

Many crimes never reported

Larceny rate remains high

by James Nunn
Staff Writer

Public Safety crime statistics for September show that larceny remains the most common criminal offense.

Of 130 reports filed by Public Safety officers in September, 101 were cases of larceny. Larceny has long been the most common offense on campus, as in 1981, when Public Safety handled 1,296 cases of which 1,062 were larceny.

The larceny problem is even worse than it appears on records because according to Capt. J. McGinnis, of Public Safety, "Many larcenies are never reported."

"Each time that there is a larceny, hopefully we get a report. There are probably a lot of cases of larceny

where we do not get a report, because the person either feels that the loss is insignificant or that nothing can be solved. But, we encourage people to report to us when something is stolen," McGinnis said.

Larceny reports in the past reveal to Public Safety where problem areas are. The most common targets of larceny are books, purses, wallets, cameras, stereo equipment, parking decals, bicycles, calculators and watches.

"The library is a case of opportunity for larceny. People leave calculators, pocketbooks, books and other valuables while they go to another part of the building," McGinnis said.

Reported larcenies in the library during this semester include four book

bags, four wallets and a calculator. Only one larceny has been reported from Carmichael Gym.

"Carmichael Gym was a problem. We've taken a good deal of precaution there — checking for IDs and a strengthened security force. We did this to offset the number of crimes there, and there has been a significant improvement," McGinnis said.

Other steps have been taken because of the high number of books reported stolen. The Students' Supply Stores currently checks identification when books are returned.

"They have to say 'Okay, I'm the one who is selling this book,' and they cannot remain anonymous," McGinnis said.

In a February '82 Technician

report, Aline Roberson, of the Students' Supply Stores, said, "There are two things that I recommend students to do when they get a book. The first is to put their name in it. Second, as soon as a book is stolen, report it."

According to Capt. McGinnis, the checking of identification when books are taken back is especially effective when the name is clearly marked in the book.

Besides books, every sort of personal property is subject to larceny all over campus, McGinnis said. The best way to lower the larceny rate is student awareness.

"Students need to be aware of the larceny problem," McGinnis said. "They need to realize the need for precaution against this."



Let's dance

Halloween garb prevailed Saturday night at Tut's, including the super-uglies like this princess. We hope this 'person' is back to normal by today, for our sake as well as hers.

Staff photo by Patrick Chapman

Official encourages foreign service careers

by Eiman Khalil
Staff Writer

A career in the foreign service provides opportunities for students enrolled in liberal arts courses, according to State Department official Sharva Wilconsin.

Wilconsin, speaking at State on careers in the foreign service, said foreign languages were crucial. Among the most crucial languages are "Chinese and Arabic." Other languages such as "German and Spanish are less requested," said Wilconsin.

She said there were benefits to working in the State Department. It gives you a chance to "meet people, travel and learn." She added that there is a lot of travel in the service.

Wilconsin then elaborated on the structure of the foreign service.

"There are three agencies in Washington making up the foreign service. They are the State Department with 300 offices, the Information Department with 900 offices and the Commerce Department with 165 offices."

She said that there were four branches of offices within the State Department. They are the "administrative office, the economic office, the political office and the counselor's office."

The administrative office runs the embassies, making sure the building has sufficient gas and heating, etc. Employees get managerial experience early.

The economic office is responsible for contact with local economies, local business people and American business people there. They gather information about the components of

the local economy and analyze it and then send the results to Washington.

The political office is responsible for maintaining contacts with political people, labor unions, etc. It also analyzes information and sends it to Washington.

The counselor's office issues visas and passports to Americans traveling overseas and assists Americans taken ill overseas.

The second branch of the State Department is the information service of the United States Information Association.

According to Wilconsin, the USIA handles "information work and cultural affairs work." USIA explains U.S. foreign policy to the people of the foreign country USIA is in.

The final branch is the Department of Commerce. It "backs the international actions of U.S. businesses.

Nowadays, economics is becoming increasingly important." Thus, the Commerce Department's activities are crucial.

To apply for the State Department's foreign service requires an application process which includes a "half-day multiple-choice exam similar to the SAT." One must score a 70 or above for passage of the exam plus take a test to see if he or she can write English correctly.

Student Government allots funds

by Louis Munoz
Staff Writer

This is the second of a two-part series concerning the Student Government.

So far this semester, organizations such as the Microbiology Club, the Graduate Student Association and Trained Emergency Medical Personnel have been allocated funds. Marie Flow urges organizations to come as early as possible with their requests and stated that it is possible for groups to come back more than once, but that this is not encouraged. Last year, Student Government allocated funds to a total of 37 groups.

Appropriations last year included funds for:

- * travel (Dance Visions).
- * educational programs. — i.e. lecture series, Alcohol Awareness Week.

- * on-campus events — i.e. Homecoming Dance, Sports Club Authority.
- * equipment — i.e. TEMP, Outing Club.
- * other — i.e. Anti-Vandalism Program.

Though the amount of this year's funds is about the same as last year's, because of more organizations and more demands, there seems to be less money available. Also, the \$2.65 fee has not been increased in several years.

Because of this, Student Government will begin a variety of revenue projects for the first time in its history, which may increase the amount of money available for students' funding requests.

Two main projects are featured this semester. One is the Car Cram fundraising event on Nov. 10. Any State fraternity, dorm, club, committee,

council, organization or group of students may participate. There is a \$25 entry fee. All proceeds will be donated to the new Child Care Center designed especially for use by State students, at a below-average cost.

The object of the Car Cram itself is to "cram" as many people as possible into a station wagon. "A lot of close friendships will be made on that day," Flow said.

Also, Student Government is instituting a weekly "Party line" bulletin that will be distributed to every dorm resident. Off-campus students may pick them up wherever Green Sheets are distributed. "Hopefully, the money raised will help more organizations," Flow said.

Flow hopes also that students interested in any aspect of Student Government will come up to its offices and find out if they might be able to help other students.

Homecoming Committee makes plans

by Gina Blackwood
Staff Writer

The Homecoming Committee met Tuesday to finalize arrangements for homecoming weekend.

The festivities will commence at 7 p.m. Nov. 10 with the queen's pageant in Stewart Theatre. Although no winner will be announced at the pageant, the 12 finalists will be announced.

The 1982 Homecoming Queen will be crowned by the chancellor during halftime of the Homecoming football game Nov. 13.

"The prizes include a \$250 scholarship from Harris Wholesale and a \$200 outfit from Hit and Miss for the queen. Also, a \$75 gift certificate will be presented to the contestant with the highest class rank," said committee member Larry Campbell.

The Horticulture Club has agreed to provide corsages for the finalists on Homecoming Day, according to Alpha Phi Omega representative Danetta Genug.

The Pep Rally and Bonfire will take place at 6 p.m. on Harris Field Nov. 12. A DJ will be present one hour before the Pep Rally starts to play music and to attract people, cheerleader representative Gary McKay said.

"Monte Kiffin and some of the players are going to try and be there," McKay said.

Two people attending the Rally will walk away with 10 cases of beer each as door prizes, said McKay.

Raleigh Mayor Smedes York will be honorary guest and will start the bonfire.

"We also have a little surprise for everyone," McKay said. Playboy Playmate Gail Stanton from Tennessee will also attend the Pep Rally and Bonfire.

Next on the agenda is the parade. It has been scheduled for 9:30 a.m. Nov. 13. The parade route has been changed from past years.

The parade will assemble at the parking deck and end up in Thalhimer's parking lot at Cameron Village. The caravan will proceed from the parking deck right onto Cates Avenue, then right onto Dan Allen Drive. From there it will head right on Hillsborough Street, then left onto Woodburn. Then the parade will travel down Cameron Street and disperse in the Thalhimer's parking lot.

The group with the best float will win \$50.

"There are also tentative plans for decorating the parade route with banners signifying groups' participation in the parade," according to the minutes from the last Homecoming meeting.

The publicity sub-committee is planning to sponsor a dorm decorating contest. The committee plans to give a trophy to the winning dorm. The trophy would then be passed down to the new winner from year to year.

The football game against Duke will begin at 1 p.m. on Saturday with Homecoming pre-game festivities.

"The chancellor will be making presentations at half-time and possibly pre-game," Assistant Direc-

tor of Alumni Relations Beth McGee said.

After the game, the Alumni Association is sponsoring class reunions for the classes of '62, '67 and '72.

"Class reunions on Homecoming Day are a first for us," McGee said.

The 1982 Homecoming Dance will begin Nov. 13 at 9 p.m. Tickets are on sale in the Stewart Theatre box office. Student tickets will cost \$5.50 in advance and \$6.50 at the door. Alumni and general public tickets are \$7.50 and \$8.50 at the door.

"The band is 'The Widespread Jazz Orchestra.' They are a nine-piece swing band," committee member Mike Wallace said.

The dance will last from 9 p.m. until 1 a.m. and is being catered by Food Services.

Voting for Homecoming Queen will take place Nov. 11-12. "We are still taking bids from clubs to man the voting booths," pageant sub-committee chairman Derrick Eubanks said. Booths will be located:

- * 8 a.m.-2 a.m. at the Student Center
- * 3:30 p.m.-6 p.m. in the Dining Hall
- * 8 a.m.-5 p.m. at the Free Expression Tunnel
- * 8 a.m.-5 p.m. at the Library
- * 8 a.m.-3:30 p.m. at the Link Building.

"We have done a lot of publicizing in the community. There has been a push this year to involve community business as well as students and alumni," McGee said.

"We have picked up quite a few donations from the community which is an improvement over the past."

Western N.C. election probes acknowledged; Director finds none in eastern North Carolina

by Gene Wang
United Press International

RALEIGH, N.C. — State Elections Director Alex Brock said Sunday he was aware of a federal investigation into voting irregularities in western North Carolina but had no official knowledge of similar probes in the rest of the state.

In an interview with United Press International, Brock said an FBI agent recently met with him to discuss possible irregularities in eight western counties. He declined to name the counties.

Brock also said he has had no contact with federal authorities about any investigations in central North Carolina, and he is aware of investigations in the east only through news accounts related to Color. The FBI

undercover probe into official corruption in Columbus County.

"We wholeheartedly endorse any legitimate investigation that can produce facts, and we also endorse the accumulation of any evidence that could lead to substantiating voting fraud," Brock said.

"The U.S. attorney doesn't have any corner on the market or wanting to ferret out voting fraud," he said.

The FBI said Saturday it is conducting a statewide investigation into charges of vote buying, voter intimidation and mail fraud, particularly with regard to absentee balloting.

"We have some investigations going on in all three (federal judicial) districts (in the state), but we probably have a few more in the western counties," said Robert Pence, FBI special agent in charge for North Carolina.

Charles Brewer, U.S. attorney for western North Carolina, appeared at a news conference with Pence to announce the investigation and urged anyone with information on voting misconduct to contact authorities.

Brock said he was "puzzled" by the news conference because "I've just never seen a press conference held to discuss an investigation that has not yet produced any evidence. It's a little irregular."

He said he had been aware of an investigation in the west for about two weeks.

Brock said he could not name the counties involved because he met "in confidence" with the FBI agent.

Elections officials in at least one county, Vance, have expressed concern over a high number of absentee ballots requested for Tuesday's election, Brock said.

Renovations progress at Student Store

by Diane Wortmann
Staff Writer

The Students' Supply Store is halfway through renovations started in December 1981, said Students' Supply Stores Manager G. Robert Armstrong.

The purpose of the renovations was to improve efficiency, according to a Dec. 11, 1981 Technician report.

Renovations included the relocation of the upstairs offices, addition of new computers and an improvement of

communications through use of message senders.

The offices, as of this date, have been relocated downstairs to centrally locate all personnel. This has improved personnel communication, according to Armstrong.

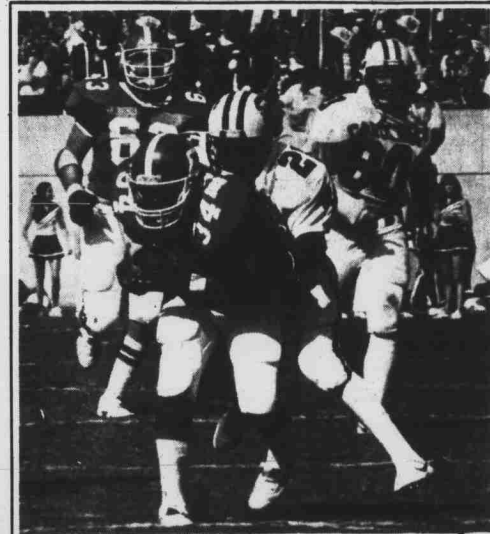
"We're close enough that we're in better communication with each other," Armstrong said.

Approximately 1,200 new feet of sales-space has been opened up due to the relocation of the offices, according to Armstrong.

New computers have been added to hold historical data, registration figures, sales and project a need based on selected enrollment.

According to Armstrong, they hope to use the computers to "forecast a demand for a book provided that the same book for the same course is being used."

Computerized cash registers are also being used in the store. They will eventually control inventory, help place orders and ensure adequate stock, according to Armstrong.



State tailback Larmount Lawson gets wrapped up in the moment. The Pack runner amassed 93 of State's 345 ground yards and won the offensive gameball in the Pack's 33-3 win over South Carolina.

Staff photo by Sam Adams

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correction

In Friday's edition of the Technician, we incorrectly identified Paul Dunne as Mike Davis and Mike Davis as Paul Dunne. We apologize for the error.

Thought for the day: "We are not permitted to choose the frame of our identity, but what we put into it is ours."
— Hammarskjöld

Opinion

A paper that is entirely the product of the student body becomes at once the official organ through which the thoughts, the activity and in fact the very life of the campus are registered. It is the mouthpiece through which the students themselves talk. College life without its journal is blank.

— Technician, vol. 1, no. 1, Feb. 1, 1920

Vote

The big day is Tuesday. It is the day that makes our system of government work. The day when the people can voice their opinion without persecution, unlike in many countries.

Unfortunately, entirely too many people will not go to the polls Tuesday. They will not exercise their right, rather their duty, to vote.

It has all been said before. Voting is simple, easy, quick and painless; in fact, it feels good. Yet many people do not vote.

No one can say exactly why more people do not cast their ballots. Perhaps, it's apathy, or perhaps, a distrust of the entire political system is the reason. Oftentimes, it is merely a light drizzle which causes people to stay at home and not vote. How tragic.

Usually it is the persons who don't vote who complain the loudest about the sad state of American politics and the problems which confront this nation. These people have no right to complain. They have not been a part of the democratic process. They have shirked their civic and moral duties.

The United States has one of the lowest voting rates in the entire world. Even in

the Soviet Union, almost all of the people vote for the one candidate on the ballot. At least in America there is a choice.

The student vote is just as important as any other segment of the population. As far as State is concerned, the student vote is the most important. Students will never be taken seriously by politicians unless large numbers start appearing at the polls and make candidates realize that they must listen to how students think about the issues.

Voting provides both the rich and the poor an equal opportunity to express their concerns about the course of this nation. Once inside the voting booth, no one has more power than anyone else. No one, that is, except for people who do not vote; they are powerless. They have no say in how this nation will be run.

It matters only to the individual who votes which candidate is elected, but it should matter to society that everyone votes.

Students need to, no must, vote Tuesday. Cut classes, skip work, miss meals, but vote. It is too important not to take advantage of this right. Our system of government depends upon it.

Just thinking...

There are a couple of things occurring across the country that are worth noting.

It seems ridiculous to even think it, but it's unfortunately true; the United Auto Workers may strike against the Chrysler Corporation. It wasn't but a few years ago that Chrysler was literally on its knees begging for outside funds to keep itself alive. If it folded — and many economists believed that, in principle, it should have been allowed to — about 600,000 men and women would have lost their jobs. As everyone knows, Uncle Sam stepped in and provided a guaranteed loan to the corporation. Most of those people who are Chrysler still had their jobs.

But some of these people are not Chrysler; they merely work for them. The union, instead of feeling fortunate for working when every one in ten persons is

idle, wants more and threatens the crippling of the corporation. Thank you very much. If the corporation must face a labor strike, it will surely die. Doesn't the union see this?

Another disturbing item in the news is America's growing need for some kind of aphrodisiac, hallucinogen, whatever. As both *Time* and *Newsweek* have recently illustrated, drugs are a problem that may already be beyond control.

Did you know that quaaludes are prescribed for patients who have difficulty falling asleep. They are a legitimate drug, but America seems intent on misusing and abusing this and other drugs. This has got to stop.

Enforcement of laws concerning drugs, especially the legislation that concerns prescriptions, must be tightened.

Citizens Party supports 'economic democracy'

WASHINGTON — When "The Most Overlooked Story of 1982" is decided at year's end by the "official" panels of reporters, news hounds and editors, few ballots are liable to read "Sedated Voters."

But once the debates, smear campaigns and other elements of the 1982 elections have ceased to reverberate in our ears, one sad fact will remain: About 100 million of us — more than 60 percent of the eligible voting population — will have dropped out of democracy for another year. Though short on sex appeal, this story could some day render all other political problems academic.

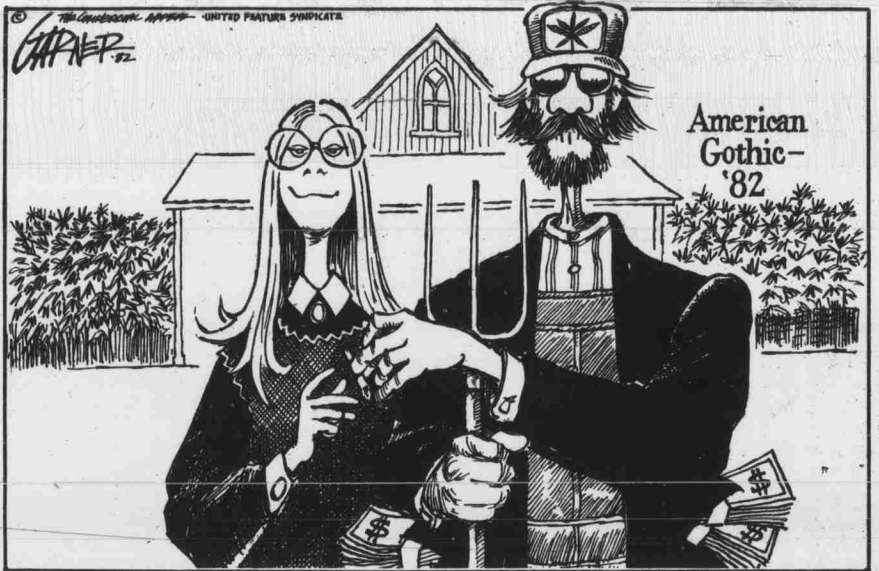
Politically speaking, Americans have iron poor blood, and everyone knows why. Politicians are out of touch, campaigns too long and the hands of special interests too heavy. Try though they do, the media can't seem to make the electoral season more palatable than meatloaf.

Luckily for the republic, however, some folks are working on this continuing crisis of

participation. These patriots, weighing the seriousness of the situation, have abandoned such traditional remedies as "get out the vote" and "voter registration" efforts. Indeed, their approach to politics runs right to the root of the problem: They're offering voters an alternative.

Maxwell Glen & Cody Shearer

"They" are the Citizens Party, a loose coalition of grass-roots activists, which in 35 states during 1980 put ecologist and hapless academic Barry Commoner on the presidential ballot. Two and a half years later, the party is running an impressive 1982 campaign in 20 states, mostly in the Northern half of the



Time to take detour

Reaganomics charts wrong course

The elections are less than a week away, and there is a debate on how much of an effect the current economic woes will have on voter attitude. Specifically, the elections will be a referendum on Reaganomics.

On one side, there are people saying that it is a referendum, mostly Democrats, and predicting the Democrats will gain 30 additional seats in the House of Representatives. Patrick Caddell, a Democratic pollster, wrote in the Oct. 17 issue of the *Washington Post* predicting about a 30-40 seat gain in the House and a couple of seats in the Senate.

On the other side, you have people saying that it is not really going to be a referendum in the sense that national issues are going to be the prime factor in determining who voters vote for. Lynn Nofziger, a former aid to President Ronald Reagan, wrote a response to Caddell's article in the Oct. 24 issue of the *Washington Post*. In his article, Nofziger stated that it will not be a referendum by virtue of the fact that the American system of government is not a parliamentary system, i.e. the executive branch and legislative branch are not one and the same. Therefore, whatever influences Reagan's policies may have on people, some may not make the connection between his performance and that of their congressmen.

However, the Republicans have wisely perceived that, while they may not consider the upcoming election as a referendum, they know some voters might. They have been

running advertisements either saying "stay the course" or "give the man a chance." Reagan himself has gone out on a stump for candidates saying "stay the course," and said the only alternative is a return to the "tax, tax and spend, spend" policy of the Democrats.

So, it does appear that both Republicans and Democrats seem to perceive that the upcoming election is going to be in general a referendum on Reaganomics. The decision the voters have to make is whether or not to stay the course or make a mid-course correction, and, given the current economic picture, the decision should be a mid-course correction.

Reagan has essentially tried to do all three and the results have been almost disastrous.

First, Reagan has tried to reduce inflation and, in part, he has been successful. The inflation rate for the past nine months has been 4.8 percent, much lower than when Reagan started in office. However, inflation has gone down because he, up until recently, supported the monetarist policy which Carter started. The monetarist policy has helped bring down inflation, but the policy is also responsible for interest rates staying so high until recently, and those high interest rates are responsible in part for the current recession.

Second, Reagan has tried to promote economic prosperity, but what has happened instead is economic misery. He has promoted prosperity by making cuts in individual and business taxes. The cuts in individual taxes have not provided money to those who need it — the middle and lower classes — but, instead, they have been a boon to the members of the upper class, who did not really need cuts in taxes. The cuts in business taxes likewise have not really provided money to those who need it — small businesses, which create 80 percent of the nation's new jobs. Instead, the cuts in business taxes benefited those who did not really need the tax cuts, the large corporations.



Henry Jarrett

One reason there should be a mid-course correction is that the unemployment rate is currently 10.1 percent, the highest since the Depression. Another reason is that the bankruptcy rate among small businesses is the highest since the Depression, and farmers are also suffering the worst economic hard times since the Depression.

It can be said, however, and justifiably so, that Reagan is not totally responsible for the current economic problems. The Lyndon Johnson administration made the mistake of funding the war in Vietnam on poverty and at the printing press instead of borrowing the money or increasing taxes. Also, the Jimmy Carter administration was responsible for initiating a monetarist policy which for a long time had kept interest rates inordinately high.

However, Reagan is still to a large degree responsible for the current economic problems. Reagan came into office promising cuts in spending and cuts in taxes, to build up the national defense, reduce inflation and balance the budget. Reagan, to some degree, has kept most of his promises, but the results of keeping those promises have not had the desired effects.

The reason they have not had the desired effects is best summed up by Massachusetts Institute of Technology economist Lester Thurow. Thurow said in an issue of *Newsweek* that one can either reduce inflation, promote economic prosperity or build up national defense. He said one can certainly do one of them and with a little juggling do two of them, but it is impossible to do all three.

"So, it does appear that both Republicans and Democrats seem to perceive that the upcoming election is going to be in general a referendum on Reaganomics."

Finally, Reagan has tried to keep his promise to build up the national defense. The way he has tried to keep his promise of building national defense is by transferring huge amounts of money from social programs to the Pentagon. However, one wonders if the most expensive defense is the best defense, and how much of Pentagon spending is wasteful. David Stockman, Reagan's budget director, even admitted in an interview with *The Atlantic Monthly* last year that there is considerable waste in the Pentagon.

So, given that Reagan promised to do and has tried to do too many things at one time, and his approach at trying to accomplish those objectives has been less than compassionate and fair, the decision on Reaganomics in this year's election should be thumbs down; now is the time for a mid-course correction. One can only hope that voters will make such a decision because the course Reagan is asking people to stay on can only get worse.

Henry Jarrett is an editorial columnist for the Technician.



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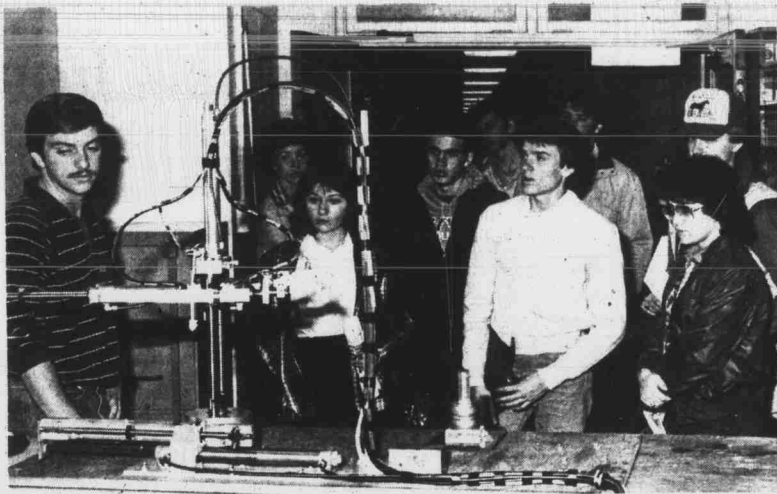
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Open House '82



Staff photos by Greg Hatem and Drew Armstrong



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Tuesday, November 2
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**Portrait
Sittings**



Beginning November 1 and continuing through November 19, Portrait Sittings for the 1983 Agromeck, N.C. State University's yearbook, will be taken on the Second floor of the University Student Center. Seniors will be photographed on the first and second weeks, and Undergraduates also will be photographed on the third week. Remember to wear a tie or dress for mom. Please come to the yearbook office in 3123 Student Center to make your appointment.

Gifted students benefit from Exploration program

by Stan Darden
United Press International

ROME, Ga. — Mention summer school to a student and the image it evokes will probably be that of sitting in hot classrooms listening to dull lectures while more fortunate friends enjoy games in the sunshine.

But that image doesn't apply to Exploration, a two-week program for gifted students in grades five through eight at Shorter College. This past summer the program enrolled 274 students divided into three sessions of 88 students each. Several of the students came from states other than Georgia.

"We probably could have filled up a fourth session if our staff had been able to survive that long," said Anita Fountain, director of Exploration for the past two years.

Exploration provides the students with a well-rounded program of academics mixed with field trips and other outdoor activities.

The students study subjects such as entomology, creative writing, parapsychology, art and computer science. They also have classes on ethics and social

issues that they must face every day.

This past summer the students traveled on the weekends to see an Atlanta Braves baseball game, the Space Center in Huntsville, Ala., the High Museum in Atlanta and Stone Mountain for a laser show.

During the week, there are fossil hunts, mountain climbs and trips to Marshall Forest, a virgin wilderness that adjoins the college.

Fountain started out as an instructor in archaeology in the Exploration program. She has worked in the Floyd County school system for 15 years, four of these years working with gifted students.

She sends out brochures to public and private schools explaining the program and asking the principals and staffs to recommend gifted students to attend the sessions. The students live in two dormitories, separated by sexes, under the supervision of selected college students.

"We use college students who are hand-picked for the dorm staff," said Mrs. Fountain. "I want college students who can relate to the students we have and who care about kids."

"We accept applications from any of the college students. I'm not as interested in what year they are in as I am in what kind of personality they have. I also look for people with high energy levels."

The student chosen for Exploration must meet at least one of three standards: score a minimum of 125 on a standard intelligence test, read two grades above normal level as measured by a standard reading test or score above the 90th percentile on a standard achievement test.

The program's founder was Mrs. Mildred Greer, who also works in the gifted program of the Floyd County schools.

She saw a lack of programs for gifted children. Shouter also happened to be looking for a use for its buildings during the summer when they were sitting idle with a huge overhead.

"It is a very successful program," Fountain said. "We have about a 70 percent returning rate. A lot of children come until they outgrow the program and then ask why we can't extend it to the ninth, 10th and 11th grades."

The reason it isn't extended beyond eighth grade is that the program's administrators can't get a firm enough commitment from high school students to attend the program.

"The social aspect of the program is one of the most important parts," said Fountain. "It gives the students the opportunity to interact with other gifted students with other ideas."

"Gifted students are a strange lot. Sometimes they are one-sided in their abilities. Sometimes they are very well-rounded athletically, academically and socially. But this gives them an opportunity to interact with students who are very good in particular areas."

"Lots of times they can find somebody to identify with that they have never been able to find in their school settings. By the evening of the first meal we are telling how they are going to interact with each other for the two-week period. Even students who are shy at first, it only takes them that first evening to get over that. They come with the attitude that they are going to experience a community, not just academically, but socially and emotionally."



Ladies, how would you like these two guys for Saturday night dates? Actually, these Halloween scaries are part of the usual campus activities on All Hallow's Eve. These ghouls guarded the entrance to Turlington's Haunted House.
Staff photo by Pat Chapman



Lower shock proves better treatment

by Anna Christensen
United Press International

BOSTON — Doctors and paramedics who use high-energy electrical shocks to revive heart attack victims may get better results by using half the dosage, researchers reported Friday.

A study of 249 patients in Seattle who suffered a heart attack showed that rapid contractions of the heart muscle that cause an irregular heart beat — was the same whether they received maximum shocks of 320 joules of electricity, or a lower dosage of 175 joules.

But Dr. W. Douglas Weaver of the Harborview Medical Center, who headed the study, said the shocks can slow the heartbeat if the jolts are too strong.

He said 75 percent of the patients who received repeated shocks at the higher energy level suffered atrioventricular block, or slowing of the heartbeat, and required more shocks to halt the fibrillation.

The slowed heartbeat did not result from the lower-level shocks, he said.

All of the victims in the study were treated outside the hospital by doctors or paramedics.

The findings were reported in the *New England Journal of Medicine*.

Cardiac arrest is the number one cause of sudden death in the United States.

Weaver said the slower heartbeat was transitory and was stabilized with cardiopulmonary resuscitation.

But he said the study shows that paramedics and doctors, who treat 350,000 heart attack victims a year in the United States, should first try lower-level shock treatments, saving high-level jolts as a last resort.

"If you can give the least to get the same benefit, then do that," he said, noting doctors generally administer the maximum dosage even though there is no evidence it is necessary.

Weaver cautioned that shocks that are too weak can also prolong initial treatment and perhaps lower survival chances.

"For the first two shocks, use the lower dose, and if that doesn't work, then go for the maximum," Weaver said.

Early treatment, he said, is the most crucial factor in treatment.

"If you collapse outside the hospital and are just brought into the emergency room, your chances of survival are 1 in 20," he said. "But if you have trained paramedical teams... the survival rate is one in three."

"Optimum treatment requires immediate cardiopulmonary resuscitation and shock on the spot. When the heart is functioning normally again, the patient should be taken to the hospital," he said.

Studies of animals have shown the high-energy shocks may be less effective than the lower levels and may cause permanent cardiac damage and lower the survival rate.

But Weaver said there is no reason to believe the stronger shocks cause any permanent damage in humans.

classifieds

Classifieds cost 15¢ per word with a minimum charge of \$2.25 per insertion. All ads must be prepaid. Mail check and ad to Classifieds, P.O. Box 5688 College St. Station, Raleigh, N.C. 27650. Deadline is 5 p.m. on the date of publication for the previous issue. Liability for mistakes in ad limited to refund or reprinting and must be reported to our offices within two days after first publication of ad.

SKIERS ANNUAL SMUGGLERS North College Ski Bash, Jan 27, slopeside Con dos, student discounts, organizational meeting Wed., Nov. 3, Owen Underground, 7:30 p.m. Call 737-6062.

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FOR SALE: 1980 MOTOBOCANE SUPER Mirage 10 speed bike with SunTour Derailleurs, large size frame, \$260 or best offer. Call 737-5542.

HEALTHY MALES CAN EARN \$5/hour in an EPA breathing experiment on the UNC-CH campus. We need non-smokers, age 18-35. Travel is reimbursed. Call collect 986-1253, 8-5, Monday-Friday for more information.

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Maine lifestyle toughens Multiple Sclerosis victim

by Leon Daniel
United Press International

WOODLAND, Maine — Times already were so hard up here in the woods a lot of folks did not even notice when the recession hit.

With fall foliage fading fast, men like Arthur Allen are laying in wood for a winter forecasters predict will be as hard as the times.

"I was just splitting some wood, but I quit when I came too close to my feet with the axe," Allen said in a voice slurred by multiple sclerosis, a disease that has progressively afflicted most of his bodily functions and for which there is no cure or specific treatment.

Allen, 27, married and father of three small children, lost a \$700 monthly Social Security disability payment six months ago when a physician ruled he was able to work.

"I'm mad at the whole world about it," Allen said. The Allens are scraping by on food stamps worth \$208 a month and a monthly \$491 check that aids poor families with dependent children, for which they qualified when he lost the disability payment.

The Allens live in a ramshackle 27-year-old house trailer with a leaking roof. It is inadequately insulated and poorly heated by a defective wood stove.

They are among the poorest of the poor in a state some economists — measuring personal income against the local cost of living — have contended is the nation's poorest.

State officials worry that recent reductions in

welfare programs threaten more such hardship in Maine, which paradoxically is known by its license plates to hordes of tourists as "Vacationland."

There are, in fact, two Maines. There are the Mainers who live in relative comfort in an urbanized belt along Interstate 95 and the affluent settlers from other states who have found in Maine a version of the good life.

And then there are people like the Allens, who live deep in an inhospitable winterland and scratch out a living any way they can — cutting wood, harvesting blueberries, digging clams and poaching deer.

From the state capital of Augusta, it is 200 miles of hard driving to Woodland, and aptly named hamlet deep in the forested area along the Canadian border.

In autumn, this easternmost part of the United States may also be its most spectacularly beautiful. Inland, as the days grow shorter, the leaves darken and fall. And along the coast the surf crashes against rocks with an intensity that hints of the hard winter coming.

So, Allen crippled by a disease destined to kill him slowly, was trying awkwardly and with great effort

to split some wood and patch some holes in his trailer with pieces of plastic.

"They said he could work," said his wife Nina. "That's why they took him off the Social Security."

Mrs. Allen, who attends a local Baptist church, said she had received no help from its members and does not expect any.

"I didn't tell them about our situation," she said, displaying the independence for which Mainers are noted.

Allen somehow can laugh about the time a church member noticing his unusual gait advised him to lay off the booze.

"Even when I walk with a cane, I'm all over the place," he said.

His mood darkened, however, when he disclosed he is four months behind on his payments for medical insurance and does not know if the policy has lapsed.

Allen secured that policy through the paper-mill job he lost when he became too ill to work, and he wants to hold onto the policy as long as he can.

He also hopes for restoration of his disability pay-

ment. Allen said he had been examined by another doctor who believes he is entitled to the payment.

"They put my number in a computer, but I haven't heard nothing yet," he said.

Asked if he planned to vote in upcoming congressional elections, Allen answered with a question of his own.

"Vote for what?" he said, adding he never in his life cast a ballot.

The Allens, who own the single acre of land they live on, said they had never considered moving but would accept a better house trailer welfare officials would like to buy for them if the money can be found.

"This is a good place to raise children," said Mrs. Allen, who, like her husband, has never lived anywhere else.

Many of the poor in rural Maine vow they never will leave the harsh land that so grudgingly yields a living.

"I wouldn't leave even if I had to eat bark and berries," said Harry Prekins, displaying a photograph of five generations of nearby relatives attending a recent family reunion.

Crier

All Crier items must be fewer than 30 words in length and must be typed or legibly printed on 8 1/2 X 11 paper. Items submitted that do not conform to the above specifications will not be run. Only one item from a single organization will be run in an issue. The Technician will attempt to run all items at least once before their meeting date, but no item will appear more than three times. The deadline for all Criers is 5 p.m. the date of publication for the previous issue. Items may be submitted in Student Center suite 3120. Criers are run on a space-available basis and the Technician is in no way obligated to run any Crier item.

FIND OUT WHAT DETERMINES Who Gets Hired: Wed., Nov. 3, 5-6 p.m., G-107 Link Building. Also, "Getting Into Law School," Thurs., Nov. 4, 5-6 p.m., 220 Dabney.

PPC MEETS TONIGHT: The NCSU local personal programmable calculators users' group invites all to the third educational lesson for the 41 and other HPs 8 p.m. Board Room, Student Center.

COME HEAR DR. BARBARA DOMIN, research scientist at NIEHS, speak at the next meeting of the Microbiology Club concerning her studies on cancer chemotherapy, Mon., Nov. 1, 7 p.m., 4514 Gardner.

THE POLITICAL SCIENCE CLUB will meet on Nov. 2 at 4 p.m. in the Link Lounge. All students are welcome.

ALL SAINTS CELEBRATION — Episcopal Eucharist, Tues., Nov. 2, 7:30 a.m. North Gallery, Student Center.

PHI ETA SIGMA — THERE will be a business meeting for all members Tues., Nov. 2 at 8 p.m. in 745 Dabney.

SOCIETY OF BLACK ENGINEERS — Guest speaker, Jim Turner of Dow Chemical, Tues., Nov. 2 at 7:30 p.m. 216 Mann Hall. All members urged to attend.

NEED A JOB? LEARN HOW TO WRITE a resume and how to be interviewed. Come to the 1st floor classroom in Sullivan Dorm on Nov. 1. Refreshments served.

ASSOC. OF PROSPECTIVE BLACK Associates will meet Tues., Nov. 2 from 7-8 p.m. in the Blue Room of the Student Center. Everyone is invited to attend.

MU BETA PSI MUSICFEST TALENT Contest Thurs., Nov. 4, 8 p.m. Student Ballroom. \$1 advance, \$2 at door. Tickets on sale Student Center Lobby 11-2, Oct. 25-29.

ADVANCED CLOGGING — LOU COURSE, begins Nov. 9 for 5 weeks, \$16. Advance ed shag — LOU course, begins Nov. 9 for 5 weeks, \$13.50. Register in room 105 Alexander between 8:30 a.m. and 12 noon before Nov. 5, or call 737-2087 for details.

HELLENIC STUDENT ORG. MEETING Mon., Nov. 1 at 7 p.m. in the Green Room 14th floor of Student Center. All Greeks and Greek-Americans are urged to attend.

ADULT STUDENTS — WANT TO MEET other adult students? Adult Student Support Group meets for lunch Wed., 1 p.m. Pack House, Student Union.

PSYCHOLOGY MAJORS ARE YOU confused about what classes to take next semester? If you need experienced advice and want to participate in the Big Brother/Big Sister Psych. Program, call Kim at 737-6864.

HOLISTIC HEALTH SPRING TERM? Self Care, Body and Mind, ED 496 Y 13 of Tues. Thurs. 2:20-3:35 p.m. Topics of Medical Self care, Mental Health, Stress, Yoga, Alternative Healing Systems, Massage — Turnbull — 737-2563

NEW COURSE: CONTEMPORARY WOMAN Issues Affecting her Health and Role in Society, ED 296 13 of Mon. Wed. 2:20-3:35. Covers female life decisions, health care practices, etc. Dr. Turnbull, 737-2563

DIWALI — INDIAN FESTIVAL OF LIGHTS — India Association presents Diwali Night Sunday, Nov. 7. Snacks at 5:30 p.m., entertainment at 6:30 in the Student Center Ballroom. Nominal fee charged.

AN OPEN FORUM FOR THE PROPOSED gymnasium addition will be held Thurs., Nov. 11, from 4-5 p.m. in the Student Senate Room (Student Center). Students, faculty, and staff are encouraged to attend.

ASME WILL MEET WED., Nov. 3 at 12 noon in BR 2211. Mr. Bruce Bernsederfer from Consolidated Diesel Corp. will speak. Lunch will be served.

AGRI. ENGINEERING STUDENTS Membership Mixer and Square Dance, Nov. 5 at 8 p.m. in RM 158 Weaver Labs. All Agri. Engineering students invited.

OVEREATERS ANONYMOUS WILL HOLD its final meeting of the year Wed., Nov. 3 at 7:30 in the Board Room of the Student Center unless more people attend. Please come learn to handle the munchies. No dues, no fees, no weigh-ins. Only requirement is a desire to stop eating compulsively.

TUTORING AVAILABLE AT THE Learning Assistance Center, 420 Poe Hall, 737-3163. Preference given to first and second levels of math, chemistry, physics, English, French and Spanish. There is no charge.

THE FIRST MEETING OF THE SINCLAIR ZX81 Computer Users' group will be held Nov. 4 at 7 p.m. Call John Snakenburg (2512) for details. You do not have to be a member to attend.

ASSOCIATED GENERAL CONTRACTORS' meeting Wed., Nov. 3 at 12 noon, Room 216 Mann Hall.

WANT TO TEACH ENGLISH OR Social Studies in middle school or high school? Meet in 412 Poe Hall at 3 p.m. on either Tues., Nov. 2 or Wed., Nov. 3 to explore possibility.

NORTH CAROLINA STUDENT LEGISLATURE meeting, Mon., Nov. 1, 9 p.m., Brown Room, Student Center. If you are interested in N.C. politics, please attend or call Lem at 781-2312.

WOMEN'S HEALTH CARE YOU CAN DEPEND ON. **ABORTION:** a difficult decision that's made easier by the women at the Fleming Center. Counselors are available day and night to support and understand you. Your safety, comfort and privacy are assured by the caring staff of the Fleming Center. **SERVICES:** ■ Tuesday — Saturday Abortion Appointments ■ 1st & 2nd Trimester Abortions up to 18 Weeks ■ Free Pregnancy Tests ■ Very Early Pregnancy Tests ■ All Inclusive Fees ■ Insurance Accepted ■ **CALL 781-5550 DAY OR NIGHT** ■ Health care, counseling and education for women of all ages. **THE FLEMING CENTER**

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GOOD LUCK FOR A GREAT SEASON TO COACH JIM VALVANO & THE WOLFPACK

Humanistic trend heard on ABC's newest album

by Ray Barrows
Entertainment Writer

What is this year's new emerging British sound? The earlier part of the year gave us the barrage of electronic upstarts — strutting dance melodies to a robotic beat. While such innovations as the use of the Linn drum synthesizer haven't even touched their potential — the trends from Britain have a fresh humanistic element this season.

White funk is the predominant trend — dancing is in and the electronic revolution has put enough beat in the charts so that the bands with the right combination of soul and pop stand to do very well in this season's market.

One of the season's most interesting blends comes from ABC, one of the onslaught of bright young British bands who possibly stand as the future of British pop. What is so interesting about the band are the very elements which propel the force behind the music. While most of the forerunners of the pop craze — such as Haircut 100 and Heaven 17 — are relying on intense melodies fueled by soulful horn sections to get the feeling across, ABC has chosen to delve into dark pasts — using disco melodies as a source for its music.

ABC is about love foremost — the sort that intrigues in a good B movie — love with moonlit nights, heartbreak and plenty of passion — not real emotion understand, but the sort of scenarios that teenage girls break down in tears over.

Musically the band is about lush strings, with plenty of backing in bombastic keyboards, plaintive saxophones and disco-style rhythm tracks — believe it or not. Yet the greatest thing about these guys, is that they play those disco tracks so hard — with plenty of soul — and deliver their lines so fervently that they overcome any sense of artifice.

The reason is that there are no tricks behind the



The Lexicon of Love is the latest release from the British group ABC. Its music is a style of white funk.
Photo courtesy of PolyGram Records

effects — no white polyester suits and shimmering lights. ABC doesn't use musical devices in a formulaic way. Their effects are not devices but come directly from their craft.

The band is not a product of the same art system that gave us disco, but champions the causes that produced Roxy Music and David Bowie. The band is about style and image that can be obtained through musical modes.

Vocalist Martin Fry plays his lyrics — he

doesn't merely sing them. Roxy Music was all about style for the sake of image. With ABC, the imagery takes the effect as a good soundtrack can when it grips the moviegoer to his chair.

ABC first came upon the British charts with "Tears Are Not Enough" during the summer of 1981. The single skyrocketed into the top 10 and the band followed with another impressive single "Poison Arrow." The single went to number one on the British charts within six weeks of release. From those two

successes the band signed with PolyGram Records with what is rumored to be one of the biggest advances in British music in the last decade. The result is their first American release, *The Lexicon of Love*.

The album includes the hit singles but doesn't fall back on the laurels of early hits to give it substance. Martin takes the aforementioned mixtures of horns and strings to back his scripts. Like a good actor his emotion is right on cue with his heart always bleeding. In "Valentine's Day", for instance, Martin uses great one liners and piercing wordplay to deliver such stingers as: "With your heart on parade and your heart on parole/I hope you find a sucker to buy that mink stole." Such lines as those come across shallow and sticky on paper — but Fry's acting backed by intricate and shimmering arrangements turn the music into glossy entertainment.

This is the most intriguing quality of this group. They take pop and make it such a overblown spectacle complete with orchestrated everything and grandeur melodies. And then, they actually walk away from the studio with self-respect because they know they haven't made anything shabby out of what they have done.

Disco was based on hit formulas and controlled, simple and nauseating lyrics. ABC takes the same musical structure but adds a pop beat, great lyrics and dazzling harmonies and shows what good dance music can be all about if people are serious about the music, not just creating hits.

To add to all of this, the band had sense enough to get top production in the form of ex-Bugle Trevor Horn, who has achieved the right mix of studio tricks and slick mixing efforts to make the emotion stand out even more.

ABC is pop the way it should be — convincing enough to be taken seriously and structured well enough to be enjoyed. If the crop of talent imported from Britain continues to fare as well, British soul-pop should dominate this year's trends.

Talent not enough to make Goodie

by Earl Clark
Entertainment Writer

Robert Whitfield, who prefers to be called "Goodie," is out to prove his nickname as a newcomer to the musical recording field. Unlike most new artists, he has a long list of professional experience to call upon, and there is no doubt that he is very talented. In his total experience debut album, *Call Me Goodie*, he calls upon his vast musical experience and abilities — he sings, writes, and plays keyboards, sax, flute,

clarinet, oboe and bassoon to convey the feeling that he has been a star for a long while.

The album was produced by Lonnie Simmons, who also produced The Gap Band's current album. As a matter of fact, lending their talents on this album are an impressive cast — Yarborough and Peoples, who had a number one hit last year with "Don't Stop the Music," The Gap Band, and Maxine and Julia Waters.

With all that going for it, *Call Me Goodie* should be a great album, right? Well, we

can't knock the above talent featured on this album. They all give great performances, but what they perform must be questioned as to whether it is worthwhile. While the music is fine, the lyrics are just plain boring, repetitive and contain very little, if any, meaning.

One song on the album, "The Country Rap," to which Charlie Wilson lends his fine voice, is intended to be a humorous take-off on country music, but it is offensive to say the least. It's not very funny and has no place on a dance album.

Two other songs, "Goodie" and "Goody, Goody" are basically the same song and do nothing to lend to the artistic value of the album. In fact, about all these two songs succeed in doing is to make the listener believe that Whitfield is in love with his own nickname.

Is there anything worth buying this album for? Yes, two songs do distinguish themselves on this album. The first is "Do Something," which has already made its mark on Billboard's soul charts, and is a very danceable track.

Another song which saves this album is "Does Anybody Know Where The Party Is?" The music is so catchy that it more than makes up for the repetitive lyrics. There is also a ballad, "You and I," and a midtempo song, "Puddin' Pie," both of which are decent songs.

But for the \$8.95 you'll

have to shell out for this album, decent isn't enough. Do yourself a favor and buy the 45s because *Call Me Goodie* just isn't worth the money.

Still, we don't wish to end on a bad note. Even with the album's shortcomings, Robert "Goodie" Whitfield comes across as a fine artist — with better material and less Gap Band influence, he should have a chance to better prove his abilities. ★★

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Silverscreen

by Karl Samson
Assistant Copy Editor

Of Human Bondage
Erdahl-Cloyd Theatre
Tonight, 8 p.m.
Admission: Free

Somerset Maugham's story of a medical student and his love for a contemptible waitress is translated to the screen with a great deal of love and drama. Leslie Howard and Bette Davis in the lead roles are much of the reason why this is the best of the three screen versions of Maugham's biographical novel.

Mr. Faultless and Mr. Wolf (Part 1)
Erdahl-Cloyd Theatre
Tuesday, 8 p.m.
Admission: Free

This story of an upperclass family is based on the story by Walter Kempowski. Starting during the childhood of one of the Kempowski children, the film portrays life in Germany between 1930 and 1945 through the eyes of the young people.

Queen Christina
Erdahl-Cloyd Theatre
Wednesday, 8 p.m.
Admission: Free

Who could ever mistake Greta Garbo for a man? That ruse is used early in this film to begin a friendship between Garbo and John Gilbert. Garbo's disguise works so well that she is forced to share a room with Gilbert, an emissary from the king of Spain. Once in the bedroom together, the astute Gilbert soon gets to the bottom of things.

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FOR ALL YOU DO...

Wednesday, November 3

Monday, November 1

- ★ Film: "Of Human Bondage", Erdahl-Cloyd Theatre, 8:00 p.m.

Tuesday, November 2

- ★ ★ Drama: Auditions for "Feudin' in Frog Pond", Thompson Theatre-7:30 p.m.
- ★ Film: "Mr. Faultless and Mr. Wolf", (part 1), Erdahl-Cloyd Theatre, 8:00 p.m.
- ★ Lecture: Ross McElwee on "Charleen", Stewart Theatre 8:00 p.m.

Thursday, November 4

Should your Event have been listed here?
"For All You Do" is open to all campus organizations to list events open to the entire Student Body.

Friday, November 5

- ★ ★ Bingo Night: Sponsored by the Black Student's Board, Walnut Room, Student Center, 6:00 p.m.
- ★ Volleyball: NCSU vs. Appalachian State, Carmichael Gym, 7:00 p.m.
- ★ ★ Music: Gewandhaus Orchestra of Leipzig, Reynolds Coliseum, 8:00 p.m.

Saturday, November 6

- ★ ★ Music: Gewandhaus Orchestra of Leipzig, Reynolds Coliseum, 8:00 p.m.

Sunday, November 7

- ★ Soccer: NCSU vs. Duke, Lee Field, 2:00 p.m.
- ★ Art Exhibit: Places and Spaces Exhibit, North and South Galleries, Student Center (through December 2)
- ★ ★ Diwali Festival, Student Center Ballroom, 6:30 p.m.
- ★ Music: University Choral Organizations, Stewart Theatre, 8:00 p.m.

Please submit proposed listings one week in advance at the Information Desk, second floor of the Student Center. For information call Lynn Gardner at 876-6406. "For All You Do..." is available to all campus organizations for listings of special event activities.

Symbols Key:
● Charity
★ Entertainment
■ Social
★ Cultural
§ Sports

Pack sheds last-year image

William Terry Kelley
Sports Editor

It's good to have some insurance policy for things that don't go exactly as planned. Well, State head football coach Monte Kiffin had that in mind when he started his search for a replacement for the late Dick Christy who scored all 29 of State's points in a 29-26 State win over the Gamecocks in 1957. Lawson was awarded the offensive gameball by Kiffin for his performance. Also receiving a game ball was senior cornerback Dee Dee Hoggard, who sparked the Wolfpack defense on several occasions.

Lots of both Miller's and Lawson's yardage came from misdirection plays but Miller attests, that wasn't the original plan.

"That wasn't in the game plan in the beginning," Miller said. "But as the game went on they started flowing quickly and our line was pulling so we started running it."

McIntosh left the game in the first quarter with an ankle injury and his return was in doubt, although he later returned to the field and could have played. But no more than had McIntosh left the field than Miller romped for 42 yards around right end in his first carry to set up State's first score and wipe out a 3-0 South Carolina lead. That run set the tempo for the Wolfpack the rest of the game as they literally ran their record to 5-3 to prove to fans and foes

alike that they won't be 4-7 for a second year straight. After falling down 3-0 and then taking the 6-3 lead on Miller's three-yard run in the first quarter, the Pack extended its lead in the second period. Quarterback Tol Avery passed for 20 yards to Ken Jenkins and Lawson ran for 29 more yards to set up Miller's second TD, a four yard run.

"Mike Miller played a great game," Kiffin said. "It's nice to have a freshman like Mike Miller to come in when number 43 (McIntosh) gets hurt. He's a great back. I've said all along he was a great back. He's got some confidence."

"He played well at Virginia. He's a different type runner than Joe. He's a power runner and a slasher. He breaks a lot of tackles and falls forward for more yardage."

The Pack romped the game open in the fourth quarter after a sleepy third period. Avery hit Stanley Davis on a 32-yard pass and then bootlegged the last 17 yards for the score to make the score 19-3. It took the Pack all of seven seconds to get the ball back as left end Frank Bush picked off a Gordon Beckham pass at the Gamecock 26 and another Miller scamper, this time of 16 yards extended State's lead to 26-3. The Pack then

ended the scoring three minutes later as strong safety Don Wilson intercepted another Beckham pass, this time at the 24 and returned it for the score.

Senior offensive guard Earnest Butler explained how the Wolfpack offense, which has been sputtering of late, ran past Gamecock all-America tackle Andrew Provence. The Pack rushed for 345 yards and passed for another 85 in tallying 430 yards in total offense against a Gamecock defense that held LSU to 14 points last week.

"The play is 48," said Butler who started for the first time since an injury four weeks ago. "The I-back runs a counterplay. We send the fullback and the I-back to the weak side and the weak-side guard and tackle pull. The I-back starts to the weak side and then bends back to the right."

"That leaves the defensive end standing and the guard from the backside takes him out pushing Provence to the inside. It's a hard play to catch on. The backside linebacker is blocked by the center and the other linebacker is hit by the backside guard."

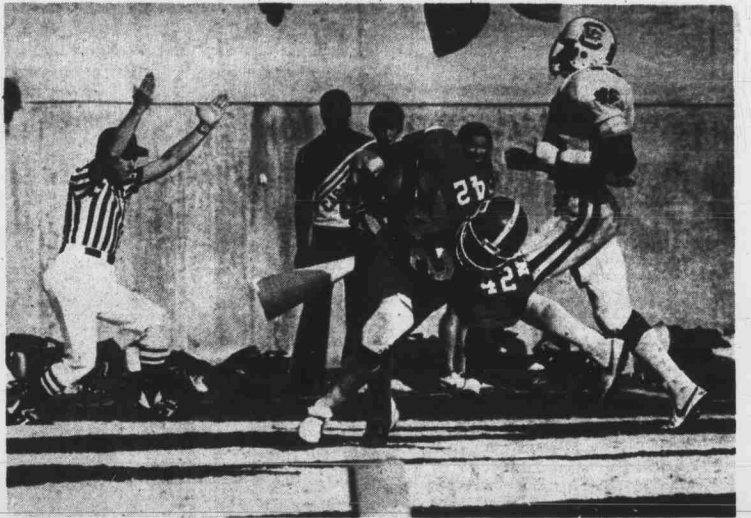
Knowing that McIntosh will be back in gear next week doesn't worry Miller. "We just play together," he said. "If the coach thinks

for the performance of the State backfield.

"I'm going to give Monte Kiffin and N.C. State credit," Bell said. "Forty-two (Miller) and 34 (Lawson) came in and did a great job for them. We talked all week about McIntosh being a class back. Well, they are class backs, too.

"Avery has the ability to make great plays and he made some of them today. They ran a bootleg action for big gains when we over pursued. They cut us on two long runs, and we had them third and 16, and they hit one for a first down."

The game was very meaningful to a team that had



Freshman I-back Mike Miller, who replaced Joe McIntosh in the first period and rushed for 158 yards, finds paydirt on one of his three touchdowns on the day.

Athletes give examples of mental anguish suffered from injuries

by Tom DeSchriver
Sports Writer

It's not just the physical pain of an injury that causes mental anguish. It's the fear of what the injury could do to your career, the loss of a season, the loss of a team, the loss of a friend. For many athletes, the mental anguish of an injury is just as real as the physical pain.

"I felt, I wanted to be out on the mats, but my injury just wouldn't permit it."

When Koob decided to red-shirt, the decision came as a relief.

"I was hurt everyday," he said. "I could block the pain out during practice, but the other times it always hurt."

"Also, my grades were slipping because I was worried about my wrestling. Consequently, I had my worst semester in my five years here."

For the Endicott, N.Y. native, currently residing in Concord, his grade slippage was only one factor which made the 1979-80 year his worst at State.

"It was my brother's senior season, and I also felt that I could win the ACC's in my weight class," Koob said. "I felt really bad about not being able to work out with him (his brother, Mike). I'd always worked out with him before big matches and now I couldn't," Koob said. "I felt like I'd let him and my teammates down."

Ironically, the same teammates Koob felt he let down are the ones who had pulled him through the tough times.

"The guys on the team are really close, and they stood by me, and it also helped to have Mike around. He helped me a lot," he said.

Koob, who stayed away from the wrestling room while hurt because it was

frustrating to watch his teammates, filled the void by working part-time.

Each athlete has his own way of filling the void caused by an injury.

John Crist, the 1982 TAC national champion in the 193 lb. weight class, learned to play the guitar when a stretched ligament in his knee forced him to miss the 1978 season.

Crist, an assistant track coach at State, took a complete break from his event but expressed that it was hard.

"I tried to not think about competing so that when I was healthy I would be mentally fresh, but it became very difficult because it was all around me."

For Crist, the knee injury is just one of many injuries which have plagued the Alabama graduate. "I tore ligaments in my arch seven years ago, and it never healed correctly," he said. "My foot always hurts now; the only time it doesn't hurt is when I'm sitting down."

Due to his foot injury, Crist has had to change his practice routine.

"I've cut down on the amount of running I do and have increased my technique work."

Like Crist, many athletes suffer from nagging injuries.

"I've never stepped on the mat since I started wrestling in the seventh grade that I haven't had some type of injury," Koob said.

Cross country runner Kim Sharpe, who is currently trying to make it through the season with a bothersome hamstring said, "I'm just trying to make it to the end of the season without

losing any of my conditioning. I know I can't get in any better shape now."

Sharpe, like Crist and Koob, has suffered a season injury.

"I developed bursitis in my knee in May of 1980," the Syracuse, N.Y. native said.

"At first, I thought it was no big deal and that it would go away, but it didn't," Sharpe said.

The injury caused Sharpe to miss the next fall cross-country season, and he didn't run again until December of 1980.

"I'd try and run about every two weeks, but my knee would still hurt, so the doctor would tell me to take another two weeks off," Sharpe said.

A nagging injury can be very frustrating to an athlete, Sharpe said.

"After about five months, I got really discouraged, and I felt like quitting," he said. "It was shortly after her thoughts of quitting the sport she loves that Sharpe's fortune turned around."

"I saw a different doctor who told me that I needed to strengthen some muscles around my knee. He told me that had a muscle strength imbalance."

"After about a month, I was able to resume my normal running schedule," the fifth-year senior said.

Sharpe filled the void in her life by enjoying the other aspects of college life.

"I slept late, watched soap operas and went to football games," the former N.Y. state cross-country champion said.

received a master's degree in oceanography from State.

Wittman, who uses running as a way to stay in shape and help relieve tension, has missed two weeks running due to a bruised heel.

"It's frustrating. I don't want to take time off from running, but I also don't want to make it worse," Wittman said.

"In place of running, I've

been swimming, but I'd rather run," said the 26-year-old New Jersey native. "Swimming is kind of boring."

"I've gained about five pounds already, and I can feel that I've lost some of my conditioning, but I know that I have to stay off it and let time cure the healing," Wittman said.

For Wittman and the other athletes in this story,

combating the mental pain of an injury goes hand-in-hand with healing the physical wound.

These athletes were fortunate enough to bounce back from injuries and fulfill athletic careers at State. In part three of this series, current red-shirted athletes will give their viewpoints on what it's like to be currently hurt and their thoughts about their future.

Thompson stars in Supersonics' victory; Ross, Terrapins vaccinate Fever victims

Former State all-America basketball player David Thompson has started building a new reputation for himself. This time in Seattle where he was traded during the off-season after three years of difficulty in Denver, where he played for seven years.

The 6-4 former national player-of-the-year that led State to its only NCAA basketball title, scored 21 points in his Supersonic debut to lead the Sonics to an opening win as the NBA got underway Friday.

Thompson may find life a lot easier in Seattle after having his troubles in Denver and getting some bad billing. At least it's a big start for State's legend. Maybe he'll keep it up.

Rumor has it that Maryland head football coach Bobby Ross may be up for the Nobel Award for Medicine. His coaching of his talented team of Terrapins to a 31-24 win over eighth-ranked North Carolina has reportedly cured an epidemic Carolina Fever that was sweeping the nation.

Yes, for the third year in a row, the always highly touted, hopeful Tar Heels have managed to avoid an almost imminent New Year's Day appearance. Too bad for the Tar Heels that six bowl scouts and a national TV audience saw Maryland tailback Willie Joyner rush for 240 yards in 16 carries to pace a 320-yard rushing attack for the Terps against the strong North Carolina defense. Maryland also added

166 yards passing to the top.

The Terps belong in the Top 20 but meanwhile, the Tar Heels, who from a talent standpoint belong in the Top 10 must be wondering what happens to their national championship dream every year.

The Heisman Trophy chase is getting to be a nailbiter. Just as Herschel Walker of Georgia seemingly was getting a grip on things, his competition sparkles in a pair of upsets. Tailback Earnest Anderson's 227 yards led Oklahoma State's 30-20 win over Missouri to give him 1328 yards for the season.

Meanwhile Stanford quarterback John Elway was passing Stanford past No. 1 ranked Washington 43-31. So much for Washington's No. 1 ranking.

Maybe Don James should consider the Seahawks' job now that in the Huskies' first encounter with some real competition they have fallen.

Walker moved into sixth place in the NCAA all-time rushing list with 4701 yards passing State's Ted Brown, Southern Cal's Marcus Allen and Oklahoma State's Terry Miller.

Welcome to No. 1 Pitt. A win over Penn State could wrap up a national title for Foge Fazio & Co. barring a New Year's Day loss.

Sideline
William Terry Kelley

Insights

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Defensive unit contains Cocks

by Tom DeSchraver
Sports Writer

When State coach Monte Kiffin looked up at the scoreboard after State scored its second touchdown in the second quarter Saturday against South Carolina and saw the score 12-3 in favor of State, he thought OH NO.

Think back to last season just a second. State was leading South Carolina 12-3 in the second quarter at Columbia, S.C. when the roof caved in. The Wolfpack went on to lose 20-12 to the Gamecocks.

"I was thinking oh no, not again," Kiffin said.

But last year is last year, and this year is this year, and this is a different State football team.

What Kiffin didn't know, and what none of 42,300 people in attendance could have predicted was that the State defense would come out of the locker room after halftime and totally shut down the Gamecocks' offense. South Carolina didn't pick up its initial first down of the second half until 8:36 was left in the contest. By that time the contest was decided with State in control leading 20-3, and many of the Wolfpack faithful were heading towards their cars hoping to catch the final minutes of the North Carolina-Maryland game.

How could a defense which gave up 99 points to Clemson last week all of a sudden allow South Carolina only three points?

"Against Clemson they

thought they had to play perfect, and they were tight, but today they were looser, and they played reckless," Kiffin said.

One of the men who played with reckless abandon for Kiffin's warriors was junior linebacker Andy Hendel. Hendel elicited a vicious hit on South Carolina quarterback Gordon Beckham in the second quarter that caused a fumble, which the Pack's David Shelton pounced on.

Senior defensive tackle Greg Steele believed Hendel's hit was the turning point of the contest.

"That got us fired up and gave us confidence," Steele said.

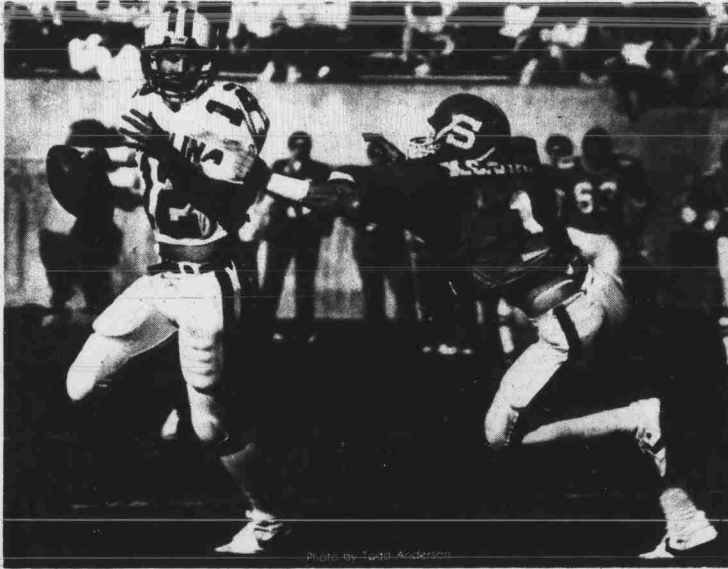
Hendel thought the defense grew, even in defeat last week.

"The offense played well last week, and I felt personally that we (the defense) let them down. I wanted to come out here today and prove something," the Rochester, N.Y. native said.

Hendel also believed that the fumble got the defense going. "We were down a little bit after they scored, but the fumble got us fired up," Hendel said.

Along with Hendel, the Wolfpack had several defensive stars Saturday, but none twinkled brighter than defensive halfback Donnie Wilson, The Washington, D.C. native picked off a Beckham pass and scampered 24 yards for the touchdown.

"I knew as soon as I picked it off that I'd score," Wilson said. "In fact, I



Jeff Byrd, getting a hand on South Carolina quarterback Bill Bradshaw, has expanded his versatility on State's football as a punt return specialist, a punter and a defensive back.

would've been mad at myself if your quarterback had caught me.

Senior defensive tackle David Shelton thought that for once fate was on State's side.

"Fate plays a different part each week in football. This week we finally got the breaks," he said.

"We kept working and believing in ourselves in practice, and this week it came together," Shelton said.

Among the Wolfpack faithful in attendance Saturday, Penn. State assistant

line coach Pat Flaherty was scouting the Wolfpack for Joe Paterno's Nittany Lions.

Flaherty was impressed with the State defense. "The defense is solid, they hustle, and they play team defense," Flaherty said.

"State is sound in a lot of positions, and their defensive secondary played as well as any secondary can play," Flaherty said.

Flaherty noted that the defense has no great standout, but if he had to choose someone it would probably be Hendel.

"He calls the defensive signals and his reckless style of play provides leadership," Flaherty said.

The Pack travels to State College, Pa. to face Joe Paterno's crew Saturday, and Shelton thinks that the big win over the Gamecocks will be a boost for the defense.

"This will build some momentum and give us the confidence which we needed," Shelton said. "It's the last shot our seniors get at them, and we haven't beaten them the previous four years that I've been

here," the fifth-year senior said.

Wilson is also looking forward to next Saturday.

"I'm fired up and ready to go up there next week," Wilson said.

For Wilson, Shelton and the other members of State's stingy defensive unit, they have one day to savor this victory. Then it's back to the practice field Monday to prepare for runningback Curt Warner, quarterback Todd Blackledge and the seventh-ranked Nittany Lions.

Charles, Bailey spark Reds over Whites

by Bruce Winkworth
Sports Writer

State's basketball team put its wares on public display Sunday afternoon in the annual Red-White game, won by the Red team 101-74. Sophomore Lorenzo Charles and senior Thurl Bailey led the Reds in scoring with 24 points each, while point guard Sidney Lowe passed off for 10 assists.

Wolfpack head coach Jim Valvano, who watched the game while doing color commentary for the Wolfpack Sports Radio Network, was pleased with the game, especially the impact of the three-point goal and the 30-second shot clock.

"I think what you saw, at least I did as a fan, was a better game," Valvano said. "There were so many more things happening. Exciting things. If this game was played last year and the Red team got up by 12 points in the first half, you wouldn't see another shot until Tuesday."

The tempo of the game was such that a total of 45 turnovers were committed, but Valvano sees this as a worthwhile trade-off because the game will be more open.

"The days when you can look at the stat sheet and see where a team committed three or four turnovers are over," he said. "I think you can expect 10 to 20 turnovers a game. But you're also going to see about eight slam dunks, about 10 three-point plays and great transition basketball."

The teams for the Red-White game were divided into the same alignment as used in practice, with the probable starters on the Red squad. The two teams were

only a basket apart at the half, as the momentum changed hands several times. The Reds pulled away in the second half, though, behind the outside-inside tandem of Lowe and Charles. Ernie Myers led the Whites with 22 points, while Harold Thompson came off the bench to add 17.

In the locker room afterwards, Valvano talked about the play of some of the newcomers, and in particular the surprising Charles.

"Lorenzo is our man-child," Valvano said. "He's got that marvelous body without the benefit of weight-training. What he did today in the game was what he did last year in practice. He just didn't get the playing time last year, again, because of the style of ball we had to play. I just hope he develops quickly. We need him to play well now."

Myers and George McClain both started for the Whites and the two freshmen guards combined for 33 points and 12 assists. Both figure into the Wolfpack's plans.

"I thought Ernie played as he's always played," Valvano said. "He may have an off shooting night, but he'll always get 20. He's a prolific scorer. George gives us an outside shot. He's a good outside shooter. He played about like I expected. He's not gonna lose the ball a lot, he's quick and plays good defense, and he'll take the outside shot. I think we have as good a pair of freshmen guards as anyone in the country."

Senior guard Derek Whiteburg did not play because he had his wisdom teeth removed.

State-North Carolina soccer teams battle to 4-4 deadlock

by Devin Steele
Assistant Sports Editor

CHAPEL HILL — Francis Moniedafe booted a five-yard goal with 32 seconds left in regulation to produce a 4-4 deadlock which stood through two overtime periods as State's and North Carolina's soccer teams settled for that score Sunday at the Tar Heels's Fetzer Field.

North Carolina battled from a 3-2 deficit to take a 4-3 advantage with 13 minutes to play, before

Moniedafe became hero for the day with his goal, scored in heavy traffic.

The game, which saw the lead change hands four times, was physical, action-packed and played from one end of the field to the next.

"Both teams had the opportunity to win," said State coach Larry Gross, whose team's record went to 13-21 overall and 1-2-1 in the ACC. "It was a great ballgame, very exciting and physical. I expected them to have some offense, but we shouldn't have given up four goals."

The Tar Heels, whose record went to 9-5-4 and 0-2-2 in league play, outshot the Wolfpack, 21-19. State's Chris Hutson had 14 saves, while North Carolina's Bruce Talbot had 12.

"I think the result was fair," North Carolina coach Anson Dorrance said. "Both teams had a lot of chances. I'm disappointed that they scored with several seconds left. Our kids' heads went down after that goal."

State seemed to have the edge in the overtime periods, controlling play

much of the time. Several scoring opportunities either fizzled or were just short. In the final two minutes, the Pack's chances were golden, but three goal attempts were just not there.

Sam Okpodu was again the scoring force for the Pack, scoring a goal and adding two assists.

"They've got so much speed up front, so we zoned them back," Dorrance said. "We're not going to run with them. We put another guy in the midfield to give us numerical parity."

Fifteen minutes into the game, Tony Johnson put North Carolina on the board first, after taking a cornerkick from Tim Ensley. Sam Owoh knotted the count with 4:24 left in the first period, kicking the ball in off a shot which hit the crossbar.

The Heels took a 2-1 lead five minutes into the final period on a goal by Ben Abell. Chris Ogu took a pass from Okpodu and drove in to score, tying the game again, 2-2.

Six minutes later, Okpodu scored unassisted to give State its first advantage. But North Carolina, which hadn't scored in its three previous encounters, bounded back to take a 4-3 edge in less than five minutes on goals by Billy Hartman and Mike Reid.

It looked like the Heels might hold on for the victory, but Moniedafe ended those hopes with his goal off a free kick.

"There was a scramble for the ball and it just came right to me," Moniedafe said. "I just kicked it in."

The teams for the Red-White game were divided into the same alignment as used in practice, with the probable starters on the Red squad. The two teams were

Pitt. The Pack found it was tough to come back for a third time and lost handily to the Vols 15-5, 15-8, 15-6.

Wolfpack volleyball teams gain valuable lessons from weekend losses

by Pete Elmore
Sports Writer

Ask any college student, and he/she will tell you a good education does not come cheap.

State's volleyball team learned some valuable lessons and gained some important experience in the bargain as the team played some of the best volleyball teams in the nation over the weekend in the NCSU Invitational.

Unfortunately for the Wolfpack, that translated into three consecutive losses.

State, which meets North Carolina in a rematch in Chapel Hill Wednesday, fell to 20-9 for the season.

The Pack met nationally ranked Pittsburgh in a prelude to the Invitational Thursday night and came away with its worst defeat of the year, 15-4, 15-5, 15-4. The Panthers dominated in that match to an extent where State never had a chance to even threaten, much less to win.

State's task did not get any easier Friday as the Pack challenged a Georgia

State seemed to bounce back well from the Pitt match and played tough in a 15-11, 21-19, 15-7 defeat.

The Pack actually played well enough to win both of

the first two games, but the ball seemed to bounce the Bulldogs's way. The score was tied 13 times in the second game, and State had three game points in the

marathon but were unable to capitalize.

State was still not out of the woods Saturday as it had to face the same Tennessee team that had upset

Men's golf team records second win

by Gina Blackwood
Sports Writer

State's men's golf team recorded its second win of the fall season at the Guilford Intercollegiate tournament Friday and Saturday. This was the last fall tournament for the

Wolfpack. The spring season will begin in February with the Big Four Tournament.

The Wolfpack finished at 599, five strokes ahead of the host Guilford squad's 604.

Seniors Roy Hunter and Nolan Mills led the Pack's opening day scoring with

72s, one stroke off Guilford's Daniel Thorpe's opening round 71.

Mills went on to win the tournament's medalist honors with a 144 total on rounds of 72 each day.

Keith King of Guilford took second with scores of 73-73 for 146.

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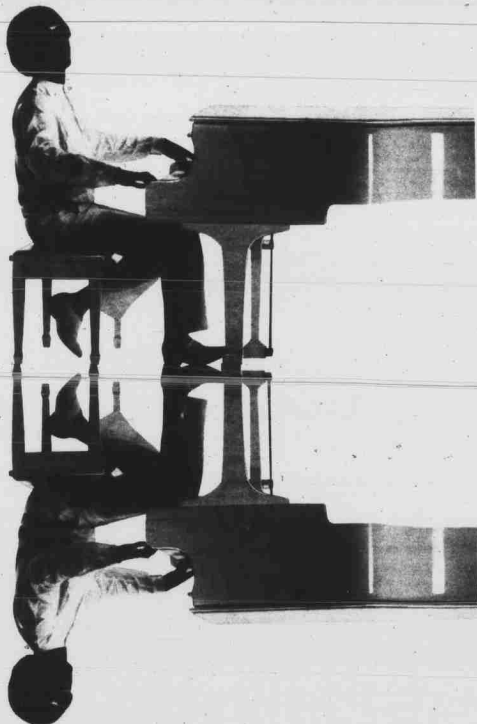
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Ampersand

features

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OUR COVER

The square-jawed, clear-eyed Mr. Reeve was captured by Greg Gorman, a young Hollywood photographer famous for his celebrity portraits.



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Music Editor BYRON LAURSEN
Contributing Editors JACOBA ATLAS, STEVEN X. REA, DAVIN SEAY, FRED SETTERBERG
Design Director CATHERINE LAMPTON
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Production ART & DESIGN
Circulation Manager CHRISTOPHER THOR
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D'WANA MCINTOSH
Typography COMPOSITION TYPE, INC.
East Coast
Advertising Offices LARRY SMUCKLER
National Director JAMES SPANFELLER
Manager 134 LEXINGTON AVE., Third Fl.
NY 10016 (212) 696-0994
West Coast
Manager JENNIFER OWENS
1680 North Vine, Ste. 900
Hollywood, CA 90028
(213) 462-7175
Midwest
Director RAY TORIN
Manager MAUREN RILEY
4753 N. Broadway, Chicago,
IL 60640 (312) 561-9334
Corporate Offices
President JEFF DICKEY
1680 North Vine, Ste. 900
Hollywood, CA 90028

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BY STEVEN GINSBERG & BYRON LAURENCE

A-Going, a-Going, a-Go

THE FABLED WHISKY A GO GO, the most famous but *not* the most prosperous nightclub on Sunset Strip, launching pal of the Doors, the Buffalo Springfield, Love, and other mid-60ties faves, host to such various acts as Carl Perkins, Wall of Voodoo, Selector X, the Surf Punks, et al., has closed down. "This isn't the death of the Whisky," says owner Elmer Valentine, who also runs the Roxy. But remodeling is already underway to turn the place into either a dance club or a showplace for theatrical revues.

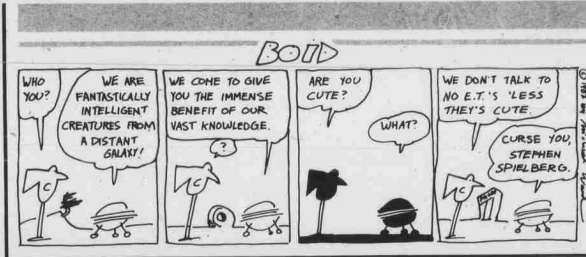
Pix Poised to Pop

ROCKY'S OWN SILVERSTEIN STALL *line* will direct John Travolta in his dancing return in *Young Adults*, the sequel to *Saturday Night Fever* that should begin filming by the end of the year. Until then Stallone will be busy counting the money from *Rocky III*, the most successful of the *Rocky* films, it has already sold more than \$120 million worth of tickets in the U.S. and Canada.

COTTON CLUB, a musical based on the famed Harlem nightclub, will start to shoot early next year with Richard Gere and singer-dancer Gregory Hines in the lead roles. Written by Mario Puzo (*The Godfather*) and marking the directing debut of Robert Evans (producer of *Chinatown* and former head of Paramount), it will feature 30 musical numbers with many of Harlem's most famous tap dancers. Plans call for the cast to have an equal racial mix—75 blacks and 75 whites.

WHAT DO YOU DO? after you've frolicked in the jungle with Tarzan, the cartoon on the beach with Dudley Moore? America's only certifiable "10." Bo Derek, has found the answer: you frolic in the Garden of Eden.

Bo expects to begin shooting by the end of the year on her next movie, *Evil and That Damned Angel*, a kind of "Creation According to the Dereks," where hubby John directs and Bo-to stars and produces. John will not play Adam, but the search is on to find a suitable actor for Bo, since financiers turned down her first choice—Klinton Spilshury. You remember him. The actor whose entire voice had to be dubbed by someone else in the 1981 bomb, *legend of the Lone Ranger*.



ALLELED HEARTHROB RICK Springfield, who juggles his Top 40 singing career with regular appearances on the soap *General Hospital*, is now moving to the silver screen as a shy rock star in love with a European princess in *Traveling Light*, a nice old-fashioned romantic produced by the man behind Donna Summer's early records, Giorgio Moroder. Nastassja Kinski plays the princess.

A Marriage Made in Cleveland—or— Further Proof That Love Is Blind

RECENTLY HITCHED singer Karla DeVivo, who was the on-stage savior of the bellows-lunged and already-forgotten Meat Loaf, under study to Linda Ronstadt in the Broadway production of *Pirates of Penzance*, and whose 1981 LP *This A Cool World or What* caused stir in hipper pop-rock minds, and Sincere Sparrmeister actor Robbie Benson, of *Tribute and One on One*, fan base. "But he's really a nice guy," a friend of the new family explained.

The Money Section

GEOERGE LUCAS AND STEVEN Spielberg are now responsible for the five biggest money-makers in



Ampersand of the Month winner is this svenky, calligraphic-led entry from Conlie Kreuzer of Trumbull, Ct. A check for \$30 is gliding her way as you read this paragraph. You could win, too. Send your idea of a Jan-Ci-Jal to Ampersand of the Month, 1680 North Vine, Los Angeles, CA 90028.

the history of the film industry. The lads have either produced and/or directed *Star Wars*, *ET—the Extra-Terrestrial*, *The Empire Strikes Back*, *Jaws* and *Raiders of the Lost Ark*.

Speaking of *ET*, which by the end of the year will be the most successful movie of all-time, the little title creature made his first public concert appearance in Los Angeles recently with composer John Williams. Williams opened the bill at the Hollywood Bowl for singer Tony Bennett and had just completed his set with his own composition, "The ET Theme," when the little green devil (or angel) scalded onstage to a flood of flashing lights. *ET*, graciously acknowledged the composer and then the two exited hand-in-hand to applause so thunderous that even the occasion for Tony Bennett seemed pale in comparison. *ET*—Phone Agent.

EVERYONE HAS HIS PRICE—it's just that some people cost more than others. Take Dustin Hoffman. In his new film, *Tootsie*, wherein he plays the role of an unemployed New York actor who dresses up like a woman to get a part in a soap opera, Hoffman spent two and a half hours each day putting on woman's makeup, suffered from untold rashes caused by the cosmetics, used a high-pitched female voice for 50 percent of the film, shaved two and three times a day, to keep his head from showing, and weathered sweltering Gotham heat, a bronchial infection and a door slamming on his hand. His salary—\$4,500,000.

PLANS HAVE BEEN SCRAPPED for John Carpenter's next movie, *Firestarter*, based on the novel by horror master Stephen King. The picture was all set to begin shooting this fall in Tennessee but Universal pulled the plug, saying the \$1,500,000 was just too expensive "in view of the current economy and the nature of the film-business day" (Perhaps they should have tried robbing two sticks together.)

ROD STEWART has filed a \$30,000,000-plus lawsuit against his longtime manager Billy Galit. Among other things, Stewart charges that Galit illegally acted as his agent (to show biz, agents are agents and

managers are managers), mismanaged concert tours and diverted money to his own publishing company. Galit had filed his own suit against Stewart (for misappropriation of money) last April, one month after Stewart told him his services were no longer needed.

WANNA KNOW WHO IS THE richest performer in the American music business? If inheritance counts, it's Yoko Ono. According to *Forbes* magazine's just published list of the 400 people in America who could most afford to give you a loan, Yoko's worth from the estate of late husband John Lennon is \$150,000,000. This includes value of houses, cattle, music companies and copyrights. Yoko, who still lives in New York, is fond of telling people she makes many of her business decisions based on astrology. Whatever gets you through the night.

Hot & Cool & Read All Over

CALL IT NEPOTISM, call it hiring of the handicapped, but when a whole squadron of *Ampersand* contributors appears in a newly-printed book, it's time to point with pride. Book in question is *The Catalog of Cool*, edited by Gene Sculatti. It's a full discourse on the concept of coolness, packed with examples from the worlds of film (*The Wild One*), rhythm (Major Lance singing "Um, Um, Um, Um, Um"), clothing (wig-wag-in Nehru jackets) and other essentials of life. With sections on the history of sunglasses, the invention of the zoot suit (with the neat pleat and the drape shape) and seminal hipsters like Lord Buckley and Lenry Bruce, *The Catalog of Cool* is *The Peepie Handbook* gone to Wig City. Or perhaps *The Whole Earth Catalog*, gone to Jump Street. *Ampersand* contributors represented include Sculatti, Davin Selby, Bob Merlis, Tom Vickers, Steven X. Rea, Jim Trombeta, Byron Larsen, Richard Meltzer and Richard Blackburn. In fact, don't miss Blackburn's *Catalog* opus entitled "The Hipster Ball of Fire"—The Top Ten Flapped Disks of All Time."

HERE IS A JOKE currently making the rounds in Hollywood: Know the difference between a rock and roll groupie and a pig? ... (perfectly timed pause) ... A pig will not stay up all night for a chance to have sex with a rock and roll musician.

Which leads us to *Rock 'N' Roll Babylon* by Gary Herman, a hot-off-the-presses exposé of a low-life in high places. A Londoner, Herman has planned "Everybody's Lucifer" Mick Jagger the glossy cover of this lurid survey of ... absurd and callous destructiveness ... wild parties ... sadistic sex ... servile groupies." Sample perspicacious sentence: "It's fair to say that rock'n'roll has always stepped outside the boundaries of the established Christian churches." Best photo in the book: Cliff Richard in *(Continued on page 12)*

Monkeemanía Revisited

BY KIEL STUART

THEY'RE NOT QUITE SO awesome a tide as Beale or Star Trek fans, but Monkee devotees are just as loyal. Monkeemaniacs (trooped in from all over Canada and Japan to attend the fourth annual Monkee convention in Bridgeport, Connecticut this summer, reflecting a recent popularity resurgence for the 60s rock group). According to convention organizer Charles Roseway and Maggie McManus, 600 lovers of Mike Nesmith, Peter Tork, Davy Jones and Micky Dolenz wandered happily about the Bridgeport Sheraton from August 6-8 in their biggest gathering yet. Monkee photos, finger puppet buttons and records have now become collector's items (offered for sale at prices that would have shocked the Sixties), fans traded, chattered, wrote personal messages to their fave heartthrobs in special books. Through the miracle of TV reruns, a new generation of 15-year-olds is tuned in to hours of old Monkee episodes (campy commercial left in) plus the film *Head*, which has approached cult status even among those who once sneered at the fabricated band-cum-TV stars.

An other act for the faithful: on-air screen (won by Australian Trevor Hilton for his mixed-media work. The Monkees seated under a dollar sign), a memorabilia auction, and a Monkees soundalike contest. When a "last-minute entry" was introduced and Peter Tork himself took the stage, fans roared approval and delight. John Sheridan and the band Monkeemanía swung into Pleasant Valley Sunday, took on keyboards. Then the former Monkees conducted a freewheeling question-and-answer session, moved the audience to tears (ugh reminiscences of John Lennon), signed autographs, and left each of the Monkees fans seated until next year.

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Monty Python's

MICHAEL PALIN: RENEGADE AND ANTI-PROFESSOR

But only in his new film . . .

BY SHELLY TURNER

If you already know who Michael Palin is, you can skip this part. If you don't, he's the Monty Python with the knotted bandie on his head, and perhaps more immortally, the pet shop owner who tries to persuade an exploding John Cleese that the parrot is not really dead, just pinning for the fjords. Although he would deny it, he is described by others as the very backbone of the Python team—irrepressible, tolerant and born funny with the sort of rubbery, anonymous face that lends itself to infinite roles. He has been Pythoning since the group's incarnation in 1969 (he was 26 then), which means he's written and/or performed on all the TV series, the 10 MPs and the three multimillion-dollar grossing feature films (including Monty Python and the Holy Grail and Monty Python's Life of Brian). With fellow Python Terry Jones he wrote and appeared in the TV series then-book Ripping Yarns, and with other fellow Python Terry Gilliam, the nifty 1981 movie Time Bandits. Finally, he decided to take a vacation from collaboration, which is why he gets a whole article about himself here. And now for something completely Palin . . .

On a typical London summer's day—wind driving a chill rain sideways into parts of the anatomy one rarely contemplates—Michael Palin, wearing most that, alas, not all of his costume stands in his stocking feet and sneezes. The cold he already has is escalating. He does not complain.

He has a stiff upper lip, thanks to the glue holding on his false moustache, and a heavenly disposition. This place is a forlorn but remarkably intact street of Victorian warehouses running parallel to the Thames just below Tower Bridge. A jetlagged New Yorker is making a teeny-weensy promotional film for distribution to local American TV stations, which describes something about Palin's first big solo project, a feature set in Edwardian Britain called *The Missionary*. Michael wrote it alone, co-produced and plays the title role. Today's location is the same used in the film for the pub and brothel sequences. The idea is to have him play two roles—both reporter and performer—interviewing himself. Only hitch is that the brand-new-looking, custard-colored Kickers (his sole footwear *du jour*) are not what a man of the cloth sported in 1906, he'll have to busk it with the dark socks and hope no one notices. This whole episode, which should have taken a couple of hours, max to shoot, is sprawling tediously and inamorably over the entire, miserable, sodden day. Knowing he is caught in the double-bind of *The Missionary* in pest production and the new Monty Python film *The Meaning of Life* going full steam ahead, one shudders for his stamina with every sneeze, but this is show biz. Sheltering in doorways and dank stairwells, he gamely manages to field questions in moments snatched between shots.

The external motivation to write *The Missionary* came from George Harrison, a charter Pythonophile who sent a congratulatory telegram after the debut broadcast 13 years ago and has remained involved ever since.

He was the financial savior of *Life of Brian* and was such a fan of the half-hour TV series *Ripping Yarns* he encouraged Michael to expand something in that vein to feature length. He would back it on faith. For his own part, Palin was ready to go boldly where he hadn't exactly been before. I did it for the satisfaction of trying to prove to myself that I could write more than just a five

or ten minute sketch on my own—that I could sustain a story and characters. Before he could sustain them, the first obstacle was to come up with them. The Muse seemed terminally in a meeting. Finally, inspiration came, not out of the blue, but out of a fendiish gale through which he ran (he likes running) over Hampstead Heath near his home in North London.

I decided that the film should be called *The Missionary* and should be about a heroic Edwardian idealist whose liberated approach to sexual matters is both his success and downfall. I liked the idea of a period movie; this is set in 1906, the heyday of eccentric characters, respected misfits, against whom you can play a sympathetic half-comedy. In this film I would be happy if in certain areas it just got quieter laughs because people were listening to the story. I'm most concerned with writing something that arises out of character. I'm not a gag writer. I like eccentrics and odd bits of behavior.

Our hero, then, is Charles Fortescue (Palin) who is returning to England after 10 years missionary work in Africa to marry his childhood sweetheart Deborah (Phoebe Nicolls, who was Cordelia in *Brideshead Revisited*). However, since the course of smooth love never did run true, he is waylaid on shipboard by the glamorous, passionate, exotic and filthy rich Lady Ames (Maggie Smith) who shares his interest in fertility symbols. He tries to dismiss her from his mind, but fate intervenes when the sportsmad Bishop of London (Denholm Elliott) obliges him to establish a mission for blind women. Fortescue's fund-raising efforts lead him back to Lady Ames' vast country seat (portrayed eloquently by two of England's most spectacular stretchy homes) and her vastly croney, vastly wealthy but hapless husband (Trevor Howard). Our noble Charles becomes just a *de facto* agogo in order to support the 28 fallen women with whom he is in intimate terms. Complications, including random death (nothing too serious, though), ensue.

Palin was extremely gratified with the caliber of players who agreed to appear. To me it's important to go for people like that—actors who can do comedy, rather than just comedians. In *Ripping Yarns* and *The Missionary* I'm more the straight, central character around which I can put odder characters. Very often I come out as being far more straight than I'd like to. Sometimes I'd like someone to write me something really silly, but I feel that what I want to put over here is a comedy with an authentic realistic center to it, which is quite a difficult thing. I'm arrogant enough to feel there's the right balance in *The Missionary*, and I'm in control. Control is what writing it

was all about, while still being able to work with a director (Richard Loncraine) and crew, giving them full rein. Artistic control is important, but beyond that I'm not interested in being a fuhrer.

He is plainly smitten with the sheer beauty of the production. "I think that we've got nearly every scene as richly as possible—superb art direction, cinematography and lighting. Apart from the comedy, it's the prettiest film. I can't say which is my favorite bit, but I think undoubtedly Michael Horden, as the amnesiac butler Slaterwhate continually getting lost in his own corridors is one of the things I'm most happy about as a piece of performing. In fact, the first day on location, he really did get lost."

When asked what made him laugh more than anything else in his life, Palin replied, "I just can't remember all those moments when I feel about—but I do recall—one particular episode of *Hancock's Half Hour* (a British Fifties TV series starring Tony Hancock) where I couldn't say in my chair. I did all over the floor. I clutched myself. I would be 13 or 14. It was just a very silly thing, really—about this sort of sad bloke who lived in a little suburb of London with a bunch of friends who got together to do a remake of *The Vikings* on the local common, like a home movie. It was daft. Buses would pull up and Vikings would run off to catch the bus to go shopping with people paying to see it—it had me rolling around quite vigorously. I'm not usually get off on jokes, as such. I need something more that's just a man up there saying gags. Really, it's situations, incongruous situations, like Princess Margaret shooting her breakfast with a hatpin, which she did on the Pythons. I think the best humor just comes out of observation of the human race. We are a truly very silly species—the absurd things we get ourselves into. And that doesn't have to be gleaned from jokebooks. Read Kafka . . ."

It is sometimes agonizing having to be funny for a living. "I find no problem writing these silly things and standing up in front of cameras. I love it. It's harder when you're at home or it's your evening off or you're at a party and people come and expect you to be funny that's what's difficult. At the end of the day, I prefer to read serious novels or watch serious plays or serious things on the television. People tend to think that all the time you're just laughing and giggling and falling over."

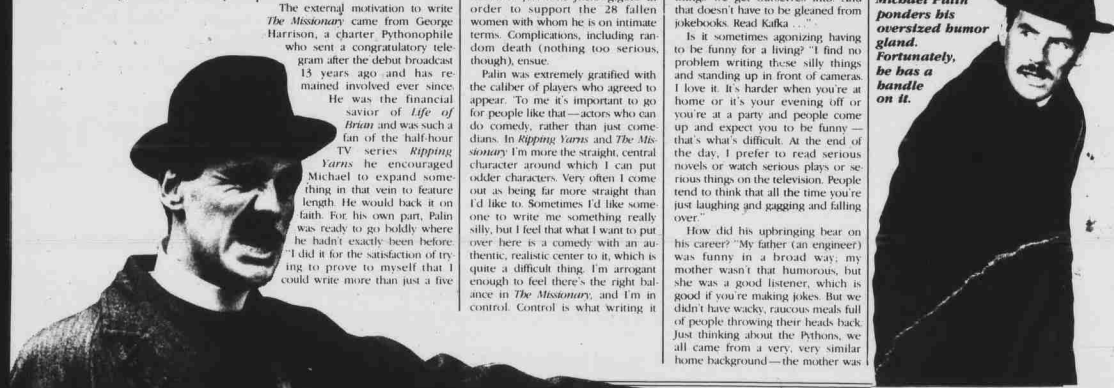
How did his upbringing bear on his career? "My father (an engineer) was funny in a broad way, my mother wasn't that humorous, but she was a good listener, which is good if you're making jokes. But we didn't have wacky, raucous meals full of people throwing their heads back. Just thinking about the Pythons, we all came from a very, very similar home background—the mother was

more dominant and none of the families were specially noted for being humorous or being in the entertainment world, or being academic in any way. They were just hard-working people trying to make do through a difficult pre-to-postwar period with little money, but having to live up to established upper-middleclass standards. We were reacting to our parents being stuck in a bit of a rut. We used humor to get out of that. We also came at an easier time; you could be more flippant without appearing to be just destructive. My father, to give him his due, was happy with whatever I did so long as I wasn't asking him for money. He was quite pleased that I was doing a television show of my own within six months of leaving Oxford. I mean, a history degree from Oxford seems wonderful, but in the end, what does it do for you? I ended up co-hosting a pop music show called *Now*. That was in '66. At least I was self-sufficient. By then David Frost had come along and going into television comedy was quite respectable as an occupation for lads leaving university. There'd been *The Cambridge Footlights* (a satirical revue), *Beyond the Fringe* (which launched Peter Cook and Dudley Moore), *The Goon Show* (with Peter Sellers and Spike Milligan). Suddenly it was acceptable to be educated and funny—not that I'm claiming I was—but collegiate humor found an audience wider than just the colleges. Before that, comedy tended to be the province of the old school, stand-up, working class comedians like Max Miller who followed the music hall traditions."

Michael Palin claims to have been attracted to comedy because, "People used to laugh at me. It was the only thing I could do." In fact, he

(Continued on page 12)

Michael Palin ponders his oversized humor gland. Fortunately, he has a handie on it.



SHELLY TURNER

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Christopher Reeve



GET THEM IN OF STEEL FACES PAPAL CHALLENGE

BY DAVIN SEAY

Someone has lost all the glossy, color 8x10s—a whole batch of stills from *Monsieur*. Christopher Reeve's soon-to-be-released fifth film—and his bushy-sideburned, Malibu-tanned press agent is going to get to the bottom of it.

With a goad-or-bellow, the angry agent sends his flock of secretaries careening around the toney Beverly Hills office in a frantic search for the missing pics. Stacks of clippings are upended, bulging files are rifled, one diligent gofer even peers behind the potted palms. From the doorway a kind of low chuckle issues as Reeve himself, standing at the threshold, surveys the chaos.

"Give 'em hell, chief," he says with an absolutely dazzling grin and strolls into the suddenly frozen tableau. Exuding all the vitality, robust health and good humor that one man seems capable of containing, Reeve is dressed down for the occasion—another in a series of interviews to coincide with Twentieth Century-Fox's release of *Monsieur*, a film he unabashedly claims to be "literate, passionate, intriguing and original." In a carefully laundered blue work shirt, nicely aged beige cords, and top-siders sans socks, the twenty-seven-year-old Reeve could not possibly cut a more casually underplayed figure. If it weren't for the face—the precise geometric interplay between squared jaw, thin, expressive mouth and riveting blue eyes—the New York born actor could pass for any of the unknown-but-of-work male models prowling the streets outside.

It's the face known to millions only as Superman's—features prominently displayed in two matinee miracles, *Superman* and *Superman II*, in a role that elevated Reeve overnight from promising Broadway actor to mythic hero and melting heart throb. If the actor is unperturbed by so close an association between his real and make-believe personas, he's certainly not letting on. He seems, in fact, to be recapping his role right here, smiling shyly at the flustered secretaries, putting his arm around his press agent, whose demeanor has changed instantly from demagogic to deferential. There's no doubt about it—this is Clark Kent, affable, disarming, just a regular guy with superhuman powers.

"Superman is not a difficult role for me to play," he explains, after the now-beaming publicist has settled him into the interview room, its walls festooned with garish orange lithographs that outdo the warm light of the sun streaming through plate glass windows. "I had to effect a specific physical look. After that it was up to me to invent the character. I thought, let's not be aloof, macho, distant, reserved. Let's be warm, eager, there to help." He's a Superman for the Eighties.

An aspiring actor from the age of fifteen when he apprenticed himself to the Williamstown Playhouse—a top-rated summer stock theater—Reeve appears to have taken his sudden ascendancy to major film stardom completely in stride. It's a part of his personality immediately evident—supremely self-assured, apparently unimpressed with his good fortune, this son of a journalist mother and professor, novelist and translator father, seems, above all, in total control of the situation. "I accepted the role of Superman for one reason," he asserts. "I saw it as a way to avoid ten years of hard labor. After all, I'd already done eleven years of hard labor, and this was a way to speed up the process of getting where I wanted in my career... to be working with the best people, the great directors and writers. That's really my definition of success to gain admission to the circle you want to be in."

Gaining admission has apparently never been a problem for him. Following his Williamstown stint, he alternated between an education at Princeton Day School in suburban New Jersey and carefully selected appearances with professional repertory companies. Reeve was a hockey letterman and assistant conductor of the school orchestra, but his boundless energy and ambition were targeted more directly to acting during his college years. While working for a BA at Cornell with subsequent undergrad studies at Juilliard, Reeve would sandwich acting auditions between classes. He later traveled to England to write his thesis on British repertory theater, roaming throughout the Midlands visiting various companies before landing in London and applying for a job at the old Vic.

"I became what they called over there a 'dogsbody,' and what we call over here an errand boy. But it was a very exciting time. They were doing their first production of *Equus*, and for their revival of *Front Page* I helped the actors with the American accents." Before returning home to land a role on the soap *Love of Life*, Reeve worked briefly in Paris with the Comedie Francaise. It was, all in all, a quite complete and very fortuitous theatrical education.

It was after *Love of Life* that Reeve won two important roles in major Broadway productions. The first was as Katharine Hepburn's leading man in *A Matter of Gravity*, the second as an embittered paraplegic in *The Fifth of July*. "It was too much too soon," he admits. "I mean, there I was, barely out of acting school, playing opposite Katharine Hepburn. I really froze, but I think the experience helped me to understand what I could accomplish in acting. I'd always gone for the character roles before that because they were the parts with all the interesting twists and turns. A lot of leading man parts are boring because a lot of leading men are boring. It never really occurred to me that I might be right for the hero—that I was 6'4" and reasonably attractive. Knowing that helped me be comfortable as Superman, which is really the last word in leading men."

There is no question that Reeve is ideally suited to portray the Man of Steel, nor is there any doubt, at least in his mind, that he contributed greatly to the role's human dimensions. Superman is an idea. (Continued on page 14)

Superman, sky pilot (left) or casual guy (right), Reeves has flown high since his 'dogsbody' days.



OUT THE OTHER

(Continued from page 6)

between Lord Fauntleroy toys accepting a large wheel of cheese from Miss Teenage State of Victoria on July 19, 1960. Gary Herman pulls no punches!

Just Kool

MOST JAZZ FESTIVALS play a pat hand — featuring well-known performers whose jazz credentials are either dated or non-existent. It's called "Mangoes' Syndrome." A terrific exception to the dismal rule is the KOOL JAZZ Festival destined for Los Angeles this November 6-10. Avant Garde rules throughout the event. Students are granted a \$2 discount on tickets. Performers range from Anthony Braxton to Laurie Anderson, with the likes of Air, the Nikolais Dance Theatre and the Art Ensemble of Chicago. In between: Play James' "Blood" Ulmer. Ticket info is available at 213/972-7211.

Still on an Allowance

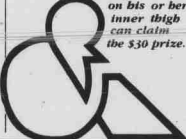
OIL BILLIONAIRE HERMAN DAVIN, who last year purchased 20th Century-Fox lock, stock and film can, cannot be accused of spoiling his loved ones. Yes, he recently put son John, still in his twenties and with limited movie experience, in charge of a new filmmaking unit to produce

pictures for Fox. But young Davis is not free to do just anything he wants. The budgets on his films have been limited by Dad to \$5,000,000 and under.

A Rock & Roll Civics Lesson

LINDA RONSTADT wore a very brief white sailor suit and sang 22 songs in the space of 90 minutes at her opening night concert at L.A.'s Universal Amphitheatre. Ronstadt, a longtime personal friend of U.S. Senatorial candidate Jerry Brown, spent more time than usual gabbing with the audience. At one point she

This pensive, Alfred-Hitchcock-trying-yoga ampersand arrived without the name and address of its creator. What can we do? How about this — the first person to show up at our offices with this design tattooed on his or her inner thigh can claim the \$30 prize.



Sequels, Spinoffs, Ripoffs & Replacements

THE WAY WE WERE, the Strand Redford love story of a few years back, will finally get a sequel, director Sydney Pollack (who also helmed *Electric Horseman* and *36 Sense of Malice*) says. Streisand likes the script. No word on Redford's reaction, if any.

SINGER MELISSA MANCHESTER, who shed her hippie earth mother look for a sleeker image, is meeting with composer Jules Steve because she hopes to play Fanny Brice in the New York revival of Streisand's first Broadway-starring vehicle, *Funny Girl*. Good luck.

Quote of the Month

BETTE MIDLER, discussing cable television with Armistead Maupin in *Interview* magazine, snapped, "Eighty channels and there's still nothing to watch." Amen.

'007 Returns ... & Returns

THERE ARE NOW TWO JAMES Bond movies filming in Europe earmarked to reach the theaters midyear through 1983. Roger Moore, who starred in the last five '007 adventures, is again the lead in *Octopussy* (would we kid you?) opposite beautiful Maud Adams. Sean Connery, the original film Bond who started in six of the pictures, is resurrounding his '007 persona in *Never Say Never Again* opposite beautiful Barbara Carrera. There was also a rumor that Goldie Hawn was shooting a film called *Private Bond* in which she starred opposite a beautiful army captain, but we couldn't find anyone to substantiate it.

PERHAPS INSPIRED by the recent flop hit show *Mr. Merlin*, Columbia Pictures is coming up with \$3,000,000 of the \$3,500,000 needed to mount a Broadway version of *Merlin*, starring the most visible magician of the last decade, Doug Henning. The show is scheduled to open December 19, guess which film company is dealing for the film rights?

Known by the Company It Keeps

TRON, the ground-breaking — if brain-numbing — Disney film that takes place within a computer game, was scheduled at various theaters around the country in tandem with *The Secret of Nimb*. This caused problems. Not because *Nimb* was rather boring, but because it was done in the old style of Disney Studios — laborious, painterly animation with cute creatures abounding — by animators who had defected from Disney. Using contractual agreements which were originally designed to protect Disney's image as a maker of innocent, wholesome pictures, the Studio got *Nimb* pulled from the double bills as being "of unsuitable character." The irony beyond Disney's power play is that *Tron* has since been showing as a double feature with *The Best Little Whorehouse in Texas*.



"And the rocket's red glare..." Saluting Veterans' Day, University of Hawaii student Jeff Devins also scored. Take a bow, Jeff.



Michael in real life

MICHAEL PALIN

(Continued from page 8)

has several irons in the communications fire-right now. Apart from *The Dictionary* mission accomplished, he remains a fully participating Python. It is estimated that all the Pythons spend roughly three months a year exclusively on Python projects and have the rest of the time to recuperate or pursue individual interests. Palin's include a small publishing company which so far fosters an American poet and an English comic artist; an eight-track recording studio in madly trendy Neal's Yard, Covent Garden; and his first children's book, *Small Harry and the Toothache Pills* out in November of this year. One of his more subtle achievements is having married a farmer's daughter shortly before his 23rd birthday and still claiming her as his best friend 16 years and three children later, his equally long career in the media snafup notwithstanding.

Perhaps his lifelong passion for trains is what has kept him from going off the rails. With only the slightest pause for deliberation when asked what was his favorite possession, he decided, "My Ian Allen *Train Spotters' Book*, 1955. It would be absolutely awful to lose that. There was a time in my life when it was never out of my hands."

This appetite for detail has, for 15 years now, found an outlet in the keeping of a diary, which in turn has given him a taste for journals in general. He derives great pleasure from the minutiae of daily existence, his own and other people's, rather like a whale deriving nourishment from countless infinitesimal plankton. It all contributes to his grasp of the human condition which is invaluable to his work. Would he be interested in a straight acting role? "I wouldn't mind, but I think I would always tend toward comedy. I hope a sort of — I don't know what it is — overinflated humor gland somewhere in my body which makes me see the funny side of any situation." Like sneezing into the unperfumed teatube, sopped and shoeless. Bless you, Michael.

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Gary Kurtz Zooms from 'Star Wars' to 'The Dark Crystal'

BY STEVEN GINSBERG

Remember that movie where Luke Skywalker battles the forces of evil? Has lots of boys named after it now? The biggest movie moneymaker of all time? *Star Wars*? (Oh yeah? Gary Kurtz produced that.

Remember the sequel three years later? Where Luke Skywalker battles the forces of evil? Also made lots of money? The fourth biggest movie ever? *The Empire Strikes Back*? (That's right.) Gary Kurtz produced that.

And remember four years before *Star Wars* there was that film about California high school kids cruising cars down the boulevard? Aside from Ron Howard it starred two unknowns named Cindy Williams and Richard Dreyfuss. Also had undiscovered actors named Suzanne Sommers, Mackenzie Phillips, and Paul LeMat in smaller roles? *American Graffiti*? (How could we forget?) Gary Kurtz co-produced that too.

But sitting in a small Los Angeles coffee shop on a recent Friday morning Kurtz, 41, hardly fits the stereotype of the tough-sounding Hollywood producer. He is shy but friendly. He talks slowly and pre-



cisely, carefully explaining his opinions like a concerned college professor rather than a slick hypester. He is serious about his work but appears equally interested in the quality of his life (he relocated to England five years ago and lives in the countryside with his wife and children). He even orders oatmeal for breakfast.

His latest is an adventure fantasy, co-produced with Muppets creator Jim Henson, called *The Dark Crystal*, a film that has no human actors, only an elaborate world of foam rubber creatures.

"The *Star Wars* pictures were wonderful but each one took three years out of my life," Kurtz reflects. "It's nice to have new people come in and work on them the next *Star Wars* saga, *Revenge of the Jedi*, will be at theaters next June). But I have a lot of my own projects I want to work on, and I simply don't have time to do both."

It was while working on *The Empire Strikes Back* five years ago that Kurtz first became involved with *The Dark Crystal*. He had contacted Henson and his associate Frank Oz for advice on how best to create the film's mini-hero, Yoda, when Henson explained an idea he had for a picture that would go one

step further than the Muppets or *Star Wars*. The world of the "dark crystal" would be a mythical place where plants and trees talk, mountains and rocks move and water "murmurs music." Placed in this setting would be the perennial young lad battling (what else?) the forces of evil. But like everything in the film he would be the creation of a team of conceptual artists and film technicians. No live actors would be used.

Of course, when *The Dark Crystal* is released to theaters this Christmas there will also be a variety of books and product tie-ins to acquaint audiences with the difficulties of the filmmaking process and the visual world the film creates. Look for *The Dark Crystal* figures at your local toy store, a \$25 coffee table art book with the work of conceptual designer Brian Froud, plus museum exhibits in New York, Los Angeles, and London. There will even be a limited line of *The Dark Crystal* adult designer clothes (125 pieces in all) on sale at expensive specialty stores in New York, Texas, California and London.

Many people, particularly those in the film business, fail to see the potential value of a picture before it is made. In the early seventies Kurtz and Lucas wanted the film executives at United Artists to produce *American Graffiti*, but the studio rejected the picture. It was finally made at Universal, where it became one of the most successful low-budget movies ever produced. Then Kurtz and Lucas wanted Universal to produce *Star Wars* but,

like United Artists, the studio is sued another reject and lost the biggest moneymaker in the history of the business.

Did those experiences teach Kurtz anything? "Yes," he answers. "It taught me you have to make the films that you want to see. You can't second-guess the studio or the audience. And if you don't find an audience for your film you can't get depressed about it. There will be another."

Easy for Kurtz to say, since producing films has made him more than a millionaire and given him clout in Hollywood. Still, it was not that long ago that he graduated from film school at the University of Southern California and worked on low budget movies as everything from sound editor, costume, makeup man, and editor to cameraman, production manager and, sometimes, director. It was also during that time that he met Lucas, who was just completing his first feature: *THX 1138*, and the pair went to work on getting *American Graffiti* off the ground.

That's why, when lecturing at colleges, Kurtz says he makes a special point to advise fledgling film students to do as much work as they can on as many projects as they can in preparation for what's to come in "the real world." But that advice, he adds, is not always done in his most encouraging tone.

"When I talk to students I go out of my way to do one thing," he admits. "To be negative. If they're dedicated it won't matter what I say. They'll ignore me. And those are the ones who will get ahead."

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Christopher Reeve

(Continued from page 11)

that continues to be a good one," he continues, "and I think *Superman III* is going to be the best yet. We're not just taking up space with these movies, cranking out a series like *I Love Lucy*. I don't just get up in the morning and phone it in. Everyone involved keeps referring the concepts and in each film I think there's a distinct shift of tone, style and point of view. Part One really emphasized Americana and all the mythological overtones of the pop hero. Part Two was more tongue-in-cheek, more like a comic book. Part Three is going to be more complex psychologically. We're going to call it *Superman vs. Superman*. Imagine that Superman comes apart at the seams... that he is somehow trapped in a schizoid split and the two sides of his personality battle each other. It's sort of an id versus super-ego idea, taking the Clark Kent/Superman notion and magnifying it intensely. It's going to give me a lot to do. A real challenge and a chance to break some new ground."



As sympatric as Reeve seems to be with the character he has brought to screen and to life, the idea of an open-ended Superman saga leaves him decidedly non-plussed. "I've signed no contract," he remarks. "I did Part Three because it seemed like a good idea. I define a good idea rather narrowly. A good idea for making a film is *not* to bank three million bucks. After awhile money really does lose its meaning. There's such a thing as being too rich. *Superman* was a chance to do something better than people expected and I think both films were a hell of a lot better than what was anticipated. I'll talk at the chance to exceed people's expectations, and as long as that element is present, I'll do the films."

Sandwiched before and after the

releases of *Superman I* and *II* were a pair of Reeve vehicles that did as much to induce yawns from flingers as the tremendously successful *Superman* hero series did to excite thrills. *Somewhere in Time*, a dismal romance, cast Reeve as a maulin time traveler pining for a turn-of-the-century lady Seymour. It never completely took off, but it did fare only slightly worse than the film version of Irwin Levin's talky Broadway mystery *Deathtrap*, which squandered Reeve's considerable on-screen charm on a static bad guy ultimately more dull than dangerous. As richly deserved as both flicks' plunge to late-night cable fare might be, Reeve refuses to pronounce the post-mortem. "I don't praise or put down any of my past work," he insists. "Why should I? It doesn't suit my purpose simply to provide a good quote. Everything I've done seemed like a good idea at the time, and I refuse to be lured into critiquing my work in public. What I will say is that I've played over 90 stage roles, and I have an eight-foot-tall face. I don't think you can say I've been tested in film in any significant way."

Well tested or not, the question arises, given the public response to his, can *Superman* film ventures,

whether Reeve is in peril of imminent typecasting, whether he will eventually discover that the only role left for him to see him in the Man from Krypton. The assertion makes him positively bristle.

"That's a question the media keeps asking because they can't think of anything else to ask," he responds promptly and pointedly. Suddenly Reeve's sunny nature seems clouded—more than a little hostile, as if the very suggestion that his nearly 10-year association with the character of Superman—evident even here, sitting around in old clothes in a badly decorated office—might prove a professional liability. To assume that typecasting is a danger with any actor is to totally out of touch with what's possible to do. "Even the fact that the last actor to play the Man of Steel—George Reeves on the popular television series—was committed suicide when the show's cancellation effectively ended his acting career, doesn't seem to face Reeve. In fact, he's getting an agent, The Filles and the Endlites, are just not the same. I'm delighted that children will think I'm Superman from now until I'm 90. But children don't cast movies. Audiences do." He stressed that the actor used to be. They want actors first and stars second. The movie industry understands that. Only the media lags behind. I mean, Robin Williams does *Happy* and then does *The World According to Garp*. Sylvester Stallone does *Rocky* and then he beats it, his voice trailing off.

Whatever the potential for Reeve to become a one-role actor, his abject solution is correct: that his upcoming role in *Moinsongir* will put the issue to rest—and in the process muzzle the media hounds—once and for all. "Christopher Reeve," trumpets the press haulout, "stars as *Moinsongir*, the priest who knows the streets as well as he knows his God." It's a line only a publicist could love and one that points up what is not a particularly sticky marketing problem for the Frank Perry-directed film concerning the life and times of an American priest rising through the Vatican hierarchy.

This is not a religious movie; it's a mess. Reeve as if aware already of potential problems in accessibility attached to the subject matter. "It could take place on a submarine. It's about a priest in a corrupt system, trying to learn how to be true to himself and still play by the rules. It's about being religious and being a human being at the same time and discovering it's not always possible."

It's also about the mafia, Vatican political intrigue and a tragic love affair between the *Moinsongir* and an Italian nun, played by Genevieve Bujald. "It's the best part I've seen for an actor in a long, long time," Reeve remarks. "A lot of bankable stars were ready to kill for the role. I consider myself fortunate to have got my first job. I studied hard to learn specifically what it was like to walk, talk and act like a priest. To feel comfortable in the vestments, to know how to deliver the liturgy."

All that hard work is perhaps why Reeve feels especially sensitive to

Time Magazine photo blurb that he says, "Able to preach long sermons in a single breath... look up in the sky... his superpowers. It's unbelievable there is precious little love lost between Reeve and the large press."

"If someone is rude and vulgar you can respond in the same way or you can ignore it. It's up to you to determine more pleasant. I simply turn my back. The press has proven time and again that it doesn't respect entertainment figures, an human being, no matter how visible, deserves respect. It's a high wire act at the best of times and they're always there, wishing you'd fall off instead of hoping you'd make it to the other side."

Part of making it to the other side for Reeve is to rigorously protect his private life. His heightened precautions are understandable—a man unafraid of her, he considers any intrusion on his off-screen time as potentially damaging to his son, Matthew. (The fact that Reeve and the child's mother, Gay Easton, continue to live in unworldly bliss seems to unsettle a great many people.) When Matthew was born I tried to bawl out what I knew was going to come," he sighs. "I made the announcement and I knew that would be it. I should have known better. A year later *People Magazine* did a cover story on me, and the reporter spent seven hours in interviews, waiting until my guard was down and then bringing some questions about Matthew and a lot of other things he had no business knowing. What was given out as off-handed remarks became the focus of the story. I mean, that if people don't know it as the life of a deity, but I realized then that if you give up your private life, you're left with nothing. I'm not going to let that happen again."

Matthew, Reeve claims is the most important thing in his life; before adding in quick contradiction, "of course, work comes first. I just don't have a whole lot of time. I took my first vacation in three years last year. I spend whatever time I have playing with Matthew, practicing my piano, flying gliders, sailing and skiing. I also run a twin-engine airplane charter service out of New Jersey, which gives me a lot of pleasure, but I guess you could say I'm not sufficient mellow to consider checking it all and floating down a river on a raft. I mean, I don't think it's reasonable and fair that a young man with just one shot to create some kind of identity for himself should give his career top priority. I want to accomplish something that I can be proud to remember when I'm sitting on the porch in the rocking chair." He pauses before adding, "My life has got to add up to something more than my son. I think it's reasonable... you don't have to be particularly gifted to see what a child needs in life. Only a dummy could miss the love and playfulness that you, given your first job, I studied hard to learn specifically what it was like to walk, talk and act like a priest. To feel comfortable in the vestments, to know how to deliver the liturgy."

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