Under Pressure

Red Cross volunteer Pat Morrisey, a College junior, checks Wharton sophomore Alan Sadgany’s blood pressure during yesterday’s Locust Walk Health Fair. College Sophomore John Busser looks on.

Faculty to monitor affirmative action

By ROXANNE PATEL

Faculty members expressed their support for President Sheldon Hackney’s office action policy yesterday, passing a resolution calling for a committee to monitor the affirmative action program of each department.

Faculty members voted to charge the Committee on the Faculty with “the annual monitoring of Faculty to monitor affirmative action proposed as an alternative to the resolution suggested by the Senate Committee on the Faculty last month. It passed by an overwhelming majority.”

The resolution establishes a new way to check the hiring practices of departments deemed “deficient” with respect to affirmative action, as determined by a study conducted by the Office of Planning and Institutional Research. The study reported that in 1985-86, 7.6% of female faculty members were hired while 5.4% of male faculty members were hired. The report was made available to full faculty members.

Several University officials would be involved in the monitoring process. The University owns and controls the property for dormitory purposes, the University would have to build a second residence and the student involvement would be made by the Office of Student Affairs. The agreement does not talk about what happens if they get kicked out of the house.

Hackney agrees to meet about preventing rape

By CHRISTINE LUTTTON

President Sheldon Hackney yesterday agreed to meet with leaders of Students Together Against Rape to discuss the role the administration can play in preventing and handling sexual assault on campus, according to a spokesman. Hackney’s decision to meet with the group grew out of a resolution yesterday that said that at least 25 women have been victims of a sexual offense on the University campus this year. Poskanzer said that they have met to discuss whether the proposal is admissible under the law and the issue of rape in the campus.

President Hackney has not yet participated in major activities designed to raise awareness of women’s security on Locust Walk. ‘Back the Night’ rally and a STRAP conference included women’s security. She added that the impetus for the upcoming campus event came from STRAP. Hackney has not object to relocating their crops.

Wharton faculty to be done in June

By MATTHEW KLEIN

More than a year of construction, Laufer-Fischer Hall will welcome its first students next August. The building, located on 37th Street between Locust and Sansom streets, will be home to the Wharton College.

The building is expected to be completed by the middle of June. The new building will be used to provide office space and classroom facilities for the College.

The project, which is expected to be completed by the middle of June, will provide new classroom facilities for the College.

The structure, funded by donations from University Trustee and Wharton alumnus Arthur Fisher, will be located across from Van Pelt Hall.

As Castle faces charges, future of building unclear

By CHRISTINE LUTTTON

Several University officials were not surprised about what will happen to the Norman M. Stoeckel building on Locust Walk, which is the site of the present student union.

If the University uses the building as office space, control of the castle would be given to the alumni. But it is unclear what would happen if the building was not used for purposes of the University.

Two University officials said that they have met to discuss whether the proposal is admissible under the law and the issue of rape in the campus.

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Muslim student battles for right to reschedule exam due to holiday

By RYANNE PATEL

Two days ago, College freshman Bishnu Moman thought she was going to fail her Communications class. But today, after winning a struggle against University policy and finally, she has earned a second chance to take her test.

Moman’s struggle started when she discovered that her Communications 250 final exam, scheduled for April 26, will conflict with one of the most important Muslim holidays, Ad-El-Fitr. The board heard arguments from Moman yesterday. Brent Mitchell contributed to this story.

Castile, from page 1

The board ruled against the 200 and Castile members last week.

Director of the Psi Upsilon International Office Tom Phillips could not be reached for comment yesterday.

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By GAYLE MEYERS

"There are parts of that in everyone, including a ten, a person with moral conviction," said Cohen. "I had to make sure that what I was doing made sense and was responsible manner," Cohen added. "I had to make sure that I was doing roles and was correct." While Cohen noted that Jesus was unique, the qualities he represents are universal enough to be recreated on stage.

"I think that's true because there's some kind of thing that's inside of all of us," Cohen said. "I'm always looking for a person of moral conviction, a person with moral conviction," said Cohen. "It's true that there's a part of the play is everyone, including myself." Although the basis of the play is religious, Cohen said that the cast tried to give it a broader, humanist appeal.

"We've been allowed to rewrite our parables and say what we think they're about," said Wharton sophomore Plantin. "We've been allowed to rewrite the story to the way we want it understood," Cohen added.
Officials urge U. community to attend ‘family party’ of Peak Week activities

By CHRISTINE LITTON

Three top administrators yesterday released an open letter urging faculty, staff and students to participate in the May 17-19 Peak Week activities celebrating the University’s 250th anniversary.

President Sheldon Hackney, Provost Mark Fox, and Student Vice President Maria Whitehead urged all members of the University community to join in the family party. "We are truly offering something for everyone and we want formally to invite all of you – faculty, staff, and students – to participate in any and all aspects of this memorable event," the statement reads.

Student 250th Committee Chairperson Steve Mendes said he was pleased with the letter. "I think it is great," said Mendes, a College junior. "The whole time I was pleased with the letter."

But Mendes said that although the official deadline has passed, others can still register for activities. "Moderators and rooms are slightly subjected to change."

All students, faculty, staff and alumni are invited to attend & participate. Panels include Students, Faculty & distinguished persons.

Moderators and rooms are slightly subjected to change.

The 250th Anniversary Student Committee presents
10 Student Panel Discussions on Life at Penn:

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The 250th Anniversary Student Committee presents
10 Student Panel Discussions on Life at Penn:

- The Greece Experience
- The Performing Arts
- The Globalization of Penn: The International Dimension on Campus
- The Women’s Experience
- Volunteerism & Community Involvement
- Living Learning: Penn’s Special Residential Arrangements
- Student Activism
- Student Research: Graduate and Undergraduate
- Changing Times/Changing Lives: Experiences of Lesbian, Gay and Bisexual Students
- Student Research: Graduate and Undergraduate

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From Alpha to Omega: Greek Life, Death and Rebirth

The Flux of Greek Organizations 1885-1990

While student interest in the Panhellenic and Interfraternity councils has waned and waned over the decades, the popularity of fraternities and sororities has remained fairly consistent, according to a member of the Panhellenic Council. While membership in IFCS and Panhel have been decreasing, the Panhellenic Council saw a peak in membership during the late 1960's and early 1970's. Since then, the council has seen a steady decline in membership, with the current number of members being approximately 14% of the student body.

The Interfraternity Council, on the other hand, has seen a steady increase in membership, with the current number of members being approximately 30% of the student body. This increase can be attributed to the growth of Greek organizations on campus, as well as the increased diversity on campus.

In the 1980's, the Interfraternity Council began to focus on issues such as hazing, alcohol abuse, and educational programming. This shift in focus has led to an increase in membership, as well as an increase in the number of Greek organizations on campus.

In the 1990's, the Interfraternity Council continued to focus on issues such as hazing, alcohol abuse, and educational programming. This shift in focus has led to a continued increase in membership, as well as a continued increase in the number of Greek organizations on campus.

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In the 21st century, the Interfraternity Council continues to focus on issues such as hazing, alcohol abuse, and educational programming. This shift in focus has led to a continued increase in membership, as well as a continued increase in the number of Greek organizations on campus.
What a Choice

The Trustees should be commended for attracting a fine crop of honorary degree recipients. They’re also an impressive bunch.

The honorary degree candidates work to receive honorary degrees, it seems; and many of these have been previously chosen to be the Commencement speaker. Several of the recipients would have been happy to hear and would have exemplified the academic ideals that this university should stand for.

All of the honorary degree candidates worked on their own to achieve their own. They did not achieve their fame and honors by marrying the right person. It seems (logical), then, that the Trustees and administration chose the person with the least education, who is not a student, lie to academia, and least personal achievement.

And so, the choice of Barbara Bush is perhaps completely compatible with the administration’s philosophy. Barbara Bush decided to be the Commencement speaker. Sadly, probably won’t.

The Homeless Quakers

I have had many great experiences here at Penn, but one that has had a lasting impact is the time when I was homeless. It taught me important lessons about the nature of humanity.

I was never homeless in the traditional sense, but I did experience homelessness on a regular basis. I was always able to find a place to sleep, and I was never hungry. But I did not have a place to call home, and I did not have the freedom to make decisions about my life.

I learned that the University of Pennsylvania is a place where people are treated with respect. I learned that the University of Pennsylvania is a place where people are treated with dignity.

I learned that the University of Pennsylvania is a place where people are treated with compassion. I learned that the University of Pennsylvania is a place where people are treated with understanding.

I learned that the University of Pennsylvania is a place where people are treated with love. I learned that the University of Pennsylvania is a place where people are treated with care.

I learned that the University of Pennsylvania is a place where people are treated with kindness. I learned that the University of Pennsylvania is a place where people are treated with warmth.

I learned that the University of Pennsylvania is a place where people are treated with comfort. I learned that the University of Pennsylvania is a place where people are treated with joy.

I learned that the University of Pennsylvania is a place where people are treated with happiness. I learned that the University of Pennsylvania is a place where people are treated with peace.

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Five-year plan to be released next semester

By HELEN JENG

Provost Michael Aiken said this week that he expects a final draft of the University's academic five-year plan to be released next semester after officials complete the process by the middle of next year. Aiken said that the process is "very time-consuming," and that he hopes to compile the reports into a comprehensive plan before the end of the academic year.

The planning process, Aiken said, involves the retention and advising of faculty departments, and officials will help in soliciting the University's priorities for the next five years.

The goals of the planning projects are being coordinated with the University's five-year, $1 billion capital development, and Aiken said that officials plan to be completed by the middle of next semester after officials compile short list of candidates for the post.

Faculty Senate Chairperson Robert Davies added that many of the reports show "some very good proposals," adding that they require a very high level of commitment from the committees putting together the reports as well as from those reviewing the many proposals.

"Reports like that take an enormous amount of effort," Davies said. "This is the problem of democracy. If you want to plan like dictators, then you don't need to talk to others; and you can come up with a report in no time at all, but it's not necessarily the one that everyone approves of.

Davies added that the final draft will "be the thing that determines the future of the University." He added that he hopes the final proposal will be widely supported because the administration has "clearly provided ample opportunity for comments," he said.

The Academic Planning and Budget Committee and the Provost's Advisory Group are continuing discussions of the reports, Aiken added that although he has received comment from the Faculty Senate, he has not heard extensively from the Faculty Assembly on the reports.

The Academic Planning and Budget Committee is a nine-member group headed by University Museum Director Robert Davies to compile a short list of candidates for the post.

New facility

WHARTON, from page 1

The building will house a large lecture hall, seminar rooms, extra space for students, a lounge and several small rooms to serve professors and students involved in the University's Estate and the Land Derangement.

The Wharton Real Estate Center was founded in 1982 to develop a real estate education program for Wharton students at both graduate and undergraduate levels.

The Land Derangement Institute offers a 36-week program in which students earn a master of arts in land derangement from the University's School of Real Estate and the Law School. A director of the center has been appointed to the Wharton Real Estate Center.

A program designed to augment social sciences and humanities courses, ad

A program would increase the number of students in the School of Real Estate and the Law School, and would include courses in business administration. The program would help students to analyze the "high-quality, leg

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AMERICA'S LARGEST CATERER

Thursday, April 13, 1990 The Daily Pennsylvania Page 7
Soviets shut off oil to republic

MOSCOW — The Soviet Union has closed off its main pipeline to Lithuania, causing motorists to triple this week as the Soviet Union shut off the supply of oil to Lithuania.

"The flow of crude oil to Lithuania was cut off at approximately 10:30 a.m.," said Anatoly Polyakov, a spokesman for the Lithuanian government.

Reading an official government statement, he said Lithuania's referees director Sunas Vainoras confirmed the sudden pipeline shutting the fuel from the Soviet Union had been shut down.

The statement said a message read earlier by telephone informed of the resolution of the Council of Ministers, that Lithuania was continuing to shut off crude oil to its refinery.

There was no immediate word on whether natural gas supplies also had been disrupted.

Lithuania's energy minister, Leonas Asmantas, said after a meeting with Lithuania's Supreme Council legislature.

"We anticipated that it would happen," he said.

The statement, not read, said that part of Mikhail Gorbachev's government had been shut off.

According to a Soviet news agency Yalta that reported part of a government statement, "We are immediately proceeding to the implementation of the resolution of the Council of Ministers, that Lithuania is entirely dependent on the Soviet Union for its energy needs, and that we are prepared to deal with the situation."
Greek, non-Greek students hold barbecue on Phi Sig lawn

BY JEREMY BILKOW

About 100 Greek and non-Greek students gathered yesterday afternoon on the front lawn of the Phi Sigma Kappa fraternity for a barbecue intended to foster diversity on campus.

Attendees, who included members of the Progressive Student Alliance and fraternity members, said they chose to hold the barbecue on Phi Sig’s lawn in order to illustrate that since Locust Walk houses University property, all students have a right to use the space.

“I’m having a great time,” said College sophomore Elizabeth Whitney. “I am glad I am finally getting to sit on a part of the University that I am paying for.”

Numerous fraternity members, including several fraternity presidents, attended the event. They said that while they oppose the idea of forcing fraternities to move off Locust Walk, they do support a more diverse group of students gathering on the space.

“We support diversity on the Walk, but we don’t want it to be restricted,” said Delta Theta President Hunter Henney.

Henney said that he supports the idea of Phi Sig office buildings on Locust Walk into residences for non-Greek students.

Lala Bukowski, a College senior, said that she attended the barbecue because women “don’t feel welcome on the Walk.”

She said that barbecue organizers, which included PSA advisor Simmons, hung a banner from the front of the house.

“Phi Sig members ‘have been cool’ about allowing the barbecue to take place on their lawn,” Bukowski said.

“By MATTHEW HILK

Major universities are warning students to travel abroad with greater caution as they challenge in court the department of defense’s policy on anti-homosexual discrimination in the military. The US Army has determined that harassment by an officer has been asked to exclude from participating as an ROTC student.

The case is a test of a law limiting military service to those without sexual orientation, and it is widely expected to prompt a decision that bars the military from discharging gay service members.

The Pentagon has already said that it would appeal the court decision.

If the university wins, it could prompt a decision that bars harassment by an officer.

“ROTC is the only thing that I would be able to do without violating my rights,” Steinman said.

But College senior Lara Simmons said that fraternity members do not want to make sacrifices for the sake of diversity.

“They say ‘it should be diverse, but not my house,'” Simmons said.

U. has not joined schools protesting ROTC policy which bans gays

HACKNEY TO MEET ABOUT RAPES

MEETING, from page 1

Top administrators and their aides, however, said they are concerned about the issue of sexual assault on campus and have taken action on a number of fronts, including increased awareness about rape and sexual harassment.

“This is a very important issue,” Assistant to the President William Epstein said that he has not heard administrators here express any concerns about the ROTC program.

U.S. Army Major Doug Hart said that he is aware of the policy challenge and will work to ensure that the policy is applied consistently.

“The policy is clear, and it is being applied consistently,” Hart said.

The Department of Defense has declared that it is committed to enforcing the policy.

In a statement outlining the reasons for excluding the student, the department said that it believes the policy is necessary to ensure the security of the military.

“We could be doing more,” Hart said.

If the president didn’t care, he wouldn’t be meeting with Stam8.

Epstein said the administration has made statements about protecting individual rights, but he questioned the effectiveness of prepared statements.

To stop this story.

"We have to do more," Epstein said.

The president didn’t think so, if we thought we could do more, we would be meeting with Stam8.

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The New York Times Crossword

ACROSS

25. October..... \( \text{E} \)
28. Large plastic... \( \text{E} \)
31. Groovy..... \( \text{E} \)
32. Girl..... \( \text{E} \)
33. Draw..... \( \text{E} \)
34. A folk singer..... \( \text{E} \)
35. A nut..... \( \text{E} \)
36. The border of the US and Mexico..... \( \text{E} \)
37. A fish..... \( \text{E} \)
38. The month after June..... \( \text{E} \)
39. A type of 505..... \( \text{E} \)
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MEMORANDUM FROM THE DESK OF
BENJAMIN FRANKLIN, PRINTER

WHEREAS, the University I founded in 1740 for the study of “those Things that are likely to be most useful and most ornamental” is celebrating its 250th birthday in May; and

WHEREAS, current students, staff and faculty of said institution comprise an important part of the guest list for these festivities; and

WHEREAS, the registration fee is waived for all members of the Penn community;

THEREFORE, I hereby invite you to register for and attend Peak Week events. If you have done so already, welcome. If you have not, please do not delay. Pick up your registration materials at the Houston Hall information desk so that you can participate in this very special occasion.
Penn's tennis squad enjoyed a successful weekend, shutting out both Yale and Brown.

The Quakers had little trouble with Yale, winning 7-0. Alex Schmid's doubles match against the Yale band was a highlight. Although the match was amusing, and Yale team members were having a good time, it didn't matter. I guess we were in the right mood, said Schmid.

Penn also had a problem of its own to deal with. At singles, player Danny Levene sat out the weekend. He had aggravated an already sore elbow last weekend, when he played for the Pennsylvania band.

"This weekend Penn travels to Yale and Brown, where they will face stiff competition. Yale, who the Quakers go up against on Friday, is currently 0-4 in the ITA. Both of these matches will be hard to get any rhythm, but it's a much different team than last year. We lost badly to both teams last year," Welling said. "So it'll be a big weekend for us.

And Schleif has a special incentive to want Penn to beat Yale and Brown. "Next Saturday is my twentieth birthday," Schleif said. "So it would be a nice birthday present for us to beat Yale.

The renovations needed to be completed with support from the University (such as alumni giving) and working together with the coaches we can balance the budget."
I could have imagined. And although
McDonald's — only Bell re-
york City, New York Yankees'
either; I
he no longer needs to worry about
computer crash earlier this week,
he is even deeper in paperwork and
the heavyweight championship fight
NCAA championships, the Ken-
World Series, the Superbowl, the
"There are certain traditions — the
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in marketing strategies at the na-
scious Fisher teamed together to
the Relays suffered when two 1989
the 1990 Relays.
owner George Steinbrenner an-
phone calls kept comming."

One day in February "I got a
from George "I got a
me what he could do ... He said
Baker's life last month.

The $75,000 repaired the damage
At a press conference held at
the first angel floated into
Bill Cosby, who had been asked to

"The Perm Relays are one of the
major g.fts and not corporate
sponsorship. And the proceeds from the
Relays exist, but that the level of
participation is strong. Baker is us-
early so I could make commitments

Baker's ideals have become real-
He now knows that he will have
to do is perform. Wc don't need
promises help to key schools.

The second angel entered
Baker's life in days ago.
Bill Cosby, who had been asked to
be the Honorary Chair for Friends
of the Penn Relays, a new organized
group to raising money from the
average spectator, announced that
he and his wife would be giving
onehalf the proceeds of the
"It's real..." Cosby said. "It's a
world where anyone can do
what he wanted to do..."

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Lower Court, Steinberg-Dietrich Hall
sponsored by the Decision Sciences and Management & Technology Clubs.

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**SportsWire**

Compiled from Associated Press Dispatches

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<td>Arizona 28</td>
<td>Colorado 26</td>
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<td>New Mexico 26</td>
<td>Texas 24</td>
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**Scoreboard**

<table>
<thead>
<tr>
<th>L-train captures Big 5’s Geasey award</th>
<th>Sixers, top Pacers, on verge of clinching Atlantic Division title</th>
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<tbody>
<tr>
<td>Big Five team by Temple’s Mark Banks and Donald Hodge, 5-9</td>
<td>Sixers, 14 1/2 games over Pacers in Atlantic, have clinched third straight division title and clinch playoff berth for fifth straight year.</td>
</tr>
</tbody>
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**Conservative W. Lax faces Tigers**

**By JOSHUA ASTOFF**

Nearly every lax team likes to score goals, at least sometimes. And understandably — scoring a goal and not making a brilliant defensive play will get you in the hall of fame. For the Quakers, however, the offense has been the problem all season. The Quakers have been forced to play defense because the offense has been weak.

**DP SPORTS**

*Quote of the Day*

“The Penn Relays will remain the Penn Relays.” — Tim Baker, Penn Relays Director, on the future of the Penn Relays.

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Villanova upsets Penn 7-1

By JON BRODSKY

The Villanova baseball team used two important "W" words to its advantage in its 7-1 home victory over Penn yesterday.

Pittsburgher hitting and hitting, on the other hand, picked two "W" words out of their dictionary -- terrific offense and defense.

The Wildcats, who have been in the middle of a long road trip, with a 4-9 overall record, did not let up in this late season tune-up. The Quakers, whose toughest years ever has been the last several years, were left behind with a 1-10 record.

Bill Wagner said, "We wanted to find out who's in the picture if we need relief help this weekend and who can do the job next year."

Unfortunately for the Quakers, their batters received little offensive support from their teammates. The game resulted in a string of offensive problems for the team, making the ninth inning the difference, as Villanova scored four runs to put the game out of reach.

With the way the ball was flying at Villanova, a three-run lead just six innings would not have been enough. The Quakers scored one run in the third and another in the fourth inning, making the score 3-0 before the Wildcats scored four runs in the fifth inning to make the score 7-0.

Villanova, which had scored four runs in the third inning, scored two more runs in the fifth inning to put away the game. The Wildcats were looking to keep up their winning streak and not let up on the Quakers.

By SCOTT WAYBERN

The Villanova men's lacrosse team overcame a slow start to outscore Penn 16-8 last night in Independence Hall.

"We have to swing the bat a little better," Seddon said. "We can't let games with only one run to earn the victory.

"Our offense has been consistent, but our defense needs to be more solid. We need to take control of the game and keep the pressure on."
"LONG HAIR, SHORT HAIR, DON'T MUCH MATTER WHEN YOUR HEAD'S CUT OFF."
— BROOK FRANK

FUCK OFF PIGS!
a social critique
College Sucks, Then You Die

BY ADELE SULCAS and VICKI BOTNICK

A birth, a new beginning. You enter college bloody and
confused, screaming as you emerge from between the
thighs of your high school. Weaned on Rolling Rock
and nourished by Billybob's, your first words at PENN
are "How do I get a permit stamp?" and your first
halting steps are guided by the howling winds propelling
you through Superblock. You cut your teeth on a hunk of Le
Bus combread and trade your diapers for a large grey 100%
cotton Champion PENN sweatshirt.

The dawn of life breaks on a line in Logan 110 or in
someone's room in Butcher-Speckman. You talk about all
the work you should be doing, never do any of it, and don't
really care. And you bask in it.

During the middle years of hormonal flux — while
you're very very busy not getting laid — you spend more
than a few hours snoozing on Van Pelt's 'study beds' (a.k.a.
the fifth-floor couches), catching up on all the sleep you
don't do when living in the Quad.

Many a late night has found you staring blankly at your
Mac Plus, clock ticking past 3 a.m., as you realize that while
the 10 empty Diet Coke cans at your feet may eventually
have you lambada-ing around your desk, your printer will
be sitting this one out.

The sunset years are spent staring blissfully into the
red-rimmed eyes of your loved one, over pre-frozen pan-
fried meat byproduct Steak-Umm glazed with Yellow No.
5-colored cheese-substitute on yesterday's hot-dog roll.

You know you've reached a level of maturity when, instead
of bragging about getting laid, you actually do. And you
really care. And you bask in it.

It will really suck to give up three-hour lunches (which is
OK, so it might not be that bad.

Warren Miller
Summer's coming, so we interviewed the guy who makes ski movies. The vertical of
authority has been inverted. Instant karma's gonna get you. Grab a brew —
It's Warren Miller time.

By David Marcus.

DEPARTMENTS

FILM: The Cook, The Thief, His Wife and Her Lover
Who's boning the great chefs of Europe? Find out.

By Adele Sulcas.

MUSIC: Interview with The Wonder Stuff
Stuffed animals, animal crackers, a crack on the head is what you get for asking: a chat with the nasty workers of college music.

By Elaine Beebe.

THEATER: Belmont Avenue Social Club
Doing the dignified thing, writer Bruce Graham presents a powerful portrait of racism. See Vicki Botnick's interview with Bruce Graham on page 6.

By Dan Sacher.

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34th Street Top 9 Corrections

Over the past semester, the following things were more or less wrongly reported. By us. Instead of teasing you with just a correction or so per week, we’ve been saying ‘em all up. The tension finally got to be too maddening.

9 — Howard Gensler’s Video Store. The Movie Ticket, does have cult films. Lotsathem. Howard (an old Streeter in his own right), is actually a pretty decent guy.

8 — But, he is not, as reported in the special “Houston Hall Expo” issue, the bastard son of Elvis Presley.

7 — Andrew Howell penned a story called “Some Kind of Philly Blue” in the Jazz issue, but we forgot to mention that he wrote it.

6 — The following letters should be substituted for typos in back issues. Please substitute the following letters in descending order in issues numbered 5-11, but not including nine: t, p, z, e, n, s, h, s, & s, S, q, G, 3, eex.

5 — Golden rings.

4 — The January 13th, 8 p.m. screening of The Little Mermaid was actually at 8:15. We’re sorry for any inconvenience this may have caused you.

3 — The “T” in Eugene T. Maleska stands for “elewedTheromaniac” (incidentally, that would be: one possessed by a mad zeal for freedom).

2 — The cows on the cover of the “Ben & Jerry” issue (2/22/90) were mistakenly identified: the cow to the left was not Ben as reported, and the cow on the right was not Jerry. Et tu Ben?

1 — The March 8th issue never came out.

On Tuesday this week, the Philadelphia Flyers hockey team fired Bobby Clarke. Bobby worked and played with the Flyers for many years. You might say that he was a frequent Flyer.

Frequent flyers fly all over the place. They fly to Egypt and Africa and Buffalo, N.Y. But if you were Bobby Clarke and you wanted to get to New York from Philadelphia, you couldn’t smoke on the plane. Of course if you were a buffalo, you wouldn’t want to smoke. Buffaloes don’t smoke — it’s not too good for their constitution.

But humans do. And we think they’re awful. Actually, we don’t — we really think that you are awful for expecting an anti-smoking “Savvy.” What are you thinking? That we’re all stoned and from California? Humans used to be able to smoke on their way to California, but now no more.

TYPICAL PLANES can make people very, very wacky. Planes also can make people very, very nervous. Some people have vertigo or claustrophobia or fear of flying. Others have vertigo and claustrophobia and fear of flying.

A Typical Plane can give you a lot of trouble. You might think that you’re going to die. You might think that you’re going to vomit. You might think that you’re going to have a heart attack.

Well, kids, it’s that time of year again. A time for finals, a time for joy, a time for Barbara Bush, a time for orange marmalade. And as the social season winds down to a fatal end, I lay on my divan and contemplate a summer of sea and sand. La Rosa, grab your best set of luggage for the summer of sea and sand. La Rosa, grab your best set of luggage for the summer of sea and sand.

But was it a perfect semester? Nah. Here are some of the people and places that should’ve been mentioned: Harry Belafonte (the singer), Eileen Napi (the singer), Eileen Napi (the singer), Eileen Napi (the singer), Eileen Napi (the singer), Eileen Napi (the singer), Eileen Napi (the singer), Eileen Napi (the singer).

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J ust picture it: a neon-lit driveway between truckloads of maggoty flesh, a gang in black-tie tears the clothes off a man, urinates on him, spits out the innards, the huge 17th-century Dutch painting on one wall, a restaurant co-owned by the cook, Richard (Richard Bohringer) and the thief, Albert Spica (Michael Gambon). Decadent goings-on occur over ten consecutive evenings amidst exquisitely extravagant sets: the vast drapes of plush red velvet in the dining room, the ornate platters of patterned foods, the glisteningly erotic trysts in various corners of the restaurant.

The scenario is "Le Hollandais" (named for the huge 17th-century Dutch painting on one wall, a restaurant co-owned by the cook, Richard (Richard Bohringer) and the thief, Albert Spica (Michael Gambon). Decadent goings-on occur over ten consecutive evenings amidst exquisitely extravagant sets: the vast drapes of plush red velvet in the dining room, the ornate platters of patterned foods, the glisteningly erotic trysts in various corners of the restaurant.

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This vile and gorgeous opening scene establishes the paradoxical tone of The Cook, The Thief, His Wife and Her Lover, as beauty and barbarity are tied into one inextricable whole.

Greenaway serves up quite a smorgas-gore picture it: in a neon-lit driveway between truckloads of maggoty flesh, a gang in black-tie tears the clothes off a man, urinates on him, spits out the innards, the huge 17th-century Dutch painting on one wall, a restaurant co-owned by the cook, Richard (Richard Bohringer) and the thief, Albert Spica (Michael Gambon). Decadent goings-on occur over ten consecutive evenings amidst exquisitely extravagant sets: the vast drapes of plush red velvet in the dining room, the ornate platters of patterned foods, the glisteningly erotic trysts in various corners of the restaurant.

Despite the underdevelopment of the cook's character and an occasionally plodding pace, The Cook boasts strong performances, a stunning visual appeal and a luxurious, elegant score. The apparent paradox of the film's ostensible horror is sharpened by a somewhat use of a rich, colorful visual style. The overwhelming vistas of "matar", "the skin, the vegetables, the vast drapes of plush red velvet in the dining room, the ornate platters of patterned foods, the glisteningly erotic trysts in various corners of the restaurant.

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Consumption is the major issue here, and food is Greenaway's vehicle. But this is no more epicurean adventure. The apparent paradox of the 'baseness' of our greed combined with the esoteric sophistication in Greenaway's brilliant frames actually underscores one of his "messages": that under the patina of 'civilization', we are all fundamentally 'basic' and power-hungry. The small-minded thief embodies the egocentric crassness that comes only with the unjust assumption of power, and fed-up Georgia, portrayed convincingly by Miren, eventually reveals a ghastly revenge, turning the tables on Albert in a final paroxysm of violence.

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Hey, at least the kids are all right
Black and Blue
Demme-esque thriller boasts Baldwin and Leigh

BY MARC WOLF


*Miami Blues* features bits of vintage Americana as a commentary on the goings-on. But here there's a crucial difference: they're the sole reason to endure your gut-level repulsion to Armitage's gone era.

*Baldwin; his part as psychotic, creepy ex-con Junior is unremarkably slimy. Miami Blues*.

At 32, his greased hair, sideburns, tattoos and double his savings. He becomes a modern-day Robin Hood, robbing (and beating and killing) thieves he catches in the act — but he doesn't exactly believe in trickle-down economics.

The amusing twist in *Miami Blues* has indiscreetly, brutalized police detective Junior (Fred Ward) pursuing Junior just a few steps behind him — but Mosley always ends up with his ass in a sling. Through contrivance, Junior tips hacked off by a machete.

Nevertheless, *Miami Blues* has its own quirky humor streak. Not only does Mosley get beaten up and humiliated by junior, he also faces the indignity of driving a beat-up jalopy. And this is glamorous, slick Miami! Even working-girl Susie drives a red sportscar.

*Miami Blues* certainly gets its rhythms running by the final half hour, but for some this may be too late. Armitage shows genuine flair in handling the couple's home life. Junior and Susie move to a suburban home, complete with white picket fence — but the family sustains itself by Junior's escapades. She, meanwhile, stays home and keeps house, serving him hot, home-cooked meals when he comes home. She also becomes his chauffeur. It's like an MTV version of Terrence Malick's *Badlands*.

In the movie's best scene, Susie reflects on her husband's few merits. "He always ate everything I cooked for him, and he never hit me."

How can you resist a movie with such a steadfast heroine? And it's great to see Baldwin get what he deserves: he always comes across cocky, any...

INTERVIEW

HEP, the Barber for Water's Cry-Baby, has the dirt on Depp

BY PHILLIP OSHVA

After watching the credits roll by at the end of a major studio motion picture, numerous actors come to the mind of the average viewer. Grips, special effects personnel, assistant directors, script supervisors... Who are all of these people and what do they really do? They all must have interesting and unique stories to tell about the mechanics of film production.

It was just this twisted train of thought which prompted me to seek out Howard Elenor Preston, or "HEP," the credited barber on John Waters' latest movie, Cry-Baby. If anyone would know the inside scoop on the movie's actors and the business itself, the hairstylist should.

HEP lives his everyday life in the '90s with the outward appearance of a rebel youth of the '50s. At 32, his greased hair, sideburns, tattoos and even a vintage Harley parked conspicuously in front of his Baltimore hair salon make a conscious statement that the styles of the '50s are seeping back into the '90s. His favorite film is the one-and-only Johnny Depp.

HEP and Johnny were side by side throughout the movie's filming. "I had to be with him every time he was near a camera. I had to be with him constantly, because you shoot out of sequence. If in one scene a piece of hair was hanging down slightly and you had to go back to that scene, I had to take a picture of that with a Polaroid for continuity." They ended up spending between 12 and 13 hours a day together and forging an obscure Leigh's nudity. I thought to myself, "That's a first!" But my relief was short-lived; Leigh has several nude scenes that shamelessly exploit him.

Just when things get interesting, about an hour into the film, Armitage throws in some needlessly graphic violence for good measure. In excruciating detail, a man's eyebrow gets severed back on after being torn by glass shards and, even worse, the same man later gets his finger-tips hacked off by a machete.

Nevertheless, Miami Blues has its own quirky humor streak. Not only does Mosley get beaten up and humiliated by junior, he also faces the indignity of driving a beat-up jalopy. And this is glamorous, slick Miami! Even working-girl Susie drives a red sportscar.

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The White Stuff

Racism explored in a new PFT production

BY DAN SACHER

Belmont Avenue Social Club is not Do the Right Thing. Going beyond Spike Lee’s portrayal of free-flowing racism, writer Bruce Graham depicts racism of a more subtle, nefarious sort. It is the racism that festers within us all as a result of being constantly exposed to ethnic biases. With such a premise, Belmont Avenue Social Club presents challenges which Graham conquers admirably.

BELMONT AVENUE SOCIAL CLUB

DIRECTED BY JAMES L. CHRISTY, AT THE ANNEBROOK CENTER

In the back room of a private social club, a kind of Boss Tweed political hang-out, racism fits in comfortably. Five club members gather after the death of a popular councilman, Mournin', though, isn’t on anyone’s mind. With an up-and-coming black man after the job come next November, a formidable challenger must be chosen to fill the seat.

The members, each with their own political agenda, vie to nominate a new councilman. The requisite political scheming and backbiting occur, such as the digging up of a long-dead statutory rape charge, to discredit one competitor. Racial undertones come to the forefront when excessive ambition rages out of control.

Graham divides the club into two political camps: the old and the new. Frank Barelli represents the political dinosaur who scoffs at polls and ignores racial demographics. He has faith that his cronies, his ‘boys,’ can still win any primary. Conversely, flashy Doug Reardon represents the wave of the future. He keeps one foot in the club and the other in “the black neighborhood,” while denying such to the other. A political superhero in his own mind, this Nixonite covers all bases, going on the record for everything.

The five men in the cast are well drawn, casted, and acted. William Wise as the political Don Corleone, Frank Barelli, does a particularly fine job in holding the play together. He forms the focal point of the club, as well as of the ensemble cast. As it lifts from the mind of David Mamet, Wise blends street toughness with a three-piece suit.

No one in the play, including the black candidate, is a hero. After the performance Graham told the audience, “I don’t write heroes. I write people.” Even the honest character, the well-intentioned Tommy Krueger, remains indifferent and naïve when tempted by power. Graham subtly implicates the audience in his rejection of the idea of a “perfect” person.

Graham seems to say that racism is inherent in everyone. Perhaps because media and society perpetuate stereotypes and generalizations, no one can escape internalizing racist responses to a certain extent. When pushed to their emotional limits, even the most liberal of characters revert to knee-jerk reactions.

The play does falter in a few, minor ways. Some of the humor falls below the fine quality of the dialogue. Graham includes a bathroom joke that he should have saved for his job writing for TV. Also, his meticulous planning becomes heavy-handed at times. An unsuspecting camera fits a bit too snugly into the plot.

However, Graham’s fine craftsmanship wins out in the end. Rather than ending with a chuckle (on a line when I expected the blackout), Belmont Avenue Social Club ends on a sour, disquieting note of racism. Even more disturbing, though, was the sprinkling of chuckles it received.

INTERVIEW

Local playwright Bruce Graham proves he’s not your average Joe

BY VICKI BOTNICK

Bruce Graham is the person I want to be. He’s young, successful, bi-coastal, civic-minded, and funny as all hell. He shuns image-conscious L.A. even though the producers of Roseanne offered him big bucks to write for them. And he’s still a nice, approachable guy—slightly balding, sporting the requisite Philly accent, and overly concerned that he might look “grungy” because he just got in from New York.

Right now, Graham is this year’s playwright-in-residence for the Philadelphia Festival Theatre for New Plays and his Belmont Avenue Social Club is at Annenberg, Moon Over the Brewery, also first produced in Philadelphia, opens next month on the West Coast. Minor Demons has been optioned by Orion pictures for a television movie. And this guy’s only 33.

Not that he’s your average picture of success. In some ways he could pass for a stereotypical small-town boy—he’s into male-bonding, shoulders at the idea of a “real job,” likes to hang out in dark bars—I thrive in cheap, sleazy places,” he admits—and believes in ghosts.

“My house is haunted,” he states simply. “I think the human brain is capable of anything, including sticking around. This woman woke me up one night—I sat up, wide awake, stone-cold sober, and she was touching me on the back. She looks all translucent, like Hollywood’s ghosts, like you called Industrial Light and Magic and asked for a special effect.”

He’s also a small-town boy in his living preferences. If he had his choice, he’d stay where he is now, five blocks away from the house in which he grew up.

“I was in New York today, I was not comfortable with the attitudes there. We brought bread for this woman and she’s running around, all upset because she couldn’t find a bread tray to put it on. I said, ‘What’s wrong with a plate? Or just toss us pieces, like Sea World, I don’t care.’”

Graham tries to make himself out as just a beer-drinking, fairly lazy Joe. But his talent fits big-city standards, and he divides his time between New York, L.A. and Philadelphia. In college, he worked as a stand-up comedian. “It’s the scariest job in the world to me. I suppose I took it too personally... if the audience didn’t laugh I would be like, ‘You’re a bunch of assholes, I hope you all die of a painful cancer.’” After that Graham moved on to a brief acting career, then to teaching high school, and finally to full-time playwriting. He still teaches, in a young playwrights program in the city.

Graham calls himself a political junkie, and sometimes gets carried away, denouncing the American public’s recent political choices. The subject made him sufficiently angry to write Belmont Avenue Social Club, which attacks racism as well as unsavory politics.

“I think we’re back in the fifties here, with racism socially acceptable again... There are guys who walk around pissed off because they’re own lives are so shitty, and they have to find someone to blame.”

He thinks he’s getting old—he stops himself at one point to say, “That’s a real sign of age. I used to buy drugs, and now I buy storm windows.” He thinks he’s lost too much hair, and is too small to intimidate the 18-year-olds at high school. But Bruce, when I grow up, I want to be just like you.

To the boys:

Here’s wishing you all the three-hour lunches you could ever want, an office with a window, and a light even when you’re six feet under. Broadsheet is a cow that has yet to be milked, but we have ultimate faith in you.

We’ll miss you — we really really will.

Love,

The graduating girls women
(a.k.a. The Curly-headed Ones)
Screaming kids, nervous parents and a chance to make lotsa money — just another day on the New York set of Nickolodeon’s new game show, Making the Grade.

Part quiz program, part silly stunt bonanza, pre-teens answer trivia questions in between racing through mechanical contraptions and bizarre obstacle courses.

Penn grad Leu Schneider hosts the program with an oddball grin and silly enthusiasm. When in production, Schneider and his crew tape several shows a day.

Following the success of Nickolodeon’s gameshows like Double Dare and Fun House, Nickolodeon created their newest show as a “Jeopardy for kids.” But Nickolodeon publicist Julie Rothman says learning is the main goal of their program. “It kind of makes learning fun,” explains Rothman.

Entering their third season of production, Making the Grade reaches over 50 million kidders a day.
On October 11, 1968, a rooster crowed, some water boiled and 34th Street was born. In the past 22 years, the magazine has had its share of panic and repulsion, but somehow it managed to stay about. Through it all, there were many doubters: it's cost the DP more time, energy and money than many thought it was worth. Though few escaped unscathed, somewhere along the line a couple of souls learned something or other about writing. Even if we will be back in September, a tradition has ended. We'd love to blame ourselves — but it simply ain't our fault. And if it has been, we wouldn't admit it. We're the rotten children, the bad apples of the bunch, the wicked sons, as it were. And now, true to our mean-spirited nature and general pissed-offed-ness, here's our humble expose of all the little people in the office that have been grating on our nerves.

FOR THOSE ABOUT TO ROCK (US), WE SALUTE YOU

Eric Jacobs: General Manager — Don't worry, he looks a lot less like Gene Simmons these days. E.J.'s been here a long time — a LONG time — and somewhere along the way he got his hair cut. The DP's turned itself into an unfriendly business, and E.J.'s conservative haircut is probably the reason why.

Andrew Teagle: Business Manager — He gave us 16 pages against his better judgment this week, so we thought it appropriate to say thanks. "Thanks Andy, we think you're just swell."

Rich Cohen: Finance Manager — We don't know much about the guy, except that he's the finance manager and subsequently a pain in our collective ass.

The frats (oh, you hate that spelling, don't you?) can all go to hell. We don't care if Judge Wapner and Kurt Vonnegut were brothers (see the April SPY for details). The Castle's going down in a burst of Greek ignominy. Everybody from the Women's Alliance to eager sororities anxiously circle the medieval structure like vultures, nipping at the once proud Psi Upsilon flag. Yo, Hold up! Did everyone forget they were kicked off? They aren't complete and utter meanies. There are a lot worse around here. They just screwed up — and got caught. But are the rest of the frats reflecting on their campus image? We doubt it.

Why is it that everyone focuses on the bad and not the good that frats do? Why? Because the kind of shit they pull shouldn't go on at a University of this supposed caliber. The Castle and A's have this running spat that finally broke publicly. PIKA should have been doused for that stunt with the horse. It was sick and demented. What we're dealing with here is a lack of perspective, concern, tact and sensitivity. Phi Sig, well, they were always fairly disgusting, but they are allegedly in danger of losing their charter after being ranked last of all Phi Sigs in the nation. It's nice to know that even frats have their standards.

Finally, somebody's speaking up about the Walk. It's a complicated problem; it involves how the University's image and identity are perceived, especially when the pre-fresh march down the Walk, parents in tow and attitudes in flux.

Why shouldn't there be women's, Black, Asian, gay and bisexual groups there? Turn the brick path into a bico-bica of diversity. They are all a part of this community and they deserve fair footing. The Penn tradition should — at least by now — encompass more than Doberman dogs frisking and volleyballs vaulting over blonde heads.

I hate elitists. I hate you. I hate your motherfucking guts. "Why?" you may ask. "None of your motherfucking business" is how I would probably respond. You make me sick, world. Making me want to make my guts all over the linoleum floor of my local 7-11. Man's inhumanity to man is nothing compared to spilling your zombie all over my mattress. I've got Coca-Cola slurpee slosh the butt; and it sucks.

Someday it'll come. Someday we'll blow this Godforsaken planetoid to bits and pieces — chunks of Ronald Reagan, water buffalo, Mt. Everest and Chicago ice-cream will travel the cosmic void from here to eternity, to hell and back. God help us all. In the meantime, save the Amazon.

Meanwhile . . . people in stone buildings shouldn't be so dundurheaded. A lot of shit goes down around here that nobody knows about, much less has the energy to figure out. But the reality is that the University of Pennsylvania is a big business full of middle-of-the-line executives trying to keep busy with ventures like the Shoppes at Penn. But we'll come back to the Shoppes later.

The truth: Hackney is quite a decent guy. If you've ever taken Hackney's '60s class, then you've had one of the most fantastic learning experiences available at the business offices of the University of Pennsylvania. Hackney invites students into his house, and even serves up a fine pot of java and plates of chewy, chocolate-chip cookies to boot.

It wasn't Hackney's fault that in 1981 he was picked over former provost Vartan Gregorian to run this Ivy League brothel. When it was time to pick the successor to President Martin Myerson, both the students and the professors wanted Gregorian. But the high and mighty trustees had their priorities in order: to get the football team back on track. An Armenian like Gregorian, who cared more about academics than alumni, was not Hackney-ed enough to do the job. Hackney, a good old Southerner who never asked for any trouble during his career, woke up one day at his 38th and Walnut address, and wondered sheepishly how he came to be the President of Penn. Hackney never wanted to create any waves, but sadly enough, that's the easiest way to get bumped up to the top. The whole thing reeks of Kafka.

Sure enough, our football team got back on top and Vartan Gregorian left the University to revamp the New York Public Library and later become the President at Brown.

A cheerleader in a red and blue sweatsuit, our President will sport the biggest pom-poms at the 250th parade. Is that what this University really needs now? Sure, he just might be personable enough to raise that billion or so needed to schlep the University up a few notches on the U.S. News and World Report survey. Hackney isn't the problem, it's the system.

And so, as this, our 221st anniversary approaches, we'd just like to offer our opinion, even though nobody asked for it. Lucky for us, we've got the printing
Say Goodbye

Fret not, we will be around next semester — we’ll just be harder (or maybe stouter). Actually, this would be a lot more fun if Brent was a jerk, but he’s not. Caught in the middle of an oreo cookie and a fluffer-nutter, Brent means well but he doesn’t realize — as Bob Dylan did — that all of the people can’t all be right all of the time. To his left, his ball and chain. OOOOh.

Brent Mitchell: Executive Editor — I’m a little chippendale, short and stout. Most humbly,

Lynn Westwater: Asst. Managing Editor/News — A sweet girl, she looks happy now, but wait till she sees her picture here. Lynn’s a Bambi in the zoo, an existential bunny in a wretched world. She’ll never quite understand us, or what we’re trying to do, but she could use the publicity so we stuck her in.

Matt Hilk (Managing Editor) meet Amy Silverman (Assoc. Editor/City). The couple to end all couples — and turn a few stomachs to boot. We don’t want to seem coarse — we’re actually fairly romantic sorts ourselves — but the face-mashing has got to end.

Lynn: I’m a little chipmunk, short and stubby. So we stuck her in. I’ve got to end.

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Skiing down active volcanos, dodging chunks of falling glaciers, and diving out of moving train cars, Warren Miller has lived the life of a daring swashbuckler. In 40 years of movie making, Miller has jeted from the snow-capped Alps of Austria to the desolate mountains of New Zealand, capturing thousands of superhuman skiing feats on film.

At 65, the crotchetly, balding Miller has produced 40 films, featuring celebrities like Robert Redford and Martina Navratilova. From the foothills of Vermont to the jagged peaks of Colorado, Miller’s movies play non-stop at ski areas, bars and almost anyplace ski bums can be found. In the world of powder and snow, he may be a living legend.

But don’t dare tell that to Miller.

“I don’t do it for recognition,” he says calmly. “It doesn’t really matter.”

In his quest for spectacular footage, the filmmaker regularly risks his life and the lives of his crew. A day after he and his staff were filming on an arctic ice-block in 1975, the block tipped — fatally crushing four members of another film crew.

“Danger is always a perception in the mind of the participant,” says Miller. “I’ve just been very lucky.”

Beyond Miller’s quiet intensity lies an outrageous sense of humor. Skiing dogs, snow-crunching koala bears and sumo-wrestler instructors pepper Miller’s films.

Girls in bikinis flash across the screen and take to the slopes, their bodies glistening in the afternoon sun.

“I have to be honest. Pretty ladies are nice to look at,” says Miller, who once wrote a book titled Wine, Women and Skis.

At the most basic level, Miller views himself as an entertainer. “You can always sell photographs of kids and dogs... and ladies in bathing suits,” says Miller. “It entertains people. That’s the strength of the picture — the comedy.

Warren Miller developed a passion for sports early in his life. Born in Hollywood, CA in 1924, he began body surfing as a “wee child” at 17. During the winter of 1949-50, he completed his first low-budget feature, Deep and Light.

“Five hundred dollars was all I had,” says the maverick. “I didn’t have the money to do a work-print, so I edited it on a typewriter. I just hung up the original, spliced it together, made a print, and had a film, I was a one-man band.”

But Miller was not alone for much longer. He took Deep and Light on a national tour to ski audiences around the country. His film proved especially popular at resorts, where skiers could watch the footage just before hitting the slopes themselves.

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In the 15 years following his first feature, Miller directed, photographed, edited, scored and wrote 15 films. Since 1940, he has remained faithful to his quota of creating one film per year. Miller says he hopes to produce his 50th film in the year 2000.

At 65, very little has changed for Warren Miller since he first hit the parking lot in Sun Valley 40 years ago. Though he recently sold his film company to his youngest son, Miller still writes all the movies’ scripts, and provides his trademark narration.

At an age when most men contemplate spending the rest of their lives in bed, Miller skis almost every day of the week, remaining in remarkably good shape. When the skiing season ends, he packs up shop and trades the snow of Colorado for the oceans of Maui, wind-surfing every day. And, of course, he still flies out often to ski and dine with his famous friends.

“I’m very fortunate in that I’ve never really worked,” Miller says. “I get up every morning and go play, because I’ve never considered what I do work. Why retire? Nothing could be any better.”

David Marcus is a College junior and would rather be at the beach.
I

n 1986, four reprobes formed a group called the Wonder Stuff. Their fuck-off-you attitude and general dislike for hype have landed them a place in some cynical hearts somewhere out there. Admittedly, they're nothing more than a bunch of wankers who have released a couple of albums — 1988's The Eight Legged Groove Machine and last year's HUP — and lots of hipsters bought 'em. In other words, the Stuff is the stuff that college music is made of, so we dipped into it. Nuff said.

"Doing interviews with people is not very interesting, not really. I'm expected to stand here and talk about the band, and how interesting it is that we've got a new album out in America, and we're coming out to tour, and it's going to be really really good fun. It's been four years since we've started the band... people have been asking us 'Where did the name come from?'" When did you start? — we get really bored talking about that sort of thing."

Instead, here's Wonder Stuff drummer Martin Gilks, via phone interview, on assorted other topics.

"So, how's the weather in London?"

"It's been a really nice day here today, actually. It's quite cold in Philadelphia, isn't it? I'm sure it's got something to do with the greenhouse effect."

"What do you do?" I used to say I was unemotional."

"Any changes in the touring lineup?"

"Our new bass player's called Paul Clifford. Well, he's not actually a member of the band; he's just touring with us for the next three, four months. He's a friend — he used to play in a band called the Libertines, who opened up for us three, four times." Hey, it says on the Eight Legged Groove Machine jacket that 'Bob Jones is the Bass Thing.' What's that all about?

"When we started off, Bob used to turn up with this old really badly looked after amplifier that he used to plug in, and it'd make this sort of twang that wasn't really like any other bass player we'd ever heard before, a real thrashy metal type thing. We used to just call him 'the bass thing,' because you couldn't call him 'bass guitar'— he didn't actually play the bass guitar, with all that noise — and that's where it all came from."

"It says on your press release that on your American tour, the band "discovered country music.""

"We'd actually discovered country music before we'd got to America... we'd got off the plane, and jumped into this sorta truck thing, and said to the guy who was driving, 'Could you put the country station on?' We OD'd for about four hours on country music, and went out and bought all these trucking tapes and played them to death. After a month, we were so sick of country music... though we really liked the characters we first saw — Dolly Parton and that sort of rubbish."

"So, what's next?"

"We haven't discovered anything new lately... maybe jazz."

"What are the Wonder Stuff's biggest influences?"

"None."

"Is there anyone you've always wanted to work with?"

"Nah."

"Nah."

"No."

"I've never been that influenced by anybody, really — otherwise, we'd go out and write songs exactly like whoever was influencing me at the time. I never actually like one person all the time... anybody who can write a song, really. I mean, I've even listened to people like Madonna and Bruce Springsteen and thought, 'Bloody hell, that's a good song.'"

"Well, what about Rick Astley? Would you work with him?"

"Oh yes, yes, DEFINITELY yes. I want to meet the guy, although in England he's disappeared off the face of the earth altogether. I've never given a fuck, now they listen and they want it."

"What do you hate most in the world?"

"Being in a band. It's emotion-filled... it's hard to distinguish between love and hate."

"So that's what you love the most, too?"

"Yeah."

"What would you be doing if you weren't in a band?"

"Trying to be in a band. We've never done anything else, you see. We spent till we were 18, 19, being in small bands, and then the Wonder Stuff came along so we carried it on from there."

"The only difference is when somebody said, 'What do you do?' I used to say I was unemployed — now it's 'I'm in a band. We don't do anything more now that we didn't do before.' We're still writing songs all the time, getting together and having a good laugh... it's just we get paid for it now."

Stuff This
Of zoos, weather and other wonderous things

BY ELAINE BEEBE

The Wonder Stuff sits around looking alternative, detached and aloof, vs. White and the evolutionary backdrops of the two (White came from Black, if you didn't know).

The conclusion of Black Planet provides a wrapped-up return engagement of Spike Lee's Summer of '89 anthem, P.E.'s "Fight the Power." A fitting choice and a welcome addition.

PUBLIC ENEMY
Fear of a Black Planet
Columbia

It seems that Public Enemy has realized their influence over the listening public and have better articulated their message. They haven't watered anything down, because nothing's changed, but they have been able to direct their message into a coherent plan of action. And their groove drives something mean. After all the hype that's gone down, the boys still just want to do their thing. As the man said, "Once they never gave a fuck, now they listen and they want my head."
Blondy Bombshell

Acidophilus Alpha beats his drum to a world beat

BY A. MARK LIIV

When they living say them a White... The way they die, we die... We all going back to black... While they living big, why can’t we live together, I say...

Last Tuesday, Philadelphia got the chance to feel the music of Alpha Blondy, Africa's foremost reggae star. Your favorite media mag got the chance to interview this international performer before his show in Miami. But first, a little background is in order.

Though little known in the U.S., Alpha Blondy, which means “First Bandit,” is incredibly popular in Africa and most other parts of the world. His songs, sung in English, French, Hebrew, Mandingo and Doula, leave even first-time listeners spellbound. Starting as a student at Columbia University, Blondy studied English, worked as a messenger, and sang with local Jamaican musicians in nightclubs. It was in this way that he “married” reggae (as he put it), but when he returned home to the Ivory Coast in Africa, his family didn’t care for the bride (as I put it). This resulted, added to Blondy’s other recent frustrations in the music industry, in a nervous breakdown.

After 13 months locked up in a psychiatric hospital, Blondy was saved by his girlfriend. Finally, he was able to pull his life together and get his career rolling. Alpha Blondy’s first album, Jah Glory, was an instant smash. And now, seven years and six albums later, he’s still offering up more of his own original, spiritually conscious songs. And you’re all asking, “Well, how did he do it?”

“Yeah, you know, I didn’t do it — God did it.”

But he has direction. Blondy dreams of a single worldwide nation, like “the U.N. multiplied by seven.” He even addresses the nonreligious: “I think that some people believe in God by knowing that people like you and me don’t have, to analyze problems and try to suggest a solution that will avoid bloodshed. I think that the world has enough brain to focus their research on such problems of our time.”

It sounds like a dream, but if you check out reality, we need that big family. It’s the human race against time.

Wow, Blondy concludes that in terms of guitarists, “the African example is the best we know.”

In one of his finer moments, Alpha sticks the Eiffel Tower in his ear

Psycho Ryko

Tiny label lands some big fish

BY JON ABEL

What?! You claim to be up on music and you haven’t heard of Rykodisc? Does 3 Mustaphas 3 ring a bell? How about Jeff Walker? Frank Zappa? Jimi Hendrix? Maybe David Bowie? Rykodisc is a tiny-wweeney company that does really fancy packaging and high-quality remastering. Since their birth in 1982, they’ve gotten bigger, but they still produce “sound from light,” staying harmonious with the meaning of their Japanese name.

Some people don’t think it matters what company markets their music. HAH! Ryko has proved them wrong. Their commitment to creating the best product in every aspect has put Rykodisc above the other record labels.

Rykodisc’s motto may be “We’re only in it for the MUSIC,” but their cut for the recent releases of the Bowie collection would make any Warner scrub drool. David Bowie’s re-releases serve as archetypes of the Rykodisc commitment to every aspect of the production. The extremely well packaged Bowie compilation, Sound+Vision, has sold over 500,000 copies since its September 1989 debut and won a Grammy. (But your hearts out Dylan, Clapton, and Springsteen boxed-fans.)

Did it sell so many copies because David Bowie is a musical wizard, or because Rykodisc produces a neater looking and sounding mousetrap? Both. The compilation contains a variety of intriguing and never-before-released Bowie material. But Sound+Vision comes complete with a Bowie hologram photo inlaid in a bullet-proof cover, a thick book of liner notes written by Kurt Loder (MTV newcomer), and a CDV video (for the two fans who have a CDV player).

This compilation was not a first for Rykodisc. In the past they have released Jimi Hendrix CDs with Jimi’s picture on the disc itself (cool!). The Zappa collection includes liner notes by the foul-mouthed one himself.

Besides interesting visual effects added to their albums, Rykodisc uncovers rare stuff by the great musical gurus: versions of Bowie’s sound and vision. These guys may be in it for a money, but they also have direction. Blondy dreams of a single worldwide nation, like “the U.N. multiplied by seven.” He even addresses the nonreligious: “I think that some people believe in God by spending their lives that people like you and me don’t have, to analyze problems and try to suggest a solution that will avoid bloodshed. I think that the world has enough brain to focus their research on such problems of our time.”

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And if that doesn’t getcha, he even played with the Wailers. “I really enjoyed working with them, because they are the ones who put my music into the African reggae, I needed their stamp.” He’s hesitant, though, to speculate on future potential collaborations; again, “it’s all in the hands of God.”

However, Blondy’s musical preferences are clear.

He denies the assertion that he would ever play bluegrass, and he thinks Dancehall-style reggae can be boring. It is the Afro-pop that he loves, especially performers like King Sunny Ade. And, of course, “I love Alpha Blondy very much. I think that’s maybe the only one that will make me spend some money.”

The future is uncertain for Alpha Blondy, but he does have some plans. After the tour he will start work on his next album, plans to spend some time with his kids as well. His children, by the way, are into Michael Jackson and George Michael — not reggae. “It’s too bad... I think that if they keep on doing that I’ll get into... uh... don’t know, man.”

Me neither.

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Besides interesting visual effects added to their albums, Rykodisc uncovers rare stuff by the great musical gurus: versions of Bowie’s cover of Springsteen’s “It’s Hard to Be a Saint in the City”; Zappa playing the Allman Brothers’ “Whipping Post”; Hendrix doing Elvis’ “Hound Dog” and the Beatles’ “Day Tripper.” Alternate, live and demo versions of old stand-bys also comprise a large portion of the Rykodisc collection.

Ryko finds the best cuts and works with them, often improving the sound quality on these reissues. Dick’s “Fire,” on Ryko’s Radio One, has the amount of feedback that Hendrix intended on the original release but which is rarely achieved on analog players. Ryko restems just about everything and goes digital whenever necessary.

And no, Rykodisc doesn’t only put out old, spent music. They offer a variety of wild, new mixes of old tracks. Some people believe in God by paying you more music for your money. A majority of Ryko CDs are 60 minutes and up.

For you environmentalists, Rykodisc has started to package their stuff in recyclable material. And for those of you who don’t have a disc player, Ryko now makes DAT (probably the same two who have a CDV have DAT players) tapes, and the archaic (“I remember when...”) vinyl records.

Rykodisc started small and is getting bigger — so look out, you music connoisseur you. Ryko doesn’t only provide spiffy packaging for well-known reissues. The new stuff is treated with the same audio/visual attention to details. For example, it released the world’s first 80-mi

music CD by Minnow of Burma, a quasi-punk band. By the way, Rykodisc also stands apart by giving you more music for your money. A majority of Ryko CDs are 60 minutes and up.

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Rykodisc started small and is getting bigger — so look out, you music connoisseur you. Ryko doesn’t only provide spiffy packaging for well-known reissues. The new stuff is treated with the same audio/visual attention to details. For example, it released the world’s first 80-minute CD by Minnow of Burma, a quasi-punk band. By the way, Rykodisc also stands apart by giving you more music for your money. A majority of Ryko CDs are 60 minutes and up.

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The Scream"
Athlete’sFeat
Tired, old Feats engage in self-parody
BY STEVE SEVERN

Since you left me alone/The memory’s here but the feeling’s all gone — “The Feeling’s All Gone.”

Talk about irony. Little Feat has summed up their latest effort, Representing The Mambo, with these two simple lines. The group’s second album since reforming in 1985 is, in a word . . . hollow. You know, hollow, like the hole in the doughnut ya just stuffed in your mouth. Hollow, like, there’s nothing here.

From the Dixie Chicken-ish cover art (as always, courtesy of Neon Park), to Craig Fuller’s Lowell George sound-alike vocals, to Fred Tackett’s Lowell George sound-alike slide guitar, to the tired grooves which populate most every song, Mambo constitutes a worthless attempt at recapturing the band’s glory days. The whole thing stinks of apathetic self ripping-off. It’s over, it’s over, it’s all over. Sid lives. Piss off. The Gilberts and 34th Street bid you goodnight. Yeah, we know, nobody died, no need to write an epitaph. But when you get right down to it, this is the last Little Feat as they were originally designed so long ago. For you history buffs, former music editor Sean “bondage pants” Porter created the idea behind these hallowed heads, while then DP illustrator Rico Kanthatham put it on paper. The rest is history. So for the last time, read on . . .

And now, representing the old and the washed-out: Little Feat

If you grew up in the Baltimore area in the mid-1970’s, you loved Little Feat. An unlikely, multi-racial composite of refugees from Frank Zappa’s Mothers of Invention, they crafted some of the decade’s best music. Under the direction of the brilliant (and aforementioned) Lowell George, the band blended jazz, country and rhythm & blues influences into an eclectic, understated stew.

Despite such classics as “Oh Atlanta,” “All That You Dream,” and “Fat Man in the Bathtub,” the Feat rose past cult status in only a few regions. And after George’s death in 1979, it seemed certain that they would never be heard from again.

But, this is the age when musical dinosaurs roam, despisingly looking to pick the nostalgic yuppie crowd’s bottomless pockets. Guitarist Paul Barrere pulled the surviving members back together in 1985, hired Tackett and Fuller, and hopped on the road to financial independence with the tedious-yet-gold Let It Roll.

No doubt, Mambo will carry them even further along. Thousands of Colins and Samanthas up and down the East coast will pop this sucker into their Jaguar’s tape deck and remember fondly the days when they used to coke up in the bathroom before the Feat’s late show at the Bayou in D.C.

But the truth be known, this album does sound great. George Massenburg and Bill Payne’s production defines crisp; the guitars glisten sweetly, the piano always fades in just right. And at times, you’d swear that Craig Fuller and Lowell George are actually the same singer.

But George is dead, and that’s the real problem here. This LP suffers from a dearth of new musical ideas.

Played by a Little Feat tribute band at a local bar, the riffing on “Texas Twister” and “That’s Her She’s Mine” would seem downright respectable (flaccid and boring compared to “Cold, Cold, Cold” or “Tramp Face Boogie,” but still respectable). But played by the Feats themselves, the songs constitute a disturbing exercise in self-parody.

More irony . . . “Those Feats Will Steer You Wrong Sometimes” does turn a new corner — too bad it’s a bad one. A country-ish little ditty about getting stopped by a Texas ranger for speeding while on tour, it redefines pathetic. Even Alabama and Jerry Reed wouldn’t have touched this one (well, maybe Reed would).

All in all, the only songs of any consequence here are the title track, a bizarre Spanish-style piece, and the charming “Rad Gumbo.” Even so, next to “Dixie Chicken,” they seem like mere outtakes.

Making great music means breaking new ground and having something worthwhile to say. Representing the Mambo does neither. Its recycled, tired songs are only faint echoes of Little Feat’s former highs.

These Feats have failed us now.

GILBERTS

It’s over, it’s over, it’s all over. Sid lives. Piss off. The Gilberts and 34th Street bid you goodnight. Yeah, we know, nobody died, no need to write an epitaph. But when you get right down to it, this is the last Gilberts as they were originally designed so long ago. For you history buffs, former music editor Sean “bondage pants” Porter created the idea behind these hallowed heads, while then DP illustrator Rico Kanthatham put it on paper. The rest is history. So for the last time, read on . . .

No, this isn’t another pot-smoking reggae band aimed at a white audience. Actually, this hip-hop trio led by a jazz bassist is quite impressive. The pounding rhythm makes for high-quality, danceable music — an increasingly rare phenomenon. Check out the cover of James Taylor’s “You’ve Got A Friend,” and the instrumental “The Jungle Comes Alive.” (Morgan)

In the great Scottish tradition, Del Amitri (of Glasgow) uses a fiddle on this, their second album. The album oozes the sound of the American south, with an oh-so-bluesy guitar, even tempo, mellow attitude, and a lead singer who (swear to God) sounds like a Neil Diamond/Michael Stipe hybrid. Even more shocking is the fact that this marriage works well, for the most part. (Morgan)

Johnny Clegg and his merry band Savuka make Peter Gabriel, David Byrne, and even Pauly Simon sound like sucka’ World Beat amateurs. On CBBW, Clegg continues to set the pop/Alto-beat standard. He even ups the ante by throwing in a new and potent horn section, and by inventing some tricky (yes, tricky) beats. It deserves a full review . . . sorry, but it’s that time of year. (Morgan)

What the Sugarcubes want to be, what 10,000 Maniacs can never be, the Sundays achieve with ease. Harriet Wheeler’s ten-syllable voice glides sweetly over crisp, minimalist acoustic strains. Subtle and unpretentious, their freshness enchants with a single listen.
entire family. But don’t bring your family.

WONDERFUL light-hearted viewing for the

CAMILLE CLAUDEL

BASKET CASE 2

14

11

greatest performance will probably

WONDERFUL light-hearted viewing for the

CAMILLE CLAUDEL

BASKET CASE 2

14

11

be nominated for an Oscar. Show times: Fri.-Sat. — 7, 9:15.

BAD INFLUENCE

See Tim

— MIDNIGHT.

ROCKY

discovers love in a new silent film from

ROCKY HORROR PICTURE SHOW: Tim

batter a helpless moose for 12 rounds.

lane. See it. Show times: Fri.-Sun. — 1, 3:15, 5:30, 7:45, 9:45.

THE FIRST POWER

Johnny Depp. The rest of us can only

PERPETUITY

See INTERVIEW ON

THE COOK, THE THIEF, HIS WIFE AND

WINNER of this year’s Best Foreign Film

CINEMA PARADISO

5:15, 8:30.

WINNER of this year’s Best Foreign Film

CINEMA PARADISO

5:15, 8:30.

KILL

HARD TO

You’ll never think about food in the

I LOVE YOU TO DEATH

William Hurt’s hilarious turn as a

show times: Fri. — 5:30, 8, 10:30; Sat. — 1:30, 5, 7:30, 9:30.


DIAL W.A.OK?’ ‘97

This Fri. & Sat.

DIAL W.A.OK?’ ‘97

This Fri. & Sat.

MISSING LINK

She’s torn between two lovers in the

wildlife of Africa. Again.

Ritz Rittenhouse, 1907-11 Walnut St., 567-0200.

Show times: Daily — 1, 3, 5:30, 9:45, 10:15.

See REVIEW ON PAGE 5.

 Па НО

THEATER

Guideline listings are effective Friday

Hired Man

She’s torn between two lovers in the
MUSIC

RED HOT CHILI PEPPERS w/ THE DEAD MILKMEN
You've heard about it everywhere on campus, unless you live in a cave. Saturday. (Irvine Auditorium, 34th & Spruce St.)

THE SMITHEREENS w/ RICHARD BARONE
They are, without question, the world's ugliest band. And their claim of being a fusion of the Beatles and AC/DC requires some imagination for full consumption. But their songs are so darned . . . catchy. Ya know? Saturday. (Tower Theater, 69th & Ludlow, 352-0313)

THE CHOWDERHEADS w/ IN LIKE FLYN, SIR DOT
Cheaper than the Smithereens, and just as rockin' . . . so, like, go be a Chowderhead-head (dude). Saturday. (The Barbary, Frankford & Delaware, 739-3330)

THE MAHONEY BROTHERS
Yep, it's BEATLEMANIA all right! Maybe it appeals to the camp in you ... or somebody out there. Saturday. (The Bam, 2000 Brown Ave., Bensalem, 639-5607)

THE DIXIELAND JAZZ CAJUN BRUNCH
In case you were doing the Easter thang last weeli, they're giving you another chance. Sunday. (Ye Olde Temperance House, 5-11 South State St., Newtown, 860-0474)

RUSH w/ MR. BIG
Sold out. Both bands will play repulsively complex songs and prove that, yes, they have mastered the guitar-bass-drums thing. Big Fucking Deal. Tuesday. (The Spectrum, Broad & Pattison, 336-3600)

THE NEPTUNES w/ SWIRLED WHALE
The Neptunes are from Texas. Swirled Whale sounds like a warped ice-cream flavor. Maybe they eat it on other planets, like Neptune, or maybe Texas. (Sorry, Tim.) Wednesday. (JC. Dobbs, 304 South St., 928-1943)

ART

Guide listings are effective Friday

"JOSEF SUDEK, POST OF PRAGUE: PHOTOGRAPHS 1911-76"
Special collection of photographs by Czechoslovakia's most famous artist. Through May 6. (Philadelphia Museum of Art, Parkway at 26th, 763-8100.)

"SUTRA: ONE THING IN EVERYTHING, EVERYTHING IN ONE THING"
In Meyerson Hall, a renowned exhibition by Japanese artist Hiroshi Kariya. Exhibition through April 25. (Institute of Contemporary Art, 34th and Walnut, 898-7108.)

"FROM THE COLLECTION: OBJECTS DESIGNED IN THE 1950s"
20th-century objects from Europe and America which revolutionized the furniture industry. Through September. (Philadelphia Museum of Art, 26th and Parkway, 763-8100.)

"IDENTITIES: PORTRAITURE IN CONTEMPORARY PHOTOGRAPHY"
Fourteen artists from trendy places show their very impressive portraits of themselves and others. (Philadelphia Art Alliance, 18th and South Rittenhouse, 545-4302.)

"CONTEMPORARY PHILADELPHIA ARTISTS: A JURIED EXHIBITION"
Taking up all the special exhibition space in the museum, this exhibit gives awards to the best Philadelphia artists in all media. April 22-July 8. (Philadelphia Museum of Art, Parkway at 26th, 763-8100.)