

After the Bash

'Maximum strength' returns

By Ken Stiggers

The Student Center was the place to be on Saturday, Jan. 19 as the Student Union Board of Governors (SUBOG) officially kicked off the spring semester with its "After the Bash Bash."

"Maximum Strength," a dance/funk band from Baltimore, provided the music while students "boogied" the night away. Last year, this group appeared at SUBOG's Halloween dance, and they returned to Capitol for a second performance.

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At first, the crowd seemed to be quite shy, and no one danced. As the night progressed, though, the crowd loosened up, and danced to "Let's Go Crazy," a Prince composition from the movie soundtrack, "Purple Rain." The music stayed hot as "Maximum Strength" performed more songs by such artists as Rod Stewart, Morris Day and the Time, and Madonna. By the dance's close, the crowd chanted for more, and the band complied with an encore tune entitled "The Bird," another of

the songs featured in the movie "Purple Rain."

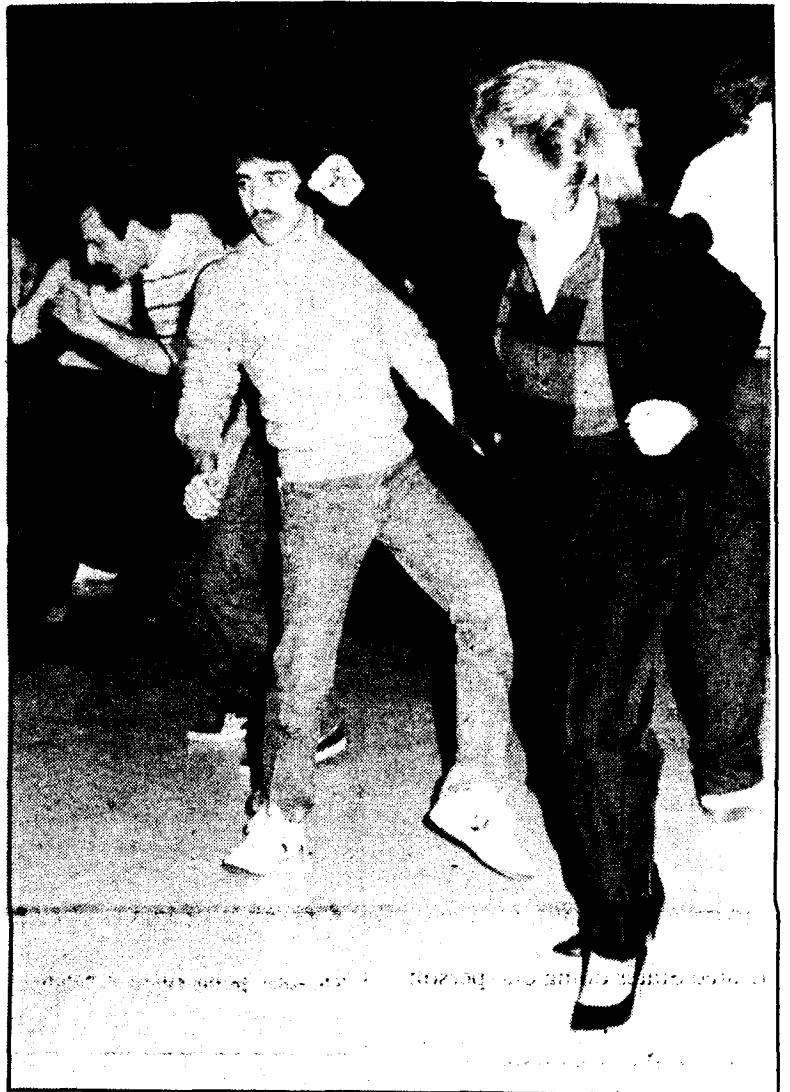
The group -- formed in May, 1984 -- consists of 10 members: Kevin Lunsford, guitar; Tony Lunsford, bass; Robert Wilson, guitar; Gerrad Moore, bass and vocals; Cedric Utsey, vocals; Michael Noel, keyboards and flute; David Kamincoe, keyboards; Kevin Eaton, keyboards (he sat in for one of the keyboard players who was unable to perform due to illness); and Yolanda Richardson, vocals.

Although "Maximum Strength" has been together for

less than a year, many guests thought their music has the sound of true professionals.

Jeff Schnier, SUBOG president, mentioned that everyone enjoyed the party and the band. But when will Capitol Cam-

pus have another chance to party to the sounds of "Maximum Strength?" According to Schnier, he is thinking about having the band perform one night during the upcoming "Rites of Spring."



Themes dominate winter movies

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The two fall in love and spend most of the film concealing their mutual desire from each other and, more importantly, the boss.

However, the plot is overdone and boring. Luckily, though, the gap is excellently filled by the several subplots running throughout the film.

The Cotton Club, an early 20th century nightclub, provides the scenery for the subplots centering on the club's performers and clientele. The club's patrons are all white; the performers are all black. In fact, Gere's character is the first white performer to play The Cotton Club.

The film features many mob gunfights reminiscent of the old Humphrey Bogart films and TV shows like "The Untouchables." Not only are the shootouts exciting, but also the action never becomes redundant.

Another of the many glories of this film is its dance sequences and production numbers. The choreography of production numbers is authentic to the "bad showgirl pro-

ductions" of the 1920's and '30's. The Hines brothers, Gregory and Maurice, perform several fascinating routines both together and separately in style equal to the tap-dancing days of Fred Astaire and Gene Kelly.

"The Cotton Club" is yet another good period reflection from the Hollywood machine. More films of this type would surely be welcome.

Themes played an important part in the Christmas package offered by the movie studios in 1984.

Besides "Dune," there were two additional science fiction projects, both of which were much better than the previously mentioned megaflop. "2010," the follow-up to "2001: A Space Odyssey," brought a good meaning back to the word sequel. The film starred Roy Scheider as a man obsessed with recovering the remnants of the failed project of the first movie.

Last on the list is John Carpenter's "Starman" a clever combination of "E.T." and "Love Story." Jeff Bridges is good as the alien who comes

to earth, assumes a human form and accidentally falls in love.

Hollywood's other major theme centered on rural America and its struggles.

"Country" starring Jessica Lange, "Places in the Heart" with Sally Field, and "The River" featuring Sissy Spacek and Mel Gibson are all well-made depictions of life in the Midwest.

Look for several nominations for Academy Awards from these three films, including three nominations for the Best Actress award.

The last film deserving mention in a list of the Christmas season's major films, is "The Flamingo Kid." The movie stars teen idol, Matt Dillon, as a teenager who spends his time making the ladies at the beach happy (guess how he does it).

"The Flamingo Kid" is the biggest surprise of the year-end movie blitz. Its seemingly frivolous title and star gave the impression of another teen-sex comedy, the likes of "Porky's" and "Fast Times at Ridgemont High," however, the film turn-



Photos by Bob Price

ed out to be an interesting study of some of the problems faced by today's teenagers.

Santa's Hollywood offerings for 1984 featured an interesting potpourri of concepts, led by three science fiction films, three about the perils of rural

America and several reminiscent of the days of Dino DeLaurentis and the blockbuster epic.

Several of these films can still be seen in Harrisburg first-run theaters and the rest should be coming back into second-run theaters in the coming months.