. "Just shoot him," I said, heading for the door. "I guess that's why I've always got the Blues." 

Dave Tafelski is a junior in the College and rides the wave of discontent.

WORD ON THE STREET

Blues from a Gun

BY DAVE TAFELSKI

The gun, it just... about the fate of an uncaring world. Like it or not, the night

DEPARTMENTS

FILM: Camille Claudel

A Joan of Arc tale about art. The story of Rodin's mistress, an accomplished sculptor in her own right, who goes insane because the big man in her life just don't understand. (Can't shoot 'em, can't plaster 'em.) Adjani was nominated for an academy award for her overheated performance. By Adele Sulcas.

MUSIC: Sinead O'Connor

The hairless one returns with her second album. I don't want what I have not got. After the success and critical acclaim that surrounded her debut, The Lion and the Cobra, will O'Connor keep her head above the waters? By Jay Weiner.

STREET POSSE

Cover Art by Brian Smith with Jim Datz

CONTENTS

CULT FILM:

Street presents its guide for dealing with a subversive medium. Interviews with Director Paul Bartel and Liquid Sky creator Slava Tsukerman mingle with guides and picks to get you started into your own sick fantasy world.

MARCH 29, 1990
To the Editor:

In today’s Street magazine Supplement to the Daily Pennsylvanian (3/22/90), I wasn’t amused by the cutout, summary approach to major issues, expressed by the author of 'Street Savvy' (gray box, page 3). The writer seems to argue for a balanced view of the Arab-Israeli conflict. His flippancy tone appeared inappropriate to this reader. In addition, one perhaps small reference was both misleading and wrong. In reference to the need for a Palestinian homeland, the writer refers in one quip, to the “2000 year-old feud between the Jews and the Arabs.” In fact, 2000 years ago, that is in the year 10 B.C., there was no such conflict. At that time, in what was the Roman province of Palestine, the King Herod the Great ruled the Jews under Roman authority, the Second Temple was still standing in Jerusalem. Jesus hadn’t been crucified yet and Mohammed was to have waited another 6 centuries to be born.

These facts may not have appeared sufficiently relevant to the writer of this piece to check into, but they do color one’s interpretation of the current political problem. The Jewish claim to what was Roman Palestine is long standing. Even in the year 10 B.C. Jews were already scattered throughout Asia Minor, Greece, Italy and elsewhere since the time of the first Diaspora, following the Babylonian destruction of the First Temple of Solomon.

The author of the March 22 Street Savvy meant to be clever, instead he was just misleading.

M. Riem

Responding for the 34th Street editorial staff is not a historian and inventor, God.

First of all, if you’d have bothered to read the masthead you’d know there are two editors, not one (Singapar/Paradis — first grade). This rag doesn’t actually have a name; which is more than you seem to have, M. Riem, or are you trying to hide something from me? Most importantly, Street editors never, I said never — quip.

Now, on to the rant of your letter.

Point number one: You’re in college now. Nobody gives one flying whoop about how well you can subtract. Most of us have considered it old hat for quite some time. We can all figure out by subtraction how many millions of dollars the movie cost to make. Most of us liave considered it old hat to even talk about costs in the film industry.

Three days long of novels that make the bestseller list are pretty rare. But nobody needs ears for them. Danielle Steel should have her ears popped. She gets away with murder by writing stupid, silly books about stupid, silly things. In Albania, she’d be punished. They’d probably attach a couple of bestsellers to her and throw her in a lake and she’d go all the way to the bottom and stay there for a while until she couldn’t write bad bestsellers anymore. Her books don’t hold water anyway. But they do make millions.

Tango and Cash cost millions of dollars to make and the red carpets aren’t very red. But don’t let it get to you. Danielle Steel’s books. Imagine: This movie starring Sylvester Stallone and Kurt Russell as a pair of police pals cost $50 million. Two producers, Peter Guber and Jon Peters, produced this movie. Later, Sony bought their movie company for $200 million dollars and shelved out another $50 million to get these guys to head Columbia Pictures. Jon Peters used to cut hair for a living.

If you asked people in Namibia what they need right now, they probably wouldn’t say a haircut. They could use half a billion bucks to get the economy going and to plant some seeds for food and maybe even to get some blood for their hospitals. Stuff like Tango and Cash, they don’t need.

M. Riem

Rowhouse: By Larry Bogad

Namibia is a free place now. It no longer belongs to South Africa. It does not belong to anybody. It’s been liberated (say it, Lib-bra-tized) .

People sometimes feel liberated after they get out of messy relationships that make them sad and a little bit country — I mean crazy. People usually want to have fun and be happy when they are liberated.

A guy who pounds his chest and yodels in a jazzy way wrote a song called “Don’t Worry, Be Happy.” A lot of people wanted to stone this man called Bobby McFerrin and use his body for all kinds of awful scientific experiments, like one in which swine would be used to wrap up a dead guy to preserve his body.

Nobody’s really sure why seaweed would work instead of, say, cauli-

flower. A man named Salvatore Dali worshiped cauliflower and green pigs. Pigs aren’t naturally green (though seaweed is) so Dali would dump some green paint on a pig. He would do this in his hometown somewhere in Spain. People knew he was there and wouldn’t get upset if he mistreated pigs like that. They knew nobody’d die and they’d get a museum.

Dali did die. Some people at a museum in Boston feel like dying right now. A lot of privacy art was stolen from a Boston museum. A Rembrandt was stolen. The police are looking; for these paintings. Everybody is concerned about the survival of these great pieces of art.

Sometimes people get caught up in destructive relationships that interfere with their survival. Men and women who are bound in love aren’t always free to be themselves. They’re wrapped up in each other. Love is a very good thing, but sometimes it can lead to crazy things. In a French film called Betty Blue, good sex — something the French always mistake for good love — leads Betty to cut off her ear for her mate so he can write bad novels.

Great . . . do you mean, as opposed to the Plumber Great? Ms./Mr. M, what do you mean? Herod the Great, or the Candlestick-maker Herod? Around 10 B.C. . . . did you say? Around 10 B.C.

People sometimes feel like that. They knew someday he’d die and they’d get a museum. They knew someday he’d die and they’d get a museum. Good . . . do you mean, as opposed to the Plumber Great?

Did you JAM with SAM-I-AM? That SAM-I-AM is not a bad guy. If he was in a different state of being” Geszel, Larry " Do the bite thing" Smith, Mike “I’m not saying it was, I was in a different state of being” Geszel, Brian "Marc" Pomerantz and Tim “Tryin’ to stay away from Run-around Sue”
The story of Camille Claudel (Isabelle Adjani), malignled French sculptor of the late 19th century and mistress to Auguste Rodin, unfolds here in epic proportions. The movie opens on a frosty night in Paris with 18-year-old Camille in a dank pit, scooping cold, squelchy mud into a plaster. Her adoptig brother, Paul (Laurent Grevill), searches the desolate streets in pursuit of his strong-willed and rebellious sister. Returning to dawn to her rented studio, awaited by the darkly brooding Giganti (Philippe Painlanc), she throws herself into the creation of a new sculpture.

Having established (at considerable length) the feisty, determined character of our heroine, the almost wordless opening sequence is interrupted by the brusque entrance of Auguste Rodin (Gérard Depardieu), the 44-year-old sculptor and notorious seducer of women. Although initially adamant that she will not become his pupil, Camille impresses Rodin enough to secure an assistantship in his studio. Soon, Camille is up to her neck in plaster, climbing the scaffold of Rodin's "Gates of Hell.

But after she surreptitiously observes Rodin seducing a female model, Camille rebels against his patronizing tone and the lecherous attentions of his male assistants, and indignantly storms out. Needless to say, Camille and Rodin fall in love shortly thereafter -- becoming entirely consumed with each other, to the detriment of Camille's own work and the enrichment of Rodin's.

Thus begins the tragic tale. Eventually, Rodin's insensitivity fuels Camille's descent into insanity. Although the film rambles, it captivates with impressive sensory effects: deeply contoured lighting with a sepia-toned glow; clever sound edits linking otherwise divergent scenes; an appropriately unglamorous rendition of turn-of-the-century Paris; and a majestically calamitous musical score.

**Heeere's Adjani**

French starlet seethes and sculpt

BY ADELE SULCAS

Camille Claudel is a sensual indulgence: gorgeous to look at, bursting with rich detail, and a showcase for several admirable performances. Unfortunately, though, this French import lacks substance and feels long and unwieldy. You come out of the theater spitting port lacks substance and feels long and uneventful.

But as an effort to reclaim the neglected genius of Camille Claudel -- the writers' apparent objectivity -- the film fails. While Nuytten captures the artist's possessed fury, he emphasizes the ravages of insanity over the value of Camille's work. In the film's latter half she is definitively hysterical, inscribing her pain into her art. Her torment is depicted merely as the result of the traumatic conflicts with Rodin and her brother; Camille is defined almost by default, as the thinking man's mistress: Depardieu works on Adjani.

For a start, bringing an alchemy of freshness and strength to the clay-besmirched Camille. Depardieu perfectly embodies the officious, monotonously arrogant Rodin. Equally persuasive are supporting players Grevill and Cuny. But as an effort to reclaim the neglected genius of Camille Claudel -- the writers' apparent objectivity -- the film fails. While Nuytten captures the artist's possessed fury, he emphasizes the ravages of insanity over the value of Camille's work. In the film's latter half she is definitively hysterical, inscribing her pain into her art. Her torment is depicted merely as the result of the traumatic conflicts with Rodin and her brother; Camille is defined almost by default, as the thinking man's mistress: Depardieu works on Adjani.

**Love is Strange**

Rudolph's new flick confounds

BY MICHAEL GESZL

The title of Alan Rudolph's new film, Love At Large, prepares the viewer for a film noir stocked with familiar features of the hard-boiled private-eye genre, i.e. shamus, chanterelle, slippery suspect(s) and a vivid vernacular that breathes a seedy, hyper-realized milieu. Aiming for that impression, Rudolph relishes the chance to spend any presumed sense of time, place and character -- but to what end? In this film, Rudolph never supplies an answer.

In Love At Large, private dick Harry Dobbs (Tom Berenger) is hired by a breathless torch singer, a Miss Dolan (Annie Archer), to tail her lover, whom she suspects is sleeping around. Given a sketchy description, Harry, a rather well-meaning hunk, follows the wrong guy, one Frederick King (Ted Levine), who turns out to be a bigamist shuttling back and forth between a devout Catholic wife (Annette O'Toole) in suburbia, and a ranch somewhere west where his other, earthy wife (Kate Capshaw) is having an affair. Meanwhile, another private eye, Stella Wynkoski (Elizabeth Perkins), shadows Harry at the behest of his girlfriend, a high-strung fashion victim who -- not surprisingly -- suspects him of loving someone else.

All this takes place in a timeless fantasy land, a cross between the romanticized '40s and something remotely contemporary. People drive mostly run-down American cars from the '70s; an inordinate amount of them are "Classic" models. Everything seems anachronistic even though Rudolph never indicates time or place; except for cigarettes, no brand names can be found. Detergent is just "detergent."

A loopy, cutesy charm can be gained from Rudolph's disjointed approach to character and plotting; but in Love At Large it's just annoyingly evasive. Rudolph mucks about, trying to pass off his film's eccentric mentality as expressive, atmospheric filmmaking.

Rudolph starts by simmering the film as a spoof, but never brings it to a boil. The key players (Dobbs, Dolan and Wynkoski) don't develop beyond our impressions of them. For a spoof, this one-note method might work, but Rudolph's avoidance of a definite context for his contestants to cultish denies the film any identity. More so, it's crassly derivative of John Huston's Prizzi's Honor (whose out-of-whack time frame fits its central figure's amorality) and the Raymond Chandler novel, Farewell, My Lady, from which Rudolph carves his three pivotal players.

Rudolph's message or theme has something to do with people who fool themselves into thinking they're capable of love; consequently, they think love they love and they want to be loved in return. They demand romance like they want their own island. Dollyd-up in high drama, Anne Archer's Miss Dolan works in kabuki expressiveness. Rudolph focuses on her lips, adoring their viscous rouge and comely contours like a jeweler takes with a finely cut gem. This fetishization eliminates her from the list of those desired to love and be loved. Like the film, she's too caught up in her own theatricality.
Sinead O'Connor has a tremendous voice. She has the almost magical ability to shift from a low melodic tone to a high, almost piercing but never shrill cry within the same line. Her voice salvages songs that would sound atrocious if done by anyone else. Unfortunately, on her new album, I do not want what I haven’t got, her voice is asked to do more than its share.

Unlike her stunning debut, 1987’s The Lion and the Cobra, with its lush arrangements complementing and showcasing O’Connor’s astounding voice, the music on I do not want... is clearly just background.

The album’s first cut, “feel so different,” employs the string sections that made “just like you said it would be” and “troy” (from the soundtrack,) the pathetic “three babies,” one of the few tracks where the sparse music is ready-made for commercial airplay: “Jump in the river,” “the lion and the cobra,” “I am stretched on your grave” and “three babies,” O’Connor seems unable to let go of deceased loved ones.

O’Connor sounds stronger on the next track, “the emperor’s new clothes,” declaring: “I will have my own policies/I will sleep with my own conscience.” Remaining dependent in the next two songs, “I am stretched on your grave” and “three babies,” O’Connor seems unable to let go of deceased loved ones.

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The album’s first cut, “feel so different,” employs the string sections that made “just like you said it would be” and “troy” (from the soundtrack,) the pathetic “three babies” seems destined more for Ezy-101 than for Power-99. O’Connor’s voice can only do so much.

While the album is weak musically, it holds together surprisingly well lyrically. O’Connor, who has written or co-written all but two of her songs (“just call me joe” from her first album and the Prince ditty) can conjure up powerful images. “I am stretched on your grave/and will lie there forever,” from the song “I am stretched on your grave” is striking in its graphic intensity. Unlike the Lion and the Cobra, I do not want... includes a coherent theme. The album centers on O’Connor’s struggle to free herself from her dependence on others, especially those people who have died or left her.

She opens “feel so different” by reciting the old proverb: “God grant me the serenity to accept what I cannot change/courage to change the things I can/and the wisdom to know the difference.”

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She follows that with the album’s most powerful cut, “black boys on mopeds,” one of the few tracks where the sparse music is effective and stirring.

The Irish-Catholic O’Connor, accompanying herself on guitar, decries the racism, economic inequality and moral decay in Thatcher’s Great Britain in the sort of quiet, assured tone that makes her opinions more poignant. “Margaret Thatcher on t.v./shocked by the deaths that took place in Beijing/it seems strange that she should be offended/the same orders are given by her/England’s not the mythical land of madame george and roses/it’s the home of police who kill black boys on mopeds.”

After this strong step, however, she falls back into remorse and self-pity on the next three tracks, “nothing Compares 2 U,” “Jump in the river” and “you cause as much sorrow.”

O’Connor, with her predilection for the lower case, seems finally to gain control of herself and her life on the album’s last two cuts. On “the last day of our Acquaintance,” she struggles to tell her husband that their relationship is over. This song is one of the few on which the instrumentation enhances her vocals.

Starting off quietly, O’Connor sounds small and vulnerable as she sings “this is the last day of our acquaintance/I will meet you later in somebody’s office.” Gradually, she gains assurance and the music swells with her. She repeats the same lines assertively as the music crescendos and she seems to have won her battle.

The last track is the a capella title track. O’Connor softly proclaims her freedom. Her last words are “I have all that I requested/and I do not want what I haven’t got.”

Sadly, I cannot feel the same way about this album. I do not want what I haven’t got fails to achieve the intensity and pathos of O’Connor’s debut release, slipping into the dreaded sophomore slump.
A-La-Depeche

Is this techno-pop Mode for real?

BY SEAN PORTER

For anyone who has been in the Westwood and Beverly Hills sections of L.A. during the past two weeks, the world seemed to be falling apart. First, the opening-night riots for the showing of House Party brought out the entire S.W.A.T. force of Southern California (complete with helicopter backup) to shake their collective thang. A few days later, horde of squealing teenage girls jammed their way into the Record Store for Depeche Mode's autograph appearance for their new album, Violator.

DEPECHE MODE

Violator

SIRE RECORDS

Oh, what's that, dear fellow Peten students? You say you've never heard of Depeche Mode? While the vast majority of you were camping out for Billy Joel and Grateful Dead tickets, you have missed out on one of the hottest, sexiest acts today.

Depeche Mode has been riding a huge wave of success. Their Music for the Masses LP featured hits "Strangelove" and "Never Let Me Down," and provided the bulk of the material for the Depeche Mode 101 tour, album and movie, which culminated in a monster performance at the Rose Bowl for 70,000 delicious fans.

Following up on this success could have been difficult, but Depeche Mode has silenced the skeptics with a lush, melodic album that, among other things, features more computer-generated sound samples than any their previous work. As one of my friends put it, "It seems as if Depeche Mode finally grew up and learned to write good songs."

Insults to the band's previous work aside, he seems to have located the strength of Violator. Sure, there are the standard dance tracks like "Enjoy the Silence" and the long-running #1 club hit "Personal Jesus." But the remaining tracks on Violator slow down the tempo and concentrate more fully on the melodies and composition.

The Mission's evolution is the improvement in Hussey's lyrics. The patented mythology of Gothic romanticism no longer reigns unchallenged. Hussey has finally come up with some ideas, and it's a pleasure to hear him actually sing about something for a change.

Now, for every pointless (if inoffensively poetic) lapse on the album, like "Butterfly on a Wheel," there is an equal amount of pointed social commentary. The lead track, "Amelia," is a chillingly effective condemnation of child sexual abuse. Hussey's stirring vilification of "Daddy" ends with a furious "Damn your Daddy to Hell."

Side two opens with "The Grapes of Wrath," an impassioned paean to "the dignity of labor upon a man's own land." This musically gentle but lyrically harsh piece ends on the hopeful note of rugged individualism eventually overcoming the power of money, and echoes U2 or the Alarm far more than the Sisters of Mercy.

MISSION U.K.

Carved in Sand

MERCURY RECORDS

The album's first single, "Deliverance," and the intense "Belief" are excellent songs, propelled by a driving rhythm section and modish guitar leads. Hussey's voice has also improved since he was first thrust into the role of lead singer. His voice's melodramatic tremor is employed much more judiciously on Carved in Sand, and his deep, full vocals are well-suited to the romantic and highly textured songs.

In fact, most of Carved in Sand is thoroughly satisfying, well-executed and passionate rock music. This band is no longer the exclusive property of black-clad, depersonalized types. The Mission's anthems to the emotions would translate well into arenas, which many may very well be where this British foursome soon finds itself.
Onward Oingo
Aging party band still boings with the best of 'em

By Jim Morgan

Twelve years is a long time, especially in the music business. Twelve years ago, the Rolling Stones were going through their infamous disco period, Debbie Gibson wasn't even born, and Oingo Boingo formed in Southern California. Needless to say, the first two facts deserve little attention, if any. The formation of Boingo, though, wasn't even bom, and Oingo Boingo formed in Southern California. Emerging from the musical hell of the late '70s, Oingo Boingo grew into the premiere Southern California party band, and eventually earned a following outside of their sprawling homeland. They have since released six albums, including the modern classic Dead Man's Party, and a double album of greatest hits, Boingo Alive.

OINGO BOINGO
Dark at the End of the Tunnel
MCA RECORDS

But twelve years is still a long time. It's been nearly three years since the release of the band's last studio album, and five since Dead Man's. What happens to a band after they've been together for more than a decade? Well, for Boingo, their latest release, Dark at the End of the Tunnel, physically, the band has endured the ravages of time: the lines in their faces have deepened, trumpeter Dale Turner's hair has turned mighty grey, and the receding hairline fairy has visited nearly all of their homes. But musically, Oingo Boingo has reached maturity while keeping the spirit of their youth alive and kicking. It's a feat seldom accomplished in popular music, but Boingo pulls it off admirably.

Dark at the End of the Tunnel chronicles the band's attempts at true duality. Witness the Boingo of old on the opening track, “When the Lights Go Out.” The band's choppy but driving rhythms and guitar virtuoso Steve Bartek's eerily squealing licks. In the background, the band injects some horns for extra kick, while lead singer/songwriter Danny Elfman throws his voice around like an aural yo-yo. But wait. Listen to the next two songs, “Skin” and “Out of Control.” Suddenly, it seems as if writing all of those movie scores has gone to Elfman's head. Melodies, complemented by harmonies, suddenly flow. The beat turns steady and the funkified build, back to an understated chorus, the song is a roller-coaster ride of beat and power. And watch out for the centerpiece of the album, the song that sounds like the worst of Spring. No, it means NCAA basketball. This week in Gilberts, we feature the slam-dunk of Last Crack, the floating but potent three-point shot of the Silos. And speaking of offense, none was intended in this space last week. Our apologies to WQHS, the alternative music station of Penn. Unfortunately, out of airwaves translated into out of mind. The game is tied, three left on the clock, and the home team has the ball. Read on...
Uncovering The Mysteries

From rotted corpses roaming the earth in Night of the Living Dead to the hi-jinks of two totally bodacious teenagers in Bill and Ted's Excellent Adventure, cult films confound critics and captivate audiences. They aren't confined to any genre. They shirk off all rules of convention. Almost randomly, they develop incredible followings.

At the same time, critics can't classify them. Cult films are often thrown together by their offbeat themes and fringe topics. But these movies cannot be defined as "cult" simply because they reject sexual norms, embrace the offensive, or are just so awful that people dress themselves up as transvestites to do a time warp. If the common element in "cult" is not in the film itself, it must be in the audience — the producers have no control. Critic Bruce Austin says filmmakers can't begin with the intention of making a successful alternative film.

"Cult films are not made as much as they happen or become," explains Austin. Any cult film must take on a life beyond the screen, living in the enthusiasm of its following. The audience's devotion drives the success of a cult film.

The Rocky Horror Picture Show is the quintessential cult film. Filmed in eight weeks on a poor man's budget of one million dollars, Rocky Horror opened to even poorer reviews and a dastardly short run during the fall of 1975.

On April Fool's Day, 1976, Rocky Horror reopened in its now-famous midnight slot in Greenwich Village's Waverly Theater. By Halloween, the audience had found an obsession — costumed groupies packed the theater, mimicking the film's campy dialogue and poor acting. The trend spread quickly. Brad and Janet became permanently ensnared in cultists' hearts. The movie now enjoys record-breaking runs across the country.

Receiving little or no help from distributors and studios, Rocky Horror-type hits feed on word of mouth. Los Angeles movie critic, Steve Hoffman, says viewers take it upon themselves to promote their "discovered" films.

"Cult films are movies about which a minority feel strongly — a film they must share with others," says Hoffman. "They don't necessarily like the movie, they just feel strongly about it."

Unlike traditional Hollywood productions, cult films hinge on the audience's reaction. Typical Hollywood fare elicits a good, bad, or indifferent reaction. The underlying message of Red-scare conformism struck beyond the nervous laughter. This unique mix of humor and political commentary gave audiences an outlet to revolt against their conformist decade.

The cult film evokes a more visceral response. Cult films don't engage an audience in opulence or story-book love affairs. Instead, these movies celebrate a deviation from any norm. Whether cheering chainsaw murders or two time-traveling guitarists-morons, audiences find common bonds and even define elements of their own personalities in characters.

This is what makes a cult film. It isn't a normal movie. It's a chance to convey who you are.

The rise of cult films came in the late '50s and early '60s with campy, low-budget sci-fi flicks like The Thing and Them! Going beyond comical creatures, Invasion of the Body Snatchers (1955), Rebel Without a Cause (1955), and The Thing (1951) kicked off the midnight circuit.

But during Vietnam, radical became hip and mainstream movies absorbed the traditional territory of cult films. Even a handicapped homosexual and a male prostitute in John Schlesinger's Midnight Cowboy (1969) couldn't dissuade people from embracing its down-and-out feeling — the film was a box-office hit and won the best picture Oscar.

When conservative trends returned to Hollywood in the '70s, alternative films resurfaced with a vengeance. Revival houses gave easy access to movies that previously only could be seen on TV's late-night show. Seeing the midnight showing of Harold and Maude 150 times became trendy.

Ushering in a new era of cult movies, Night of the Living Dead warned the public, "Don't go see this movie alone!" and so audiences flocked in droves. Its low-key style and raw terror rose above the traditional territory of cult films. Even a handicapped homosexual and a male prostitute in John Schlesinger's Midnight Cowboy (1969) couldn't dissuade people from embracing its down-and-out feeling — the film was a box-office hit and won the best picture Oscar.

Critics agree that cult films arose in the '50s as a challenge to the decade's sexual double standards, Eisenhower ennui and social conformism. Emotionally disturbed characters and rebellious gang members in Rebel Without a Cause may seem tame today, but in 1955 they shocked audiences.

In the '60s drug culture, the '30s anti-marijuana propaganda film Reefer Madness gained popularity among scoffing "mad dope fiends." Devoid of factual information, the film featured absurdly overdone drug trips, misspelled marijuana, and threw in a murderer to boot.

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The Rocky Horror Picture Show

Night of the Living Dead

1975

JS

Of Cult Films

In a field of giants, directors made 300-pound man-woman Divine a cult star. Proudly proclaiming itself the most disgusting picture of all time, this "trip through decadence" features three characters, each trying to prove themselves the world's filthiest person.

In the end, Divine clinches the title by happily stuffing noodle poop in his/her face. The film also features a policeman being eaten alive, a cross-dresser getting castrated, and characters spitting and rolling over furniture to curse a house.

In the San Francisco sneak preview of The Texas Chainsaw Massacre, an unsuspecting audience watched a masked lunatic chainsaw victims, eat their best parts, and sell the left-overs as sausages. Appalled and disgusted, viewers demanded their money back.

Fistfights broke out in the lobby, and a cult classic was born.

Andy Warhol's 1972 Bad brought the trend of revolting audiences and crushing social taboos to new heights. In this 1971 movie, an enterprising housewife runs a murder-for-hire business specializing in kids and small animals.

So while Rocky Horror reigned as cult king, the Ramones rocked the High School, and David Bowie fell to Earth, Hollywood discovered that gold waited in the hills of cult celluloid.

Offering low production budgets and high profits, Hollywood soon found a new market to exploit.

Coinciding with Hollywood's willingness to invest more in alternative productions came the innovation that would catapult cult films to new popularity — video.

The new accessibility of movies ignited the innovation that would catapult cult films to new popularity — video. This video revolution in the '80s Italian producer Dino De Laurentiis secured $40 million for the Lynch-directed Dune. The once avant-garde director recently completed a Peyton Place-esque miniseries for ABC.

Success has blurred the lines between avant-garde and mainstream films. John Water's latest movie, Cry Baby, stars teen scream Johnny Depp and has received the marketing push of a typical Hollywood film.

Movies like Surf Nazis Must Die are even being made with the express intention of gaining cult popularity. The creators of Rocky Horror now hope to create an equally successful sequel.

Like many film enthusiasts, Lawson says he mourns these new trends.

"Because of video, cult films have so permeated the market that they have lost their flair," says Lawson. "The MTV generation — they've seen everything, heard everything. They want to see something new. They want to be shocked."

Renting Harold and Maude is not the same as going to a theater and sharing the experience with a crowd. For better or worse, the future of cult seems to lie in the living room.

Elizabeth Cohen is a College senior and Dan Sacher is a College freshman. When not writing for 34th Street, they like to do the timewarp.

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1968 Yellow Submarine
Cartoon-ized Beatles battle blue meanies and save Pepperland.

1978 Eraserhead
David Lynch creates his "dream of dark and troubling things."

1983 Liquid Sky
Aliens devour sex-starved maniacal lesbians.

1987 Heathers
Troubled teens knock off snotty "diet coke heads."

1988 Night of the Living Dead
DON'T GO SEE THIS MOVIE ALONE!

1975 The Rocky Horror Picture Show
The cult to end all cults.

1982 The Wall
Bob Geldof, on the brink of insanity, shaves his eyebrows.

1986 Blue Velvet
A curious boy looks for a dismembered ear, but finds a sadistic Dennis Hopper.
TLA Video's 20th and Sansom branch Manager Cathy boasts that her store has "...a bigger selection than the Video Library (see below)" as well as a large foreign selection. TLA, the self-proclaimed "Best in Foreign and Alternative Video," carries gems like the x-rated Ralph Bakshi animation classic Fritz the Cat and the lovable, Reefer Madness.

"We have a great 'Women in Prison' section," says Cathy, citing the campy Reform School Girls — featuring former nipple-piercing Plasmatics lead vocalist and SM fetishist Wendy O. Williams.

Cathy says she is especially proud of her Rocky Horror Picture Show with Japanese subtitles — boasting that TLA is the only store in Philadelphia carrying it. She recommends Samuel and Dale's surrealistic classic Un Chien Andalou — featuring dead donkeys on top of pianos, and, perhaps not surprisingly, nary an Andalusian dog in sight.

TLA Video is located at 2006 Sansom Street (554-3388), and at 521 South 4th Street (922-3388).

Well, Lithuanians breaks away from the Soviet Union and Russia adopts a Western-style Presidency, but Cold War-style intrigue is alive and well at Spruce Street Video. This rental business is TLA's biggest competitor, though manager Fran claims the rivalry is friendly. Where TLA can't touch Spruce Street, she insists, is in all-male X-rated film.

"We got more all-male x-rated movies than any other place in the world," she brags. "We got films that no-one else has," she adds with a menacing grin. "We make sure.

Spruce Street is so protective of their collection that Fran was initially reluctant to talk. "I don't know," she mutters darkly. "You could be a competitor or somethin'. How do I know you aren't from another store?"

She later admitted to jacking up the prices on some of her more prized titles to prevent leaks to rivals. Spruce Street Video claims to have over 14,000 titles, and stays open Monday through Thursday until midnight, and until 2 a.m. on Fridays and Saturdays.

Fran explains the nature of the Spruce Street-TLA war.

"Well, they may have Valley of the Dolls, but we have Beyond the Valley of the Dolls."

"The porn is on the second floor. You'll find Spruce Street Video, appropriately, at 2011 Spruce Street (985-2955)."

Predictable, and most convenient, is the Video Library, at 4040 Locust Street, or in the Urban Outfitters building, the Warehouse. The Video Library's Assistant Manager, Todd, says students are attracted to the store by its "superior location, friendly and knowledgeable staff, excellent prices and reservation policy." (Yawn) Well, okay. Todd was certainly friendly and knowledgeable, and since most University students rent from the Library, his other boasts probably hold water, too. Todd says that the Locust Street branch has over 100 cult titles, including Rock 'n Rule, Rock and Roll High School and, interestingly...The Rocky Horror Picture Show — the Japanese version — among the hits.

Todd also proudly lists John Bender-directed Esphoria, Tonight For Sure, Francis Ford Coppola's First, and Ruse Meyeron's entire collection.

The assistant manager personally recommends Daughters of Darkness ("A creepy, atmospheric thriller") and the hard-to-find Infra-Man ("A very odd combination of martial arts and-'Ultra-Man'-type adventure").

The Video Library located at 4040 Locust Street (387-5440).

Other, specialty, videotape rental stores include:

Play It Again Video — Classics and foreign, 1602 Spruce (735-2644).
The Movie People — More classics, more foreign films, 25th and Aspen (232-2222).
And, of course, Risque Video — Your complete Adult Rental Store.
Close, too, 4327 Chestnut (382-6161).

But sometimes the small screen just doesn't cut it.

Film poo-bah Louis Giannetti cites today's "appealing practice" of cropping down widescreen films for television. He says most films look "chummy and poorly composed" on television.

Bien. So no? Well, get off your complacent, establishment ass and get on the road for a beat — like trip into the smoky, avant-garde land of revival theaters.

First, dig the Rosy Screening Room. This Philadelphia favorite is famous for the obligatory local Friday and Saturday midnight showings of the Rocky Horror Picture Show. The Rosy recently changed ownership — prompting much speculation that offerings would become more commercialized.

But, Advertising Manager Eric Moore insists "programming will remain the same. We'll always show the funky independent American and European stuff that falls through the cracks of the mainstream market."

The Rosy waits at 2011 Sansom Street (561-0114).

Once you've grown your goatee to a respectable length (especially if you're female), and tilted your beret to the appropriately rakish angle, grab your well-thumbed Kerouac and head out to the Temple University Cine-matheque at Temple's Center City franchise campus. Here you'll catch a mixture of classics, revivals, foreign films and cult favorites.

On a recent February night viewers caught Bogart and Bacall's 1948 Key Largo. Others took in Black Girl, a 1966 release from Senegal, the leader in African cinema. Crazy, man. The Temple University Cine-matheque at 1619 Walnut Street (726-1599).

The Ritz 5 Theater specializes in artsy, foreign, Merchant & Ivory-type films — movies like A Handful of Dust, Chocolat, and Henry V, The Ritz causes the Rosy people a lot of sleepless nights. Charmingly, confidently, smugly located a short walk from Independence Hall, the theater never fails to draw the local literati. The rooms have comfortable — perhaps too comfortable — seats, but the theaters are rather narrow and thin-walled.

Notices for film previews as this palace are always floating around. The Ritz is found at 214 Walnut Street (925-7900).

The Penn Union Council Film Alliance delights in showing "alternative films" to the discriminating Penn viewer. As spokesperson Jen put it, they show "an eclectic bunch of movies" at Irvine Auditorium, Thursdays at 9 p.m.

While the Council shows more conventional stuff like Taxi Driver, and Hitchcock's, the group also screens everything from UCLA student movies — one of the nation's leading film schools — to the upcoming x-rated Fritz the Cat. Look for the Beatles' quirky animated classic Yellow Submarines the weekend of Spring Fling. It's near. It's here. It dresses up in a little French maid's outfit and wants to kill you.

Reach the Film Alliance at the Penn Union Council's number, 888-4444.

Cult fiend David Grossman runs the show down at the University of the Arts' Film Forum. Classics like (guess?) Bogart and Bacall's The Big Sleep go toe to toe with foreign films old and new. The Film Forum/Philadelphia is found at the Philadelphia Centre, 509 South Broad Street at Lombard (732-7704).

Close to home is the 'Exploratory Cinema' series of documentaries at the Annenberg School. Admission is free, and it's a close walk to the school on Wednesday nights. Student films premiere April 25. The 'Exploratory Cinema' series runs in Room 108 at the Annenberg School of Communications Wednesdays nights from 7 to 9 p.m.

International House is a good place to be to see offbeat foreign films. Right now its Neighborhood Film/Video Project is in the middle of a Latin American Visions, an eighteen-month perspective of Latin American cinema. Films are shown variably between Thursdays and Sundays, at 7:30 p.m. The series runs through April. The International House stands at 3701 Chestnut Street (387-5125).

Call up the Temple Student Activities Centre Cinema, 13th and Montgomery, at 787-7131 for dates of their frequent alternative film showings. Ditto for the Villanova University Connelly Centre Cinema — notably for their Cultural Film Series, at 645-4750.

But one of the best places to catch great flics is in class — Communications 220 and 320. Taught by one of the big guns in the field, Amos Vogel, students get to see an array of great cult and otherwise avant-garde films, including Un Chien Andalou, Euphoria, Paul Bartel's Scenes from the Class Struggle in Beverly Hills as well as The Secret Cinema and the Brothers Quay's Street of Crocodiles, to name just a smattering.

Marc Goodman is a College sophomore. He claims to know the lines from Rocky Horror Picture Show, and wants to kill you.
What Ever Happened to Baby Jane? (1962) — Hilarious or mean-spirited, depending on your point of view. Bette Davis gives a great, malicious performance as a former child star who, out of spite and jealousy, tortures her crippled sister (Joan Crawford). Today it's viewed as a black comedy made all the blacker, considering Davis and Crawford's rivalry. A famous scene has Davis serving her victim a dead rat for dinner, but an even funnier one shows Davis kicking Crawford around on the floor. The best line: "But Blanche, you are in that chair!" Warner Home Video.


Harold and Maude (1971) — The late Ruth Gordon plays a lively 80-year-old woman who has a brief affair with a suicidal 20-year-old man (Bud Cort). While Harold fakest elaborate suicides, his mother tries to find him a "suitable" mate. Some critics call its humor strained, others love its exuberance. Overall, it works wonderfully as a love story and as an ode to actress Gordon. Cat Stevens did the music. Paramount Home Video.

Rock 'n Roll High School (1979) — Lots of fun, if a bit dated and obvious. Perky Riff Randall (P.J. Soles) is the Ramones' biggest fan. When they come to town, the tight-ass school principal, Miss Togar (Mary Woronov), vows revenge. Even if you don't like the Ramones, they're appealing here, as is Soles (Halloween, Carrie). Look for Paul Bartel as a hip, pot-smoking music teacher. Directed by Allan Arkush, who later did Get Crazy. Warner Home Video.


Hair (1979) — A truly powerful musical set in the turbulent '60s. Claude, a hicktown Vietnam recruit, meets up with a band of penniless hippies in Central Park on his last day of freedom. But tragedy ensues when the hippies go off to visit Claude at the base. The score features such standards as "Good Morning Starshine," "Easy to be Hard," and "Aquarius." The eclectic cast includes Treat Williams, John Savage, and a pre-Vacation Beverly D'Angelo (who sings like a bird). Directed by Milos Forman (Amadeus). MGM/UA Home Video.

Apartment Zero (1989) — A Roxy favorite. This quirky, stylish film combines the conventions of different genres — mystery, comedy, spy thrillers, psychological character studies — and the result is a nifty, if peculiar movie. Colin Firth (Valmont) plays an Argentinian (with a British accent) movie-loving loner who needs a tenant to share his apartment. When American hunk Hart Bochner moves in, Firth discovers that his roomie is an international terrorist. A perverse film with lots of humor and touches of Hitchcock. Academy Entertainment.

You say tomato we say tomah-toe. There are bunches and bunches of great cult films out there — millions of them. Some swear by violent smut films, others go for the eclectic-pseudo-intellectual-stay-up-till-four-in-the-morning-no-idea-what-you're-talking about films. We like them all.

But as they say, you gotta make some choices in life and we did. With a little help from critics, bunches of surveys and lots of cold pizza we picked eight of our favorites.
Meaty, Beaty, Big and Bouncy

Never bland, director Paul Bartel cooks up a rare blend of fun

BY LARRY SMITH

It is a known fact that a prolonged exposure to just such a psychopathic environment [Hollywood] will eventually warp even the most normal and decent among us.

From Eating Raoul

One would think Paul Bartel is a warped man.

He also made a film about a cross-country death race.

Eating Raoul, the psycho-sick adventures of Paul and Mary Bland, not to mention 1975’s Death Race 2000, the vicious adventure of futuristic race-driving dooms? What about last summer’s Scenes from the Class Struggle in Beverly Hills, the dog-eat-dog romp where everyone seems to be taking a bite out of everyone else? I wondered aloud what Bartel’s latest flick, Scenes From the Class Struggle in Beverly Hills, testing points for mowing down pedestrians is the nation’s next great human nature is the great Equalizer.

Bartel's fans will have a smidgen of the spice of his mayhem, more people than ever will get a taste of his madness, and Paul Bartel will finally get his due. But Bartel says he hangs to a different set of bongos.

"I'm just trying to be as productive as possible. I don't like people stopping me from being productive," he says rather blandly.

Hollywood hasn't been so good to Bartel. After Eating Raoul received critical acclaim at the New York Film Festival and across the country, it makes sense that Hollywood should have beckoned. But when he tried to make the sequel to Eating Raoul, "The studios did not exactly break down my doors."

Finally, after the success of Scenes, Bartel's phone started ringing. He eventually signed on with Vestron pictures to make Bland Ambition. In this film, Paul and Mary Bland have finally set up their restaurant, now called "Paul and Mary's Country Kitchen," the Blands retaliate for the Godfather of California stops by for lunch and is furious that they don't recognize him and let him jump in line.

The governor then sends a health inspector down to their culinary quarters to close it down in revenge. The Blands retaliate by running against him for governor and adopt a cute little girl to improve their political image.

"She turns up the sweet-looking but vicious Red Seed type," Bartel says with a chuckle.

Last April, however, just 10 days before Bartel's crew was to begin filming Bland Ambition, Vestron pictures withdrew its backing and so now Bartel says he’s “… running around trying to get the money together so I can finally film the sequel.” Life imitates art as Bartel finds himself in the same predicament as the Blands in Eating Raoul. Just as the tables are set for both of them, the oven explodes, the sink overflows and the dishwasher spills up the Cascade. Although he says that “he's not sure that the girl we've casted to play the part of the little girl will still be young enough,” things are once again cooking for Bland Ambition.

In the meantime, he's currently working with Gus Van Sant (who directed Drugstore Cowboy) on a project on the life of Andy Warhol, and a musical version of Earing that he reveals “is under option for next fall in an off-Broadway contract.” Somehow, “Broadway,” with all it’s flash and circumstance, just doesn’t suit Paul Bartel’s vocabulary. And if Bland Ambition has a smidge of the spice of Eating Raoul, Bartel’s fans will have another meaty mouthful of his mayhem, more people than ever will get a taste of his madness, and Paul Bartel will finally get his just desserts.

A College junior, Larry Smith is no meat-eater.

Paul Bartel's Vitography

The Secret Cinema (1978)

Voyeuristic nastiness at its best as a woman believes her warped husband’s films and is filmed at the same time. Written and directed by Paul Bartel.

Death Race 2000 (1975)

A satirical farce, in which an auto race where the contestants scores points for running over pedestrians is the nation’s next great human nature is the great Equalizer.

Scenes from the Class Struggle in Beverly Hills (1981)

A scathing satire about upper-classAndre McPherson, an aspiring actor with a smidgen of the spice of Eating Raoul, Bartel’s fans will have another meaty mouthful of his mayhem, more people than ever will get a taste of his madness, and Paul Bartel will finally get his just desserts.

But rather than evoke sympathy for this poor wretch, Bartel creates a scenario where we feel more like siding with the film-makers than with the victim. We love to watch this girl suffer — especially since we know that it’s not us. Voyeuristic and downright rude, you say? Then you probably will want to stay clear of Bartel’s latest sicko, Scenes From the Class Struggle in Beverly Hills.

It’s a safe bet that he’s talking about Hollywood — a place that has a smidgen of the spice of Eating Raoul, Bartel’s fans will have another meaty mouthful of his mayhem, more people than ever will get a taste of his madness, and Paul Bartel will finally get his just desserts.

For now, finishing up Bland Ambition is foremost on Bartel’s list of things to do. Both he and Mary Bland will recreate their roles as the Blands in this sequel to Eating Raoul, most likely sticking to the original’s motto, “We do anything.”

MARCH 29, 1990
A Dose of Liquid

A chat with 'Liquid Sky' creator
Slava Tsukerman

BY ELIZABETH GERST

Sex, drugs & rock & roll — and aliens from outer space. Slava Tsukerman’s 1983 Liquid Sky has everything an eclectic midnight movie-goer could want. Championed by the late-night party crowd, Liquid Sky serves up a garish potpourri of color, sound, and bizarre plot twists.

In intellectual circles, Liquid Sky is hailed for the harsh and disturbing social critique that lies underneath the neon surface of the film. Based on a limited budget, the movie was filmed in 50 days and cost under $500,000.

“Tsukerman says a limited budget caused the most difficulties in creating Liquid Sky,” says Tsukerman. “I didn’t even know what New Wave was!”

Through his acquaintance with Carlisle, herself a member of the New Wave movement, Tsukerman discovered New York’s underground night culture.

Intrigued by the New Wave scene, Tsukerman and wife Nina Kerova, along with Carlisle, began work on a script for Liquid Sky.

“It was interesting to make a film about people who were already performing,” he says. “Like Brecht’s Threepenny Opera, they made a tragic theater of their life which was exaggerating the negative side of modern lives.”

Carlisle played the lead role, and Tsukerman drafted fellow Soviet Yuri Neyman as the cinematographer.

Filmed in 50 days and costing under $500,000, Tsukerman says a limited budget caused the most difficulties in creating Liquid Sky.

Released in 1983, the film centers around 36 hours in the life of Margaret, a fashion model living in a New York penthouse with her lesbian lover, an acerbic drug dealer named Adrian. Desiring either drugs or sex, various members of the downtown dance circuit arrive at their apartment. The title itself is a street term for the rush experienced through heroin.

Margaret, a bored Edie Sedgwick look-alike, numbly indulges the greedy pleasure-seekers. Behind her, Neyman’s cinematography captures a silhouette of the Empire State Building. It pierces the Manhattan skyline, looming like an immense syringe/phallicus. It’s an appropriate metaphor for a society in which drugs and sex dominate like panthers.

“Just-Say-No” rationale — the alien obliterates all Margaret’s visitors. The alien’s feast is shown through animation — Day-Glo colors mushroom on the screen like the explosion of a psychedelic gobstopper.

The alien acts as a galactic cowboy, ridding Margaret’s life of abusive nasties and finally whisking her away in the saucer from her cheerless existence.

“Tsukerman also believes that the popular theme of aliens, in such films as E.T. and Close Encounters of the Third Kind, can be traced to our fascination with the idea that someone would come from outer space and solve our problems. We said the same thing by irony.”

Because there is no Prince Charming on earth, we look to another cosmos.

Through Margaret’s adventures, Tsukerman paints an unromantic portrait of the violence, sexual cruelty, and apathy stemming from drug addiction. Released when the public first learned of the AIDS epidemic, the film became the ultimate endorsement of the “Just-Say-No” rationale — the alien obliterates all characters who indulge in drugs or casual sex.

Tsukerman says he found a parallel between the lives of the New Wavers and elements of the Russian culture he left behind.

“People who have maximum freedom behave similarly to people who have minimum freedom,” Tsukerman says. “New Wavers are at the extreme of artistic expression, but like Russian prisoners who are serving a life term, they demonstrate all the bizarre ways of hurting oneself.”

Tsukerman is currently working on Berlin, a cinematic love story about an American and his Russian interpreter. Fearful of Hollywood’s tendency to pigeonhole a director with a specific label, Tsukerman refuses to compare his current project with Liquid Sky.

“In order for a film to be successful, it must be different,” he says. “For myself, I would never like to make two films that are the same.”

Elizabeth Gerst is a College senior and likes her aliens tall, dark and squithy.

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Bad Medicine

‘Capulet’ reveals 19th Century sexism

BY JOYCE TSAI

WHEN the Play Works Company described Dr. Capulet Speaks as a play "about sex, murder, but mostly women," I expected Dallas I expected Murray Povitch and A Current Affair. I expected The National Enquirer.

But it's hard for a one-man production to get that sleazy veneer, steamy or cheesy. Containing real content under its sleazy veneer, Dr. Capulet Speaks raises the issue of gender, understanding chauvinism by taking the audience back to the days of witch hunts and chastity belts.

Dr. Capulet, a prominent physician in turn-of-the-century Philadelphia, addresses a group of coroners about the details of a murder-suicide scene involving his young wife, who was found hanged in a hotel room beside her poisoned lover. In the course of testifying about the mysterious deaths, he emphasizes his specialization in the field of gynecology.

A well-known author of scores of articles on women's health issues, Capulet is one of few professionals who even bother with women's issues. He might be expected to have a deeper understanding and sympathy for women — but it just isn't so. Addressing the audience, he repeatedly asks, "After all, who knows more about women than I?" The response grows increasingly ironic.

His medical views express a patronizing and extremely sexist attitude toward his wife and clientele. "If only women could stick to becoming mothers," he says to the panel of male experts. He asserts, for example, that the tendency of some women to read and educate themselves leads to a sexually-induced hysteria of the bladder. He speaks condescendingly about women, reducing them in his view to fragile, inferior beings. On the care and tending of women, Capulet wisely advises, "Women as well as plants need sunshine."

Playwright and star of Dr. Capulet Speaks, Mort Levy researched his play's subject and unearthed treatises from the early 1900s that discuss the harm women invite if they indulge in such treacherous activities as sleigh rides and picnics. When Capulet inveighs against the idea of women's suffrage, Levy seems to be invoking contemporary debates about women's rights.

Lively effectively delivers a sense of darkness and irony. Although lacking professional training, he brings depth to the character by portraying Capulet's barely controlled rage at the loss of control over his wife. Remembering the auto-pauses he performed on his wife and her lover, Levy gleefully twists the scalpel into the table.

Director Christopher J. Rushton uses a minimal set of one table, one chair and a huge American flag in the background to reflect the starkness in the play.

More skillful in content than in form, Levy, the writer, introduces a mystery sub-plot, but never resolves the crime. Whether or not Dr. Capulet played a part in the murders is left open-ended.

All right, I admit it, I sort of longed for a Marla Maples expose. Instead I got an hour of sex, murder and women's issues. Go figure.

Dear Bicycle Repairman...

Dear Bicycle Repairman,

Just last week I was riding along on Superblock on my brand new Schwinn when I saw none other than the Aryan posterboy heading directly towards me on his $500 mountain bike. My cyberpunk reflexes kicked in, causing me to veer right. I thought he was going to crash into me.

I was clearly not at fault, but, being well-raised, I apologized anyway. A prime example of Ching's "Superior Man," theory, I resisted the urge to teach him a lesson, controlling my cyber reactions. He got bufed out and high-tailed it outta there. Of course, his bike was fine, while my chain derailed. While he sat on down and fixed his bicycle, I was able to fix my own chain (L. Ron Hubbard's Dianetics, p. 197). It wasn't until I crossed over the 38th St. bridge that I realized my fork had been bent backwards into the frame, thus giving birth to the worst part of this ordeal. The severe compression of the main-frame caused my cool silver paint-job to crack and chip!

I've consulted Zen and the Art of Motorcycle Maintenance and All I need to know, I learned in kindergarten to no avail. What's a pounded-out biker to do?

Thanx much,
Aggro

Dear Aggro,

I understand. I really do. Unfortunately, I don't know anything about bikes. I drive a vintage '67 Mustang with California plates and Schwinn's just aren't my area of expertise. You might want to consider trashing the Schwinn and buying a Harley. Remember force equals mass times acceleration. A Harley has a lot more power than a Schwinn and can go a little bit faster. The amazing macho feel of a Hog, its total karmatic overload plus lots of soft leather on the seat (your hip, remember) combine to offer a superb riding experience.

Yours truly,
The Bikeman

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THEATER

Guide listings are effective Friday

HIRED MAN
British working-class musical comedy about love and farming. Through May 6. (Walnut Street Theater, 9th and Walnut Sts., 574-3586. Tickets $13-$29. Student discounts available.)

OLD TIMES
Pinter play about dark pasts and darker presents. Through April 21. (The Society Hill Playhouse 2nd Space Theater, 507 S. 8th St., 923-0210. Tickets $15. Only Wed. through Sat.)

NUNSENSE
It's leaving in June. Honest. So see it already. (Society Hill Playhouse, 507 S. 8th St., 923-0210. Tickets $19-$25.)

DR. CAPULET SPEAKS
What women's health issues were like, pre-PMS. SEE REVIEW PAGE 14. Through Apr. 8. (Climax Theater, 629 South St., 926-8303. Student tickets $5.)

REFLECTIONS FROM A PARK BENCH and SUICIDE RUN
Two one-acts by new playwrights. Reflections unites a successful black lawyer and a bum on a bench. In Suicide, a Holocaust survivor rescues a graffiti artist intent on killing himself. Through April 8. (Venture Theater, 43 S. 3rd St., 923-2766. Tickets $15 (Wed., Thurs., Sun.) and $18 (Fri.-Sat.).)

ANN VACHUN/DANCE CONDUIT
World premiere and repertory. March 30 and 31. (Mandell Theater, 32nd & Chestnut Sts., 787-5169. Tickets $6-$12.)

PHILADELPHIA YOUNG PLAYWRIGHTS FESTIVAL
Eight one-acts by award-winning new writers. Support 'em — it could be you some day. April 2-7. (Temple University Theater, 13th & Norris Sts., 874-1122. Tickets $7-$9.)

MUSIC

Motley Crue countdown: 15 days. And our sincerest condolences to Gloria Estefan and her family. Get well soon.

BLUES TRAVELER w/THE MAD HATTERS
With the musical pride of Penn opening, and the finest blues harmonica on tour today in the headliner, this is not to be missed. Make the venture to Ambler...it's well worth your while. Tonight.

EDDIE BARRIT w/SWAYER BROWN
The wiskily wabbit still loves a rainy night and a nice carrot. Friday.

ALANNA MYLES
Oh Canada. Keep an ear out for her follow-ups to "Black Velvet," titled "Wild Turkey" and "Canadian Club." Friday.

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ROBIN HOOD
Direct from London. I laughed, I cried, it was better than Cats. April 4-8. (Annenberg Center, 3680 Walnut St., 898-6791. Tickets $24-$26, student discounts available.)

SARAFINA!
About Nelson Mandela's release, written before Nelson Mandela was going to be released. South African musical coming off a two-year Broadway run. Through April 15th. (Ferret Theatre, 1114 Walnut St., 923-1515. Tickets $25-$40.)
THE DEAD MILKMEN
Stevie Salas Colorcode would be well string around. And if you don't like him, So Satriani really can't sing for jack. But anymore. Legends don't have to 1 guess. (Khyber Pass. 56 S. 2nd St., 440-9683)

day. Find out and call in. Friday. w/STEVIE SALAS COLORCODE (J.J.'s Grotto, 27 South 21st St., 988-9255)

What's in a name, ya know? She makes would  be writing Hallmark cards. (Bacchanal, 1320 South St.,'545-6983)

OK. So she sounds like someone who You've already seen 'em here at school. COBALT BLUES BAND Ardmore, 896-6420)

Just in the mood for a good Civil War thing. SEE REVIEW ON PAGE 4. (Ritz V, 214 Walnut St.. 925-7900 Show times: Fri.-Sat. — 12:45, 5:15, 9:45; Sun— 1:45, 4:45, 7, 9:15; Mon-Thurs — 1:15, 3:15, 5:30, 7:45, 10:15)

HARD TO KILL
And don't forget hard to believe, hard to watch, hard to stomach... (AMC Olive City 2, Front & 2nd Sts. 627-5966. Show times: Fri.— 4:45, 7, 9:15; Sat.— 4:45, 7, 9:15; Sun.— 4:45, 7, 9:15)

FOUGUE
— Fri. & Sat. (6, 8:30): An engaging, entertaining, albeit depressing, hour and a half. (Sam's Place, 19th and Chestnut Sts. 972-0538. Show times: Fri.-Wed — 1, 3, 5:30, 7:45, 9:45; Thurs — 1, 3, 5:30, 7:45)

JOE SATRIANI w/SOLITUDE. DAMNABIUTY
(AMC Midtown, 1412 Chestnut St., 567-0201 Show times: Daily — 2, 5:30, 8, 10:30)

HOT TUNA
HOT TUNA stars Jamie Lee Curtis as Dirty Harriet, Tom Berenger and Elizabeth Perkins and Ron Silver as a cross between Nor- (AMC Midtown, 1412 Chestnut St.. 567-0201. Show times: Fri.— 4:45, 7, 9:15; Sat.— 4:45, 7, 9:15; Sun.— 4:45, 7, 9:15; Mon-Thurs — 4:45, 7, 9:15)

JOE WALSH
Like, omigod, isn't that like Shakes-