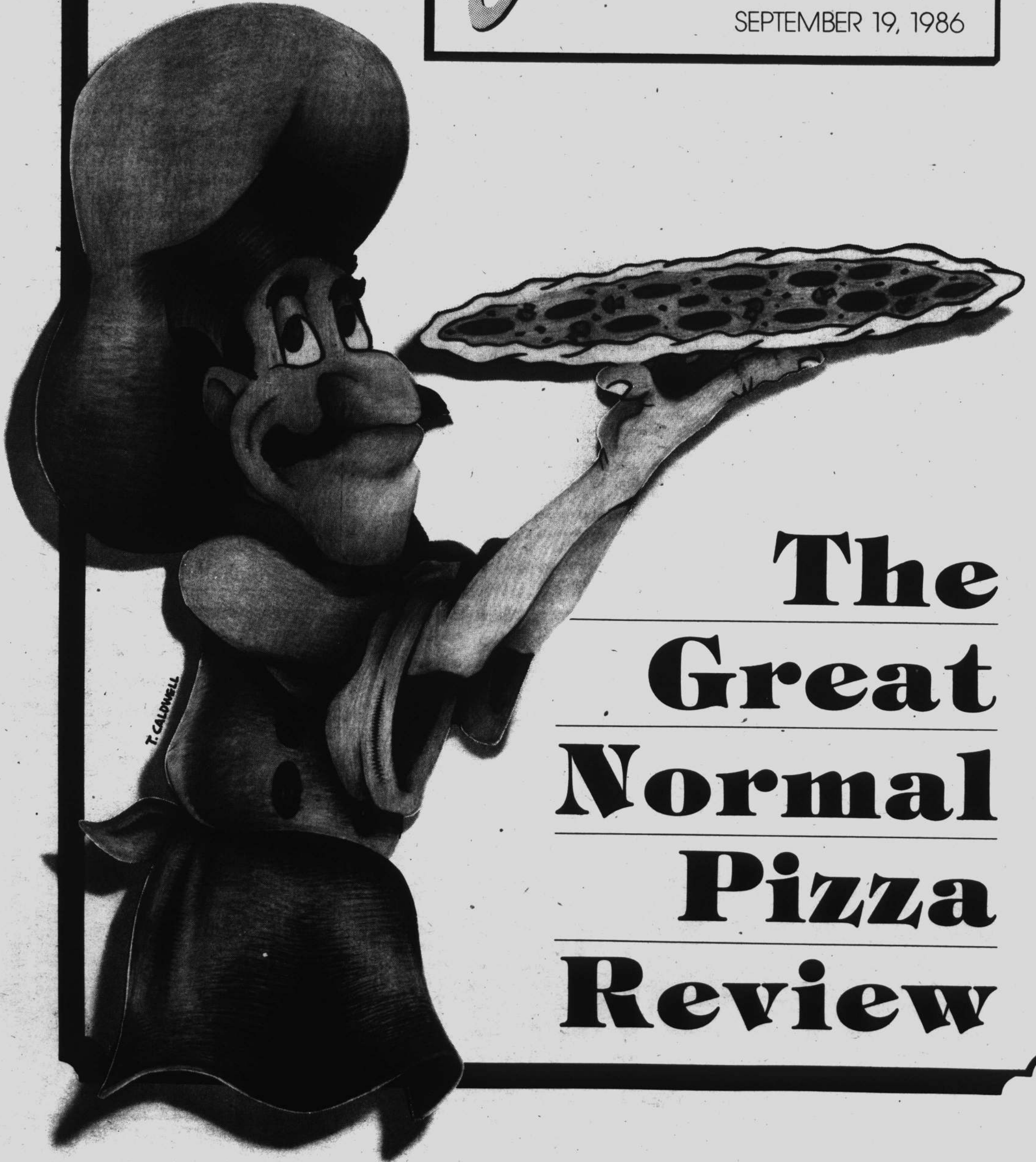


*Friday's*  
MAGAZINE

SEPTEMBER 19, 1986



**The**  
**Great**  
**Normal**  
**Pizza**  
**Review**

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Reflections II

By Paul Garrison

Last week, I rambled aimlessly on about my freshman year here at ISU. Who cares, right? I don't think so. My argument stems from a belief that everyone loves a good, strange story. Thus, on with more tales of dread and misfortune.

My last column presented only an abridged version of my original column, some poor samples of the *real* horror which ruled my first three years on this campus. This week, I complete the picture with still more biased accounts of my many student experiences.

For order's sake, I have labeled these stories under various phenomena: the sociological, the psychological and the theological.

Sociology:

ISU social life is pathetically two-fold — drinking and sex. Now I have nothing against either per se. In fact, anyone who knows me can vouch for my love of the former. But the fact that the number of simpletons trying to read menus at Rocky's II on any given evening exceeds the number of people in line outside Westhoff during an entire year is indeed a sobering commentary on our little campus society. And not all the foolery involves alcohol.

Case one: I remember one particularly odd episode involving make-up ridden sorority girls clad in pink pajamas. At the time, I had no idea who they were.

The girls were taking part in some sort of chanting behavior, nonsensical babblings comprehensible only to primates. Just what were they up to, these pink primitives with Greek letters on their hind parts? Well, only after weeks of observance did I conclude that these females were engaged in some kind of native ritual designed to conjure up "group spirit." Having a deep-seeded fear of the supernatural, I left the ugly scene in a hurry.

Of course, I later discovered these people were not savages, but members of a distinguished group of Greeks. "Oh," I said to one very dense fraternity chap at a party once, "Aristotle. You're philosophers,

right? Pink philosophers." All talking in the room ceased, and the panorama of puzzled and unshaven faces told me these certainly were not philosophers.

Over the past three years, though, I have come to accept and even participate in some of the behavior of ISU students. After all, Maslow's hierarchy demands that we satisfy our primitive needs before our spiritual ones. And there is one comforting benefit: No one asks us to match wits with these students. We can relax our minds without watching TV.

Psychology:

Besides the universally popular Freudian comments scribbled on restroom walls, I have encountered several other incidents at ISU that rest within the psychological realm. Granted, one is not likely to hear a raging debate between Freudians and Jungians in Pub II's parking lot, but ISU has its share of implicitly psychological phenomena.

Take, for example, the popular post-drinking act of passing gas. Evidence of Freud's anal stage of sexual development? The possibility cannot be disregarded.

And what about my former floormate's hypothesis that psychologist Karen Horney changed her name because of a psychologically based tendency toward exhibitionism? The fact that many students bother to think about such matters indicates a campus-wide interest in psychology.

Theology:

My first encounter with religion at ISU appeared to me in the form of a suspicious-looking character named Jed. The fact that he was wearing multiple layers of clothing in 90-degree weather brought to mind such

undesirable terms as "Puritan," "biblical literalist" and Scope's "monkey" trial.

How could I not listen to this Victorian preacher, using a rock in the Quad as a makeshift altar, shouting profane remarks at passing females in "shameful skirts?" He called them "whores," "tools of the devil," and I remember wanting to defend these poor souls. But I continued walking, trudging on to class just as God's messenger began screaming about the advantages of speaking in tongues.

Then there are my memories of the "prophets," one of whom just recently stormed upon the ISU scene wielding a cross. I thought, at first, that I had embarked upon the most significant historical and mystical religious event of all time. I mean, this Jesus was convincing. He even stumbled a few times while making his journey. But my hopes were dashed the moment I noticed his wingtip shoes. This was a fraud. This was no king of the Jews.

I do admire this second-class second coming, though. As a good friend of mine once observed, "Any guy energetic enough to get up at 7:00 in the morning and carry a cross around the Quad has to be Christ incarnate."


Of course, not all of my experiences at ISU have been bizarre. Many have been uneventful, some even pleasant. But readers like to read about trouble, and it's my duty as a writer to fulfill that need. You're all invited to join this columnist in the future to feast on some more of this trouble.

Oh. I am in search of a logo and have no desire to wing it for the entire semester. Any ideas? Just send them to the Vidette. Thank you.

On the cover:

This week's Friday's Magazine takes an unbiased look at one of the most popular culinary delights on campus — a food that holds a special place in our hearts (if not our stomachs) — pizza.

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Room of the Bone Center  
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**The Quiet Earth**

**Director:**  
Geoffrey Murphy

**Starring:**  
Bruno Lawrence  
Alison Routledge

By Daniel E. Sigman

"The Quiet Earth," a new film from New Zealand, is quite simply one of the most refreshing science fiction films to come along since Ridley Scott's 1979 classic "Alien." Whereas other science fiction films rely on special effects to hammer their message home, "The Quiet Earth" employs more of a humanistic touch.

The story focuses on the last three people left on earth. Zac Hobson (Bruno Lawrence) is a physicist who, along with hundreds of other earth scientists, have devised an energy grid surrounding the entire earth. This grid would be of tremendous strategic use, such as allowing planes to refuel in mid-flight. It turns out the energy grid, named Project Flashlight, still has a few bugs in it, and in the process of constructing it, the scientists manage to wipe out most every living thing on earth. They have,

Zac later learns, altered the very properties of space itself, and made "the fabric of the universe highly unstable."

Zac wakes up one morning to find, well, no one. He drives through empty city streets, seeing cars and trucks overturned, doorways standing open, even an airplane wreck. But no bodies.

After a while, the loneliness takes it toll on Zac, who, understandably, loses his grip on reality. After his brief insane period, he meets two other survivors Joanne, an elfin redhead, and Api, an ominous black soldier. The three set out to correct the problem of the faulty grid and save their own lives.

One really can't mention too much more of the plot without giving vital information away, as in most science fiction films. Suffice it to say that the narrative is very taut and the tension builds to a satisfying climax, followed by a completely bizarre ending.

"The Quiet Earth" gives us a new twist on the 'Man Should Not Tamper With Nature' theme. Usually, films that employ this theme do so crudely, such as the pollution-created ecological abomination in "Prophecy" or the scar-ridden monster in a host of Frankenstein films. Here, the monstrosities are not created. The monstrosity, however, is that everyone has been taken away.

Director Geoffrey Murphy emphasizes this lack of population in most every shot of the film. He constantly shows us images of half-eaten food, unattended kettles boiling over, and completely empty city streets.

But Murphy succeeds most eminently in "Earth" with an astounding simple effect: silence. When Zac is driving through the streets, all we hear is the car; when it stops, everything stops. There are no cars honking,

machinery humming, birds chirping, or even insects chattering. Everything is dead silent.

Few directors understand the true power of silence. Japanese director Akira Kurosawa employed it in huge, sweeping battle sequences in "Ran" and "Kagemusha", arguably the most spectacular and moving battle scenes ever put on film. Stanley Kubrick used wide, silent establishing shots in "2001: A Space Odyssey" and "The Shining." "The Quiet Earth" stands with these other films in that regard. A film almost totally devoid of people can be as stunning as thousands of parading extras. When Zac walks, the only footfalls he hears are his own. When he talks, no one listens. The end result is not one of peacefulness, but claustrophobia. Zac is eventually smothered in his own solitude, and this drives him over the brink.

The film offers no real explanation as to why everyone disappeared, although several theories are advanced. When asked, Zac says that "God may have just blinked." Indeed, there are many religious allusions in "Quiet Earth." Aside from the image of man dying and being reborn, as with Zac and the others, there are several ties to the Garden of Eden. We have Zac, a man, and Joanne, a woman. But we also have Api, a black man who may just as well represent the Serpent. This conclusion can be justified in the fact that Joanne is drawn to Api and is with him in the end. And let us not forget what happened when man experimented with his great knowledge. And the ending, unsettling as it is, can be interpreted in a number of religious ways, from the moment of Creation to man's ascension into Heaven.

"The Quiet Earth" can be viewed either as a startling new science fiction film or as a creationist parable for the eighties. Whatever the interpretation, the film is competently acted, and beautifully photographed. The success of the film is due mostly to the powerful simplicity of Geoffrey Murphy's direction. "The Quiet Earth" deviates from most science fiction formula films in that the action is not fast paced. Like most fine things, this film requires a little patience and a discriminating taste.

**Extremities**

**Director:**  
Robert M. Young

**Starring:**  
Farrah Fawcett  
James Russo

By David Schick

Let the viewer be warned that this film was not created as a means of entertaining the masses, nor is its content matter presented as a vicarious escape for the average work-a-day citizen.

On the contrary, "Extremities" is a deeply disturbing film with an incredibly high level of psychological stress and emotional tension that makes for a very uncomfortable two hours, should the viewer be naive or emotionally ill-equipped to deal with the sensitive subject matter.

The story, which was first presented as a New York stage play, paints a brutally realistic scenario of the psychological and institutional implications of America's most frequent yet elusive crime — rape.

Farrah Fawcett plays a young, unmarried California urbanite who is accosted one evening in a mall parking lot by a masked assailant with intentions to force her at knife-point to submit to sexual relations.

Fawcett escapes the confronta-

tion and, after receiving neither comfort nor assistance from the authorities, returns to her home in a state of constant paranoia.

The audience knows that the would-be rapist, who some may remember as Mikey from "Beverly Hills Cop," has her wallet and driver's license — so we await his return to the house with an ugly sense of apprehension and vicarious fear.

Meanwhile, we discover that our vicious criminal is also moonlighting as a respectable family man and loving father — which adds the haunting reality that a person need not appear outwardly criminal to be a rapist.

As expected, our masked man returns to the house and Farrah unwittingly lets him in — beginning a 30 minute scene of pure torture; psychological, physical and emotional. The single consolation is that the victim is never actually raped. After blasting him in the eyes with a can of aerosol bug spray, she ties him up and begins to take the law into her own hands.

Should a victim of attempted rape call the police? Evidently the writers of this film say no. When Fawcett's character confronts her attacker with that option, he merely smiles and delivers the most powerful three lines of dialogue of the film: "They lock me up. . . I get out. . . I get you."

From here, the script approaches its climax in a series of scenes I won't relate, so as not to spoil it for future audience members. Suffice to say that Fawcett's character must make a decision. It's her word against his word. Her pain against his pain.

The conclusion is satisfying, but the explicit accounts of torture and suffering will doubtfully rest well with anyone's conscience. It's a good film in the sense that it fosters sympathy for victims of rape or attempted rape, and it creates a solid aversion to the horrors of the crime itself. Just don't plan on laughing all the way home.

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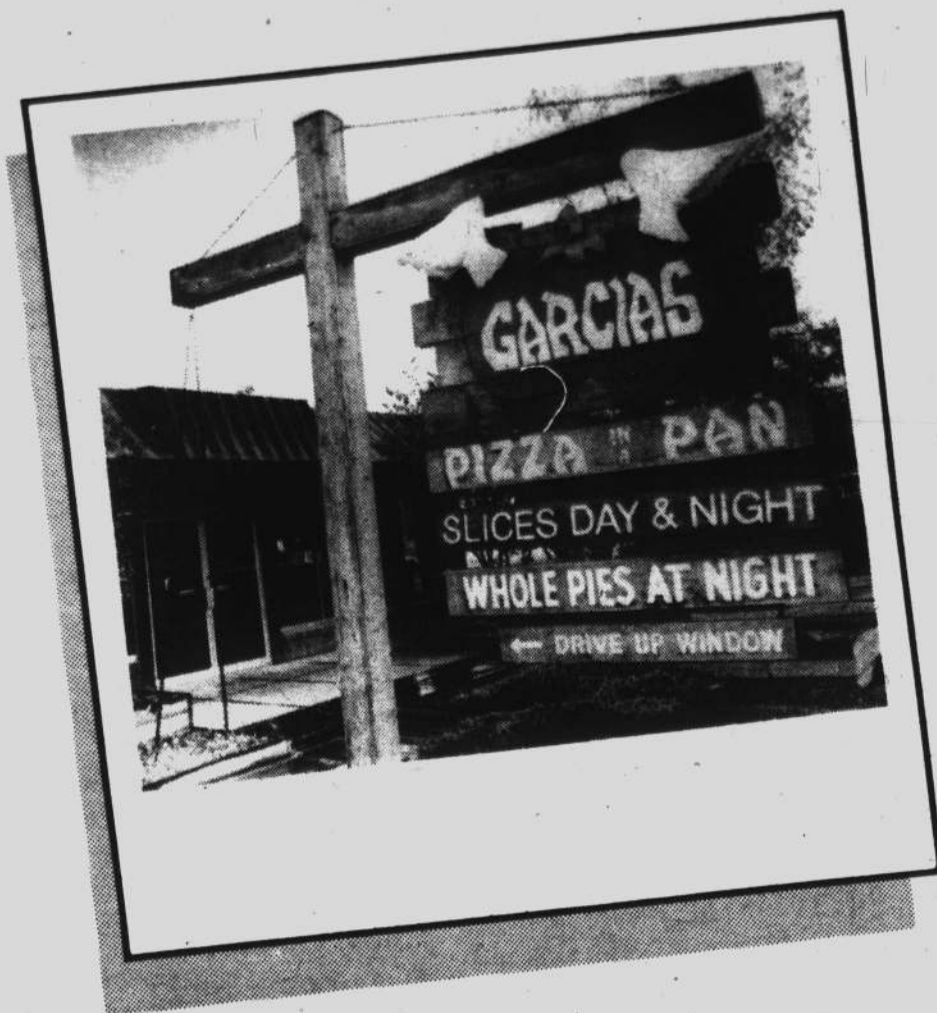
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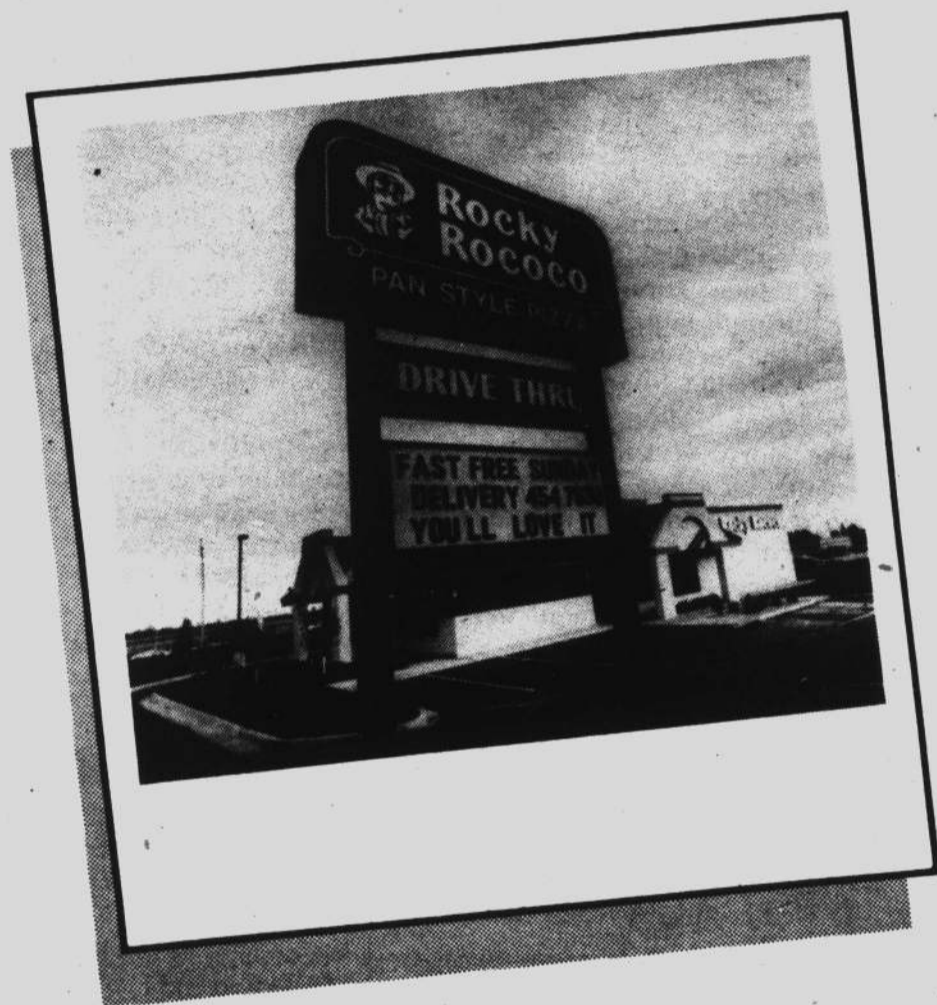
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Garcia's has been serving ISU since 1978 with locations at Watterson Place and Dale Street. The Watterson location offers salads and pizza slices while the Dale location also whole pizzas and stuffed pizza along with the regular slices. The Dale store also offers free delivery. "The atmosphere makes Garcia's popular with customers," says Pete Maher, assistant manager at the Watterson store. "It's the place to be."

Rocky Rococo



Rocky Rococo is the new resident on the proverbial pizza block. In business about four months, the pizzeria offers pan style slices and pies, and they will soon be adding thick and thin crust pizza to their menu. Rocky Rococo also offers salads, cheese and garlic breads plus a variety of drinks. "We serve fast food that doesn't taste like fast food," says store manager Bill Brockmiller.

Chicago Dough Co.



In business since 1982, The Chicago Dough Company offers pizza, pasta, sandwiches, appetizers and a full-service bar. Its specialty is Chicago-style deep-dish pizza, which has a sweeter sauce with chunk tomatoes and a thick crust. Chicago Dough Company offers free delivery to all of Normal and sections of East Bloomington.

# A Slice of College Life

Are you hungry after cramming for a test? Think pizza. Are you having a TV party in your room? Think pizza. Does the prospect of another meal in the dorms send storm warnings to your brain? Think pizza.

For whatever reason, pizza is one of the most popular food items on college campuses. Relatively inexpensive and often delivered to your door, pizza is an excellent choice for hungry souls searching for an easy meal.

Pizza is an Italian dish that was introduced to the United States by Italian immigrants around the turn of the century. America's first pizzeria opened in 1905 in New York City.

The culinary dish's acceptance grew slowly, but after World War II, pizza's popularity boomed. At

the beginning of this decade, pizza was a \$4.3 billion industry and a Gallup poll showed a majority of American teenagers chose pizza as their favorite food.

More than any other food, pizza is a social institution. Have you ever heard of a taco party? Bring together a few friends, a few drinks and a few pizzas and presto — a party.

Pizza is also one of the more nutritional fast foods. A well-topped slice of pizza can include ingredients from all four basic food groups. A single slice of cheese pizza contains an average of 145 calories, according to Bowers & Church's Food Values of Proportions Commonly Used. Pizza is competitive with tacos, which average 186 calories and a dietary delight compared to a big Mac's 541

calories. ISU students looking for an outlet for their pizza cravings have a variety of choices. Over 25 establishments offer pizza to the Twin Cities area.

So there you have it. Due to space limitations, we weren't able to include all the choices available to the college community. Other establishments like Pizza Bella, Chuck E. Cheeses, Pizza Hut, Tobin's and others offer fine menus and also deserve to be checked into. The list is by no means complete, and you may already have your own personal favorites. The menus may be similar, and the each one may claim to be the best. But in a competitive marketplace, it's the customer who is the real winner.

Micheleo's

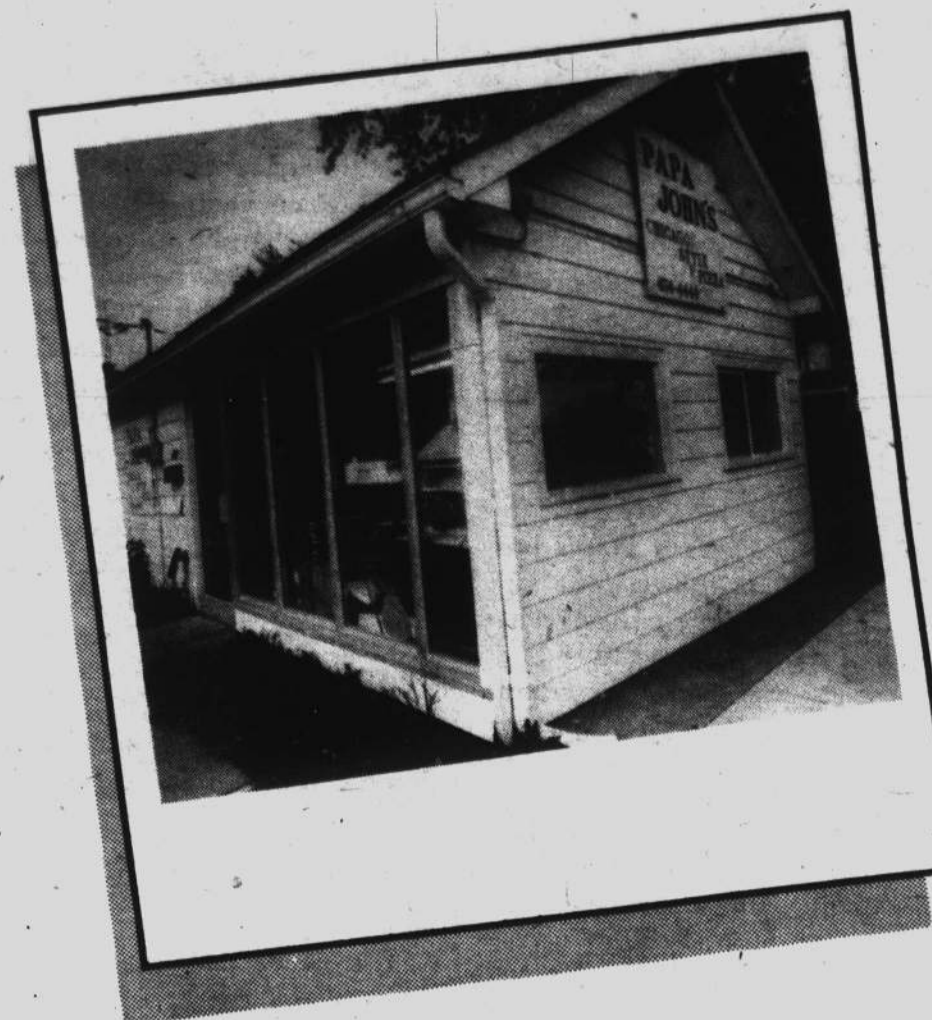


Micheleo's has "the best pizza in the world," according to owner Mike Koch. The pizzeria offers both thin and thick crust pizzas. Micheleo's free delivery to Normal and parts of Bloomington also includes drink specials. Koch says every Micheleo's pizza is homemade from scratch using only natural ingredients and a generous helping of toppings. "We stress pleasing the customer first," adds Koch.

Pizza World

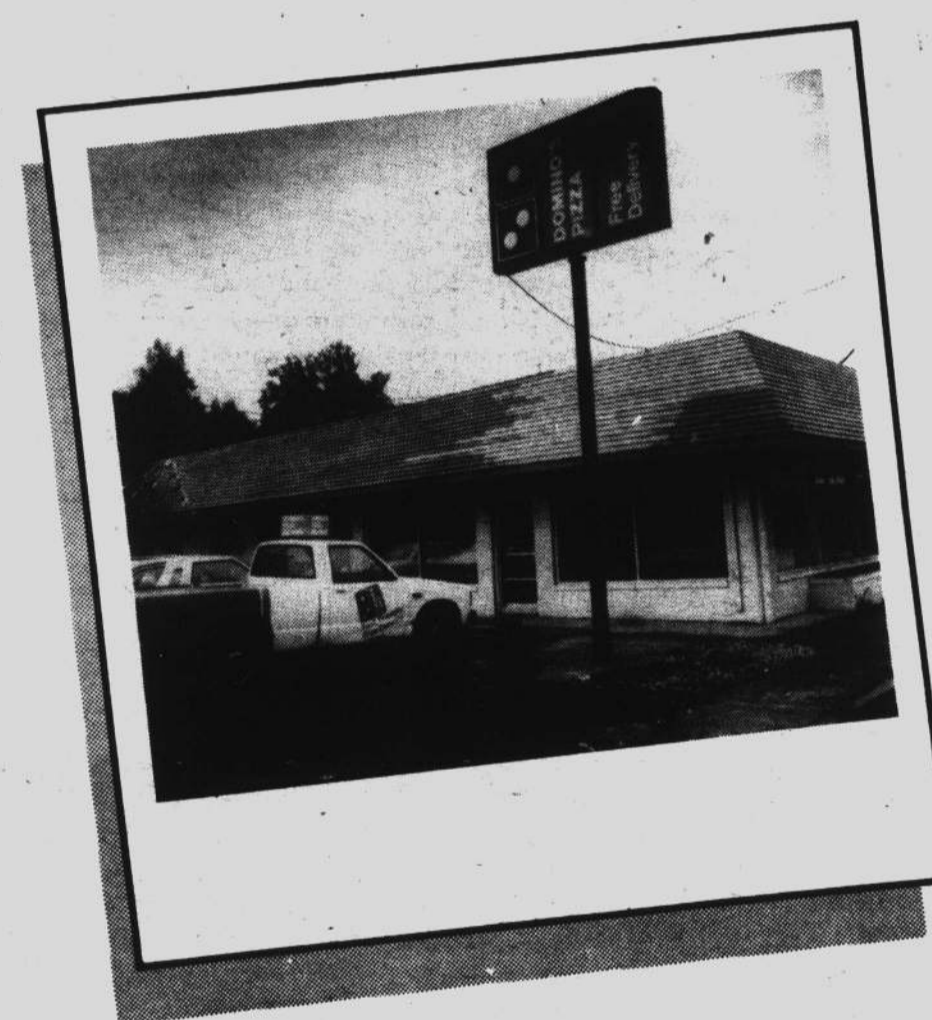


With three locations in the Twin Cities, Pizza World has been serving ISU students for 15 years. The store offers both thick and thin pizzas as well as spaghetti and ravioli. Dean Carlson, assistant manager, says "the crust is the difference." Carlson adds that all their ingredients are made in town at Pizza World's own commissary. Pizza World also offers free delivery within 30 minutes.



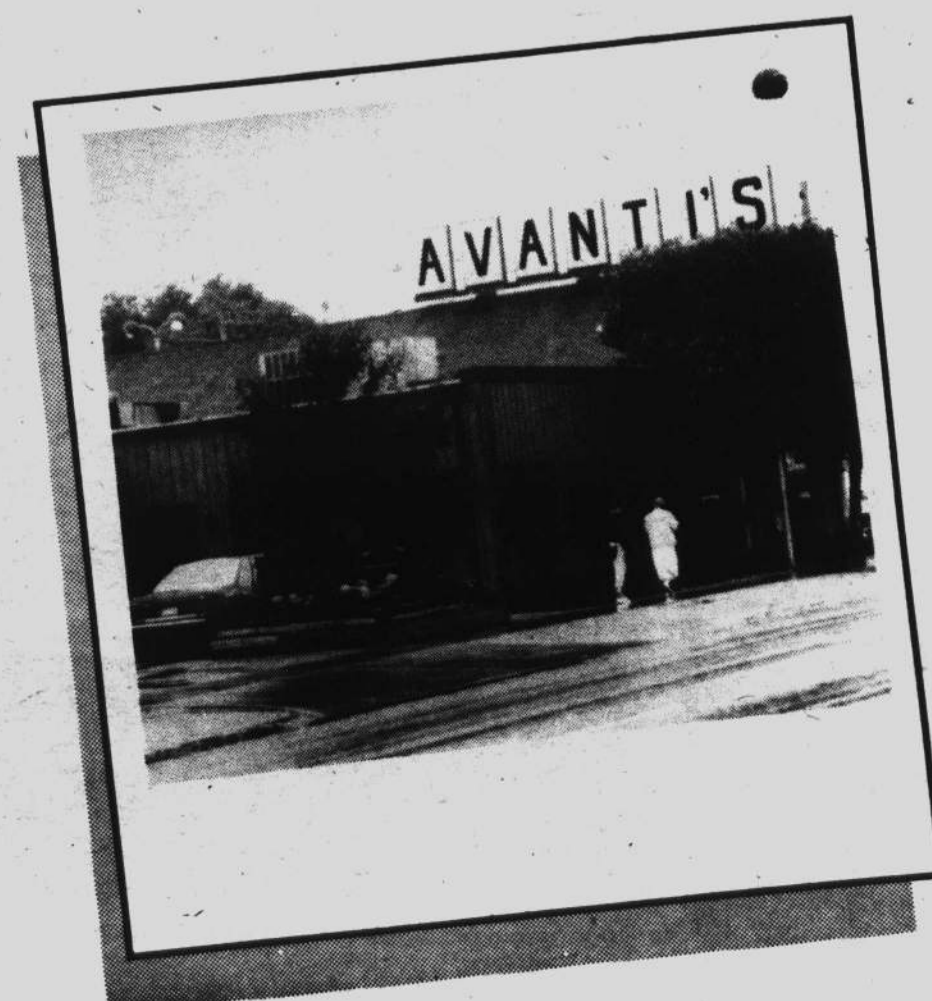
In operation for four years, Papa John's offers consumers a basic pizza and drink menu. The difference is "we don't skimp on ingredients," according to manager Paul Boisso. "We give (the customer) what you pay for." The establishment offers free delivery to all of Normal and, on special occasions, to Bloomington. "The customer pays their check," Boisso reminds employees.

Domino's



A relative newcomer to the Twin Cities, Domino's relies on the standard pizza and drink fare and "the freshest, hottest pizza in 30 minutes," according to Tom Walker, manager of the Normal location. Domino's guarantees a \$3 refund if the pizza arrives late. They also offer free drinks with their "doubles," two pizzas for a discount price. The franchise promises the same attention to detail at every one of their stores.

Avanti's



Serving ISU and the surrounding area for 15 years, Avanti's offers pasta dinners and hot and cold sandwiches in addition to pizza. Manager Leo Zeller says that all food items are made with their own homemade bread. Avanti's offers free delivery for orders over \$5 and strives for quick and friendly service. "When a customer comes through, (the employees) have to run to fill their order," says Zeller.



**The Smiths  
The Queen is Dead  
Sire Records**

By Brian K. Steele

One of the biggest sensations of late is a quartet from England known as the Smiths. Or at least that's what Mark Goodman from MTV says. So you know it's got to be true. But the Smiths have been receiving much press in the wake of their latest album *The Queen is Dead*.

It's been two years since the Smiths' latest LP, the well-received *Meat is Murder*. In that time, the band has put out a few singles (including "Please, Please, Please Let Me Get What I Want" from the soundtrack to the movie "Pretty in Pink"), and they are currently embarked on a tour in support of *The Queen is Dead*.

Has the music changed in that time? Well, yes and no. The unmistakable whining of Morrissey and the guitar playing of Johnny Marr still preside over the Smiths' sound, but many of the arrangements on *The Queen is Dead* are simpler overall, as compared to earlier works like "What She Said" and "How Soon is Now?"

One exception on the new record is the title cut. Boasting Johnny Marr's busy guitar work, including the use of a wah-wah pedal, "The Queen is Dead" is the most upbeat song on the record and also the only song that shows the Smiths' tendency toward controlled franticness, which they mastered on the first two LPs.

Morrissey voices his disapproval of being a "pale descendant of some old queen or other" in his whiny manner, while the rhythm section of Andy Rourke (bass guitar) and Mike Joyce (drums) pound out a driving beat.

The Smiths are one of a few bands that do their own production on their albums. Morrissey and Marr do the production work on *The Queen is Dead*, and they don't make many changes with the instruments, keeping the clean drum sound and the round, crisp bass sound.

Morrissey sings about poetry in "Cemetery Gates," the closing number on side one. "Keats and Yeats are on your side" he tells a friend, and "Wilde is on mine." He also warns "don't plagiarise or take 'on loan' because there's always someone who 'trips you up and laughs when you fall.'" A catchy bass line and

acoustic guitars help the song to be a pleasing contribution.

Another upbeat composition is "Bigmouth Strikes Again." High-pitched backing vocals by studio guest Ann Coates are a fine complement to Morrissey's voice. Overlapping acoustic rhythm and electric lead guitar tracks are characteristic of Johnny Marr's sound.

The band's ability to create an interesting juxtaposition between seemingly unrelated things is evidenced in "There is a Light That Never Goes Out." The musical score, complete with a string arrangement, provides a serene, melodic background while Morrissey sings ". . . If a double-decker bus smashes into us. . ." and ". . . if a 10-ton truck kills the both of us. . ."

Very few bands have the ability to create such bittersweet scenarios. But it seems to be standard fare for the Smiths.

The band made a recent stop in Chicago and put on a fine show for a sweaty crowd at the Aragon Ballroom. Morrissey's quirky stage antics fit the music well and were a complement to Johnny Marr's guitar heroics. The Smiths proved why their music is becoming widely appreciated by putting on a tight, energetic show.

*The Queen is Dead* is a record that grows on the listener with each play. The songs are, well, mellower than most of the band's earlier efforts, but by no means are they less powerful or pleasing. The overall sound is basically the same, so there's no reason that Smiths fans should be disappointed with this latest disc.

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New York (UPI)

**Trivia**


Would you like to venture a guess at the world's largest manufacturer of pianos? Steinway? Baldwin? An old, distinguished European firm? Well, only about 60,000 pianos are currently produced in Europe each year —

plus some 170,000 manufactured in the Soviet Union. As of 1960, the largest piano manufacturer in the world was Yamaha, a Japanese firm that was turning out 190,000 pianos a year.

Japan is presently the largest piano producer, manufacturing over 280,000 annually. Even more surprising, most of these pianos are sold in Japan, which were not introduced until this century.

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Friday

EVENING

6:00 News
6:30 PM Magazine
7:00 Scarecrow and Mrs. King
7:30 Wall Street Week
8:00 MOVIE: 'Many Happy Returns'
8:30 The Rockford Files
9:00 News
9:30 Major League Baseball: Chicago White Sox at California
10:00 News
10:30 M\*A\*S\*H
11:00 MOVIE: 'A Lovely Way to Die'
11:30 MOVIE: 'Four for Texas'

12:25 (HBO) Training Camp: The Bulls Are Back
12:30 News
12:55 (HBO) Inside the NFL
1:00 Headline News
1:15 To Be Announced
1:30 Your World
1:55 MOVIE: 'Terror in the Aisles'

Saturday

MORNING

11:30 College Football: Pittsburgh at Purdue
12:00 Major League Baseball: Pittsburgh at Chicago Cubs
12:30 In Focus
1:00 CHiPs Patrol
1:30 Three's Company
2:00 College Football: Teams to Be Announced
2:15 Major League Baseball: Boston at Toronto
2:30 College Football: Notre Dame at Michigan State
3:00 Soul Train

Sneak Previews
NBC News
ESPN: Stochastic Sports America

EVENING

6:00 News
6:30 More Real People
7:00 Murder, She Wrote
7:30 Ellen Burstyn Show
8:00 MOVIE: 'The Return of Mickey Spillane's Mike Hammer'
8:30 Easy Street
9:00 News
9:15 Hunter
9:30 ABC Fall Preview Special
10:00 News
10:15 ABC News
10:30 MOVIE: 'Run a Crooked Mile'

1:00 Tales from the Darkside
1:30 You Write the Songs
1:45 Rock 'n Roll Evening News
2:00 INN News
2:25 MOVIE: 'The Evil That Men Do'

Sunday

AFTERNOON

12:00 NFL Football: Teams to be Announced
12:30 Twilight Zone
1:00 Lead-off Man
1:15 Major League Baseball: Pittsburgh at Chicago Cubs
1:30 House for All Seasons
2:00 French Chef
2:30 People, Pets & Dr. Marc
3:00 NFL Football: Teams to be Announced

away from a mean f...
Mickey Rooney, Helen Reddy, S...
Winters, 1977.
Our House
Star Search
National Geographic
George Washington: The Forging of a Nation
Evening at Pops: Pops Celebrates 100 in Stereo
To Be Announced
David Letterman and Shelley Long co-host the annual television awards presentation from Pasadena, CA. (3 hrs.) Live in Stereo.
Mr. Magoo's Favorite Heroes
USFL Sunday Night Football: New Jersey at Birmingham
Rambo First Blood Part II
Masterpiece Theatre: Winston Churchill: The Wilderness Years
MOVIE: 'You Only Live Twice'

# Billboard's Top Hits

## Singles:

1. "Stuck With You" — Huey Lewis & The News.
2. "Friends and Lovers" — Carl Anderson & Gloria Loring.
3. "Dancing On The Ceiling" — Lionel Richie.
4. "Walk This Way" — Run-D.M.C.
5. "Don't Forget Me (When I'm Gone)" — Glass Tiger.
6. "Dreamtime" — Daryl Hall.
7. "When I Think Of You" — Janet Jackson.
8. "Two of Hearts" — Stacey Q.
9. "Take My Breath Away" (Love Theme From "Top Gun") — Berlin.
10. "Love Zone" — Billy Ocean.
11. "Words Get In The Way" — Miami Sound Machine.
12. "Throwing It All Away" — Genesis.
13. "Typical Male" — Tina Turner.
14. "Heartbeat" — Don Johnson.
15. "Baby Love" — Regina.
16. "Missionary Man" — Eurythmics.
17. "Venus" — Bananarama.
18. "All Cried Out" — Lisa Lisa & Cult Jam With Full Force.
19. "Heaven In Your Eyes" — Loverboy.
20. "The Captain of Her Heart" — Double.

## Albums:

1. "Dancing On The Ceiling" — Lionel Richie.
2. "Top Gun" — Soundtrack.
3. "Raising Hell" — Run-D.M.C.
4. "True Blue" — Madonna.
5. "Back In The Highlife" — Steve Winwood.
6. "Fore!" — Huey Lewis & The News.
7. "The Bridge" — Billy Joel.
8. "Eat 'Em And Smile" — David Lee Roth.
9. "Control" — Janet Jackson.
10. "Invisible Touch" — Genesis.
11. "Slippery When Wet" — Bon Jovi.
12. "Love Zone" — Billy Ocean.
13. "So" — Peter Gabriel.
14. "Revenge" — Eurythmics.
15. "True Confessions" — Bananarama.

## Macaroni and Cheese

by Steve Vandiver



## Mr. Beans and Rahj Ma Rami

by Brad Olsen



## Hyper & Gryper

by Joe Gunsten

