

Diabetes Support Group

Students with Diabetes Mellitus are invited to a meeting of a support group on Friday, January 9, 1987, from 3:30 pm to 5:00 pm in the library of the Student Health Center.

There will be lots of time for questions and to share concerns.

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At the movies

'Horrors' dresses up '60s cult film with music, humor and Audrey II

By Sean Axmaker

Of the Emerald

A musical farce about a nerd and his man-eating plant is not necessarily the stuff of which legends are made, but director Frank Oz has found a perfect showcase for his talents in "The Little Shop of Horrors," a clever doo-wop rock-musical parody with a wonderfully black sense

of humor.

Adapted from the off-Broadway hit, which in turn was based on the 1960 basement budget cult film by Roger Corman, "The Little Shop of Horrors" is set in skid row New York, circa 1960. Seymour Krelborn (Rick Moranis) is the odd-job kid at a near-bankrupt flower shop run by one Mr. Mushnik (Vincent Gardenia). The woman of his dreams, a buxom blonde with a nasal Brooklynese voice, Audrey (Ellen Greene, of the original stage production) works by his side and secretly longs for Seymour but is dating a sadistic dentist (played by Steve Martin).

The store is about to close (a flower shop on skid row is not a good financial investment) when Seymour springs his new botanical find on his boss, an

oddly-shaped pod he found after a recent solar eclipse which he names Audrey II. Before long, business picks up with the exotic plant in the display window.

Well, Audrey II begins to grow, but it's not due to fertilizer. You see, this pod has an appetite for human blood, as Seymour finds out when he pricks his finger in the proximity of the plant.

But little drops of blood aren't enough for a growing plant and soon the screams of "Feed Me" turn into a rock-and-roll duet as Audrey II talks (or sings, rather) Seymour into turning Audrey's abusive boyfriend into plant-food. Thus the body count (albeit rather meager compared to the original film) begins.

Director Frank Oz gives the

Turn to Horrors, Page 7

Film turns the tables on an old story line

By Mary Courtis

Of the Emerald

Spike Lee's "She's Gotta Have It" is the story of Nola (Tracey Camilla Johns), a young black woman from Manhattan who's gotta have it. A lot. And preferably with a lot of men. All of whom seem to drop like flies when she saunters by.

The first to fall is Jamie Overstreet, a sweet, reliable hell-of-a-guy who only wants to love Nola and live happily ever after. Needless to say, he is distressed when he finds out Nola's affections also include Greer Childs, an egotistical, smooth-talking "pseudo black man" from uptown, and Mars Blackmon, a skinny, witty wimp packed with plenty of personality and little-boy charm. When Mars moans "Please baby, please baby, plea-se!" Nola melts. Ditto for the audience.

But this quartet is not destined to sail off dreamily into the sunset together. Although each tries to be flexible and understanding, the three men gradually become fed up with Nola's fickleness and press her to make a choice.

Unfortunately, Nola cannot do so. For she cares for all three of her lovers equally but in very different ways. To choose between them would require that she amputate too many of her emotions and expectations and hence her happiness. So she tries not to choose, with predictable results.

But in the end Nola is not bitter. She recognizes that what she wants and what her three lovers need are not compatible. She's gotta have it, and they've gotta have commitment.

This film is both funny and gritty, a sex comedy that dares to bare reality as well as breasts.

This love 'em-and-leave 'em scenario has been explored before, but usually with a focus on male rather than female avarice. It is refreshing to see a movie where the tables are turned, and it is the men who beg and the woman who emerges as the cool, self-contained survivor. So what if this film was shot fast and on a ridiculously low budget. So what if it looks grainy and 99 percent of it is in black and white. Spike Lee has fauceted an ingenious gem; don't miss it!



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