



# 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

## 'It was a long meeting'

It seems that State's Student Senate is more concerned with parliamentary procedure and petty jealousies than providing leadership and directives for the students.

When asked about the Student Senate meeting held Wednesday night, Student Body President Jim Yocum simply said, "It was a long meeting."

The student senators were out of line Wednesday night. Their meeting was long-winded, and little was accomplished.

The senators were presented with an amendment designed to encourage the senators to attend their respective school council. Instead of encouragement, the amendment met some bogus responses from the senators. Much of the debate attempted to protect the senators from any extra duty which they might incur due to their position of student senator.

The Student Senate Constitution states that if any senator misses three of the 12 scheduled meetings, he or she may be impeached. The senators felt that if they must attend their respective school council meetings, they should be allowed to miss an extra Senate meeting before facing an impeachment hearing.

The Senate finally passed an amendment — only after countless amendments, tiring parliamentary maneuvering and needless high jinx on the part of various senators — giving the senators an extra absence if they are required to attend their school council meeting and are voting members of the same. An absence at a school council meeting will now constitute one-half an absence for the senator who is counting down to an impeachment hearing.

Student Senate President Jeff Baker handled the situation admirably. He tried his best to deal with the senators, many of whom were determined to end the meeting as soon as possible. Baker set a new speed record for dropping the gavel after a vote was taken concerning a possible adjournment before the Senate voted on any issue it was trying to decide.

There are important issues on which the Senate needs to turn its attention. The least of these issues should be the number of absences which the senators give themselves before they decide that someone is unfit for office. The Technician believes some of these elected officials who are overly concerned with the number of absences which they have accumulated may be unfit for office already.

The senators should attend their respective school council meeting regardless of whether they are required to attend. They are elected by their classmates who expect — rather, demand — that they represent their class at all meetings. The senators who don't want to attend meetings and feel that they must be given extra absences for doing what should be considered required work are failing in their responsibilities to their classmates.

The Senate needs people who are willing to do whatever is necessary to help State. Arguing over how many meetings can be missed before an impeachment hearing is started is not helping State. The senators need to examine their priorities before their next meeting, assuming that all of them attend.



People voted for compromise

## What can Democrats offer?

A moderate course can best describe the course the American people voted for in the election two weeks ago. Those people who voted indicated that, while they are not totally satisfied with Reaganomics, they are also not quite sure about what the Democrats have to offer. Therefore, the people voted for a compromise, and, with hope, a compromise will develop.

However, the question must be asked, "What will happen if no compromise develops?" It is clear that if no compromise develops President Ronald Reagan would continue with his current policy. What is not clear is what the Democrats would have to offer. For the past two years, they have offered alternative budgets, tax bills and, in

Philadelphia this past summer, adopted a vaguely worded platform. The Democrats, though, still seem unable to decide what they stand for.

### A Liberal View



Editorial Columnist

Obviously, the Democrats are still doing quite a bit of soul searching. The soul searching has boiled down to a sort of competition between the neo-liberals and the old liberals. So far, the neo-liberals have been winning the competition because they have been getting the most attention. Some examples of the neo-liberals who have been getting a lot of attention lately are Sen. Gary Hart, D-Colo., Sen. Bill Bradley, D-N.J., Rep. Richard Gephardt and economist Lester Thurow.

The neo-liberals have especially gotten attention for their economic proposals. They believe that an industrial policy needs to be developed in order for the United States to regain a competitive edge in world trade. Hart, considered to be a potential presidential candidate, has proposed a new class stock for investment in new plants and equipment. In addition, they also favor cutting regulations that hinder competition but still maintain those that protect workers and consumers.

In addition, to an industrial policy they also favor reform in the tax structure. The proposal that has received the most attention is the Gephardt-Hart Bradley progressive flat tax. The proposal would essentially retain the progressive tax structure but at reduced levels and with fewer loopholes. The proposal would not only make the tax structure simpler, but it would also make the rich pay more of their fair share of taxes than they currently do.

Also, the neo-liberals have gotten attention

for their proposals on Social Security reform and defense spending. Thurow recently proposed in the way of Social Security reform that instead of indexing increases in pay to Social Security recipients according to the consumer price index, pay increases should be indexed according to individual per capita gross national product. Hart has proposed, in the way of defense spending, that emphasis should be shifted from spending money on expensive, high-technology weapon systems to often more dependable, less expensive, low-technology weapon systems.

However, even though the neo-liberals have come up with specific and viable proposals, they seem to miss some important points about what liberalism is. Liberalism not only includes believing that the government can play a positive role in promoting economic prosperity, but it also means believing in other things such as social justice, political equality and economic fairness, things which the neo-liberals seem to have forgotten. Those issues are still important, especially now that the current administration and the Republican Party as a whole either pays lip service to those issues or cares nothing about them.

However, some of the ideas which the neo-liberals have presented do offer good alternatives to the current administration's policies and they should be considered in an overall party platform. It is hoped that there will be an adoption of some of the neo-liberals' proposals as well as a synthesis of the old liberalism and neo-liberalism.

Although ideology alone cannot fuel a party, the Democrats still need to take clear stands on the issues. The Democrats must come together and decide just what they stand for, and they should not wait until the next elections to do so. If no compromise develops, then they will not only have to oppose what is being offered on the basis that they do not like it, but they will also oppose what it is being offered on the basis of a better alternative.

Henry Jarrett is an editorial columnist for the Technician.

## Brezhnev's death, business schools probed

WASHINGTON — As Americans bemoan during the Cold War, we learned early to fear the Soviets as much as the dark. Nikita Khrushchev's promise to "bury" us and our own fallout-shelter drills in school were enough to make any war baby have nightmares.

In subsequent years, fortunately, tensions between East and West eased, and Cold-War rhetoric began to seem unspurious.

But the arrival of the President Ronald Reagan administration and its "we will bury you, too" attitude brought back all the bad dreams. "The endless series of distortions and oversimplification... and routine exaggeration of Moscow's military capabilities," declared former U.S. Ambassador George Kennan last year, have all but ruined chances for "a more hopeful world."

The death of Leonid Brezhnev, we hope, gives the Reagan administration an opportunity to alter its thick-headed thinking and strike a new tone with an old adversary.

"Brezhnev's death has given the Reagan administration a special chance to repair some of its long-term policies toward the Soviets, and perhaps open up the channels for wide-ranging negotiations in the coming months," said Jonathan Sanders of the W. Averell Harriman Institute for the Advanced Study of the Soviet Union.

To some degree, Reagan may already be edging toward a softer anti-Soviet line. Virtually beaten on the Siberian pipeline issue, President Reagan must now reach out for an agreement with Western Europe on specific technologies for sale to the Soviets, a shift that could increase U.S.-Soviet trade.

Also, the arrival of George Shultz and the departure of Richard Pipes, the hard-line Kremlinologist at the National Security Council, should herald more cool-headed rhetoric.

It might seem unrealistic to expect a man who had made a career out of anti-communism to change his colors now. For years, President Reagan has viewed our relationship with the Soviets as some kind of football game with winners and losers. Even today, Reagan remains hopeful that the Soviets are on a collision course with economic collapse due, in part, to U.S. sanctions.

WASHINGTON — Neither of us ever had the urge to pursue a master's degree in business administration, but we know plenty of friends who've done so.

While they could have studied medicine or law with equal devotion, they chose a profession in which no one apologizes for making quick money.

Unfortunately, as America has become desperate for far-sighted business leadership, we've had little reason to believe that this attitude will change much. Though business schools are trying to cultivate a new breed of manager, American business is doing relatively little to return the favor.

It's been almost two and a half years since

Harvard professors Robert H. Hayes and William J. Abernathy rattled Corporate America with the claim in the *Harvard Business Review* that company executives — more than labor leaders, environmentalists and government regulators — had "managed our way to economic decline." Some critics said that the Hayes-Abernathy line — that U.S. executives had emphasized short-term profits at the expense of longer-term technological investments — was nothing new for anyone familiar with the decline of American steel and automobiles.

### Here and Now



Editorial Columnists

But the professors' timing couldn't have been more important for graduate programs charged with training the next generation of Thomas Watsons (IBM) and Roger Smiths (General Motors). In the 1970s, after all, the number of MBA enrollments, applicants and graduates had more than doubled. An increasing number of young professionals were anxious to become managerial mercenaries just as Hayes and Abernathy were blaming the nation's troubles on a rampant, short-sighted killer instinct.

While Hayes and Abernathy may not be entirely responsible, their concerns have since then permeated most MBA programs. From admissions policy to curriculum. "It's clear that we have to be a part of the solution," said

Everett T. Keech, a dean at the University of Pennsylvania's Wharton School.

Nowadays, prospective MBA students can't rely on grades alone; job experience, liberal arts training and — surprise — personal qualities are increasingly important in the selection process. Once enrolled, they might also discover that worker performance, quality control and production technique, long considered too blue-collar for the would-be professional manager, have earned new emphasis in graduate program curricula. Meanwhile, the once-elective courses in "corporate responsibility" are now often requirements.

Overall, numerous business school deans admit, a shift in perspective from short- to long-term profit is taking place. "In the '60s, it was go, buy and sell," recalled John Rosenblum, acting dean of the business program at the University of Virginia. "You're getting a different message in the '80s." Added John C. Burton of Columbia University: "There's a greater emphasis on the need to be patient."

Indeed, in a culture that idolizes the fast-track experiences of an Agee or John Z. DeLorean, even the best business school can do little to assure pennywisdom and patience, two qualities which seem to have served Japan's interests quite well.

Only time will tell whether the current efforts to breed a better business executive have engendered philosophies and practices which yield long-term results.

But a pervasive economic uncertainty among tomorrow's business leaders may only dampen their faith in new approaches. Unless the business world dares to experiment, its best and brightest may decide that patience, once a virtue, has no value.

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## forum

### Gays can't walk

I realize that the gay community has a right to the same treatment as everyone else in society. I respect this right, and agree that no one should be restricted from activities because of personal feelings. I feel, however, that there was no place for the gay community in Saturday's Homecoming Parade. If two members of the community want to walk down Hillsborough St. holding hands, fine. But the heterosexual community was not represented. I did not see one male and female couple marching in the parade, holding hands, with a banner advertising their preference. The Homecoming Parade is supposed to represent spirit for the University, not advertise the personal preferences of individuals.

Anne Olds SO LEA

We feel that with the amount of money taken in for rent, there should be enough money to finance the repair of this long-standing problem. Why should our rent be increased to pay for the construction of a new dormitory when the facilities in the existing dorms are in such need of repair?

Maybe one reason this problem hasn't been corrected is that it affects only a few of Bragaw's residents. These few, however, have had enough of this inconvenience. Maybe, with the help of the Health Department, something could be accomplished besides talk.

We feel that Bragaw is one of the better dorms on campus, and we chose to live in Bragaw on that basis. We feel, however, that with the high rent we pay, we deserve better treatment than this. How about it, Residence Facilities?

Gary Cook FR PPT and the rest of the residents of the first floor, south side, Bragaw

### Bragaw swamped

The residents of the first floor on the south side of Bragaw dormitory would like to express our thanks to the janitorial staff, the members of Residence Facilities and the Physical Plant for helping out during our third floor of the semester. A flood which filled our bathroom, hall and rooms with water and raw sewage. This problem has existed for at least three years, and the University still has not made any large-scale effort to correct this problem. Not only is this flooding a great inconvenience to the residents, but it is also a serious health hazard. The latest flood ruined a resident's personal property, and some of us were forced to miss class in an effort to stop the water from flooding our rooms.

### forum policy

The Technician welcomes "forum" letters. They are likely to be printed if they: deal with significant issues, breaking news or public interest; are typed or prepared legibly and double spaced; are limited to 350 words; are signed with the writer's address, phone number and, if writer is a student, his classification and curriculum. The Technician reserves the right not to publish any letter which does not comply with the above rules or which is deemed inappropriate for printing by the editor in chief. Letters are subject to editing for style, brevity and taste. In no case will the writer be informed beforehand that his letter has been edited for printing. The Technician will withhold an author's name only if failure to do so would result in a clear and present danger to the writer. Rare exceptions to this policy will be made at the discretion of the editor in chief. All letters submitted become the property of the Technician and will not be returned to the author. Letters should be brought to Student Center, room 3120 or mailed to Technician, Letters to the Editor, P.O. Box 5698 College St., Raleigh, N.C. 27600.

# Features

## City attempts to run highway through historic house

by Kathy Eskew  
Feature Writer

**Editor's note:** The following story is a follow-up on a legal battle that received media attention last spring. The Technician ran a story on Phyllis Riley and her battle with the city concerning her house. The city wants to build a fire-lane extension of Oberlin Road. Riley's house is historic, and along with many other people, she feels the house should be allowed to remain. Kathy Eskew's story deals with the most recent developments.

The historic beauty of a refined southern town like Raleigh is attractive to many folks. This beauty, which is reflected specifically in some of Raleigh's old homes could be a reason many come here to work, live and to go to school.

However, in the quest to accommodate new growth, it is often old beauty which is the first sacrifice.

The historic home and gardens located on 213 Oberlin Road that were once owned by the late artist and horticulturist Isabella Bowen Henderson have an antique beauty all their own.

David Hood, an architectural expert from the N.C. Division of Archives and History, was quoted by the *News and Observer* as saying in testimony that the house was consistent with "an artistic space that was characteristic of the artist."



Staff photo by Patrick Chapman

Phyllis Riley, owner of the historic Riley House, faces possible relocation and loss of her beautiful home if the city goes ahead with its planned road proposal.

There is just one problem. These are the same grounds that for years the city has wanted to secure in order to convert them into a five-lane, inner-city extension of Oberlin Road to accommodate for the heavy amount of traffic which congests the current road.

The city's proposal is to create a road which, instead of going all the way around "Hillsborough Square" where Darryl's is located would cut through a piece of land west of the existing road and come out where Ferrell Lane is currently.

The result would be a major intersection at the Belltower between Hillsborough Street, Pullen Road and the Oberlin Road extension.

If the road is constructed, it would go right through the late artist's front porch (among other things), thus destroying what is left of one of Raleigh's older homes and the gardens which surround it.

The current owner of the house, Phyllis Riley, obtained the dwelling and the one and one-half acres surrounding it when her sister, Isabella, died in 1969. Riley is currently involved in a legal battle with the city in order to save her home. This particular case, one of several futile attempts over the last 30 years to acquire that land for the purposes of building a road, has lasted four long years.

According to the associate city attorney, Frank

Raspberry, the main reason behind the long delay of the case is a ruling in 1978 that, before the city can begin to make arrangements for a new road, it must first acquire Oberlin Road from the state who currently owns it. The procedure for changing the road's ownership and its many setbacks is what has mainly contributed to the delay.

But, the 74-year-old Riley has another explanation. "I feel like everyone is waiting around for me to die," she said. "The buzzards are just circling around."

Raspberry, who is in charge of the case, said that the "dogleg" around Hillsborough Square is "one of the worst traffic conditions in Raleigh. That particular intersection at Oberlin and Hillsborough is unsafe and inefficient," he said.

"We've considered the cost and what it would do to Mrs. Riley's home, and we feel it is in the public's best interest if we were able to go ahead with the plans for the road," he said.

The city is concerned with the normally heavy east-west traffic flow on Hillsborough Street getting clogged by the north-south traffic from Oberlin turning onto Hillsborough.

The result is overcrowded residential streets because of people looking for alternate north-south routes. Woodburn and other streets in Cameron Park "weren't designed to accommodate heavy flows," Raspberry said.

Riley said that a massive intersection would be significantly more dangerous than the "dog-leg" is currently.

For many months earlier this year Riley waited to hear a decision from the courts which she thought would end the case and thus decide her fate.

On May 6, "the judge ruled in my favor but not in a way that it was settled," Riley said.

The reason for this stems from a ruling three years ago saying that the state could go ahead and give up its ownership of the road to the city.

This ruling was appealed on the grounds that the city did not give the state enough information concerning the conditions which surrounded building the road.

*Hey bud, let's party!*

## College students take it to limit with booze

"What shall we do with a drunken sailor?" the old song asks. Well, what shall we do with a drunken student? Bury him at sea? Well, maybe. Better yet, how about lighting him and watching him burn like a gas log?

Wouldn't that be a sight? Alcohol burns a pretty blue flame, too.

Don't misinterpret me. I'm not against drinking. In fact, I value the right to drink, as much as the next guy. But, let's look at some of the problems of over-indulgence.

*Trying to Make It*

**Tim Ellington**



Assistant Feature Editor

How many times have you gone downstairs on a weekend night and seen a couple of guys helping some poor slob up to his room. All he can do is drag his feet and talk about a great pair of knockers that he met at Zack's. Seems like he would want to remember that.

Have you ever read "101 Uses for Drunken Students?" Probably not since I haven't written it yet. (But I'm working on it). Here are a couple that I've come up with.

You can use them for stools if you don't have any in your dorm room. With a little paint they can be made into a reasonable likeness of a cigarstore Indian. They have the unique ability to feign death while attempting to use the bathroom.



Staff photo by Santi Norton

The Riley House, located at 213 Oberlin Rd., is involved in a road-laying controversy. The city of Raleigh wants to put a highway through the historic homesite. Area residents are against the proposal.

According to Raspberry, the ruling on May 6 stated that the earlier decision was "ineffectual and invalid because the city didn't give the State enough information to make a right decision (as to whether to give up its ownership of the road)."

The judge also ruled that before the city can acquire the road, it must be in complete agreement with the state about the plans for the road.

"We're in the same place we were three years ago — with no agreement," Raspberry said.

The case is currently in the N.C. Court of Appeals, and because of the "tremendous backlog of cases, it probably won't come up again for another one to two years," Raspberry said.

Where does this leave Riley? "They've got me hog-tied," she said.

guys. Mean ones to say the least. Puke, throw-up, vomit, regurgitation. Know what I mean? How about praying to the prince of porcelain, begging forgiveness from the Ceramic God, driving the big white bus? Ever heard of these terms?

How many times have you walked up to an attractive member of the opposite sex and asked him or her to dance? Has the reply ever caused your eyebrows to fall out? Have you ever feared that one of your friends who smoked would erupt in internal combustion? These are all real problems.

Of course drinking has its good points, too. It's a wonder drug. Not only is it a fine liquid inhibition reducer, but it can give you the strength to dance for hours and hours. It's a pain killer, too. Remember those sore muscles and head pains that never bothered you while you were drinking? Sure you do. Oh yeah, sometimes it even tastes good.

Drinking has been around as long as there have been college students. Or is that the other way around? I can't remember. Anyway, drink and be merry, but remember what you are doing. C'mon, I'll buy you a beer.

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Superdance Festival '82, sponsored by Alpha Phi Omega service fraternity, will be held Nov. 20, from 10 a.m. to 1 a.m. The event will be held at Crazy Zack's on Hillsborough Street and is open to the public.

Admission will be \$2.50 and all proceeds will go to the Muscular Dystrophy

Association. Three bands will be featured at the dance — "Alumni of Note," "Touch" and "McGoo."

There will be 15 sponsored couples dancing to raise money for the MDA. Come out and show support for Alpha Phi Omega and help fight muscular dystrophy.

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## Amusement motive for A Slight Case of Murder

by Rick Allen  
Assistant Entertainment Editor

Is chemistry or materials getting you down? Does every day seem like Monday? Do you need a break? If the answers to the above questions are "yes" then Thompson Theatre has just the thing for you. "A Slight Case of Murder," directed by Burton Russell is guaranteed to ease your woes.

The play is set in Saratoga, New York a couple of years after the repeal of Prohibition. All of the performance is given in the living room of a large suburban home. The set is expansive and has several authentic touches such as period light fixtures and photographs which serve to make the setting believable. Also, the costumes are current with the styles of the '20s.

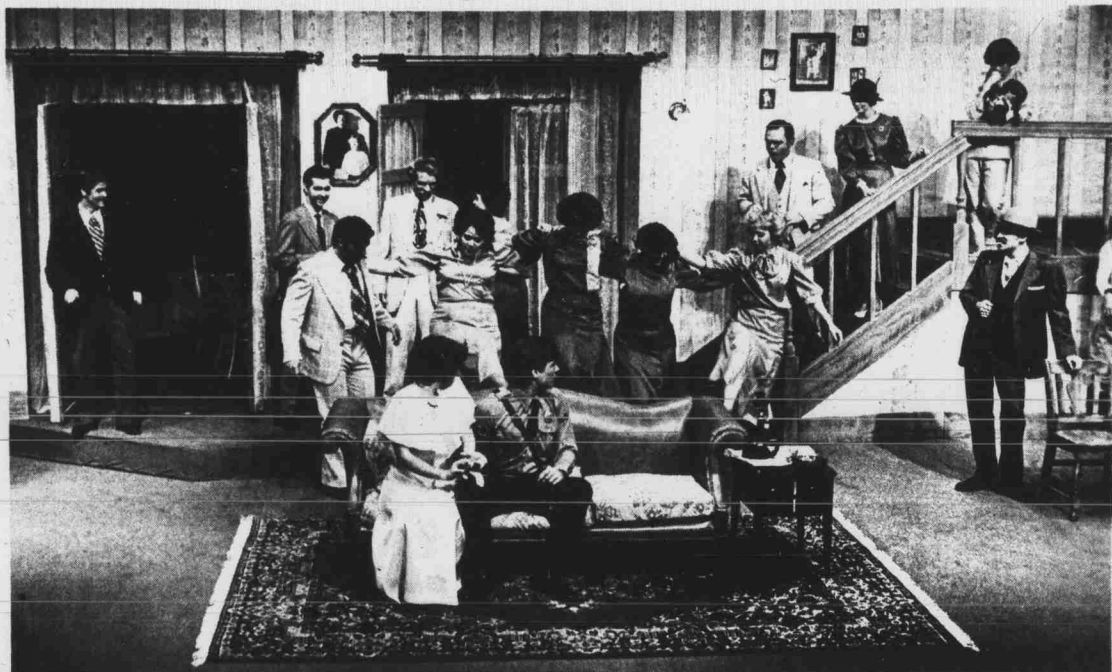
"A Slight Case of Murder" is a comedy about an ex-bootlegger, Remy Marko (Bob Winstead), who has transferred his family to Saratoga. Remy and his wife, Nora (Judith Cunningham), have a daughter who is engaged to be married, Mary Marko (Karen Russell) is engaged to state trooper Chance Whitelaw (Ken Bacon). Needless to say the Markos are not ecstatic about upcoming wedding. Also, Remy is about to lose his brewery because he cannot pay off the mortgage. Ah, but the plot thickens. Add to the above: four dead men in an upstairs bedroom, Gretá Garbo Rosenbloom (Cindy Page), a precocious orphan girl and stolen money from a racetrack. A comedy is sure to follow.

It does. From scene to scene laughs come easily. Early in the play Greta gives a wonderful recital of a portion of "The Charge of the Light Brigade" while riding the living room couch. Later, the introduction of Chance to the Markos by their daughter creates an interesting and funny scene. There are many other incidents worthy of mention but I won't give away the whole play. You will just have to see for yourself.

In any show, the actors make or break the production. There are several characters who must be noted. Judith Cunningham gave a flawless performance, mastering a difficult northern accent and giving a fantastically convincing and interesting performance. Her husband, Bob Winstead, does a fine job of portraying a less-than-couth, ex-bootlegger. He has great line delivery and timing. The family valet, Lefty (Bill Deskevich), almost steals the show. Deskevich plays a simple-minded, but sincere character. Many times I caught myself watching him to see what he would do next. Theodore Whitelaw (Bob Silber), Chance's father, is an absolute joy to watch. He plays to the hilt the part of the unwilling father-in-law. What do you think of when someone describes a precocious, worldly, but cute, little girl? Cindy Page is the answer. Despite her fairly short appearances on stage Page makes every line and gesture count. Of course I cannot leave out the two lovers, Chance Whitelaw and Mary Marko (Russell). Chance is a well-meaning, but clumsy and whimsical, state trooper. Russell plays the adoring and cute fiancée. She gives a very good, convincing performance and provides several entertaining scenes.

"A Slight Case of Murder" has a cast of 25, but they all deserve mention. They are: Guisepe (Eddie Steward), the family cook; Innocence (Doug Sellers), the killer; Mike (Mark Kalwa), the chauffeur; Singer (Hall McGee); Sad Sam (Dan Primeau), a bookie; Commissioner Mahoney (David Thompson), windbag official; Miss Smith (Dawn Haney), Mahoney's girlfriend-secretary; Madeleine (Julie Hathcock), the clumsy French maid; ex-jockey Kirk (Arturo Perez

(See "Thompson," page 5)



Staff photos by Drew Armstrong



### Murder in Thompson Theatre?

A Slight Case of Murder is the latest production of Thompson Theatre. Tickets for the comedy can be purchased at the door. Remember, tonight and Saturday are the last nights of the production which begins at 8 p.m.

## 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 5689 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.

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MED TECH CLUB meeting Mon., Nov. 22, 7:30 p.m. GA 3533, Program: Cancer Detection. Visitors welcome.

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**LUNCHTIME DISCUSSION** of current situation in Nicaragua with Craig Nelson, Institute for Policy Studies, Fri., Nov. 8 at 12 noon, Green Room, Student Center. Beverages provided.

**COLLEGE BOWL** tournament finals will be held Sun., Nov. 21 from 3:30 p.m. in the Walnut Room of the Student Center. All students, faculty, and staff are encouraged to attend. For info call 737-2453.

**WOLFPACK HOCKEY CLUB** opens this season against Duke on Sun., Nov. 21 at 8 p.m. in the Hillsboro-Daniel Boone Ice Arena. Meet in the Carmichael Gym parking lot at 7 p.m. for a ride. GO WOLFPACK!

**THE SOCIETY OF WOMEN ENGINEERS** is electing officers for 1983 on Tue., Nov. 23 at 8 p.m. in the Packhouse. Also Convention Review. All engineering students welcome.

**THE VIETNAMESE STUDENT ASSOCIATION** will have a lecture and poem night on Sat., Nov. 20 at 7 p.m. at the Baptist Center, next to Hillsboro Computer. Refreshments provided. Guests and members are welcome.

**THE COLLEGE BOWL TOURNAMENT FINALS**, "Battle of the Minds," will be held on Sun., Nov. 21 in the Walnut Room, 4th floor of the Student Center. These final rounds of the State intramural competition will be from 3 p.m. For more info, call 737-2453.

**OVEREATERS ANONYMOUS** invites you to come with an open mind on Wed. at 7:30 p.m. to the Board Room of the Student Center 14th floor. We will be having an open discussion meeting and all interested people are welcome. No dues, fees or weigh ins.

**SAILING CLUB** members need to contact any of the officers if you need info about spaghetti supper on Nov. 19. We will be selling tickets on the trackway next week.

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Album displays authenticity

# Corea excels with new release

by Rachelle D. Washington  
Entertainment Writer

As a youngster in Chelsea, Mass., Chick Corea was introduced to the wonders of music by his father. Corea em-

barked upon music via Columbia University and Julliard; however, the brevity of this excursion led him to some inflexibility.

Oftentimes, Corea was attempting to stay afloat amidst the

austerity of music entanglement in New York City. Corea rose above this inflexibility of the Big Apple and began making marks with such music notables as Herbie Mann, Willie Bobo and Sarah Vaughan. In 1966, his first solo album titled *Tones For Joan's Bones* was released, later designated as *Inner Space*.

Promptly after his LP in 1966, he was invited to hook up with Miles Davis' band. Thus, LP's *Filles de Kilimanjaro*, *In A Silent Way* and *Butcher's Brew* made an impact on music, dusting music lovers with anxious anticipation as Corea sat at the focal point of this era of music empiricism and exploration.

Coming forth from Miles' band, Corea had an ocular inspection of a band, an experimental type — Circle. Thus, he had a series of solo piano LP's for ECM. Consequently he launched a

band of his own, Return to Forever, enabling the masteries of his powers as composer, leader and messenger to scintillate.

RTF became a renowned world-wide sensation, and introduced new connoisseur artists; such as, Stanley Clarke and Al DiMedo.

Upon the disbanding of RTF, Corea was wide-open to expanding his inexorable music odyssey into undeveloped and new horizons. His solo performances and albums, duets with Herbie Hancock and Gary Burton, classical performances, Grammys and even a visit to the White House were part of his musical zeal. Corea's music reached astounding heights, and served to reach within the depths of this innerness, and emit the same to his listeners.

The foregoing brings to a climax those ingredients which are impacted upon in his new

LP titled *Touchstone*, on Warner Bros. Records.

*Touchstone* bestows upon lover's of Corea's music, the exuberance and consistency that depicts the value of his musical worth. Some may ask, what does the word touchstone signify, what is a touchstone? It is simply a test or criterion of genuineness or quality.

Throughout the LP, Corea's authenticity is displayed. From the title cut, "Touchstone," to an upbeated combo of jazz-classical rendition titled "Estancia." If unfamiliar with Corea's style one may tend to miss the profundness offered in the LP, but surely, the riff, tempo and swing of the LP will not be lost.

Consequently, the idealism of the *Touchstone* will continue to rise above most musicians' musical endeavors, and they too will stand up against the test of value, and worth of the... touchstone.

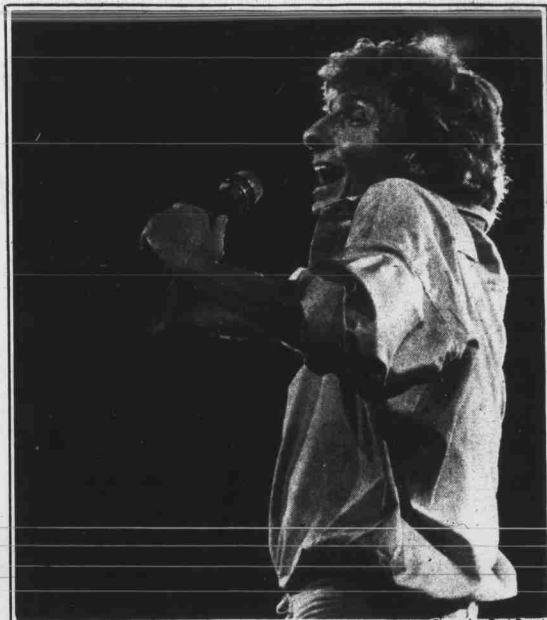


Photo by Paul Seigel  
Barry Manilow performed a lively concert for an enthusiastic and receptive crowd of his fans in Reynolds Coliseum this past Tuesday. His rapport with the audience was the basis for an enjoyable evening.

## Thompson Theatre

(Continued from page 4)

Canto); Sally (Lyne Mushan); Mrs. Ryerson (Sue Koger); Miss Franklin (Kathryn Vohs); Loretta (Tammy Lackey), this lady can sing; Pete Ryan (Fred Saleeby), an egotistical prankster; Battling Wolf (Mike Brown), a rather dull boxer; Clyde Post (Chip Fenno); Col. Schultz (Walt Turner), a lecher, and Policeman (Louis Shea).

The sound and lights for the performance were professionally done. Both added finishing touches to the performance and set.

"A Slight Case of Murder" is a must for anyone who enjoys good theater. The comedy is entertaining and is well worth the time taken to see it.

Tonight and Saturday are the last chances to see "A Slight Case of Murder." Tickets are \$25 for State students, \$2.00 for children and \$2.50 for adults. Showtime is at 8 p.m. This play is a great and inexpensive way to end those study-blues.

## WKNC Giveaway

Van Halen tickets for the concert December 5 in Reynolds Coliseum are sold out, but Rock 88 could put you only 50 feet from the stage! Stay tuned for details! Tickets are compliments of Beach Club Promotions and the Triangle's best rock WKNC-FM.

## Entertainment Brief

State's Stewart Theatre presents Raleigh's own National Opera Company in their 34th consecutive season performing Johann Strauss' comic operetta, *Die Fledermaus*, in English. There will be an evening performance tonight at 7:30 and a matinee performance tomorrow at 3.

This lively operetta, translated as *The Revenge of the Bat*, takes place in Vienna during the late 1800s. It is a delightful melange of music, costumes, mistaken identities, embarrassing disclosures and overall merry confusion.

The singers will be supported by the talented chorus from Pfeiffer College and accompanied by the Carolina Chamber Players drawn from the North Carolina Symphony.

To complement the evening performance of *Die Fledermaus*, Stewart Theatre and State Dining offer to you for the first time — Dinner Theatre — providing an authentic Austrian dinner promptly at 6 p.m. in the Student Center Walnut Room. The entire evening offers the opportunity to enjoy a leisurely dinner and the theatre in the same building. Limited space is available for the dinner, and tickets for the performance will be available at the door.

For additional information, please call the Stewart Theatre box office between 10 a.m. and 6 p.m. at 737-3104. You don't want to miss this delicious melange of sparkling comedy and bubbling atmosphere.

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Chapel Hill auditions will be held Tuesday, November 30, 1982, 12:00 p.m.-3:00 p.m. at the University of North Carolina, Great Hall.

For more information, contact Opryland Entertainment Dept., 2802 Opryland Dr., Nashville, TN 37214. 615/889-6600, ext. 4343.



# Menacing Bush heckles offense

by Bruce Winkworth  
Assistant Sports Editor

In defeating Duke last Saturday at Carter-Finley Stadium, the State football team had to contain the passing of Ben Bennett, Duke's all-conference candidate at quarterback. Bennett came into the game leading the conference in virtually every passing statistic.

Bennett was able to throw for 313 yards but couldn't break the big play which would have killed the Wolfpack. One of the reasons for Bennett's inability to land the knockout punch was the pressure put on him by the Wolfpack's defense.

Leading the way for the State defense was defensive end Frank Bush, who made big plays all over the field. Bush had 15 tackles against the Blue Devils to go with a quarterback sack, a fumble recovery and a pass interception. His fumble recovery led to the Wolfpack's go ahead touchdown in the third quarter, and his pass interception came deep in Duke territory. He was understandably pleased with his performance.

"I'm very happy," he said. "The win brought on a winning season, and it was a great way for our seniors to go out."

Bush said the pressure the Wolfpack applied to Bennett was one of the big keys in the ball game.

"That helped a lot," he said. "I don't think he's been pressured like that this year. We felt if we could make him run with the ball, he couldn't beat us."

At 6-2, 202 pounds, Bush is not the most overpowering defensive end in sight. His speed and quickness — 4.65 in the 40-yard dash — are his greatest weapons. But despite his fast moves, he admits that his lack of size can be a drawback.

"Size really helps when you're being blocked," he said. "I have to use good techniques to try to get around people, and sometimes I just have to hit 'em. Sometimes I win, sometimes I lose."

As a result of his hitting bouts with offensive linemen, Bush would prefer to drop back and be part of the pass coverage than move ahead as part of the rush.

"I'd rather drop back," he said, "because some of those tackles are mighty big. Even though I'm quicker than most of them, they can be hard to get by."

Bush came to State from Athens, Georgia, home of the Bulldogs. That makes one wonder how Bush was able to get away.

"Georgia was too close to home," he said. "It's a nice school, but I wanted to go away to college. Also, they didn't show a lot of interest in me. State is away from home but not too far."

Bush was primarily recruited by smaller schools, and a position change during his senior year in high school played a role in that.

"I played defensive tackle as a senior," Bush said. "My first two years I was a flanker. I think a lot of schools backed off from me when I made the switch. Now I think it was the best move I ever made because if I hadn't switched, I wouldn't be playing college football now."

Only a sophomore, Bush can feel the maturing process affecting him now that he is a starting player.

"Last year was a learning experience," he said. "This year I knew I'd be starting, and I've had to mature. One thing that has helped has been the confidence shown in me by the seniors. That's really helped a lot."

Talk about tomorrow's game with Miami now centers on the chance that a victory will assure a bowl bid for the Pack. Bush doesn't hesitate to add fuel to the bowl talk flames.

"We're definitely looking for a bowl bid," he said. "Everybody on the team is hungry for a bowl bid. It's on everybody's minds."

One thing Bush thinks might play in the Pack's favor in bowl consideration is that although they have been beaten four times, three of them badly, all their losses have come to top-20 teams.

"Every game we've lost has been to somebody right up there," he said. "I'm sure our coaches will come up with some great defensive plans for them."

Bush would also like to see the Wolfpack get a bowl bid to help solidify the status of head coach Monte Kiffin.

"I'd like to see the current coaches stay," he said. "We're a pretty young team, and it would take a new staff a whole year to get to know the players. If we could keep the current staff in there another year or two, we could be right up there with the big boys."



State's Frank Bush (38) has progressed into a key defender for the Wolfpack this year. His finest effort here was against Duke last week in which he recorded 15 tackles, recovered a fumble and made an interception.

Staff photo by Linda Brafford

# Open date to face terrible weekend

State Swami



TERRY KEEVER

Production Manager

The State Swami approaches this, another big NCAA weekend, with the same enthusiasm as other weekends but with some reluctance. I hate to see the season end. I stand at a little below my seasonal goal of 80 percent correct picks.

The regular season finales for many teams will be this weekend; the bowl bids go out Saturday afternoon. As the games wind down, conference championships will be decided; however, this is not the case for the ACC.

League leader Clemson will have to wait a week to clinch its rightful crown as it faces South Carolina. The Gamecock-Tiger rivalry is played for the bragging rights and pride of South Carolina. The series is traditionally a close, hard-fought contest. This game should be no exception. The Tigers won't play in a post-season bowl. I guess that their Tokyo Bowl appearance next week will suffice. NCAA probation will be forthcoming, and it's implementation is only a formality. Nevertheless, the Tigs are a much better team than the Cocks. This one should be close, but the Tigers will prevail.

Open Date will have its hands full as its JV squad faces Georgia Tech, and its scout team plays Wake Forest. Both will result in easy weekends for the Devils and Deacs. Both teams need the weekend of rest since each faces a rough and bumpy road next Saturday.

Apparent second-place team Maryland should have an easy time in Virginia's Byrd Stadium. The Cavaliers are a much improved squad over last season, but the Terrapins

(see 'ACC,' page 8)

# Wolfpack grapplers to open campaign with Navy Invitational

by Pete Elmore  
Sports Writer

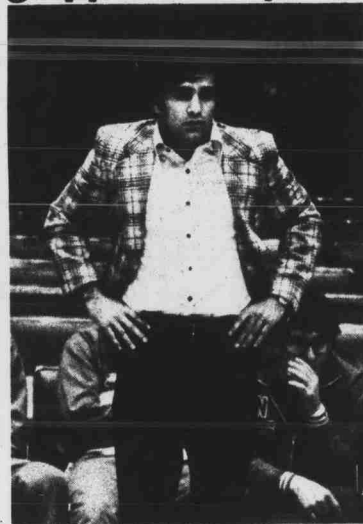
Few wrestling teams can boast three returning conference champions and still be termed a rebuilding team, but that is the situation facing State coach Bob Guzzo and his 1982-83 Wolfpack wrestlers.

The reason is simple. State has lost four conference champions from a year ago. Matt Reiss, an NCAA champion in 1980 and ACC champion in 1981 and 1982; Jerry Rodriguez, ACC champion in 1981 and 1982; Frank Castrignano, ACC champion in 1982; and Chris Wentz, the 1981 ACC champion and Outstanding Wrestler have all gone their separate ways. These four are a major reason why State is the two-time defending ACC champion.

Juniors Tab Thacker and Chris Mondragon, along with senior Craig Cox will lead the Pack when it gets its first taste of competition in the Navy Invitational Saturday and Sunday.

"Losing four national caliber wrestlers would put a strain on any team," Guzzo said. "We have some capable freshmen to take their place, but it all depends on how quickly they mature."

"The Navy Invitational is good because we get to see the team in action. We will



State coach Bob Guzzo

really be using it to prepare for the Lehigh Invitational (Dec. 3-4) and our dual meet with Nebraska (Dec. 5)."

The Wolfpack has become a national power under Guzzo, now in his ninth year at

two years and has 'come away with two top 20 finishes. In 1980 the Pack placed eighth in the nation behind Reiss's performance.

The Pack is also riding a 13 ACC dual-meet winning streak and has compiled an impressive 28-2 record over the last two years.

"We were fortunate to win the ACC the last two years," Guzzo said. "I think there will be much more balance in the conference this year."

Position by position, the Pack will have a lot of talent, if not experience.

In the 118-pound class, Bill Starke, a 5-6 freshman from Hulbrook, New York, will battle Steve Love, a senior from Silver Spring, Maryland. Starke is a definite blue-chipper as he was the National Federation Junior champion and a first-team Adidas prep All-America selection. He will have a tough act to follow for he succeeds former all-Americans Jim Zenz and Chris Wentz.

The 126-pound class finds Randy Ascani, Rickey Negrete, Ron Ensign and Kurt Wentz as possibilities. Ascani, a sophomore from Martins Creek, Pa., could start at either 126 or 134. He is a former Pennsylvania State champion and compiled a 5-4 record for the Pack last season. Negrete, a

senior from Bethlehem, Pa., started at 126 as a freshman and sophomore but lost to Wentz last year. He had a 9-5 record last year and has a 42-21-1 career record. Ensign, a freshman from Plantation, Fla., won the Florida state championship.

Vince Bynum leads the candidates for the 134-pound class. Bynum, a junior from Wilson started there last year and compiled a 10-10-2 record in what was one of the toughest weight classes. He now has the experience of last season behind him and could be in a position to really improve this year. He could also move up to the 142-pound class. Ascani and Mike Blasucci, a freshman from Naples, Fla., may also challenge for playing time.

Steve Koob, a senior from Endicott, N.Y., has placed third in the ACC in the 142-pound class the last two years. Koob brings needed experience and leadership to the lineup. He managed a 13-7 record last year and has a 37-17 career record. He is also a possibility at 150.

Chuck Murray, a freshman from Collegeville, Pa., is a possible starter in the 150-pound class. Murray claimed the Pennsylvania state championship.

The 158-pound class will return ACC champ Frank Mondragon, a junior from Lakewood, Colo., and should be a strong suit for the Pack. He has qualified for the NCAA's both of the last two

years and came within one match of being all-America last year. He also won the Lehigh Invitational last year.

The 167-pound class will also be anchored by an ACC champion in Craig Cox, a senior from Millford, Pa., who is another wrestler who missed being all-America by one match. He was 21-7-1 last year, defeating three all-Americans.

The 177-pound class will return Greg Fatool, a sophomore from Sunbury, Pa., who started some last year but had to sit out the ACC Championships when Reiss returned to the lineup. He still fashioned an 11-7-2 record and helped the Pack defeat North Carolina in its second dual meet with an 8-5 decision. Norman Corkhill, a freshman from Manassas, Va., won the Virginia State championship and also picked up a national championship in high school and should challenge for time.

The 190-pound class appears wide open with Fatool, Tom Wilson and John Connelly as possibilities.

Wilson is a freshman from Charlotte, and Connelly is a junior from Allentown, Pa.

Heavyweight is a really big position for State with tremendous Tab Thacker, a junior from Winston-Salem returning. Thacker, at 6-5,

(see 'Thacker,' page 7)

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**SECOND SOLE**

# Charismatic Kelly valuable to Pack

by Pete Elmore  
Sports Writer

If charisma could be sold as a precious commodity, Corinne Kelly would probably be one of the richest people in the world.

The 5-8, 127 lb. sophomore earned a starting position at left-front for State's volleyball team at the beginning of the season and has been a vital part of the Pack's success this season.

"We would not be where we are now if Corinne had not come through the way she did this season, State head volleyball coach Pat Hielscher said. "She has handled the pressure as well as any sophomore we've ever had."

"One of the few good things that came from our losing streak was Corinne's play," Hielscher said. "She injured her foot during midseason, and she did an outstanding job playing with pain."

"Corinne seems to come up with the big play when we need it. Her defense has really sparked the team when we needed it," Hielscher said.

Kelly loves to play volleyball but knows that there are more important things in life.

"I would really like to work with and teach little kids when I finish college," Kelly said. "I think I understand them better than adults."

"I think playing volleyball has definitely helped me in college. I couldn't see myself sitting around and doing nothing. I love the competition."

Kelly has quickly become one of the most popular athletes at State. She's a very big reason why attendance has been up all season for State home matches, even though last year's team won almost twenty more matches.

Right now the most important thing on Corinne Kelly's mind, and the rest of the team's for that matter, is the ACC Tournament.



Sophomore Corinne Kelly has been instrumental in helping State's volleyball team to a 93-10 record.

"Even though we're the underdog going into the tournament I feel we have the best shot," Kelly said. "We have a really good attitude on the team, and we believe we can win."

With Corinne Kelly starting for the next two years for the Wolfpack, things will definitely be looking better in the future.

# Sharpe realizes dream, heads for national meet

by Tom DeSchraver  
Sports Writer

You don't have to be a child to have your dreams come true. Just ask State cross-country runner Kim Sharpe.

At the NCAA Regional cross-country qualifying meet at Furman this past Saturday, the Wolfpack finished a disappointing fourth. The first two teams from each region — five regions in all — automatically qualify for the NCAA's, with three additional teams competing via an at-large bid. A third place finish at Furman would have all but guaranteed the women a bid, but with a fourth place finish, a bid seemed nearly impossible.

But word came Monday afternoon from the NCAA that the Wolfpack would be making the trip to Indiana for the fifth consecutive NCAA appearance.

"I was in my room trying to study when Rollic called and said that we got it," Sharpe said. "I had to make sure that I wasn't dreaming. I was ecstatic. The season just wouldn't have been finished if we didn't go."

"This past weekend was the worst weekend of my life, because I was worrying about getting the bid."

Now that the worry is over, the Syracuse, N.Y. native can concentrate on her fourth trip to the championship event.

"I'm ready to go for this one," Sharpe said. "It's like they're giving us a second chance. I'm in better shape than I was for the others."

When Sharpe tows the line Saturday, it will be her last race for State.

"This is the most important race I've ever run for State," Sharpe said. "I'm ready mentally and physically, but then I think, what if I bomb? I'll be glad when it's over, but then again I won't, because it's my last race."

Sharpe said that without Geiger the trip to the NCAA meet could have never been possible.

"If we didn't have Rollic as our coach, we never would have gotten the bid," she said. "He did a lot of politicking, and he had confidence in us all. When we were down, he helped us out."

Sharpe noted that this isn't the only time Geiger has helped her out.

"The spring of my sophomore year to the fall of my junior year, I had burbittis in my knee, and I missed 7 months running," she said. "I was really depressed, but Rollic stuck by me and helped me out a lot. He's a great guy and a great coach."

For the 5-6 brunette, that fall was extra painful.

"The team won nationals that year for the second consecutive year, and it was hard to sit in Raleigh and watch," Sharpe said.

For the accounting and business major, there will be no sitting Monday as she hopes to fulfill the goal she set for herself before the first meet of the season.

"My goal from the beginning of the season was to go all the way for the Pack this year. John Ware, a freshman from Hillsborough, may provide some relief."

Even though this is a rebuilding year, the Wolfpack cannot be counted out in attempting to win its third straight ACC championship.

Thacker compiled a 19-3 record with a school record 15 pins. He provides the winning edge in any close meet. Thacker has the potential to

go all the way for the Pack this year. John Ware, a freshman from Hillsborough, may provide some relief.

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go all the way for the Pack this year. John Ware, a freshman from Hillsborough, may provide some relief.

# Spikers head for ACC Tournament

by Pete Elmore  
Sports Writer

It's finally here. The time all sports fans from Maryland to Georgia dream about. It's the ACC Tournament.

Granted, it's the volleyball championship that is on the line, but just try and tell any player or coach in the conference that it is not a life or death situation.

The Wolfpack will come into the tourney with a 23-10 record overall and the second seed in the conference, including a victory over Duke in the final regular season contest.

"I was very pleased with our level of play against Duke," State head coach Pat Hielscher said. "Duke always pulls out all their tricks against us, but we adjusted for that in practice, and they were never in a position to win."

Debbie George, a junior from Pompano Beach, Fla., started for the second game in a row and turned in another good performance. Every player on the team saw action against the Blue Devils.

North Carolina will be going for their third straight ACC crown in Charlottesville, Va. But State, Maryland, Clemson and surprising Duke would like nothing better than to knock off the Tar Heels.

"North Carolina has won the championship for the last two years in a row, and if they win this year they can claim dominance over the conference," Hielscher said. "I think the other coaches and myself would not like to see that happen."

State had a very lucky draw in the seedings. The

Pack will face No. 7 Virginia in the first round, and if it wins it will face the winner of the No. 3 Duke vs. No. 6 Wake Forest battle. A win over Duke or Wake would then put the Pack in the finals.

The other bracket is totally up for grabs, with North Carolina receiving the opening round bye. Clemson, seeded No. 4, will do battle with No. 5 Maryland to earn the right to face the Tar Heels in the second round.

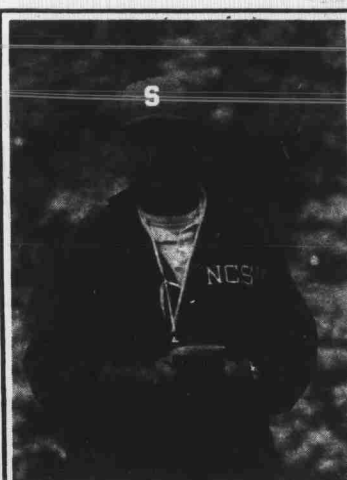
North Carolina must rate the favorite again this year to win, but it has not had the excellent season predicted for them in the pre-season. In fact, State will enter the tournament with the best record, and probably the only team to advance to the playoffs will be the ACC champions. Both Clemson and Maryland have the talent to win the whole thing if they play well. And there is always Duke, which upset both the Tigers and Terps.

"We're really looking forward to the trip to Virginia," Hielscher said. "It's nice to have our home fans, but there are a lot of distractions when you play at home that you don't have on the road."

"We are very optimistic about our chances. Everyone on the team knows we can win. I feel like we are in a very good position going into the tournament."

"We have never peaked this year, and now we seem to be playing better and better. I feel like everyone on the team can contribute, and I am not worried about putting anyone on the floor."

It may not be basketball but it's still the ACC Tournament.



# Athlete of the Week

Third-year State football coach Monte Kiffin is this week's Technician Athlete of the Week.

His coaching decisions in State's 21-16 victory over Duke Saturday were pivotal to the Pack's comeback. His decisions to go for the first down on two fourth-and-one situations on an 80-yard march led the Wolfpack to its initial score.

Also, with less than a minute to go in the first half — with Duke at

State's four-yard line on fourth down — Kiffin declined a delay-of-game penalty, thus keeping the Devils on the four for a tough field goal attempt. From the four instead of the nine, the smaller angle from the hash made the attempt more difficult. The kick was wide, leaving the score 10-0.

Kiffin also employed varying defenses in disguise to confuse Duke quarterback Ben Bennett, the nation's fifth leading passer.

# Club football game slated for weekend

by Devin Steele  
Assistant Sports Editor

Don't think there won't be any State football action in Raleigh just because the Wolfpack will be in Miami, Fla.

Sunday at 1 p.m., State's club football team will open post-season play against either Clemson or Duke. The game will be played on State's varsity practice field, beside the Paul H. Derr Track.

Admission is free.

Club football is full contact and is played at a level of a small college team. A combination of high school and college rules govern the play. This year's team is sporting a 5-2 record overall and 5-1 mark in the ACC. Both losses have been by just one point.

The past three seasons, the team has entered the playoffs, but lost in the first round. This season, the Wolfpack is a slight favor to capture the conference championship.

# Go Pack harriers!

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Produced by BYRON KENNEDY Directed by GEORGE MILLER

**Yearbook Portraits**

Portrait Sittings for the 1983 Agromeck, N.C. State University's yearbook, are being taken in Room 2104 of the University Student Center. Both Seniors and Undergraduates will be photographed through Tuesday, November 23. Remember to wear a tie or dress for mom. All appointment times have been filled, so persons without appointments must come during the day and wait until the photographer can fit them into her schedule. Agromeck will also be taking yearbook portraits for a week in late January 1983.

# Orange Bowl awaits Pack

State's finally going to a major bowl. Yep, that's right. The Pack plays in the Orange Bowl Saturday afternoon when they meet Miami in a 2 p.m. contest that wraps up the regular season for the Pack. Although State is only playing a regular season game there, the outcome will actually decide whether State goes bowling or not.

The Pack, 6-4, will reportedly be extended an Independence Bowl bid if they beat the 5-4 Hurricanes. It's an uphill climb for State, Miami, despite their four losses, is a potential top 20 team and will get the Independence bid should the Pack fall. Other bowls ready to extend the Pack a bid are the Hall of Fame and Peach bowls which may ask State out if it wins, and a couple of other teams are upset.

This marks the first time since 1978 that the Pack has entered the final week looking at more than one bowl possibility. Although, in 1979 they were extended a bid from the since defunct Garden State Bowl.

For the Pack it has been a rollercoaster season, but in the past week, State has been riding its season high. After last week's 21-16 comeback win over Duke, the Wolfpack seems to have gained confidence, and the mood is bright in the Wolfpack camp.

A crowd of only 30,000 is expected to turn out for the Hurricane contest. Miami holds a 4-3-1 edge over State in the series including a 14-7 win over State last year.

For State the game has several meanings. First it's a chance for State head football coach Monte Kiffin to have his first seven-win season. Secondly, the Pack seniors are playing perhaps their last game in Wolfpack red, although they closed out their home careers last week. And, of course, the Pack, doubted by so many, has that chance to go to Shreveport, Atlanta or Birmingham for that elusive bowl game.

Finally, the game may have a bearing on whether

## Sideline Insights



Kiffin is retained for another year. It seems almost beyond belief that he would have to win this game to save his job, but the attitude put forth by the athletic department is one of uncertainty and one that is sure to hurt the Wolfpack football program. There is virtually no reason to have put the decision off past this week, and doing so has taken away from the excitement of bowl talk that State fans should have been able to enjoy this week.

Now, on to Miami. The Hurricane offense was dealt a serious blow earlier in the season when star quarterback Jim Kelly went out with an injury. Since that time the Hurricanes have not had the type season they expected, but their four losses are all to top-20 opponents: Florida, Florida State, Maryland and Notre Dame. The Hurricanes lost three of those games by a total of six points, however, and could just as easily have been 8-1.

The Hurricanes have normally been a passing team, but have gone to the run more this season, while using a pro-set, multiple offense, similar to what a lot of passing offenses use. Speedy Neal and Keith Griffin carry the ball for the "Wind". Quarter-



Senior fullback Andre Marks, along with his Wolfpack teammates, hopes for one more game after Saturday's clash with Miami. The Pack will have to upset the Hurricanes, however, to receive a bowl invitation.

## Three ACC teams to accept bowl invitations

(continued from page 6)

are awesome when they're on. A bowl bid is forthcoming unless the Terps have a poor showing. The Cavs have played well at times under coach George Welsh and could make a good showing, but I don't think they match up well enough to the big, bad Terps. Don't look for this to be close; the Terps will win easily.

North Carolina travels from the Hill over to Durham for a traditional year-ending duel with Duke. This year won't end the regular season for the Heels. Well at least this one won't be the last game for them; they face Bowling Green in a scrimmage next weekend. The Blue Devils are coming off a close loss in Carter-Finley Stadium, and the Heels, a close win in Kenan. The Heels are bowl bound unless Dick Crum is a man of his word and a good showing would improve their selection. The Devils are still playing for that elusive winning season. The Heels will take this one, but it will be close.

Last week, I predicted a wild and woolly struggle for State. Duke's Red Wilson verified that fact after the game. This week the Wolfpack goes south to the Orange Bowl for a contest with the Hurricanes of Miami. The Hurricanes were highly touted when the season opened, but early

season injuries depleted their squad. They've lost three in a row and stand 5-4. Albeit the Hurricanes aren't just hot air. Most oddsmakers favor the Hurricanes by around two TDs. The Wolfpack played a great second half last Saturday, coming from behind to beat Duke, and will be playing as if its lives were on the line. According to many observers, coach Monte Kiffin's coaching life at State is on the line. This will be more than enough motivation for the Pack as they fight for their mentors job. Look for a sky high Wolfpack to take to the astroturf Saturday. The Wolfpack will win this one for a great coach — Monte Kiffin.

### Other Action

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Oregon  
Minnesota  
Kansas  
Baylor  
Arkansas  
Air Force  
USC  
Holy Cross  
Tulane  
Miss

## Sharpe wants to continue running

(continued from page 7)

place in the top 50 at nationals," she said. "I'd like to do better than that."

How much better? All-America? Top 25?

"That's been in the back of my mind," said Sharpe with a sheepish smile. "That would be nice."

Although the personable 22-year-old won't talk about her chances, she admits the team will be at an advantage because it ran the course earlier in the year at the Indiana Invitational.

"Having run the course already will help the whole team, because the course is really hilly from the 2 kilometer mark to the 4 kilometer mark," she said. "By knowing the course, we'll go out easier."

As her career at State comes to a close, Sharpe admits that she would like to

keep running after graduation, but a cloud hovers over the future of her love with the roads.

"I would like to continue running," she said, "but I don't know if I can stay at this level of competition. A lot depends on my job situation and how next spring season goes. If I don't run well outdoors I might just take some time off."

So why did the former New York state cross-country champion, who is admittedly very close to her family, travel 600 miles south to pursue her academic and athletic talents?

"I came down and visited during my senior year of high school," she said. "I liked coach (Russ) Combs, the atmosphere and the campus. They also had a good accounting program."

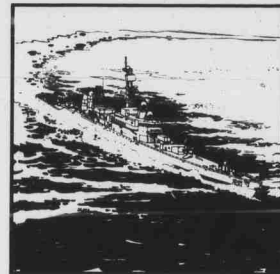
When Sharpe arrived at State, the Wolfpack Women's team was synonymous with cross-country in the ACC, but that has changed now with the emergence of Virginia, Clemson and North Carolina as top flight programs.

When not pounding the pavement, Sharpe lists her activities as sedentary ones such as cross-stitching, reading, and watching soap operas.

"I don't want to do anything that would hurt my running," she said. "I wouldn't go downhill skiing. Maybe I will when I get out of school."

Although she won't be on skis, Sharpe will be going up and down hills Monday in a happy ending to a five year story. "I still can't believe we're going."

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# THE MOVIE

M A G A Z I N E

VOL. 1, NO. 1 WINTER, 1983

## MERYL STREEP CHOOSES *Sophie's Choice*

*The Dark Crystal's*  
DAZZLING SPECIAL EFFECTS

JESSICA LANGE AS  
FRANCES FARMER,  
TRAGIC THIRTIES STAR

TONY BILL DIRECTS  
SOME MOORES (DUDLEY  
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# THE MOVIE

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### *The Perspective*

During the short 70 years since the birth of the motion picture industry, movies have defined our heroes, shaped our morality, set the pace for fashion, created national controversy, entertained us, provided new perspectives and perhaps best of all, stimulated our imaginations.

It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by *Breaking Away*, thrilled by *Raiders of the Lost Ark*, moved by *Ordinary People*, or charmed by *E.T.*

Whether the film industry provides escape or entertainment, makes us laugh or makes us cry, it is an important part of our culture and our lifestyle.

You, as a reader of *The Movie Magazine*, belong to the most active movie-going segments of the population. As such, you have a tremendous influence on the film industry and the movies it makes. *The Movie Magazine* is designed to bring the personalities and the process of creating motion pictures into clearer focus. We hope to provide interesting insights into upcoming films — films whose creation you have directly influenced and which eventually may influence you.

We invite your input and encourage you to write us with your comments.

**Durand Achée**  
 Publisher

# THE MOVIE

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# NEW YORK Here,

on a big beige couch in a friend's apartment just off Central Park South, sits Meryl Streep, the 33-year-old actress whom *Life* magazine — in a heady flurry of hype and hyperbole surrounding last year's Victorian-era epic, *The French Lieutenant's Woman* — dubbed "America's Best Actress."

Meryl Streep is between pictures. At 3 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final "Cut!" on *Sophie's Choice*, the long-anticipated film version of William Styron's semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant living in the Prospect Park area of Brooklyn in the summer of 1947.

In another few weeks, Streep, with Sophie's blonde hair clipped to a scruffy style and dyed dirty brown, makes for Dallas, Texas, where she starts work in the title role of *Silkwood*, after Karen Silkwood, the plutonium plant worker-turned-anti-nuclear activist who died mysteriously in 1974.

"I was real upset when *Sophie's Choice* wrapped," she says, talking in sudden animated bursts. "I had this feeling that I'll never get a part like that again. I put everything into it and it was hard to leave."

That's what they all say, of course, but Streep, who first read Styron's turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Stingo (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into

**Sophie's Choice stars Meryl Streep, Kevin Kline as Nathan (center) and Peter MacNichol as the young narrator Stingo (right).**

the part like a woman possessed. She underwent 5 months of tutoring to learn Polish and German for the scenes of Sophie's pre-World War II homeland. She immersed herself in Alan Pakula's script and Styron's book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

Though she had read the book back in 1974 and fantasized then about playing the part ("I was looking for every excuse to get out of drama school," she laughs), Streep's coming to the part of Sophie was not — even after her Academy Award for *Kramer vs. Kramer* and her much-ballyhooed role as Sarah in *The French Lieutenant's Woman* — a fait accompli. In fact, as she tells it, Streep practically had to beg writer-director-producer Pakula to consider her for the role of the enigmatic Sophie.

"It's a long story," Streep says, leaning forward and planting her red, low-heel Italian pumps on the carpet. "It was really silly to read it when I was waiting on tables and eating tuna fish at Yale thinking, 'Well, sure I'd like to play that part — who wouldn't? But then, when years later, the possibility arose that I actually might play it, I reread the book. It had been after a couple of other things I'd done — *Holocaust* and *Kramer* — and I wasn't sure that I wanted to do another female victim."

"This was previous to reading a screenplay," she continues, "and there was this long evolution of events where Alan Pakula called me while I was making *The French Lieutenant's Woman* in England and said 'Would you like to do it?'"

and I said, 'Well, yeah, I mean, but what's the script like? It's a very nice novel but I don't know what the script will be.' And he said basically, trust me and I said, 'basically, no, I just can't.' And he said, 'Well, I'll fly over to England and tell you the story.' And I said, 'Well, I know the story.' And so he got mad at me and went ahead and looked for other people."

So that was that, says Streep, except that then she got hold of a pirated copy of Pakula's screenplay. "I read it and I just wanted to do it so badly," she remembers. "It wasn't the sort of stereotypical victim at all, it was really a multi-dimensional character with a lot of fun in it — humor and size — a kaleidoscope of emotions. So then it began all over again. My agent called Pakula and said, 'Please, please see her!' and he finally consented to see me. I walk in and he had this Czech actress' pictures all over the walls and he had just about decided that she was Sophie — she was just about set to do it. We talked for a long time. We talked and talked and talked. And about a week later he called me and said 'You can do it.'"

One of the reasons Pakula (and co-producer Keith Barish) had been inclined to go with an unknown Czechoslovakian over a big name Hollywood star was that he was, according to Streep, dead-set on Sophie's authenticity, on her Eastern Europeanness. "That's what really held him back," she says. "So I told him I'd learn Polish, I'd do anything."

"I thought it would be a piece of cake, like picking up Italian or French or something — but it's not. It's a lot like Latin

because there are 7 cases, I think — my teacher will kill me if I don't get this right — grammar wasn't my strongpoint, I can get the accent. Anyway, because of that it was real hard to learn, you have to parse every sentence as you speak it, every word changes its ending according to whether it's the object of a sentence or the subject or the indirect object. It's really wild."

(Continued on page 7)

*exclusive interview*

## Meryl Streep Talks about 'Sophie's Choice,' Acting & Other Things

BY STEVEN X. REA





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## Special Effects Wizards Create A Mystical New World

BY JACOBA ATLAS

It sounds like a producer's dream. No agents to call, no contracts to negotiate, no star salaries to pay, no temperamental actors to placate. In fact, no actors at all.

*The Dark Crystal* is the brainchild of Muppet creator Jim Henson. Henson came up with the idea of making a film populated only with creatures, the film has no other definition for why he creates, noting this latest development is neither a puppet nor a muppet five years ago, before *E.T.* was even a gleam in Steven Spielberg's eye. But *E.T.* has already become a national treasure. Any film which uses mechanical creatures to tug at our heartstrings is bound to be labeled a hand-sawed puppet, whether deservedly or not. Can the man who made Kermit the Frog and Miss Piggy lovers for the Seventies and realized the Yoda for George Lucas take on the challenge of the lumpy, lovable Extraterrestrial?

"I never intended to spend five years making *The Dark Crystal*," admits Henson. He speaks with the slow, soft deliberation of a kindergarten teacher. "I was ready to go sooner but Lord Lew Grade [who financed the Muppet movies] wanted to make *The Muppet Movie* first. I figured why not postpone *Crystal* a little longer? I knew we could use the time for research and development.

"The big plus about the postponement," Henson adds, laughing, "is that at least now I can describe *The Dark Crystal* to people and have them understand what I mean. Before when I'd talk about a movie without people, no one knew what I meant. Now I can say it's on the order of *E.T.* or *Yoda*, only more so."

Much more, *E.T.* and *Yoda* were the only manipulated creatures interacting with a cast of humans, while *The Dark Crystal* is all manipulated creatures interacting with other manipulated creatures and special effects.

The logistics have nightmarish proportions, but Henson shrugs off the obstacles.

(L. to r.):  
Henson,  
Kurtz  
& Oz

"In the early days of movies," Henson explains, "all you could do was put a man in a gorilla suit. Now there are options. You can create almost anything. Anything you can see in your mind you can put on film."

Yes, if you have the time, the money and the craftspeople to do the job. *The Dark Crystal*, for instance, ate up five years, more than \$20 million in production costs, and the talents of hundreds of skilled laborers, from the usual camera and lighting experts to the not-so-usual false-eye experts and even rubber importers.

Not many filmmakers could have found the financial backing for a film as complex and unprecedented as *The Dark Crystal*. George Lucas, certainly. Steven Spielberg, now that *E.T.* proves he can do no wrong, and Henson. Although Henson is a generation older than either Lucas or Spielberg (he has grown children, one of whom is the editor of Harvard's prestigious *Lampoon*), he shares with them a sense of perpetual childhood. It was Henson who kept the vision alive. Henson who brought in artist Bryan Burrow to design the look of the picture. Henson who co-directed with fellow Muppeteer Frank Oz (the creator of both Miss Piggy and Yoda).

*The Dark Crystal's* story (by Henson; David Odell wrote the screenplay) is a traditional

able and possesses its own personality, its own history, its own complex set of emotions.

Froud interpreted Henson's thoughts, often which hundreds of people—molders, modelers, technicians, fabricators and mechanical designers—turned those thoughts into reality. Work on *The Dark Crystal's* creatures began as early as 1979 when Henson and his cohorts were still filming *The Great Muppet Capers*. Many of the more than 150 experts who eventually contributed to making *The Dark Crystal* had never before worked in movies. Explains a production coordinator, "We needed people who were flexible. Some of the ideas Jim had sounded strange."

Quite strange. For instance, the evil masters of the Dark Crystal, are described as having birdlike faces, hawk-like mouths, extra hands and a reptilian tail. The Garthim, the warriors who carry out the orders of the Skeksis, are beetle-like creatures with lobster claws, while the Lizard strikers have long legs, friendly faces and an anatomy based on giraffes. Each and every creature had to move realistically, requiring dozens of movable parts, naturalistic skin and expressive eyes.

The eyes gave the filmmakers the most problems. Without believable eyes the creatures would be able to perform but not *to act*. After all, as some critic once said, all good movie actors speak with their eyes. At first the movie-makers went the traditional route, experimenting with taxidermists and the waxmakers at Madame Tussaud's. Eventually, they settled on technicians who design eyes for humans who have lost them due to accident or illness. After a year and a half the eyes finally satisfied Henson and Froud. A major stumbling block: the technicians had refused to make the irises red. It just offended their professional pride.



Some of the creatures: a Mystic (above & top, with Gelfling Jen) & a Garthim Warrior (opposite page).

world where rivers whisper and mountains move. Characters come from races of Gellings, Skeksis, Mystics and Garthims. Like most fables, the story is about the battle between good and evil where a lone hero, Jen, must prove his worth and deliver the world from greed and decay. Shades of Luke Skywalker and the Empire.

Says Henson, "I had created creatures for *Saturday Night Live* which were unlike anything I had done for the Muppets. Those creatures moved more realistically and all of a sudden I started thinking along new lines. I wanted to do something that obscured the line between what was a puppet and what was human."

It is artist Brian Froud, most noted for his best-selling book, *Faeries*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, art deco with Victoriana. What Henson wanted and what Froud designed was a world of total anthropomorphism; every element in the world is



Another major problem was skin. Henson insisted that his heroes, the Gelflings Jen and Kira, have luminous skin. "I needed to move, catch the light. Eventually, foam latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for Dustin Hoffman's 190-year-old *The Big Man* came in as an advisor. By the time *The Dark Crystal* was completed, more than nine tons of Malaysian rubber had been used to cover the creatures."

Making their movie was equally problematical. Henson wanted no jerks, no ticks, no hesitancy. "I don't like to get too specific about how the creatures were made to work," says Henson, "but we did use people inside them some of the time. They were mimes and clowns and acrobats, people who know movement. Those who did the movements were brought in very early and helped us work on the creatures."

Another Gary Kurtz, who credits in *Life* both *Star Wars* and *The Empire Strikes Back*, insists the mimes were used only about five per cent of the time. The rest of the movements were accomplished through various techniques: radio control, mechanical linkage, bydraulic engineering and even traditional puppetry—the old arm-in-the-sleeve trick.

Henson admits the result of all the mechanics was often chaos. "E. I., for instance, was often manipulated by us as many as eight people at one time—that's just for one creature." With us it was a matter of dozens of creatures performing at the same time. It got pretty crowded. Frank Oz, who co-directed the movie with Henson, likened the set to Grand Central Station. A traffic cop would have come in handy. Video saved the day.

"Without TV monitors we couldn't have made the movie," admits Henson who first developed the technique of watching a TV monitor while working the Muppets for *Sesame Street*. "The video goes through the camera and shows us exactly what's going on. When we are performing our primary focus is the video monitor. Each person who manipulated a creature had his own monitor. There were even tiny monitors inside the creatures for the mimes to see what they were doing."

Henson insists *The Dark Crystal* is not a traditional special effects movie in the sense of *Star Wars*. But in another sense the entire movie is one enormous special effect. The difference is that most of the effects in *The Dark Crystal* were accomplished during the shooting on the soundstages of EMI in London, not added during post-production.

Kurtz contradicts Henson and says that a great deal of the picture is accomplished through such traditional special effects as blue paintings, miniatures, models and even matte screens. Most effects are created serially—one aspect of an effect is shot on a piece of film, then another, then another until all the elements are finally married in optical printing. Special effects experts on *The Dark Crystal*, Roy Field and Brian Smithies, both veterans of James Bond and Superman movies, confirm Kurtz's assessment but add that much of what we see in the movie was accomplished on the set. Waterfalls, smoking orbs, flaming castles were all exploded right on the soundstages.

For Field and Smithies the most difficult effect was aging the Garthim monster and the Mystics. "Usually," explains Smithies, "aging is

done with dissolves. But what we wanted was to show the process happening, so we created a 'time-out' effect where the skulls collapsed inward on command."

"In the first scene of the film," Smithies says, "The Diving Master, when telling Jen of his task, raises from a bowl of water the image of the crystal structure and underlines movement (she's a sorceress). This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and melting the ice each time. It took about four hours and we had to keep the ice at freezing point because we also had light coming up underneath which naturally warmed the water."

"The same applied to the crystal shard. Both those scenes having been shot were then improved optically by cutting out frames to speed up the sequence and doing a partial dissolve between frames to get away from the slight jerky movement that you get when you do stop frame."

(Interestingly, *Rescue of the Jedi*, the sixth *Star Wars* adventure, uses no stop frame action. Instead, Lucasfilm's special effects arm, Industrial Light and Magic, developed something they call go-motion, which eliminates the jerks. Go motion was first seen in the otherwise forgettable *Dragonheart* and earned an Oscar nomination for ILM.)

For all the technique, Henson is well aware that what draws people to a movie is story, imagination, a sense of magic. With fantasy films, perhaps more than with any other genre of filmmaking, a bond occurs between the storyteller and the audience. "If that bond isn't created, the movie lies flat and dull," Henson—although, like Muppets, he, himself can create such a bond. Like Spielberg and Lucas, Henson has a gift for translating the



fantastical into popular form. "I make movies I want to go see," Henson says simply, echoing the exact same words Lucas used to explain why he made *Raiders of the Lost Ark*.

*The Dark Crystal* opens December 17th.

## Streep . . .

(Continued from page 4)

Streep, along with the German-Polish contingent of the *Sophie's Choice* crew spent four weeks filming the flashback episodes of the story in Zagreb, Yugoslavia—scenes awash with images of family and friends, sprawling ghettos, the constant rumble of trains and, in the end, the concentration camp.

"During that month I spoke no English at all," Streep recalls. "I spoke only Polish or German, and it was a Polish and German east. They were all real. I was the only ringer."

Streep starts gushing all over the place when she gets going on her craft, recounting the roles that have plopped her in places like Cornwall, England, circa 1860, or Poland in the 1930s; her work in movies like *Julia* (Streep's film debut), *The Dressmaker*, *Manhattan*, *The Seduction of Joe Tynan*. "It's great. How many people get to live that many lives in their lifetime? That's really the whole kick of acting: jumping into these different circumstances. It's an ideal outlet for all sorts of emotions."

Prior to *Sophie's Choice* and the Silkwood picture which is just underway, Streep starred in *Still of the Night*, a suspense thriller in which she plays a wealthy New York art auctioneer who gets embroiled in a mystery and a love affair with her psychiatrist, played by Roy Scheider. Robert Benton, who directed Streep in her academy award-winning performance in *Kramer vs. Kramer*, was the director. Streep is loath to give away much of the story line for *Still of the Night*, suggesting only that the less known the better. "It's a very glamorous character, though," she offers. "I got some nice clothes out of it. It's a very glossy, dark, glamorous movie. I've never really been in a glamorous movie before."

Streep clears her throat. She runs a hand through her hair, shaking it up. Two gold, leaf-shaped earrings jangle against her long neck. The talk about glamour winds its way around to that age-old leibniz subject: fame and fortune. Streep, one of a select few American actresses who can demand million dollar per-picture salaries, an actress constantly deluged with scripts and movie offers, is trying, amidst all the stardom and the media hype, to maintain a life of relative normalcy. She is consciously trying to avoid becoming spoiled by the whole Hollywood syndrome—the aides in constant attendance, the limousines, the big parties.

"You can't get spoiled if you do your own ironing," the actress philosophizes, a grin crossing her pale, pointed face. Is she trying to hoodwink an unsuspecting public into believing that Meryl Streep—the same Meryl Streep who adorned the covers of practically every magazine in America last year—does her own ironing?

"Well," she concedes, her eyes sparked with amusement, "I must say I'm very into permanent press. But, I mean, I think it's important—for me—to keep a hand on my life and the maintenance of it because you're supposed to be playing characters that do their own ironing. If you forget how to do it then all you can play are movie stars."

"But you gotta love it," she adds, her voice swooping from one octave to another, "you gotta love it at the airport when they have the car waiting for you, I must say. Holy mackerel! You don't have to wait for anything and the guy carries the bag—that's great. You'd be a jerk not to love that."

*Sophie's Choice* opens Dec. 10 in exclusive engagements in New York, Los Angeles, Chicago, San Francisco/San Jose, Washington, Dallas and Toronto; other selected markets will open January 21, 1983.



The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.

## The Pirates of Penzance

BY JAMES H. BURNS

"The style of *The Pirates of Penzance*," says Wilford Leach, director and screenwriter of the upcoming multi-million dollar musical, "derived from our knowing that we had to create a world in which all that happens in the story would logically happen. The result is that *Penzance* offers a view of what really is another planet: one that is smaller, more old-fashioned, optimistic and generous than our own, but no less human."

*The Pirates of Penzance* is adapted from the Gilbert and Sullivan operetta first produced in 1879. It concerns a roving band of 19th Century privateers, led by the

dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parent's instructions to apprentice him as a pilot. Ruth — now plain looking and middle aged — has stayed with Frederic throughout his servitude. She has also fallen in love with him. Since Ruth is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces her charge to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st

birthday, the time when his servitude is to be terminated.

On that birthday, the pirate ship sails into Cornwall, England where a group of beautiful young women — all wards of the Major General (George Rose) — are wading. Frederic immediately sees that Ruth has lied to him, making him renounce not only the buccaneers, but Ruth as well. Frederic is also instantly attracted to one of the girls, Mabel (Linda Ronstadt). Meanwhile, the pirates are busy trying to woo the other ladies. Frederic plots to defeat the sailors by helping the Cornwall police, commanded by a rambunctious sergeant (Tony Azito), rid their

community of the privateers. Before the planned attack on the pirates can commence, however, the Pirate King and Ruth inform Frederic that since he was born on February 29th (which only falls every leap year), he has not yet had 21 birthdays. Frederic's sense of duty prompts him to rejoin the buccaneers, meaning that he must now aid them in thwarting the police onslaught that he helped organize. This conflict eventually sets the scene for all of *Penzance*'s characters to find happiness.

Modern interest in the Gilbert and Sullivan classic was inspired when Manhattan theatrical impresario Joseph Papp, head of the New York Shakespeare Festival, launched a Central Park staging of the play in July of 1980. Its enormous success led to a move to Broadway, where *Pirates* is still running — accompanied by affiliated productions taking place in many parts of the country.

As with most successful Broadway shows, interest in *Penzance*'s film rights was almost immediately displayed by numerous studios and producers. Papp rejected those offers until he agreed to produce a film rendition in association with Ed Pressman, whose past credits (including *Old Boyfriends*, *Heart Beat* and *Conan*) proved that he possessed a shrewd combination of commercial and artistic sensibilities.

"Ed was the only person who seemed genuinely interested in presenting our adaptation in its original form," explains Papp. "Ed wanted to reflect the nature of the show by retaining the original cast and keeping Wilford Leach as director.

Obviously, *Pirates*' casting decisions had already been made, but what made Leach choose his initial selections?

"I wanted actors whose voices would keep their individuality," the director responds. "I also like pop singers, which made it natural for us to think of Linda Ronstadt for Mabel. The Gods were with us, because not only did Linda have the voice to do the show, but she wanted to be in it. It turns out that Linda had wanted to be in a Gilbert and Sullivan show ever since she was in the sixth grade, when her older sister sang 'Sorry Her Lot' from *H.M.S. Pinafore*. Actually, that's why we added that song to *Pirates*."

Leach filled the bulk of *Penzance*'s additional starring parts with seasoned stage performers. Kevin Kline had trained under and worked for John Houseman, and won a Tony Award (Broad-



way's Oscar) for *On the Twentieth Century*. George Rose had played on Broadway for over 20 years, in such plays as Richard Burton's *Hamlet*, Katherine Hepburn's *Coq*, *My Fair Lady*'s twentieth anniversary revival and *The Kingfisher* (earning awards for the latter two). Tony Arzo had appeared in *Threepenny Opera* and *Happy End* and in the films *Night of the Juggler* and *Union City*.

"*Pirates*" retaining male lead role, Frederic, was ultimately given to Rex Smith, a rock

singer/actor who had been seen on Broadway in *Grease*, on TV in *Sooner or Later* and in the film *Heading for Broadway*.

The one newcomer to *The Pirates of Penzance*'s headliners is another Tony Award winner, Angela Lansbury, veteran of 41 films (garnering 3 Oscar nominations for *Gaslight*, *The Picture of Dorian Grey* and *The Manchurian Candidate*), 13 major stage shows (most memorably in the 1960s' *Mame* and the recent *Sweeney Todd*), and 26 TV presentations. (Continued on page 14)



Mac Davis (bloody) & Jackie Gleason (be-ringed) in *Sting II*.

## STING II

1973's *The Sting* told the spellbinding tale of two con men, Fargo Gondorff and Jake Hooker, pulling the perfect scam on a sinister gangster, Doyle Lonnegan. The world responded to the film by bestowing it with numerous awards and making it one of the highest grossing movies of all time. When it was announced that there would be a sequel eight years after the original's release, Hollywood was surprised. When it became known that Jackie Gleason would replace Paul Newman as Gondorff and that Mac Davis, best known for his singing, would play Hooker in place of Robert Redford, Hollywood was shocked.

"When you do the 'Son of' anything," says Jackie Gleason, "even if you are doing it with the original cast, you can be in trouble. Yet, *Sting II*, which opens February 11th, makes a switch—now there are different attitudes and approaches to the association between the grifters than in the first film. Judging by the way the movie has been directed and the acting in it, I think that *Sting II* is going

to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'"

Despite the new film's altered perspective, the original's screenwriter, David Ward (who recently made his directorial debut on *Cannery Row*), wrote *Sting II*'s scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chosen*, *Heroes*) taking over the reins from *Sting*'s production trika of Michael and Julia Phillips and Tony Bill and director George Roy Hill, Ward is the only behind-the-scenes principal who worked on the initial picture.

Ward's screenplay picks up nearly ten years after *Sting I* in 1940's New York, when Kid Colors (Bert Remsen), veteran con man who helped Gondorff and Hooker in the first film's scam, is murdered by Doyle Lonnegan (Oliver Reed). Lonnegan arranges through the grapevine for Manhattan's underworld to think that a wealthy racketeer named Macalinski (Karl Malden), was re-

(Continued on page 14)

## Videodrome

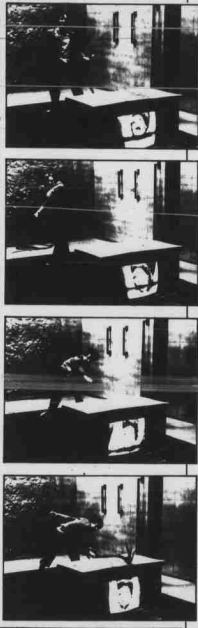
"If people go to *Videodrome* expecting to see a head explode, they'll be disappointed," says writer/director David Cronenberg, referring to the infamous scene in his last film, *Scanners* (about battling telepaths). "*Videodrome* is a bit more radical than my past work in terms of structure, but my sense and choice of themes and imagery is still intact."

Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies *The Brood*, *Fast Company*, *Rabid*, and *They Came From Within*, which featured such diverse subjects as the world of race car driving and a venereal disease that breeds parasites which drastically alter their hosts' personalities. *Videodrome* marks Cronenberg's first picture for a major studio.

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled *Videodrome* that is being aired covertly via satellite. It showcases perverse sex acts, including sado/masochism, bondage, and possibly carnal murders. Renn is captivated by the show, which soon starts causing him to have his own weird fantasies. When Max suspects that the broadcasts emit some type of inducement to their viewers to hallucinate, he becomes obsessed with tracking down *Videodrome*'s source. During his investigation, Renn meets such eccentric characters as pop psychologist Nicki Brand (Deborah Harry); Professor O'Blivion (Jack Creley), who offers vagrants a mission where they can watch television for free; the Professor's daughter, Bianca (Sorja Smits); and Barry Convex (Les Carlson), who finally turns out to be one of the picture's heavies. Renn's ultimate conflict begins when he has trouble separating his *Videodrome*-influenced illusions from reality.

"*Videodrome* is not the film that attacks television," states Cronenberg. "A tag like that would be an over-simplification, because *Videodrome* is incredibly complex. Such a description would also make the movie sound like a parody of TV and maybe seem boring. Simply by *Videodrome*'s nature, however, it does touch on television's potential for manipulation."

James Woods lashes out in *Videodrome*.



Universal's original release plan for *Videodrome* would have enabled America to have already judged whether the director's critique is apt. *Videodrome* was going to be distributed last October, until audiences' reactions at test screenings made the studio decide that *Videodrome* needed further editing. The picture is now scheduled to open January 28.

"Having to do the extra editing didn't bother me," Cronenberg claims. "In fact, that's why you have advance screenings. When I do a preview, I'm not hoping that people will love the film, because I know very well that the picture isn't yet perfect. The audience's response helps show you the areas of your movie that need refining."

Some of the film's reworked material concerns Max Renn's figmentations. Those sequences allow

(Continued on page 14)



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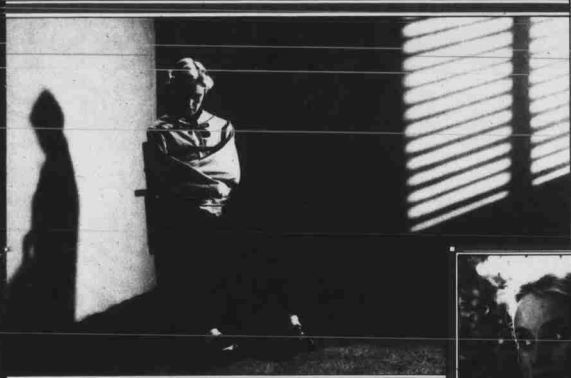
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Jessica Lange stars as tragic Thirties actress Frances Farmer (far left & left). The real Frances Farmer (above) died in 1970.

## JESSICA LANGE AS FRANCES

Producer Marie Yates Brings the Compelling Story of Frances Farmer to the Screen

BY CHRIS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an expose of the grim, sharky side of the glitter pool. *Sunset Boulevard*, *The Oscar*, *The Big Knife*, early versions of *A Star Is Born*, *Mommie Dearest*, it's a long list. *Singin' in the Rain* is one of the few to take a light-hearted look.

"This can't be an accidental trend. It was a rainy day in the San Fernando Valley and Marie Yates, producer of the new movie *Frances*, was waiting for Mick Jagger to call. She came to the door of her dark slate house and said, "Good things happen on rainy days." She had warm, twinkly eyes, a maroon sweater, weathered jeans and gold slippers. It occurred to me, as Ms. Yates served me coffee in a black Chinese porcelain cup, that this was a different kind of movie producer.

Marie Yates was working a mid-level production job at MGM six years ago when she came across the showgirl, unsold manuscript of William Arnold's *Shadowland*, which told of the beautiful, spirited and rebellious 1930s actress Frances Farmer and her horrifying experiences with Hollywood, asylums, electroshock and worse. Yates not only bought the rights to *Shadowland*, she dove into the research and helped edit the book. Yates managed to root out the last survivors, including a very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's life (the screenplay is by Eric Bergren, Christopher DeVore and Nicholas Kazan).

*Singin' in the Rain* it isn't.

"She was like a Diane Keaton or a Jane Fonda. She dressed as she liked, she was outspoken, she went out with the farmworkers and picked fruit," says Yates. "That's why I say she was about 15 or 20 years ahead of her time."

Frances Farmer, though only 21 years old, had just scored her biggest success, portraying two roles in *Come and Get It* (1935) when she got fed up with Hollywood. She moved to the New York theater world and fell in with Clifford Odets and the left-oriented Group Theatre. Disappointed in them, she returned to Hollywood.

"When she came back, she really had to eat it," Yates says, shaking her head. "She was making B-movies back to back and she started to drink and take pills to keep her weight down. She was so beautiful and so well known, and she hated that. She started to resent the fact that people were exploiting her. They got more vindictive and gave her more B-movies.

"There was a scene in a movie called *Flaming Gold* where she had to fall in the mud. And she had to do it something like 17 times. She kept asking, 'Why am I doing this? And her director just sat there and let her fall in the mud.'"

Because of her associations with leftists, she came to be labeled, wrongly, a communist. Her troubles came in a heap. While on parole for a drunk driving charge, Frances Farmer got in a free-swinging fight with a hairdresser, a woman, and broke her jaw. The hairdresser (whom Ms. Yates tracked down in Hawaii for interviews) pressed charges.

"The police went and broke down her door at the Knickerbocker Hotel where she had been sleeping in the nude," Yates says. "And they said she had been coming on to the police as they broke down the door. They booked her. That was the first time she was put into a home."

Farmer was released into her mother's custody. Whenever they would disagree, her mother would threaten her with another trip to the asylum.

Eventually, the threats were fulfilled. Frances Farmer spent five years in an asylum in the state of Washington, frequently subjected to electroshock therapy.

"I don't know if you know about the conditions of those days," Yates says. "They ate and slept on the floor and did everything else on the floor. She was taken out of the hospital and raped. I don't know how many times, by the soldiers from a nearby Army base. The soldiers would also take her to parties where politicians were, and they would dress her up and they would rape her because she didn't know one side from the other any more. And then they would electroshock her so she wouldn't remember any of it."

Farmer eventually found her way into the hands of a Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginations. By putting this instrument just underneath their eyelids, that would sever the artist's ability to imagine. Because that's where

(Continued on page 13)

# Actor-Director Tony Bill Sails Through Hollywood . . .

## & Guides Dudley Moore & Mary Tyler Moore In 'Six Weeks'

BY ERIC ESTRIN

ony Bill stands at the helm of his 65-foot sailboat, *Olnka*, tanned and grinning. The balmy breeze ruffling his hair is also powering his craft gently up the southern California coast. It is late summer, the hottest, smoggiest day of the year in Los Angeles. But here on the water it is cool and clear, and Bill, decked out in white slacks and red shirt, looks as if his only concern in the world is keeping his sails full and enjoying the afternoon sunshine.

A Hollywood Renaissance man, Bill, now 42, achieved film success first as an actor (*Shampoo*, *Washington Behind Closed Doors*), next as a producer (*The Sting*, *Taxi Driver*), and most recently as director of the critically acclaimed *My Bodyguard*. He has just finished shooting *Six Weeks*, his second directorial effort (starring Dudley Moore and Mary Tyler Moore).

Despite all his activity in the film industry, Bill makes it abundantly clear that this is where he feels most comfortable. "I go to work so I can afford the boat—let's put it that way," he says, in a voice flat and calm as today's sea. "Sailing is my only habit."

If Bill sounds a little different from the typical "show-business-is-my-life" movie producer, it's because 20 years after breaking into the business playing Frank Sinatra's little brother in *Come Blow Your Horn*, he is still, in a sense, the new kid on the block, a Hollywood maverick struggling to do good work outside the competitive confines of the corporate film-making machinery.

"My feeling is, you spend so much time *not* making movies, that *that's* what you should pay attention to in your life," he explains. Accordingly, Bill surrounds himself with good friends and good art, and spends as much time as possible on the water, enjoying an average of two or three long sailboat races each year to places like Honolulu and Puerto Valarta.

It's a schedule that allows him barely enough time to make movies, and certainly not enough to concern himself with the caprices of the business, which he considers a dying industry. "I'm totally ignorant about the movie business," he says. "I try not to pay attention to anything I have no control over. I just kind of don't go anywhere I can't walk."

The lifestyle suits him well. In a business where connections are said to be everything, Bill has gone outside the system to establish a network of his own and based it in Venice Beach, miles away from the Hollywood hustle. He has staffed it with neophytes in need of a break, and risen to the challenge by turning out an unusual ratio of successful, quality films.

What's more, he's managed to become well liked by the Hollywood establishment while doing so, an unachievable accomplishment for

HOWARD ROSENBERG



The director at ease (left) near his Venice studio and squinting through the camera (below). Opposite, Bill exhibits his low-key directorial style with Mary Tyler Moore (left) and Dudley Moore and Katherine Healy (right).



other independent-minded filmmakers who can't seem to get their work distributed to the public.

For that, Bill owes something to his boyish charm and even-tempered personality—a combination that makes him a talented dealmaker without causing him to sacrifice his personal vision. But Bill, or TB, as his friends call him, maintains that if he makes it look easy, it's only a little Hollywood sleight-of-hand.

When it comes to directing, he insists, any appearance of sophistication on his part stems not from knowledge or skill, but from his expectation of eventual failure. "I feel like I'm condemned for the rest of my life to go to work knowing that I don't know what I'm doing," he admits. "I do not have the confidence of the kind of director who says, 'I know just where to put the camera; we don't need to film the rest of that sequence; we're gonna cut over there, and then we're gonna come back over here.'"

Bill had been looking around for a film to direct since *My Bodyguard* in 1980. There were things about directing he clearly enjoyed—the opportunity to use a synthesis of his outside

knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Seltzer) is the story of a congressional candidate, who's drawn to the head of a cosmetics empire after he flirts for her young daughter.

Bill was attracted to *Six Weeks* for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. "It was as good as it gets," he says. "You show up in the morning, and laugh your ass off all day long while doing good work."

And Moore, in turn, praises Bill for creating "an atmosphere where everyone can contribute. Tony is very relaxed and he's very willing for actors to do what they want, what they feel comfortable doing. The fact that he doesn't consider himself a strong director is actually much more of a help than a hindrance because it allows me to deliver what I can instead of aiming for somebody's image of what I can do."

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bitersweet family drama.



The story revolves around young Katherine Healy, whom Bill calls "the most remarkable non-professional I've ever worked with, and I've worked with a lot of unknowns over the years." Healy, a star ballerina with the New York City ballet, was recruited for her first film role because of her dancing skills. She plays the daughter who serves as a catalyst in Mary Tyler Moore's reluctant romance.

Bill recalls meeting with the film's producers, Jon Peters and Peter Guber, when they asked him the big question: Could he start filming in eight weeks and finish 10 weeks later? "That was the given," Bill says. "It was a script and Dudley and eight weeks to go. So I called everybody who had worked for me on *My Bodyguard* and said, 'Can you ride again?'" Many could, and the film was eventually completed on time and under budget.

It probably couldn't have been done if not for Bill's studio, Market Street, which includes a projection room where he was able to view dailies, and editing facilities, which were valuable during the final phase of production. More importantly though, the dozen or so offices in the compact studio were stocked with friends and associates with whom Bill shares a give-and-take of opinions and advice. (The studio is also where Bill currently resides; he has two teenage children who live with his estranged wife in Brentwood.)

"If I have a janitor who goes around emptying the trash, or the windows need cleaning or the building needs painting or whatever, I'd much rather hire somebody who has the ulterior motive of being an actor or director, or writing a script, than somebody upon whom none of the surrounding atmosphere will rub off," he explains.

Bill has a reputation as the man newcomers can approach for a break, or at least an honest opinion about their work. Screenplays pour in over his transom. Almost all the films he's produced or directed (including the endearing but overlooked *Hearts of the West*) have come from scripts by first-time screenwriters without agents, and he's especially receptive to the material, he says, when approached in a creative way.

Though he might be able to find a higher percentage of quality scripts by dealing with established writers and agents, Bill says he'd rather deal in volume. He's staked out his own territory, and it enables him to stay close to Venice without having to hang around pub-



lishing houses to find out what the hot new novels are, and to take lunches with people he doesn't like. "I don't have a lot of people to compete with this way," he says. "It's something I wouldn't do well."

"B finishes his paté and lets the *Olinka* drift a while longer, while he discusses upcoming sailing plans with his friends. It's almost Labor Day weekend, so that means three days of sailing — one with producers Peter and Guber,

## FRANCES . . .

(Continued from page 11)

they were 'sick.' And what it would do would inhibit them, if not completely stop them, from conceptualizing. And if you take that away from an artist, what do you have left? Freeman was being touted as the king of the lobotomy, the brilliant man of the day. Later on people realized that he was a madman."

Yates admits the story would have been too depressing if it were not for a man in the shadows of Farmer's life, the partly fictionalized role that is played in the movie by playwright Sam Shepherd.

"The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phony murder charge, she supported him with about \$18,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear.

"I'd heard of him, but for 25 years he was still clandestine. He would never talk to anyone about Frances Farmer." A private detective, he ran a make-up on Yates. It took months for him to open up. "Finally one day he just cracked. He walked me to my car and a tear trickled down one side of his face. He said, 'It's been 25 years that I've never talked to anyone about Frances Farmer. Who are you to come along and open it up?'"

Every actress in town was naturally fascinated by the Farmer role (Jane Fonda and Goldie Hawn wanted it; Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story). Many of the uninterested studio bosses, however, still only foresaw a dark story of a star,

another with Sally Field and her kids, and a third day still open.

On the way back, Bill muses about his improvisational directing style, which he describes as "a tight wire act with no net." If he keeps his head clear and his balance intact, he can manage to avoid falling into the abyss of bad judgments and broken budgets that he's convinced would bring about a swift end to his directing career. "I have no idea how capable I would be of taking it on the chin," he says, not surprisingly, since it would be a relatively new experience for him. "I'm talking about real pants-down, boo, his, tomatoes-at-the-screen rejection.

"When that happens, to tell you the truth, I think I'll just skulk away," he says with a defiant chuckle. "Really, I think I'll just say, 'You're right, you're right, I agree. You finally caught up with me. Now I finally get to go on a real long cruise.'"

His crew has a good laugh over that one.

*Six Weeks* opens December 17th.

probably immoral, who used to throw fits.

"They didn't care why," Yates said. "I wanted to be true-to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with *The Elephant Man* earned him the ready interest of EMI-Brookfilms. Sanger knew that Farmer's story, which is taken as far as her 1958 appearance on the TV show *This Is Your Life* (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

Yates' being the Woman in Charge Here gave her some special insights into Farmer's problems, or those of any woman in the movie racket. "I'm not into identification at all," Yates demurred, "but I began to see some of the difficulties. Women are treated a certain way."

Also providing inspiration was Yates' show business family. Her mother was radio star Ann Page, and her uncle worked with Gregory Peck. "Montgomery Clift was always around and literally bounced me on his knees as a child," she says.

Besides overseeing the final stages of *Frances*, Marie Yates is also nailing down an 8-part TV mini-series, an original love story, and the Mick Jagger project.

Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. Was that Jagger?

"No," she said. "That was the call before the call from Jagger."

*Frances* opens December 31st in New York and Los Angeles and in other selected markets on January 28.

*Reviews*

## The Pirates of Penzance . . .

(Continued from page 9)

sentations. Leach let Lansbury work fairly independently, which he says is the way that he deals with all actors.

"Let an actor find the role in himself," Leach asserts, "and then he'll almost be the character."

Leach's main concern with his cast was to unite them as a band.

*Penzance* to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and The Marx Brothers.

"*Pirates*' humor comes from showing a world of reality asked," states Leach. "It would have been a mistake for me to think of *Penzance* in any conventional way. For example, at the time that this story takes place, there would no pirates any more. Consequently, anyone claiming to be a pirate 'could be some sort of free spirit.'"

To enhance *Pirates'* thematic delights with *celluloid* magic, Leach enlisted the services of special-effects wizard Brian Johnson, who won an Oscar for *The Empire Strikes Back* and also worked on *Dragonslayer*, *Alien* and *Space: 1999*. (Johnson's tricks were added to live action footage shot by cinematographer extraordinaire Douglas Raiders of the *Lost Ark* Slocum.)

The *Pirates of Penzance's* visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg.

"*Pirates* gets so wild that a lot of people think that we did a lot of improvised tumbling and tumbling," says Tony Aziz, "but we didn't. There couldn't be improvising with everybody moving around like that. There would have been chaos. Graciela Daniele (both the play's and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Aziz and company were, a potential danger for *Pirates* is that moviegoers might confuse the story an antique that couldn't possibly please a 1980s audience.

"We treated *Penzance* as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how *The Pi-*

*rates of Penzance* ought to be done."

Leach's approach worked on Broadway, where *Pirates* won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are obviously gambling that this February 18, filmgoers will also react positively to a movie whose stylized whimsy could present a refreshing relief from the world's ubiquitous everyday hassles.

*The Pirates of Penzance*, Leach admits, "presents a world without cynicism. There's not one character in the picture that you wouldn't like to have over to dinner."

## Sting II . . .

(Continued from page 9)

responsible for Color's death.

But *Sting* never let down to his last dollar due to bad investments, and Fargo Gondorf, fresh from a two-year stay in the Florida State Penitentiary "on a bum rap," decide to get revenge on Macalinski. They scheme to have Hooker pose as a humpkin detective, not realizing that Lonnegan is aware of their every move, determined to kill them in retribution for conning him a decade earlier.

Ward's script also introduces a beautiful con woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the "Countess" has some sort of mysterious tie to Lonnegan. Helping the gangster is Big Apple police detective Francis X. Blaney (Al Siverly), whom Hooker first meets when he steals a railroad ticket from him.

"*Sting II* is inspired and is an expansion of the first *Sting*, rather than a continuation," asserts director Kagan. "Our Fargo Gondorf and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. *Sting II* also has more comedy and the nature of the con is more intriguing than in *Sting I*. In this picture, the con men themselves get what they deserve."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Lonnegan from the late Robert Shaw) in from London for a few days so that he could get acquainted with the picture's ensemble

one month before the Englishman had to show up for filming. During that visit, Oliver clowned around by doing hand-springs and lewd gestures off-camera while the other actors were filming their scenes. At one point, Reed pulled off his shirt and jumped in front of the camera, dancing around the cast members.

"That's the way he is without having a drink," comments Jackie Gleason, grinning.

Not all of *Sting II's* unplanned moments were so wild as Reed's antics. When the film was lensing at Los Angeles' posh Rex restaurant — posing as "The Blue J" nightclub — famed bandleader/trumpeter Harry James (who plays himself) and a few of *Sting II's* other musicians treated the crew to an impromptu concert. The event was made even more memorable when Jeremy Paul Kagan joined the group on clarinet.

To help achieve a sense of pleasurable illusion, the artists responsible for *Sting II's* look opted to "sift" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing in *Sting II* capture the essence of the period, rather than actually documenting it," confirms costume designer Warren Miller.

One design element that couldn't be merely suggested: men's haircuts. All of *Sting II's* male actors had to get 1940s coiffures.

"When that was done," Mac Davis recalls, "nobody recognized me. When I came home after the haircut, my dog — a big old bloodhound — tried to tear me up. Until he smelled me, he didn't know who I was."

Davis' pursuit of reality for his role included doing his own stunts during *Sting II's* climactic boxing match. "I got hurt," he says.

"I got banged up," reveals Davis. "I was trying to make a slow motion shot — there's a point in the fight where Jake gets knocked down — and I went flying through the air, landed on my rib cage, and broke a rib. I looked terrific! It was my own fault, though. I was overacting."

Some media pundits have surmised that Davis went to such lengths to help offset a comparison between himself and his progenitor as Hooker, Robert Redford. When it comes to people who will view his performance in Redford's shadow, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers *Sting II* as another chance to expand his thespian abilities. He displayed twice before in *North Dallas Forty* and *Cheaper to Keep Her*.

"I'm basically a songwriter who sings and an entertainer who acts, quote, unquote. Acting is a challenge because it's something I really don't have that much experience at. Film acting is hard work. It's long hours and very repetitive. But I love it. *Sting II* gives me a chance to jump out of my skin and be someone else for a change. Who hasn't wanted to do that once in a while?"

Inevitably, the entire *Sting* sequel will be pitted against its predecessor. Jeremy Paul Kagan insists that his picture can sustain the test, as long as people care about *Sting II's* characters.

"I think that they will," states the director. "Even though all of the characters in *Sting II* survive by lying, there's a 'backstage' area where they don't lie. That's where I feel audiences will learn to care about these people. At least, what's important to me is the truth in people's lives."

## Videodrome . . .

(Continued from page 9)

*Videodrome* to display the morbidly brilliant special photographic and makeup effects that Cronenberg's movies have become famous for. *Videodrome's* scenes of delusion — including a television that becomes organic — were developed by Rick Baker's EFX Inc. (*An American Werewolf in London*), Frank Cavere and video coordinators Michael Lennik and Lee Wilson.

"Their contribution," comments Cronenberg, "is a tremendously vital part of the movie. *Videodrome* was written so that its hallucinatory images actually lead to one of the film's major revelations. At the same time, I'd hate for people to feel that *Videodrome* is solely an effects picture. Its first half hour doesn't have any effects. *Videodrome's* other elements — acting and story — are good enough to stand on their own. If nothing else, I think that the least people will say is that *Videodrome* is an interesting movie. As a result, I think that its market can be broader than that of a film that only highlights special effects."

"There'll be some people who might not want to sit through *Videodrome's* 'straight' scenes. Overall, though, I don't think that will be the case. Effects freaks still want more than just special effects, even if they don't always realize it.

"I'd mean, why settle for great effects if you can get effects plus?"



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