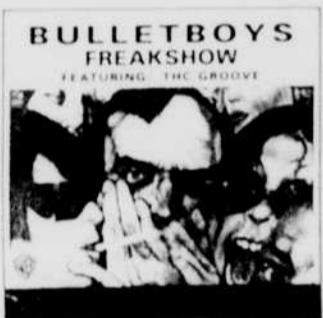


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Courtesy photo
Charley Pearl (Alec Baldwin) and Vicki Anderson (Kim Basinger) are star-crossed lovers who have several calamitous marriages — all to each other.



Courtesy photo
Charley Pearl (Alec Baldwin) and Vicki Anderson (Kim Basinger) tie the knot again in 'The Marrying Man,' but viewers may find their passion unconvincing.

'Marrying Man' script falls flat

MOVIE: *The Marrying Man*. Currently showing at Cinema World. Rated R.
• don't bother • wait to rent • worth the time • a must see

ADMIT ONE

Last week, Neil Simon won the Pulitzer Prize for Drama. Rest assured, it was not for his screenplay of *The Marrying Man*.

The story is of the misadventures of toothpaste magnate Charley Pearl (Alec Baldwin), who, instead of marrying the movie mogul's daughter he is engaged to, falls head over heels for Vicki Anderson (Kim Basinger).

She is a sultry lounge singer who, unfortunately, happens to be the girlfriend of mobster Bugsy Siegel (Armand Assante). Siegel ends up forcing the two to get married

when he finds out about their relationship, knowing both their lives will be ruined.

Despite their off-screen carnal cravings, the chemistry between the two characters they play doesn't quite work. It seems forced and unreal. In a story as convoluted as this one, it is necessary that at least the passions seem believable.

The good moments are the times when Baldwin and his eccentric buddies are on the road to Las Vegas, simply laughing and palling around. They are the most lighthearted and rewarding moments of the film. Except for that, the film is quite tiresome.

The behind the scenes behavior of the stars during the filming of this picture is well documented, with Basinger acting like a spoiled Hollywood diva while having a torrid real-life affair with Baldwin. Perhaps they should have scrapped the original story and done a movie on the behind

the scenes exploits.

Their torrid love affairs span a period of eight years during which they have sex, get married, fight and leave each other, again and again and again. If it sounds repetitive, it is.

It's quite hard to believe that Baldwin's character would throw away the good life for Basinger. After all, she only sings adequately, looks lovely, and caresses herself all over to win his heart.

This movie has very little to offer, save for an entertaining lead-up to a very mediocre plot. Neil Simon's script milks the story for all it's worth and more, but the end result comes out looking like an amusing tale told over a card game that should have stayed at the poker table.

By Lucas J. Gutman

Emerald Contributor

The academy's new ayatollahs

By John Leo

Linda Chavez, a former Reagan administration official, was invited to give the commencement address last spring at the University of Northern Colorado. Working for Reagan is hardly a plus at most colleges, but school officials thought that inviting a successful female Hispanic would go down well with the "cultural diversity" movement on campus. So such luck. Chavez's views on two key issues were entirely too diverse for much of the student body. She opposes affirmative action and thinks Hispanic immigrants should learn English as quickly as possible. These are politically incorrect views on campus, so after howls from students, Chavez was dismissed. As so often happens in such deviations from college ideology, the responsible deviants—in this case, the college president—had to grovel a good deal about the huge mistake of inviting a speaker with whom everyone on campus did not already agree. He apologized for appearing "grossly insensitive" and said it was "obviously wrong" to think that Chavez was a poor role model for Hispanic women.

The rejection of Chavez was clearly politically correct, or P.C. for short, the new term for the narrow orthodoxy now ascendant on American campuses large and small. Student bodies have always tended toward generational grumpiness, but now the new orthodoxy is unusual. Its purity is gauged by faculty who rebel against students in the 60's. Affirmative action, busing, gay rights, women's studies, the P.L.O., animal rights, bilingualism, the self-segregation of blacks on campus and censorship in the pursuit of tolerance are all politically correct. The following are all non-P.C.: The SAT, doubts about abortion, Catholics wearing fur, any emphasis on standards of excellence, and any suggestion that gender and ethnicity might not be the most overwhelmingly important issues of the modern era.

Correct and activist P.C. controversies are currently popping up all around us. At New York University School of Law, students refused to debate a moot court case involving a hypothetical divorced lesbian mother trying to win custody of her child, because arguing the con side would be hurtful to gays. (P.C. law cases have only one side.) At the University of Texas, a writing class was assigned to critique a collection of ideological P.C. essays, leading one professor to comment, "You cannot tell me that students will not inevitably be graded on politically correct thinking in these classes." At Duke, a famous hotbed of political correctness, the anti-P.C. National Association of Scholars established a local chapter with the leadership of the wholly admirable political scientist David Barber, a liberal Democrat and former board chairman of Amnesty International. Stanley Fish, chairman of the Duke English department, reacted in typical fashion for a P.C. ayatollah, denouncing the NAS as "racist, sexist

C.P.C. favor the Orwellian language of freedom, tolerance and diversity. But the reality is a good deal different. The promoters of cultural diversity tell us that theirs is an ideology of inclusion." Linda Chavez wrote after her banning. "But the politics of cultural diversity as they are practiced on campus today have very little to do with inclusion or diversity." And she's right.

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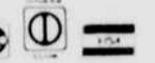
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