The East Carolinian

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Greenville, N.C.

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Drunken Drivers

Campus Police Say DUI Arrests Up

By AL MAGINNES

There has been a rise in recent months in the number of arrests by ECU security officers for driving under the influence on the campus. There were thirteen such incidents in October. This figure stands in contrast to thirteen for the whole year in 1980.

(for the umber of arrests) could be at night. that the officers are now more alert to this sort of thing."

confined to ECU. "I've talked with center, weaving or driving reckless- of the students and everyone who people in other places," he said, ly, they are asked to perform a series "and the trend seems to be the same of sobriety tests, such as standing on everywhere."

that law changes, such as the proposal currently before Gov. James

age, would have much effect of the suspect is then arrested and taken to number of offenses. He added that the magisrate's office, where a stricter punishment for convicted breathalyzer test is administered to offenders might hold down the number of offenses. "I think that more stringent disciplinary action intoxicated in North Carolina. Edwith people convicted would create dings said that ECU has four a deterrent" he said.

Eddings noted that not all those the security staff. arrested for driving under the in-ECU Chief of Detectives Francis fluence on campus were not Eddings attributes the rise in arrests students. "They're mostly in the to an overall increase in the number same age bracket as students. Some of offenses. "There appears to be of them are visiting friends on cammore people driving who are drink- pus or whatever," Eddings said. He ing," he stated. "Another reason said that most suspects were stopped

pus, and there is a reason they are fluence on campus. Eddings said the problem was not stopped, such as driving left of one foot with arms extended and end of his nose," said Eddings.

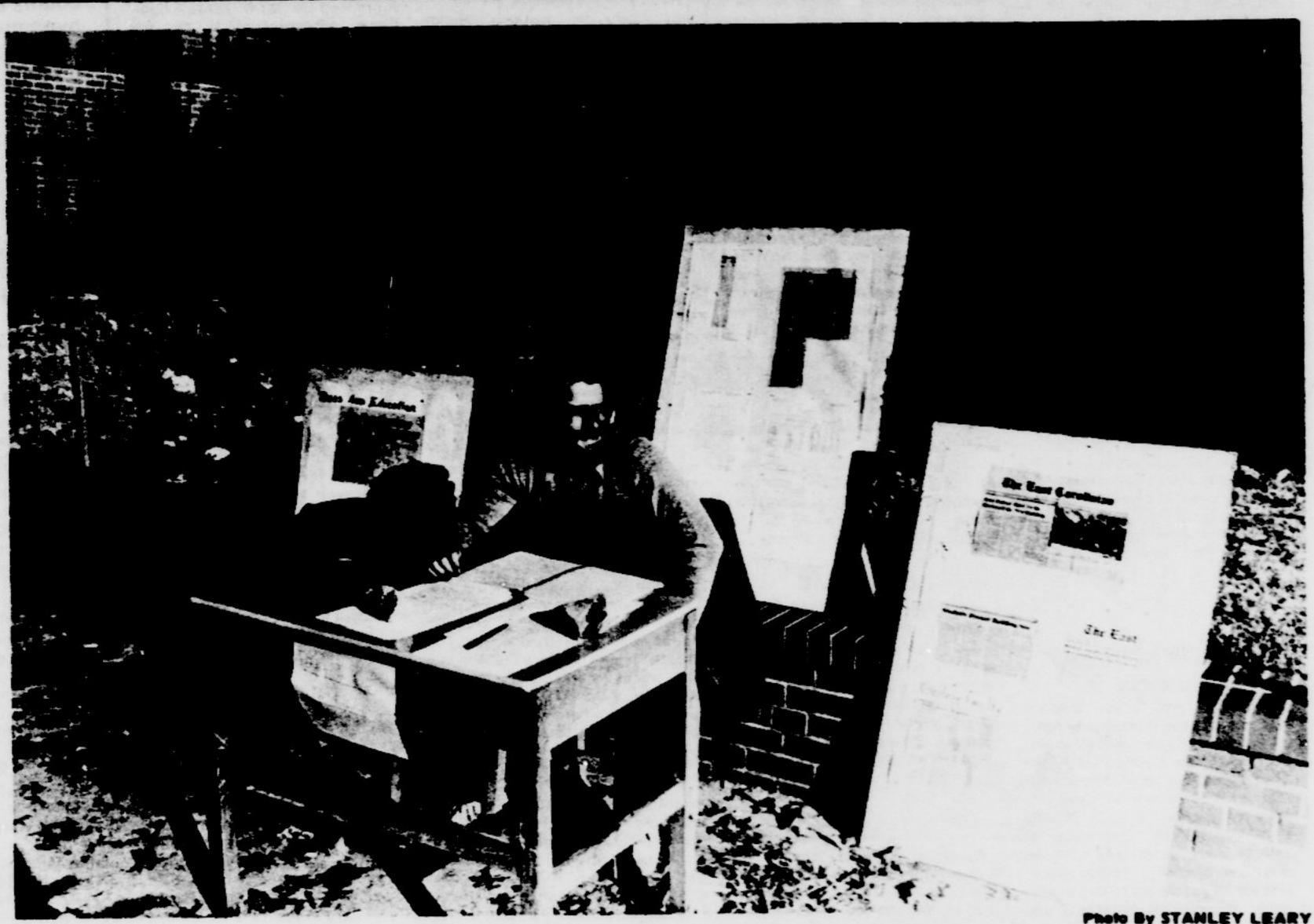
If it is the opinion of the officer mission.

B. Hunt to raise the legal drinking that the suspect is intoxicated, the determine the alcohol content of the blood. A count of .10 is considered liscensed breathalyzer operators on

If the suspect refuses to take the breathalyzer test, their license is automatically revoked for six months and they may still be charged with DUI, Eddings warned.

Eddings said that campus security forces would continue to be on the "If a person is stopped on cam- alert for people driving under the in-

"Our job is the safety and welfare comes on this campus," he stated. "If we can keep someone from being killed or killing someone else or Eddings said that he did not think touching the end of one finger to the being injured or injuring somebody else, then we are accomplishing our



Petition Against Proposed Building Site

Geology Club President David Jerose works to gather signatures on a petition calling for a public debate on the new building proposed for ECU. The petition is sponsored by the Geology and Biology Clubs. See story page 3.

ECU Honor Fraternity Picked As Number One In Country

By PATRICK O'NEILL

The Tau Chapter of ECU's Phi Sigma Pi national honor fraternity has been chosen the most outstanding chapter in the nation for the eighteenth consecutive time.

Joseph Torshia Outstanding award," Thornton said. Chapter Award, at the fraternity's actually reigned as number one for over twenty years since the award was originally given every two years. Zalimeni, an ECU computer science

dedication.

(and) it's student dedication that ac-The Tau's received the 1982 counts for the winning of the

According to Thornton Phi recent national convention in Arl- Sigma Pi is the oldest fraternal ington, Va. The ECU chapter has organization on campus. They have been active since 1936.

Two chapter members Robert

Jack W. Thornton, who is faculty graduate student, were also chosen advisor to the Tau chapter, praised as recipients of the Richard Cecil the students for their hard work and Todd scholarship award of \$600 each. The scholarship program was "It's a student run organization established by Dr. Richard C. Todd, professor of history and one of the founders of the ECU chapter. "It's a mighty fine organization on campus," Todd told The East Carolinian in a telephone interview from

> ud of it." Todd said that the fraternity was

ECU professor of economics Dr. manor and Michael Hosey, a time teachers training schools were performed was considered as well as women from all disciplines who Beta Kappa. Todd noted that at one time ECU was called East Carolina Teachers Training School.

> Todd further noted that the Phi Sigma Pi's are based on the "tripod of scholarship first, leadership second, and fellowship third."

The Tau chapter was chosen for the award based on the various ways Society. they developed these three criteria. his Greenville home. "I'm real pro-The overall grade point average of all 40-plus members were compiled, conceived in 1916 because at the the number of service projects they

service projects throughout the chapter. 1981-82 academic year including an Easter Party for disabled children, a Christmas party for underpriveleged children and volunteer work with the American Cancer

A sudent must have a grade point average of 3.3 or better to be considered for Phi Sigma Pi membership. It is open to both men and

not allowed to have chapters of Phi the leadership skills of its members. have completed between 32 and 96 Thornton mentioned that the credit hours. Currently there are apgroup had participated in several proximately 20 new pledges to the

Zalimani and Hosey were both also elected to national offices during the convention. Zalimeni was elected national vice president and Hosey national alumni representative. Both will serve two year

With 21 members attending, Tau chapter had the largest attendence at the convention.

Drunken Driver Causes Wreck

Student Recovering After Auto Accident

By PATRICK O'NEILL

An ECU student, who was seriously injured when her car was struck by another vehicle which was being pursued by police in a highspeed chase, is recovering well at her mother's home in nearby Walston-

burg. ECU Biology student Teresa Karen Whitley's vehicle was struck in the early morning hours of Friday, Sept. 3, by a truck being driven by another ECU student, David Earl Jackson. At the time, the Jackson vehicle was being pursued by the ECU campus police in a highspeed chase through narrow Greenville streets near the Tar River.

As a result of the accident, Whitley spent three weeks in Pitt County Memorial Hospital with a EAST CAROLIN number of serious facial injuries which have required operations to

restructure her bones. Jackson was arrested and charged with driving under the influence as well as other offenses at the time of the accident. He suffered no serious injuries.

month suspended jail sentence, a quires a lot of chewing and other four-year probation, a \$500 fine, eating restrictions because of her was a lot of debate among ECU and told to pay \$100 for DUI condition. She also stated that students about whether police school. Jackson was also ordered to Teresa would need a series of dental should engage in high speed spend five days in jail after classes work to straighten her teeth and chases. Mrs. Whitley felt the inciare ended for the fall semester.

According to Teresa's mother, the accident. Mrs. Margaret Whitley, her daughter is "making progress," but, "she still has a long way to

Teresa was recently readmitted to the hospital to have a steel pin removed from her face that was attached to her cheek bones. Some infection and swelling of her left eye resulted, and she was forced to spend four more days in the

hospital. Mrs. Whitley said her daughter

He was subsequently given a one still cannot eat hard food that re- wired.

longer required to take any medica- high speeds. Other people felt tion and she's not in a lot of pain. Suggs' decision was correct. However she does experience some memory loss on occasions. Teresa is focusing her studies on her ambition to become a medical doctor.

child and throughout the ordeal she maintained a daily vigil at her clear liquids because her mouth was Mrs. Whitley added.

At the time of her accident there replace those that are missing from dent could have been prevented had the officer, Lt. Ernest Suggs, not At the present time, Teresa is no pursued the Jackson vehicle at such

Teresa has been under the care of Dr. Ira Hardy, a neurosurgeon and Dr. Kelly Wallace, who specializes Teresa is Mrs. Whitley's only in plastic and reconstructive

She is now beginning to drive daughter's bedside. For seven weeks again, but she did experience some Teresa was on a restricted diet of fear at first. "She's very cautious,"

Foreign Student Group Holds International Festival For All

Former U.S. Senator Robert Morgan Gives Lecture On Politics To Campus

Robert Morgan

Mendenhall Student Center last night to the N.C. Student Legislature.

Former U.S. Senator Robert Morgan from North Carolina spoke in

Photo By STANLEY LEARY

By BOB MORGAN

professors and staff members attended a reception last night sponsored by the North Carolina Student Legislature. Former Sen. Robert Morgan was the guest speaker at the

event. Morgan, a 1947 alumnus of ECU, directed his speech towards members of the NCSL and talked politics.

to get started is to begin at the grass roots level of politics. Too many people, he said, think they can run for an office like governor before

they do their "labor in the vineyard."

Approximately 50 ECU students, Morgan held a number of public of- are designed more to raise money fices before becoming a senator. than to move ahead with construc-These included state senator, senate tive legislaton. pro tempore and attorney general. His first legislative experience, he pointed out, was through his work of Sen. Alan Cranston, D-Calif., with the NCSL as a ECU student.

After his speech, Morgan opened the floor for questions from the au- has not been there since the early dience. Anticipating and encourag- 1950s. about how to become active in ing hard hitting questions, Morgan seemed somewhat disappointed at 1980, Morgan was defeated by He emphasized that the best way the relatively soft inquiries about former ECU political science prosuch topics as the B-1 bomber, the fessor John East. He was the victim MX missle and the tobacco tax in- of a controversal negative campaign

Criticizing Sen. Jesse Helms, Congressional Club.

D-N.C., as shrewd and mean, Morgan claimed that the Elected to the Senate in 1974, Republican's tactics in the senate

> Morgan referred to the comments who said that Helms has brought a sense of meanness to the Senate that

In his campaign for reelection in waged against him by East and the By EMILY CASEY

The International Student Association held their annual International Dinner featuring various dishes from 25 countries for a sellout crowd in Mendenhall's multipurpose room.

The ISA, which has close to 100 members from 39 countries, is open ty," added German Suarez, to any ECU student. According to sophomore in pre-engineering. ISA President Cecilia Vaca Pardo, Suarez is also from Bolivia. 21, an ECU business student, the group is trying to recruit more members. "The group we have now is a very fun group to work with," Vaca Pardo said. "I like all students to participate; I think they miss something by not participating."

"It's a good source of cultural information," added ISA member Oscar I. Orozco who helped with the entertainment for the dinner.

Orozco, who is originally from Peru, is majoring in Psychology. Like Vaca Pardo, who moved to the U.S. from Bolovia, Orozco hopes

more students will get involved in ISA activities.

"The ISA brings all foreign students together," Orozco said. "Its purpose is to make students feel comfortable at school and share .their cultures with the other students and the American community."

"It's more than just a group," Vaca Pardo said. "It's a communi-

"All of us (foreign students)...have different experiences, but we go through the culture," said Vaca Pardo.

The dinner consisted of a buffet of food from the various countries that ISA members hail from, as well as dancing music and other cultural activities such as Japanese paper folding called origami.

A Costa Rican dance known as the Salsa was performed as well as a Bamboo dance from the Philippines known as the Tinikling, a dabkee can-eat event.

Lebanese dance, two belly dances, and a Kaza Chock Russian dance. Orozco performed a Bolivian accor-

dian piece known as the Labamba. Orozco and Vaca Pardo noted that all ECU students — not just foreign students — are invited to join in their activities. "I think every member represents a great source of information," Vaca Pardo said. "This is a good way for the Americans to see what our culture is

like," added Suarez. Vaca Pardo prepared a Bolivian Fruit Salad for the dinner. "You mix all kinds of fruits, then add same process of adapting to this new sugar and wine," she said, "Bolivian wine of course."

Suarez prepared another dish known as arroz con pollo or chicken with rice. "Everybody seemed so enthusiastic about the dinner," Vaca Pardo said. "It seems like they really enjoyed themselves."

The dinner, which took over a month to arrange, was sold out two days in advance and was an all-you-

Announcements

ANNOUNCEMENTS

form and send it to The East Carolinian in care of the produc- Bothers

tion manager Announcement forms are available at the East Carolinian office in the Publications Building. Fivers and handwritten copy

guarantee that your announcement will run as long as you want and suggest that you do not rely solely on this column for publicity The deadline for announcement is 3 p.m. Monday for the Tuesday paper and 3 p.m. Wednesdayy for the Thursday paper. No an nouncements received after these deadlines will be printed This space is available to

campus organizations and depar

ALL CAMPUS PARTY The Phi Kappa Tau fraternity is sponsoring "Chill Thrill '82" on Friday, Dec. 3 from 3:00-until. The house at 409 Elizabeth St. There petition events, giveaways and a drawing for a Fuji Supreme bicy cle. FGor further information con-

BAPTIST STUDENT

fact any Phi Tau or call 752-4379.

UNION HEY! Do you enjoy friendly fellowship, good friends and food and a chance to be yourself in this "rat race" environment at ECU? Then come join us at the Baptist Student Union where we have dinners on Tuesdays at 5:30 for only \$1.75--PAUSE on Thursdays at have any questions. Bob Clyde campus minister.

PAPERBACKS

ALBUMS

MAGAZINES

BUY-TRADE-SELL

ALPH TAU

ECGC The ECGC will meet Mondayt

November 29 at 7:30 p.m. at the Newman House. There will be a interesting discussion.

FALL GRADUATES Remember to pick up your cap and gown from the Student Supply

Store, East Carolina University

before leaving school. These keepsake gowns are yours to keep, providing the graduation fee has been paid. For those receiving the Masters Degree the fee pays for your cap and gown but there is an extra fee of \$11.75 for your hood.

ECCEA ECU Cooperative Educational Association will have its next meeting on Thursday, December 2 at 4:00 p.m. in 306 Rawl. We'll be planning the Christmas party-50 make plans to attend. All interested persons are welcome.

CATHOLIC **NEWMAN CENTER**

The Catholic Newman Center would like to invite everyone to ioin in with us for celebrating Mass every Sunday in the Biology Lecture Hall starting at 12:30 and Catholic Newman Center located down at the bottom of College Hill.

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you on yours. That's different.

of thought. What a difference!

about alcohol and drug prevention please attend the meeting.

CONCERT Scholarships are available for Business majors. Students in-

SCHOLARSHIPS

departmental offices:

R137. The deadline is November

30, 1982. All applications should be

submitted to Ruth Jones. Addi

BAKE SALE

Chapter of Alpha Phi Alpha will be

having a canned food drive and

bake sale in order to give

Thanksgiving baskets to the needy

families in Greenville area. The

cooperation of all ECU students

will be appreciated. There will be

a collection table in front of the

JUVENILES

OFFENDERS

ing juvenile offenders* The public

is invited to a symposium on this

crucial issue on Nov. 23 at 7:00

p.m. at the Willis Building at the

corner of First and Reade Sts. A

panel will present the problem and

solutions followed by a question

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holding a Rock-a-Thon in the lobby

of the music building in order to

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and answer session.

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book store on Tues. Thur.

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bulletin board in Rawl

terested in making application dent Center. Everyone is invited Accounting-R325; Decision and welcome!!! Come out and get Sciences-R238; Marketing-R223; Finance-R343; and Management

into the Christmas spirit early.

PHI SIGMA PI on Thursday, Dec. 2 from 8:00 a.m. until 4:00 p.m. in front of the Student Store. Please help us to bring a merrier Chrismas to those in

PAUSE

you are the only person who feels alone! Come join us at the Baptist Student Union and find others who feel like you do. Good wellbalanced meals are on Tuesdays at 5:30 for only \$1.75. PAUSE is is on Thursdays at 7:00 to review your week and your place in the world today. Call 752-4646 if you have any questions. Bob Clyde is our campus minister and he can

ALPHA PHI SIGMA

Alpha Phi Sigma will hold a dinner meeting at the Western Sizzlin Steak House on Nov. 29 at 5:00. Meet at Allied Health Building(Belk) at 5:00 where we will meet members of NASW, ADM and CorSo. All members,

RECOR.

BOOK

EXCHANGE

108 EAST 5th ST

prospective members and staff are encouraged to attend.

PSI CHI or above, and a 3.2 in your Correc-Mo(o)re on Sex. you can become tions classes, you are eligible for informed November 30 at 7:30 in room 109 Speight. Psi Chi presents Criminal Justice Honor Society. terested persons. Come and learn.

CLASSIFIED ADS

You may use the form at right or Use a separate sheet of paper if you need more lines. There are 33 units per line. Each letter, punctuation mark and word space counts as one unit. Capitalize and hyphenate words properly. Leave space at end of line if word doesn't fit. No ads will be accepted over the phone. We reserve the right to reject any ad. All ads must be prepaid. Enclose 75¢ per line or fraction of a line Please print legibly! Use capital and

Return to MEDIA BOARD office (not EAST CAROLINIAN office) by 2 p.m. Monday before

lower case letters.

ACT GYMNASTICS Gym. Each Tuesday and Thursday night from 6:30-9:00. The area is open for free exercise use of the

SAB MEETINGS There will be a Student Athletic Board meeting tonight at 6:30 for all officers and 7:00 for all members. The meeting will be held in Room 247 of Mendenhall Student Center.

matted area as well as supervision

and direction on some apparatus.

The Graduate Record Examina-

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CONGRATULATIONS

The American College Testing (ACT) will be offered at East Carolina University on Saturday, December 11, 1982. Application mailed to ACT Registration, P.O. Box 414, Iowa City, Iowa 52240. Applications may be obtained from the ECU Testing Center, Speight Building, Room-105.

Name

Address.

City/State.

FREE PLAY The IRS department will offer

an opportunity for free play volleyball and/or badminton in Minges Coliseum on Dec. 3 and 10 form 8:00 to 10:00 p.m. These dates provide rare occasions for free will be provided. All you need are

Congratulations to ECU's

Championships held last weekend in Raleigh. Duke kept their first place standing and State took se cond. The team plays at the bot tom of the hill Tuesday ad Thurs day at 4:00. Club meetings are Monday nights at 8:00 in MSC

bodies and some interest. attend.

PHI SIGMA IOTA Phi Sigma lota, the National Foreign Language Honor Society,

is sponsoring a lecture by Dr. John Bort on Nov. 23 at 8 p.m. in the Coffee House at Mendenhall. Dr Bort, of the Dept. of Sociology, An thropology and Economics, will speak on "The Distribution of Languages in Central and South nohistorical Research." A recepterested persons are welcome to

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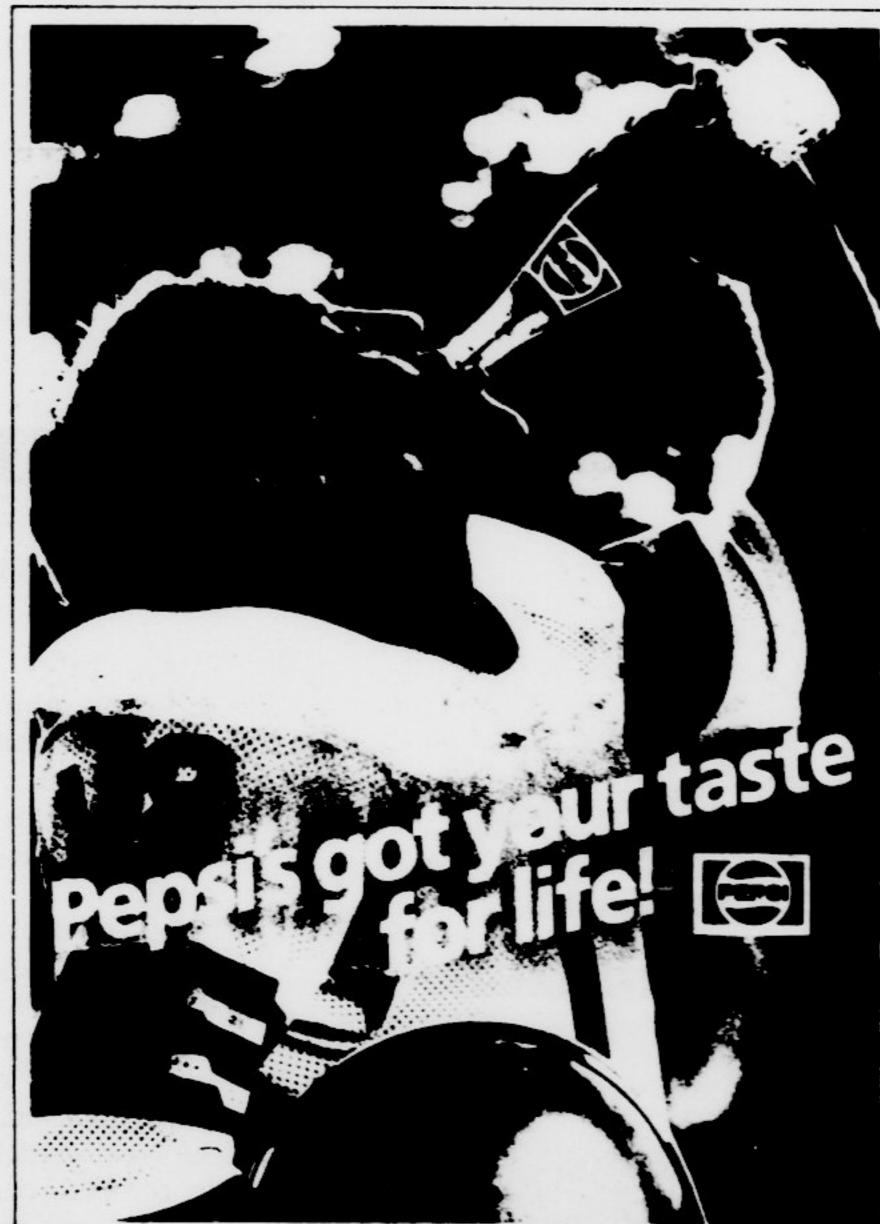
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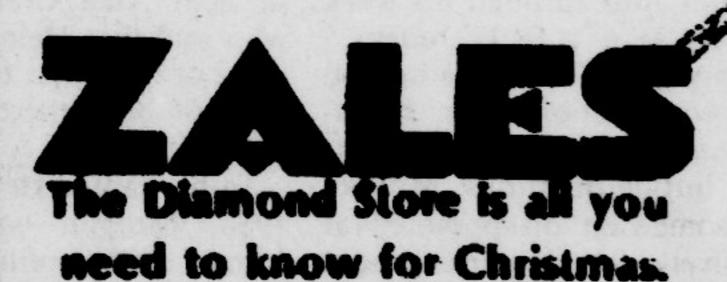


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Petition Against Building Going Well Organizers Claim

organizer David Jerose, in an area known as the President of the arboretum behind the Geology Club, a peti- Rawl Building because tion compaign calling of the many trees that for a "public debate" would have to be on where a new campus destroyed to forward building should be the project. Other peolocated, is going very ple have complained

teamed up with still preserved on cam-Geology Club Presi- pus. dent Karen Thomas, said he has distributed close to 50 of the peti- culating copies of the tions, which protest the petition as well as coltentative location of the lecting signatures at a proposed building, to table he has set up outcampus groups, dorms side the student supply throughout campus.

Both Jerose and Thomas oppose the give a damn about current proposal to anything?" Jerose said.

According to co- locate the new building that the arboretum site Jerose, who has is the last natural area

Jerose has been cirand other organizations store. He hopes to get 5,000 names.

"Do ECU students

WOMEN'S HEALTH

Fair

Work)

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repairs.

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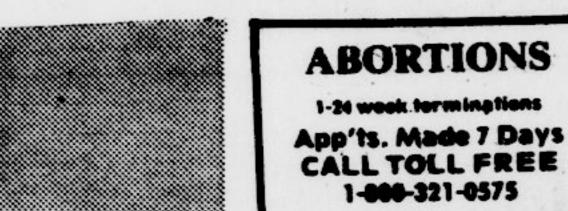
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Details in Dec. 7th issue of PHANTOM FORECASTER

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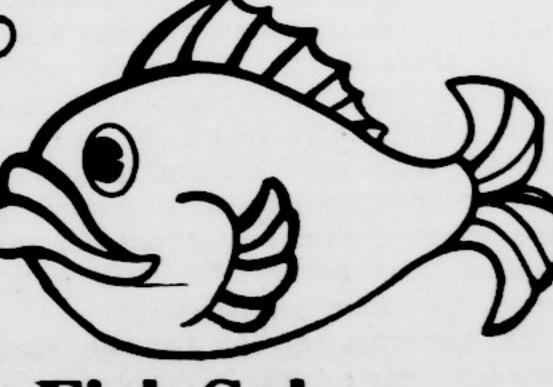
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November 23, 1982

CHIP GIDEONS, Technical Supervisor

OPINION

Page 4

Vietnam Vets' Memorial

Those Left Behind Forget Too Quickly

us once and for all."

These philosophical, if not ominous, words (those spoken by Vietnam vet Glen Mundy to Newsweek magazine last week) have, perhaps, best characterized the post-war plight of American veterans and the American public.

And amid all the commemorative regalia at the recent dedication of the Vietnam Veterans' Memorial in Washington, D.C., forgetfulness was, indeed, the dominant theme.

They gathered by the thousands to salute the dead, to console one another and to pay tribute to those who returned home disabled — having suffered both physical and mental wounds.

For many, the anguish continues. Many were rendered permanently disabled or disfigured in a war they had no business fighting. And for many, if not most, the toll of mental anguish is overwhelming.

But whereas the recent commemorative ceremonies may, indeed, have been marked by a theme of forgetfulness, we who never saw the terrors would surely be mistaken if we should forget.

In recent years, the Vietnam war has become regarded as a "black era" in American history. And considering the fact that 57,939 U.S. lives were lost in the still-unclear conflict, it is certainly a time worth forgetting. But if putting the war out of mind causes us to forget those who suffered — and who continue to suffer — then we have surely forgotten too much.

War memorials and the like are fine. If nothing else, they demonstrate the sympathies of those of us who remained. But for the thousands of veterans who came home in wheelchairs, the welcome home was short-lived. They have to deal with the horrors — of both the war and the subsequent return everyday.

It seems we have written off the war as a mistake, having never paid fitting tribute to those who fought in it. Why, even the memorial itself was financed almost totally by the veterans themselves. And almost as an ultimate affront to the vets,

"Maybe it's time to get it behind neither Ronald Reagan nor Nancy (who had been named honorable cochairperson of the "National Salute to Vietnam Veterans") attended the ceremonies.

President Richard Nixon's declaration of "peace with dignity" in the early 70s has, indeed, proven itself an exercise in empty speech, a perfect example of the frustrations and futility most of the Vietnam

veterans have since experienced. They are entitled to forget; we are



-Campus Forum

Nuclear Build-Up The Ultimate Irony

(On Nov. 11) I read Keith Brittain's "Out For World Conquest" and was somewhat vexed by the article's excessive paranoia, which seems to characterize the majority of neo-Falwell Reaganites. While I agree that Kremlin leaders are pursuing an expansionist policy, McCarthy type fear and paranoia is no way to counter this "threat." In short, we don't need "Uncle Ronnie" and "Brother Jerry" personae making American foreign policy. To me, wasting billions of dollars on nuclear armament seems ridiculous when we can already annihilate the vast majority of Soviet citizens.

Is the United States any more secure if it can destroy the Soviet Union eight times instead of four? Once, I think, should suffice.

I also consider the mass build-up of conventional forces to be a waste of money. While the U.S. needs sufficient military forces to defend its interests at home and provide limited naval and air support for European allies (and, in the short run, Japan) matching the Soviet build-up is not only impossible but unnecessary.

First of all, the United States of America hasn't as many enemies as the Soviet Union. Take China, for instance, which now has a population exceeding one billion and the world's largest army. While its army may be technologically lacking by Western standards, China's vast size and population make it a formidable opponent for any opposing force short of God.

To the west of the Soviet Union, there is NATO, which consists of the most potent military and economic forces in the world. Even without the United States, Western Europe, with its dense population and technologically advanced military and society would be invincible

in the face of a Soviet attack.

Take, for example, Italy, France, Great Britain and West Germany, the four principle military and economic powers which have a combined population of more than 200 million. Only a halfwit would even consider launching an attack against such awesome powers. Yet if the Soviets were to launch an attack against NATO, not only would they go against France, Great Britain, West Germany and Italy, but also Spain, Greece, Turkey, Denmark, Canada and, of course, the United States. Thus, it becomes clear that the U.S., with its Chinese and European allies, is not in such a position that it must counter the Soviet threat alone.

Yet Reagan seems bent on pursuing a policy that cannot be termed anything except foolish. By overburdening America's economy with wasteful military spending and record budget deficits (Who was the 1980 presidential candidate who was going to balance the budget?) and alienating European allies, he is weakening America's position at home and abroad. Yet Reagan supporters always come to Reagan's rescue with the ever-popular catch phrase "Well, he's trying!"

What I want to know is what in hell is he trying to do? Keith Brittain, how can anybody with even Neanderthal cerebral activity consider this man realistic? If you want to help America, vote for a liberal candidate in 1984. Walter Mondale? John Anderson? Edward Ken-

All the men seem groovier than groovy to a master logician like myself. Who knows? Maybe we'll be lucky, and former President Jimmy Carter will run

> Patrick Uzzell Sophomore, French

Although their intentions are good, even noble — I'm assuming they're not accomplices or unwitting dupes of the KGB — the liberal do-gooders that profusely infest our campus media should remove their idealistically tinted sunglasses and look at the world in the bright light of reality.

History teaches us that the strong have always exploited the weak (the U.S. at the end of WW II is one of the few exeptions that come to mind), and to think that the Soviets will dismantle their nuclear arsenal if we dismantle ours first contradicts 6,000 years of history and the basic human nature of greed in a finite environment. The Soviet subjugation of a prostrate Eastern Europe after WW II is an example of how they capitalize on weakness. It is a fact, a lesson in reality that the idealists, somehow, don't see.

A less obvious example of the flawed reasoning of the idealistic do-gooders is the world hunger causes they champion on our campus. To aid a nation whose people are starving because of an earthquake, floods or some other disaster has disrupted its normally healthy, selfsustaining way of life is good. Lives are saved, and after the emergency has passed, the people can return to their natural state of existence. But to continuously supply food to a nation that does not have the resources to feed its people is a disservice and only exacerbates the nation's plight. The population continues to grow, and the disparity between stomachs and natural resources increases, causing more hunger and requiring even more aid. This is not conjecture or my own slanted opinion but a fact supported by reality. One need only look at the recent histories of India and

Following WW II, both nations were in similar predicaments. They both had

large illiterate populations without a developed agriculture to feed them and no modern industry to provide a decent standard of living. Starvation and poverty abounded.

India, because it remained aligned with the West and adopted democratic principles, has received constant and massive amounts of food aid for the past 35 years. Yet, hunger and starvation are a greater problem today; the population is ever increasing; industry and agriculture continue to founder. Basically, India has not solved its problems because it has not been compelled to,

thanks to food aid from abroad. China, because of its communist revolution, has received no aid from the West and certainly no food from its initial patron and present antagonist the Soviet Union — they can't feed themselves. So, for the 35 years China has struggled alone to solve her overwhelming problems. In a do-or-die situation with no foreign aid, China has made great progress stablizing her population, feeding her people and raising their standard of living. India, because of the millions of tons of Western grain, has not.

I am not condemning or praising either communism or democracy; the political systems are incidental facts irrevalent to my argument. I only point out the harm we do by continuously supporting nations that have population/resource imbalances, nations that are inherently sick. A sore, if allowed to scab over, will heal itself in time. So, too, will sick nations if we let them. A natural balance and natural order will emerge... if the idealistic do-gooders will take off their rose-tinted glasses and confront reality.

> Gordon Ipock Senior, English

'Bad' Books Burned To Protect Jerry's Kids

A week ago, The East Carolinian ran a story concerning the trials and tribulations of Dr. Gene D. Lanier, a professor of library science and chairman of the Intellectual Freedom Committee of the North Carolina Library Association, an organization vocally opposed to and fighting against literature censorship. Aside from restating the tiresome arguments of Moral Majority book banners, the story brought the ageless controversy surrounding first amendment rights back to the forefront once again.

For years — far too many years groups like the Moral Majority, Religious Round Table and Christian Voice have attempted at various locations nationwide to practice their own forms of expost-facto censorship. Community school and library facilities have become the most frequent targets for attempted bannings.

But bannings account for only part of their destructive work. In the past six years alone, groups like the Moral Majority have also incited book and record burnings, which have accounted for the destruction of at least \$5 million worth of media products, a fact reminiscent — among other things — of Nazi Germany.

Whereas in most highly-principled controversies, each side adheres to at least a few valid points, it would be difficult to find the slightest trace of validity in the arguments of would-be book banners.

And as the story pointed out, these organizations, all of which inevitably claim "moral" (hence, religious) objections to various literary works, still make attempts to censor materials they deem anti-American or communist-inspired.

In order to "protect" the young

American public, these groups would ban the likes of Catcher in the Rye, Catch-22, The Grapes of Wrath, all of which are, indeed, prime examples of immorality, aberrations against both God and country. Why attempts have even been made — and formal complaints lodged — against such obscene, vulgar works as The Adventures of Huckleberry Finn, The Diary of Anne Frank and William Shakespeare's "porno" play, The Merchant of Venice.



Mike Hughes Just The Way It Is

Needless to say, this is mere insanity. If the Moral Majority were allowed to practice as they wish, they would have us reading Trixie Bilden novels for entertainment until we turn 30, watching reruns of Father Knows Best for sex-education instruction and dancing to the upbeat tunes of the Ernest Angley Singers (provided, of course, we didn't dance too closely and were in bed by 10:30 p.m.).

It somehow seems ironic, too, that a bunch of people calling themselves Christian Americans should ignore many of the fundamental tenets of both Christianity and patriotism. Are we to understand from their claims that Russians and other communists are lesser people merely by virtue of their heritage or political structure? Is a communist-sympathetic or communistinspired work evil from its inception?

And for those organizations to claim

patriotism as the other basis for their cen-

sorship... well, that is simply a conflict in terms... no less. Why, practically everything these book burners stand for (in regards to the issue at hand) runs directly against American principles. Censorship has no place in a free society, lest the marketplace of ideas (one of our greatest tools) wither away.

What groups like the Moral Majority and the Religious Round Table fail to realize is that by attempting to impose their literary and ethical values on others which is exactly what they're trying to do — they are merely likening themselves that much more to those sworn aggressors they so vehemently attack. Without a doubt, these "moral" censors win the 1982 Frank Burns Award for patriotic ignorance.

I've read a number of books on the Moral Majority hitlists, and I can honestly say that I have never been incited to perversion or other social deviation by those or any other literary works. (Perhaps I've been perverse all along; that's beside the point.) But like any other American, I can exercise freedom of choice. That was set forth by our nation's forefathers in the U.S. Constitution — not only as a privilege of sorts, but as a protection against the

likes of these would-be censors. I can choose to reject the books that are, to me, "patently offensive." But another person finds some sort of worth in the same work — be it literary or otherwise - then who am I to deny him or her the privilege, the right to read?

By the same token, who are the Moral Majority, the Religious Round Table and the Christian Voice that they feel they can dictate and legislate morality for us all? If reading such "obscene" literature as

Catcher in the Rye, Catch-22 or, God forbid, a Playboy interview with Henry Fonda makes me a lesser American or a lesser moral being in their eyes, I really couldn't care less.

On the other hand, though, the controversy does provide us - or well, me anyway — with some light entertainment. Being the victim of an uncontrollablywandering, if not sick, mind, I can't help but wonder what will happen in the near future if the present rate of influence by the Moral Majority continues.

I can see it now: The year is 1988; Chief Justice Falwell sits upright behind the bench, which has incidentally been moved to Lynchburg, Va. The Court's daily docket reveals a wide variety of cases, ranging from a pending obscenity ruling on the Readers Digest Condensed Bible to an 13-year-old accused of espionage for reading "subversive" comic books.

But high atop the list is yet another obscenity case invloving the Dr. Seuss classic Are you My Mother? After minutes of debate and consolation behind closed doors, Justices Mel and Norma Gabler return to the full courtroom with the verdict. Writing the unanymous decision, Justice Graham expounds: "... It would seem that the High Court's position on cases such as these, in which flagrant undermining of the family unit is so very obvious, would likewise be obvious. Why, the obscenty and profanity precedents set in Moral Majority v. Walt Disney Productions (I U.S. 4: 3-5) alone compel this Court to uphold the lower court's obsceni-

ty ruling.... District Judge Angley is a personal friend of mine and a dam... uh darn

good judge...." And the effects spread to other facets of American life as well, such as football: No longer allowed to play tackle because of its homosexual implications, the players are forced to reform the league under the auspices of the Rev. Jesse Jackson, whose first executive actions include rescheduling games for Tuesday mornings, reshaping the pigskin (so it doesn't look "so dreadfully much like two female breasts joined in the middle") and terminating the contracts of those "Godless hordes" of NFL infiltrators from such anti-American nations as Puerto Rico, Nigeria and Canada.

Millions of hot dog venders around the country are suddenly rendered jobless for "peddling flagrantly phallic foods."

Moral Majority police officers, armed with clerical collars, burlap sacks and "the grace of God," patrol neighborhood beaches and swimming pools, insuring that the strict bathing dress codes are enforced. Of course, Lite Beer commercials and Stroh Light nights are striken from TV history books, and Rodney Dangerfield is executed.

And worst of all, smart asses, er alecks, like me are put out of commission. Ah humanity.

Editor's Note: Mike Hughes is a known communist sympathizer from Belch, N.C., where he engages in such subversive activities as roping and binding the neighbors' pets, eating the middle of Oreo cookies and throwing out the rest and rooting for Minsk in the Russian olympics.

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Entertainment





Ballet Theatre II productions Le Corsaire (left) and Conversations. The company impressed an ECU audience on Thursday.

N.C. Symphony Performing

'Pops Whiz' Knight Will Conduct In Goldsboro

From Staff Reports

The North Carolina Symphony will present a holiday pops concert under the direction of conductor Eric Knight in Goldsboro's Eastern Wayne High School Auditorium on Tuesday, Nov. 30 at 8 p.m.

The program will include Berezowsky's Christmas Festival Overture (Ukrainian Noel), A Christmas Package arranged by Eric Knight, Tchaikovsky's Nutcracker Suite, Gabrieli's Canzona for Triple Brass Choirs, Humperdinck's Hansel and Gretel, A Hanukkah Treat arranged by Knight, and Prokofiev's Lt. Kije Suite.

Tickets for this performance are \$8 for adults and \$5 for senior citizens and students and will be available at the door on the night of the concert.

Dubbed "Pops Whiz" by the Philadelphia Bulletin following a

concert with the Philadelphia Or- ducting throughout the world. After chestra, Eric Knight, principal pops Fiedler's death, Knight programmconductor of the Baltimore and ed N.C. Symphony orchestras, is one Tribute' which has become a of today's most sought-after pops hallmark pops presentation conductors. During his career he has throughout the U.S. and Canada. presided over the symphonies of nesota, Pittsburgh, Rochester, San Syracuse, etc.

Knight Wrote For Fiedler & Boston Pops

For ten years Knight worked closely with Arthur Fiedler, supplyand conducted "A Fiedler

Aside from Knight's countless ar-Atlanta, Buffalo, Dallas, Denver, rangements and orchestrations Detroit, Indianapolis, Kansas City, recorded by the Boston Pops, he is Los Angeles, Milwaukee, Min- continually called upon to create special arrangements for leading Antonio, San Diego, Seattle, stars. Up in Central Park, an Angel Records album featuring Beverly Sills and Sherrill Milnes, is the result of such a collaboration. So impress- Knight. ed was Ms. Sills with Knight's way with the orchestra, she has invited him to conduct the pops segment of her New York City Opera galas held annually at the State Theatre of Lincoln Center.

In 1981, Knight twice contributed ing the late maestro with many to the musical life of the White premiere arrangements for the House. He conducted the orchestra Boston Pops and for his guest con- at President Reagan's pre-

inauguration festivities, and arranged a medly of christmas carols presented in the Oval Office by Ms. Sills and members of the new York City Opera and the U.S. Marine Corps Band.

For the opening of Baltimore's new symphony hall in September, 1983, Knight has been asked to compose an original work to be performed by the Baltimore Symphony and Maestro Sergiu Comissiona, who has already conducted several original symphonic premieres by

the sleepy fishing village of Montauk at the tip of Ling Island, but still continues to reside in Manhatten with his wife and two teen-age knight in plastic armour. Theresa daughters.

ABT II Has Abundance Of Young Talent

When I was a student at the N.C. School of the Arts, there was one young dancer named Dane Smith of audiences and the envy of theless, it proved to be enjoyable. dancers as a member of American Ballet Theatre II, the junior training Tribute, by Frederic Franklin, was company of the world-renown a model of the young ensemble's American Ballet Theatre.

Theatre to a nearly sold out house. I lyric ballet in the style of Balanchine The troupe of seventeen young was unexceptional for the most dancers gave a strong performance part, the company's thorough trainof a heavily classic repertory, with ing shown through. The dance calls only occasional weak spots due to for perfect unison and intricate timthe dancers' youth and inex- ing between the six dancers onstage, perience.

strongest performance of the night they evidently knew the piece well. in Diary, choreographed by Lynne dramatic love duet. Caballero proved himself to be a dancer of captivating strength and stage presence, as well as solid dance technique. Smith was equally as competent. The choreography of the duet, which proved to be the audience favorite for the evening, won a Silver Medal at the International Ballet Competition.

The evening's most humorous piece was Pas Des Deesses, choreographed by Robert Joffery. A period piece about four wellknown 19th century ballerinas, the archiac style and dated romantic Eric Knight maintains a home in theme touched more funny bones than heart strings. John Turjoman as the idyllic cavilier partner of the three ballerinas came off more as a De Rose, Mary Wilson and Dane

Keview

whom all the girls envied. She was Smith played their roles apalmost unanimously considered the propriately tongue-and-cheek to fit best dancer in school at the time, the dance's saccharine-sweet and both for her prodigious technique stilted storyline. Only chuckles and her endearing stage presence. could be expected for this ballet Well, last Thursday night I saw her whose time is past, because the viragain, this time as a professional tuosity of the young dancers in the performer, and she was better than awkward and comic choreography ever. She is now winning the hearts couldn't save the piece. Never-

The program's opening ballet, well-rehearsed unison. While the ABT II performed in McGinnis choreography of this neo-classical, often when they cannot see one In the only contemporary piece another. They pulled it off flawlessof the evening, Dane Smith and ly. ABT II has had Tribute in its Christophe Caballero put on the repertory only a few months, but

The Grand Pas from Raymonda, Taylor-Corbett. Dancing to a piano a traditional Russian ballet, was the and the voice of Judith Lander, the finale of the evening. Dane Smith two young peformers stole the show demonstrated again her excellent in an powerful and emotion-packed technique in the female lead of the grand pas de deux. She was in total command during the time she was on stage, and the audience broke into an applause of admiration for her more than once. John Turjoman had a better opprotunity to show his talents as Smith's partner and as the male lead. His extension and flexiblilty along some spectacular jumps were highlights of the piece and drew spontaneous reactions of praise from the audience. The ensemble of ten dancers again worked in fliud and near-perfect symmetry; and danced with spirit the Hungarian folk dances in the ballet.

Those coming to the concert and expecting to see a performance equal in quality to the parent company would be dissapointed. These

See BALLET, Page 6

Hanging In There

Altman's Latest Also Mediocre

By ANDREW SARRIS

NEW YORK — The cinema is so far superior to the theater these days that even a bad play can be made into a not-so-bad movie. At least that is what I assume has occured in Robert Altman's transference of Ed Graczyk's incredibly contrived dramatic dirge Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean, from stage to screen.

From what I have heard of the critically lambasted assummed that there wasn't much plot. Wow! Was I nant. wrong! Come Back to the 5 and Dime has turned up with the craziest plot since a Danish filmmaker announced some years ago his intention of filming the sex American play of the past 40 years. Blance Dubois havlife of Jesus Christ. Yet though Graczyk's plot is lurid ing a Picnic at Bus Stop while waiting for A Streetcar almost beyond belief, I could anticipate most if its Named Dean Sire. At his best, Altman has tended to squalid revelations from a long way off. Hence, when transcend the ideological pretentiousness of his projects Mona (Sandy Denis) announced that her 20-year-old with the behavioral resourcefulness of his characters. son is the fruit of her one-night-stand with the late He is handicapped in this instance by his fidelity to a James Dean, it is fairly obvious that she has fantasized text that is too painfully and laboriously explicit to the Dean star-fuck out of an actual union with Joe, a allow any of the characters any existential breathing local Dean lookalike (Mark Patton), with gay tenden- space. Still, he has profited from his greater proficiency cies that lead to his being driven from the town in a on screen with the visual mechanisms of mirrored scenario of persecuted eccentricity that flows from Winesburg, Ohio, through William Inge to Lanford Wilson. Why Joe happens to be the only male member of the James Dean fan club is the kind of mundane question we are not encouraged to ask of this floridly pretentious conceit. Of the 12 acting credits in the film, 11 belong to women, nine assigned to the fan club, and one to the older woman who is the proprietress of the 5

and Dime. This brings up the mysterious Joanne (Karen Black), who pops up at the 5 and Dime in a Porsche (parked as far offscreen as it is offstage). After a few moments of seem like a long way, and all down, from Nashville to what looks like a mysteriously overbearing star turn, the 5 and Dime, but this is hardly the first time in Joanne begins dropping enough hints that she is not Altman's career that his vaudeville has been infinitely merely a glamorous stranger, but someone more central superior to his vision.

Cinema

Broadway production, it seems that Altman was not to the plot, that what begins as a wild suspicion even able to establish the flashback machinery by which degenerates into a turgid reality. Joanne is of course Joe a James Dean fan club celebrates its 20th anniversary, after a sex-change operation, and, hence she is the real mostly by recollecting the hectic days when Giant was "father" of Jamie Dean. This leaves us with Sissy being shot on location near the Texas wasteland in (Cher) and her revelation of a traumatic mastectomy which the fan club was formed. I had heard also that that almost gets lost in the shuffle of sensationalism. Cher was the revelation of the play, though Sandy Den- Among the subordinate members of the fan club are nis had the biggest part, and Karen Black, well... Ac- Stella Mae (Kathy Bates), rich, raunchy, and childless; tually, as I recall, people were very vague about Karen and Edna Louise (Marta Heflin), plain, gauche, but ac-Black. They were vague about the plot, too, and so I cording to the wistfully envious Joanne, glowingly preg-

> The various thematic configurations of the script constitute a clumsy parody of just about every "serious"

Also, Sandy Dennis, Cher, and Karen Black become texts in themselves in a film, whereas they are merely star presences struggling with impossible parts in a play. Dennis, Cher, and Black are an interesting study in contrasts, though Dennis is saddled with the most irritating role imaginable. Cher reveals once more, at least to me, that she could have been a major movie talent with a little bit of luck. As for Karen Black, her extremely assertive femininity makes her almost ideal casting as the transsexual, and wildly funny in the bargain. It may



Keaton Is Distraught Wife In Upcoming Divorce Drama

Diane Kenton stars as Faith Dunlap, a newly separated wife in Shoot the Moon, a tragic film about the impact that a divorce has on an upper-middle-class family. Alan Parker (Pink Floyd The Wall, Fame, Midnight Express) directed; Albert Flaney and Karen Allen co-star. The movie will be shown as a Studen Union Free Flick following the Thanksgiving holidays on Dec. 2, 3 and 4. The cult classic Harold and Maude will be shown following Shoot the Moon on Friday and Saturday night at midnight. On Wedne day, Dec. 1, at 8 p.m., the Student Union Films Committee has Louis Malle's critically acclaimed M Dinner With Andre.

Classifieds

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Ballet Theatre

Continued From Page 5

are young dancers in a company designed to give experience to performers not yet ready larger companies and to bring dance to were Ballet American Theatre would never

No, Thursday night's performance was not the quality of a major professional company. But it was quite enjoyable and as good as most regional companies in the country.

TREE TRIMMING PARTY

All East Carolina University students, faculty, staff and their dependents are cordially invited to the Department of University Unions Christmas Tree Trimming Party. A big. beautiful tree has been purchased and will be located on the main floor of Mendenhall Student Center. Please join in on the fun and spirit of Christmas this coming Monday, November 29, between the hours of 3:00 and 5:00 p.m. Lots of refreshments will be on hand!

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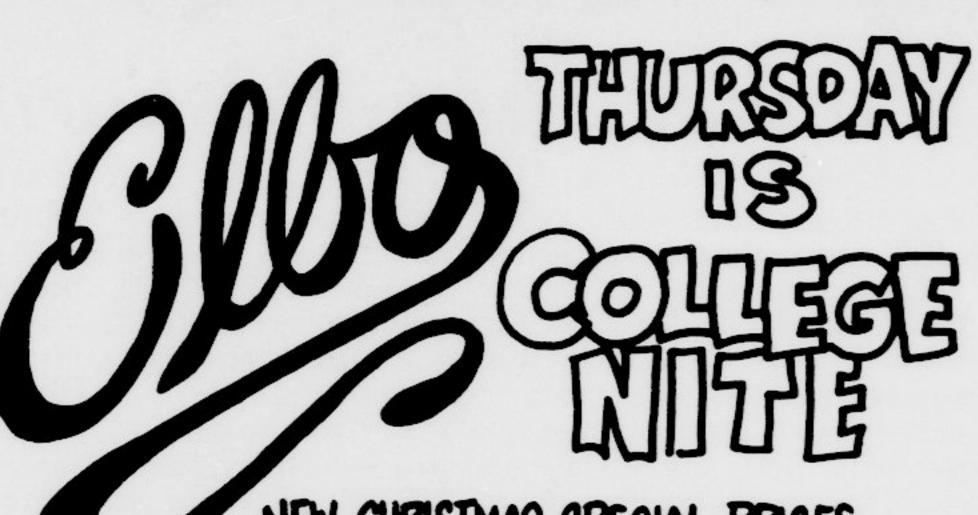
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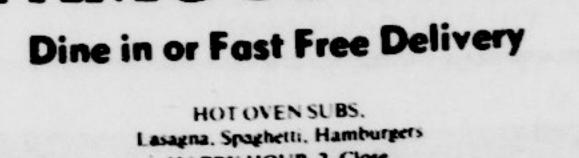
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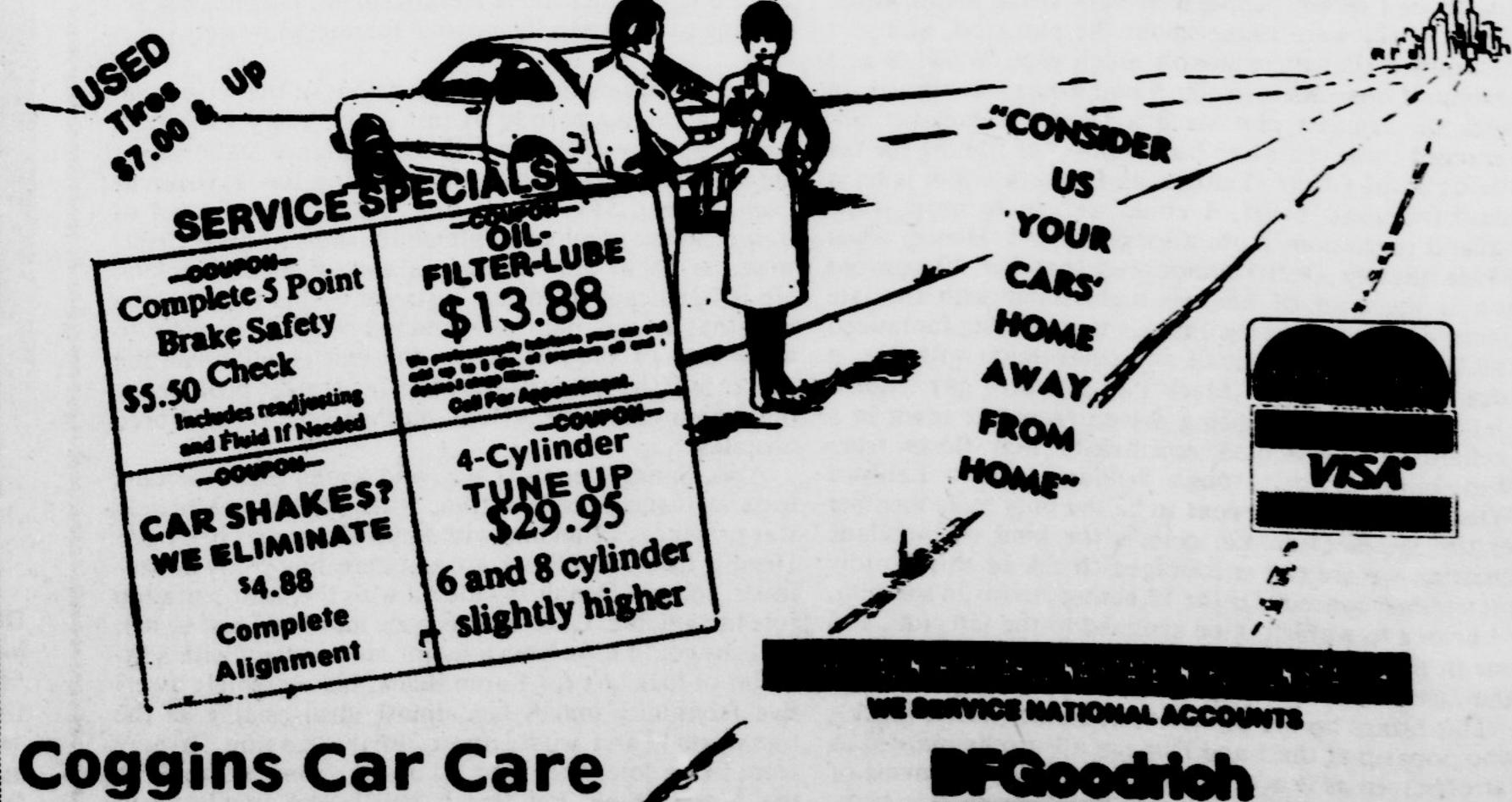
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TIRE CENTER

By CIND

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that the Owl against this Pirates to their on the road a "I'm just t said Emory. to a bowl gam should be the win on the ro

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in total offer Tony Baker career with to beat his p Offensiv Beckish, w first season

the offensive super job to has really co Beckish Pirates wou against the Temple had

By CIN

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Sports-

By CINDY PLEASANTS

this ad

finish."Those were the words of head football coach Ed Emory after our option going into the game." the Pirates shocked Temple Univer-

Philadelphia's Veterans Stadium. With only 6,135 people on hand, the Bucs displayed an option attack that the Owls have not been up on the road and a 7-4 record.

"I'm just thrilled to finish 7-4," said Emory. "If any 7-4 team goes row that we've won and gone down to a bowl game, then East Carolina and scored," Emory said. "I think lead. should be the one picked. We had to that is a heck of a tribute to our ofwin on the road."

There were quite a few valuable play." players in the game, but none more Temple, being led by junior quarter-Starting in his third straight game, receiver Reggie Brown for two first sophomore quarterback Kevin In- downs and runningback Harold gram showed the hometown folks Harmon scrambled to put the Owls quarter, Heath popped a 21-yard just what he was capable of. Ingram gained 105 yards rushing, completed six of 12 attempts for 101 yards and scrambled for two touchdowns to top off his homecoming performance.

'I was feelin' good today," Ingram said. "Having all the family and friends here could have affected me for today, but I tried to block all that out of the mind. I don't think it hurt me any."

Led by Ingram, the Pirates rolled up 337 yards rushing and 455 yards in total offense. Freshman tailback Tony Baker had the finest day of his career with 20 carries for 165 yards to beat his previous record of 154.

Offensive coordinator Larry Beckish, who just completed his first season with the Pirates, praised the offensive team for an outstanding performance."They just did a super job today," he said. "Kevin has really come on."

Beckish said he thought the Pirates would score more points against the Owls, especially since Temple had not confronted an option attack all season."If you don't

see it during the season, you're going to have trouble defending was a storybook against it," he said. " We expected Temple to have some difficulty with

Beckish's foresight proved to be sity Saturday, 23-10, in right. The Pirates began the first of many marches to the goal-line when they elected to receive after winning the coin toss. The Bucs moved from their own 20-yard line to the 13-yard against this year. The win led the mark, where Heath booted a Pirates to their third straight victory 30-yard field goal to put the Bucs on the board for a 3-0 lead.

"That's the third (coin) toss in a fensive staff. We were ready to

on ECU's 10-yard line. Two plays and eight yards later, Temple sat on the one-yard line in a fourth and goal situation, but the ECU's Amos Twitty came up with the big tackle to stop Harmon from going up the

With 6:00 remaining in the first quarter, ECU began its rally from the one-yard line. Ingram, taking advantage of the astro turf, used his speed to move the Pirates to their own 42-yard line. Byner and Baker to the endzone to give ECU a 10-0

"When we stopped them on the been good to me." one-yard line and drove it 99-yards to score, that was a big thing for us," Emory said. The Pirates ran 11 so than Philly's own Kevin Ingram. back Tim Riordan, found wide plays on the scoring drive to mark their longest of the season.

Midway through the second

field goal to boost the Bucs' lead to 13-0 and set an ECU record. Heath connected 16 field goal kicks this record of 14 kicks, which was set by Pete Conaty in 1976.

Described by Emory as being "phenomenal," Heath has kicked three field goals in one game three times this season and booted four at Texas Arlington, including a recordsetting 58-yard kick.

"Yeah, it was in the back of my then moved the ball to the Temple mind about the school record," 13. Ingram then kept and ran left in- Heath said, "but I just try not to think about such things, as I would probably mess up. The astroturf has

> finished with a perfect extra-point record, making 27 of 27 attempts.

way, Heath came out and kicked a 32-yard field goal to up the Pirates

scored in the third quarter. Ingram, who is notorious for his

lead to 16-0 — the only points

season — breaking the previous late pitches, was hit on the play preceding Heath's kick and came limping off the field. But the ball was in good hands.

Junior quarterback Greg Stewart, who started in seven games this year, needed just nine yards to move into fifth place as one of ECU's leading career passers. Stewart came in and threw two passes for 17 yards to clinch the spot and bring his total "It was a no win situation for the up to 1,466 yards.

At the beginning of the first quarter, a bad snap cost the Pirates a Heath field goal and a 29-yard Heath has been good to the loss. Temple took advantage of Pirates. The Virginia Beach native ECU's mistake and Riordan pushed the Owls to ECU's 33-yard line, where Bob Clauser kicked a 50-yard With the second half just under- field goal to put the Owls on the scoreboard for the first time.

> With Ingram back in calling the signals, the Pirates once again began another scoring drive. Baker, a High Point native, carried the ball from Temple's 20 to the one-yard line in five consecutive carries. Ingram then kept, and ran up the middle to score. The Pirates now led 23-3, but the Owls were about to score their first touchdown of the game.

> Riordan, who completed 22 of 33 passes for 248 yards, completed five of seven passes to put the Owls in the endzone for a touchdown. The Pirates now led 23-10 with 12:17 remaining. Temple fought off the Pirates in their final scoring attempt as the clock ran out.

The Pirates, led by defensive end Jody Schulz, held the Owls to just 43 yards rushing — holding Temple to only 10 in the second half. East Carolina has held six of this year's opponents to 90-yards or less rushing. Sophomore P. J. Jordan led the Bucs with nine tackles, while Hal Stephens had six and seniors Twitty, Sykes and Schulz each had five. Schulz, Steve Hamilton and Lawrence Brooks also had one

quarterback sack to their credit. Schulz finished the season with 105 tackles and 10 quarterback sacks for an 84-yard loss.

The Owls' head coach Wayne Hardin, who has compiled a record of 80-52-3 during his 13 years at Temple announced last week that he would resign from coaching after this season. According to the coach, the last game of his coaching career was a hopeless case. "The game was totally anti-climatic," Hardin said. kids, the coaches and everybody. The loss was no big deal and it was just another straw in the pile of my career. As of today, I am officially retired. Tomorrow I start my golfing career at nine o'clock."

Emory, on the other hand, is moving in the opposite direction. After getting a two-year contract extension and finishing with a 7-4 season, the head coach has nothing but optimism about ECU's football future. "We're getting better," We're moving the football and our defense is getting better.

"It takes a heckuva football team to be 7-4 "

10 De /-4.			
E. Carolina			Temple
26	First Downs		18
68-366	Rushes-Yards		23-43
118	Passing Yards		248
15-8-0	Passing		33-22-0
1-41.0	Punting		4-36.3
3-0	Fumbles-Lost		1-0
4-30	Penalties		2-19
East Carolina		10 3 3	7 - 23
Temple		0 0 0 10 - 10	
Scoring:			
ECU - Heath	30 FG		
ECU - Ingrar	m 13 run (Heath kick)		

ECU - Heath 21 FG ECU - Heath 32 FG TEM - Clauser 50 FG ECU - Ingram 1 run (Heath kick)

TEM - Carter, 10 pass from Riordan (Clauser kick) Rushing: ECU - Byner 14-51, Ingram 21-105, Bake

TEM - Harmon 14-53, Riordan 4-0, Moore 1-3, Slade 3-14. Passing: ECU - Ingram 12-6-101, Stewart 3-2-17; TEM Riordan 33-22-248.

Receiving: ECU - Vann 3-48, S. Adams 1-21, O'Roark 2-16, Netson 2-33. TEM - House 2-22, Brown 5-65, McCoy 4-53, Slade 1-6, Harmon 4-36, Moore 1-2, Carter 4-57, Attendance: 6,135.

Former Pirate Making Philly New NFL Home

By CINDY PLEASANTS

Saturday after a 57-day break.

The former ECU defensive end, along with his teammates, was runnwas better than none at all.

"It feels good to be back," linebackers but wanted seven. Valentine said. "We've had four "Coach Vermeil told me he was back sacks during just three years. great days of practice, and the glad it didn't work out with Dye described Valentine as a morale is good here. Everyone is Baltimore, and that he felt like he "coach's dream to coach."

concentrating on winning." The Eagles played two games he doesn't expect the team to take tine said. "Sometimes things like tensity." up where it left off. "We won't play like like we did before the strike," he said, "but basically we feel as though we'll do what we have to do to win." Unfortunately, the Eagles didn't win. Despite a valiant attempt in the second half, Philadelphia came up short against the Bengals after scoring a touchdown in the last seconds of the game to put them four points behind, 18-14.

Valentine, who began his professional career five years ago, feels like he has finally found a home. After playing for the Pittsburgh Steelers for four years, Valentine was traded to the Baltimore Colts.

But a funny thing happened when Valentine arrived at Baltimore's head coach Frank Kush's office. "Frank didn't have anything to say to me," Valentine said. "I couldn't believe it. I waited and waited around."

According to Valentine, he was suppose to meet with Kush at 1:30, but Kush never met him. Later, Valentine said he tried to meet with Kush again after he came off the practice field, but was informed by the head coach's secretary that he was going jogging.

Leaving Baltimore after 6 p.m., Valentine returned home in a state of confusion. But Valentine soon saw the light the next morning. "When I woke up, I grabbed the remote control for my T.V., turned it to ESPN, and who do you think was on the T.V?

"Me. They were saying 'Do you know how tough Frank Kush is? When Zack Valentine didn't show up, Kush said you're late - good-

Valentine doesn't think Kush's toughness was the reason for his rejection, though. "Baltimore wanted

to pick me up later, when I would be that happen by nature. I feel blessed cheaper," he said, "but I came to with the ability I have and I must Dressed in a green sweat suit, Philadelphia." Being a first-draft admit I was stunned by what Philadelphia Eagles linebacker Zack choice, Valentine believes the Colts Baltimore had done, but that's the Valentine was back on his home turf wanted to wait until he was less af- way football is. fordable.

wait around, and Philadelphia's for me in Philadelphia. I'm oping through a light work-out at head coach Dick Vermeil was eager timistic about my playing time here. Veterans Stadium before meeting to sign him on. The Eagles con- I'll be playing with a great team and the Cincinatti Bengals on Sunday. tacted Pittsburgh and said they were, great coaches." But for Valentine, as well as the rest willing to open a slot for Valentine Valentine was coached by Pat of the NFL players, any practice if he wanted to play. According to Dye during his sucessful years at

was getting a steal," Valentine said.

Quarterback Kevin Ingram scrambles in the Pirate backfield on his 'home turf' against Temple.

"What happened happened for But Valentine wasn't about to the best. The situation is a lot better the strike will then resume.

Valentine, the Eagles had six ECU. Valentine racked up 165 tackles, 84 assists and six quarter-

"Zack is also just an all-So Valentine packed his bags and American boy, the kind little girls before the players went on strike headed for the "City Of Brotherly and old women like," he added. He against the owners, giving them a Love, a move he hasn't regretted. has a great attitude for the game and unhappy about it, but we'll just 1-1 record. Valentine, however, said "It was a stepping stone," Valen- has desire and plays with great in- have to wait and see."

Right now, the burning question is whether or not Valentine will get strike, angry fans will once again suffer can put us out for life."

Photo by SCOTT LARSON

Valentine is one of the many athletes who are dissatisfied with the said. "There are many things we could improve on." Valentine said he doesn't believe the players should control any of the owners' revenue, which has been one stipulation

throughout the negotiation talks. But the question still remains. Will the players strike again? "There is that possibility," he said. "I know that there are a lot who are

at times too. We've been at this what has happened and go on with game since junior high, then high it," he said.

year. The 1,500 players will vote to- blow. "The fans are bitter right tinue to learn the Eagles' playing day on the owners' tentative agree- now," Valentine said, "and in a terminology and look toward the ment and if they refuse the offer, way they should be. But I'm bitter future. "We've all just got to accept

If the professional athletes do school and college. Any injury we any playing time with the Eagles this have to accept another devastating Meanwhile, Valentine will con-

present offer. "Personally, I didn't think we got what we wanted," he ECU Strength Complex Valuable Football Asset

By CINDY PLEASANTS

When head football coach Ed Emory arrived at ECU three years ago, he quickly realized that the team's present weight-lifting program left much to be desired.

"We probably had enough workout equipment for four people," Emory said, shaking his head.

So the new coach set out to make a few improvements, with a a new weight facility listed at the top of the agenda. Former ECU all-American Lou Hallow, who owns a storage came out to keep a 20-point lead, building on 14th street, donated a with Mabrey leading the way. The large section of of the building to be petite Rocky Mount native finished used as East Carolina's new strength with four assists and five rebounds. complex center. Through the alumni, Emory was also able to fill the facility with first-rate equipment.

> the most essential part of a weight- pressed more than 400 pounds this lifting program — a strength coach. season, with offensive guard Terry "They (the players) spend more Long hitting the 500-pound mark. time with him (strength coach) over 12 months than they do with sports Emory said. "We almost thought try. Long, a 6-0, 279-pound junior position for a weight coach."

> Mike Gero, who came from Clem- pounds. son. After a four-month stay, Gero left and another Clemson product, tion he deserves," Gentry said. Jeff Johnson, worked with the "He's probably the strongest colplayers for two years before leaving lege player in America." The to train olympic athletes.

laid a rebound back up, Chaney was number of turnovers - 22 in all, Emory began a nationwide search pounds off the national record. fouled and 5-4 freshman guard but believed most of the players for a new strength coach. After Gentry's goal, however, is not to Delphine Mabrey made a fast break turned the ball over because they scanning all the way from Canada train weightlifters. "We train foot-

Bucs, Chaney went down with a cluding Foster. "We told Foster to finest in the field," he said. "He when we put points on the board." was not very interested in powerliffreshman forward Lisa Squirewell and she did that," Andruzzi said. "I ting, but seemed more interested in varsity team during the season, said also thought Delphine did a good an athlete's abilities, like stretching all of the athletes have been highly and flexibility — the mechanics of motivated so far this season, but the body."

and professional," he said. He's body-wise."

gonna work or get out. He doesn't have a lackadaisical attitude."

According to Gentry, the players have been more than cooperative. "The players have worked very hard," he said. "They've never quit on us. Sometimes they seem to enjoy it too much," he added with a laugh. "Maybe we need to make it harder."

Gentry said his main objective was to help the football players develop good, explosive power. "We want the players to have quick strength," he said, "and they can develop this by doing hang-cleans and bench-pressing.

"For most power sports, we try to to emphasize the hips, legs and lowerback areas."

Emory, however, was still lacking Gentry said 14 players bench-

Long not only outshines his teammates, but probably excells above medicine and even the coaches," the best college athletes in the counwe'd have to give up a coaching from Columbia, S.C., benchpresses 500 pounds, squatlifts 710 ECU's first weight coach was pounds and hang-cleans 441

"Long hasn't gotten the recognistrength coach added that Long can Following Johnson's departure, deadlift 850 pounds — only 30

to California, Emory selected UNC ball players to be championship football players," he said. "We felt like he was one of the "Everything comes when we win,

Gentry, who works with every Emory contended that motivation is Emory added that Gentry also a two-way street. "If our football designed the team's stretching pro- players are motivated, then a lot of gram and stopped by periodically to it has to do with Mike. The guys see how well the team was perform- believe in him. There's no one else ing the exercises. "He's very serious better to make them more aware



Denkler Kicks In With 33 Ladies Roll In Opener

By CINDY PLEASANTS

The Lady Pirates Basketball team opened the season Monday night with a big bang, rolling over Fayetteville State 91-51.

scored 33 points against the Broncos for a new career high and grabbed 14 rebounds to lead the Pirates to their first victory of the season.

"They were passing the ball in well," Denkler said. "I feel like we've come a long ways since the scrimmage. It was just a great team win for us."

The Pirates got off to a slow start but veterans Loraine Foster, Darlene Chaney and Denkler gradually set the pace in the first half. The Bucs began pulling away with 11:52 remaining in the first period. The Pirates were up 13-8, and a three-second call on the Broncos gave the Bucs the ball. Denkler lay-up to boost the Pirates to a were just over-anxious.

Playing a tough man-to-man defense, the Lady Pirates held the Broncos back, and went ahead to

In the second half, the Pirates

The Broncos were scrappy, but Senior forward Mary Denkler the Lady Pirates performed up to their usual fast-break expertise to maneuver past Fayetteville, 64-31, with 8:35 remaining, and continued to build their lead throughout the rest of the period.

> Foster scored 18 points in the second half, while the freshman players on the team contributed at least four points each. The Pirates had a 51-percent

> shooting average in both halves, and made 25 of 27 freethrows for a percentage of 92.6. "I've never seen a team so enthusiastic," Andruzzi said, "and I'm real pleased with the way the

veterans mixed with the freshmen." Andruzzi was disappointed in the

Andruzzi praised many of the assistant Mike Gentry. After scoring six points for the players for their performances, injob in there. She has a lot of poten-

> The Lady Pirates leave town Wednesday en route to contests with Fairfield on Nov. 26 and Fairleigh Dickinson on Nov. 26. The "Rats then return to Ralegih to face N.C. State on Dec. 2 at 7:30 p.m.

21-10 lead. hurt knee with 6:29 remaining, and hold up and look for the big shot made her debut as a Lady Pirate. The Wake Forest native grabbed two rebounds, made four points and drew a charging foul in just a few minutes of play. Senior Forward Mary Denkler gain a 37-13 lead at the half.

Swimmers Victorious

The ECU men's and The Lady Pirates are women's swim teams now 2-2. competed against The men ousted both

tories. freshman **ECU** McCulley broke two varsity ed first in the 200 records during the meet freestyle, while Kevin and had 13 national cut Richards swam the 200 times. The Pirates edg- IM in 2:00.49. Southern, 73-76.

UNC-Wilmington and opponents to up their Georgia Southern this record to 3-1. The Bucs weekend at Minges easily swam past UNC-Natatorium, with both W, 66-47, and downed squads capturing vic- Georgia Southern, 68-43.

Doug McMillan plac-

ed out UNC-W, 55-51, Stan Williams swam before losing by three the 100-meter freestyle points to Georgia in 47.46 to also place first.

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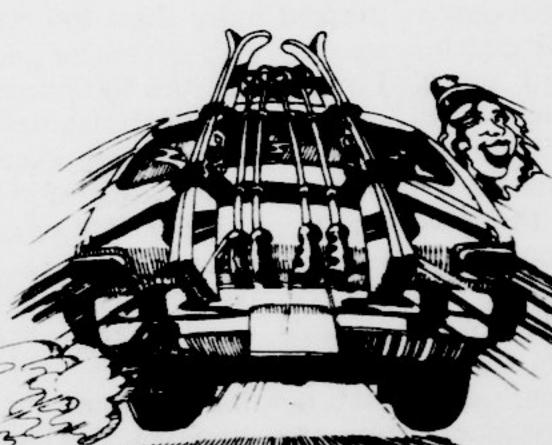
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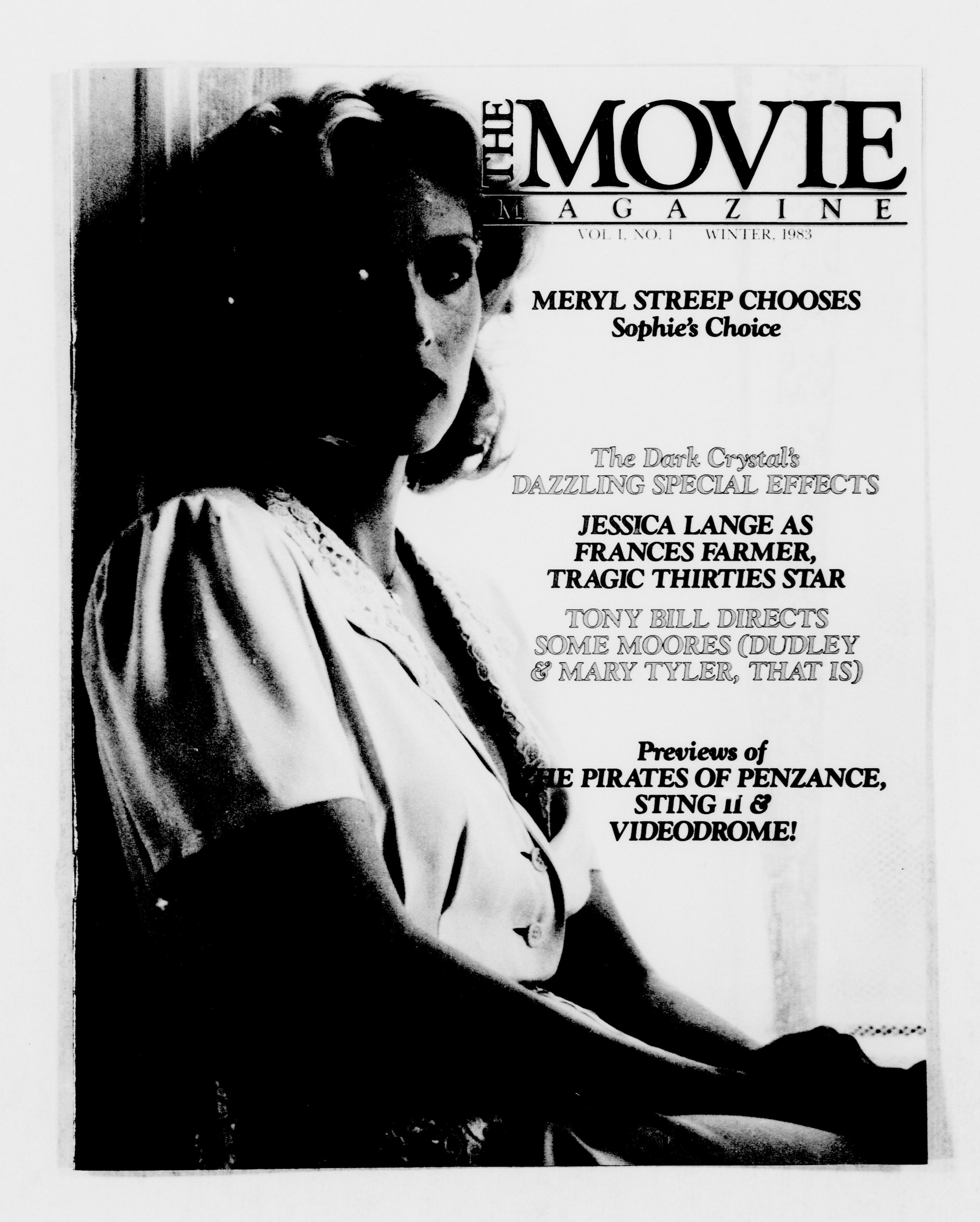
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The Perspective

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.

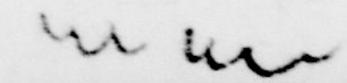
It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by Breaking Away, thrilled by Raiders of the Lost Ark, moved by Ordinary People, or charmed by E.T.

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



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 longanticipated 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 shag 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.

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 roshe was still attending the Yale Drama School, me while I was making means it. For the film, which tells the story of a would-be William Faulkner named Stingo ant's Woman in (Peter MacNichol) and his stormy relationship | England and with two lovers - Nathan (Kevin Kline) and said Would Sophie - all of whom share the same Brook- you like lyn boarding house, Streep threw herself into to do it?"

Sophie's Choice stars Meryl Streep, Kevin Kline as

rator Stingo (right).

Nathan (center) and Peter MacNichol as the young nar-

NEW YORK Here, on a big beige couch in a friend's apartment just the part like a woman possessed. She underwent 5 months of tutorship to learn Polish and German for the scenes of Sophie's pre-word world War II homeland. She immersed here were 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 self in Alan Pakula's script and Styron's book, can't. And he said, 'Well, I'll fly over to En 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 "I was real upset when Sophie's Choice wrap- | then, when years later, the possibility arose ped," she says, talking in sudden animated | that I actually might play it, I reread the book. bursts. "I had this feeling that I'll never get a | 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 evomance in its original manuscript form when | lution of events where Alan Pakula called |

The French Lieuten-

gland and tell you the story.' And I said, 'We' 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 ahold of a pirated copy of Paki la's screenplay. "I read it and I just wanted i do it so badly," she remembers. "It wasn't th sort of stereotypical victim at all, it was really multi-dimensional character with a lot of fu in it - humor and size - a kaleidoscope emotions. So then it began all over again. M agent called Pakula and said, 'Please, pleas see her!' and he finally consented to see me walk in and he had this Czech actress' picture all over the walls and he had just about o cided that she was Sophie - she was just abou set to do it. We talked for a long time. W talked and talked and talked. And about week later he called me and said 'You can de

One of the reasons Pakula (and co-produce Keith Barish) had been inclined to go with a unknown Czechoslovakian over a big name Hollywood star was that he was, according Streep, dead-set on Sophie's authenticity, or 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 some thing - 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 sen tence 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 of ject. It's really wild." (Continued on page 7)

exclusive interve Meryl Streep Talks about 'Sophie's Choice

Acting & Other

BY STEVEN X. REA

Things



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Meryl Streep

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

BY STEVEN X. REV

THE DARK CRYSTAL

Special Effects Wizards Create A Mystical New World

BY JACOBA ATLAS

salaries to pay, no temperamental actors to in your mind you can put on film." placate. In fact, no actors at all.

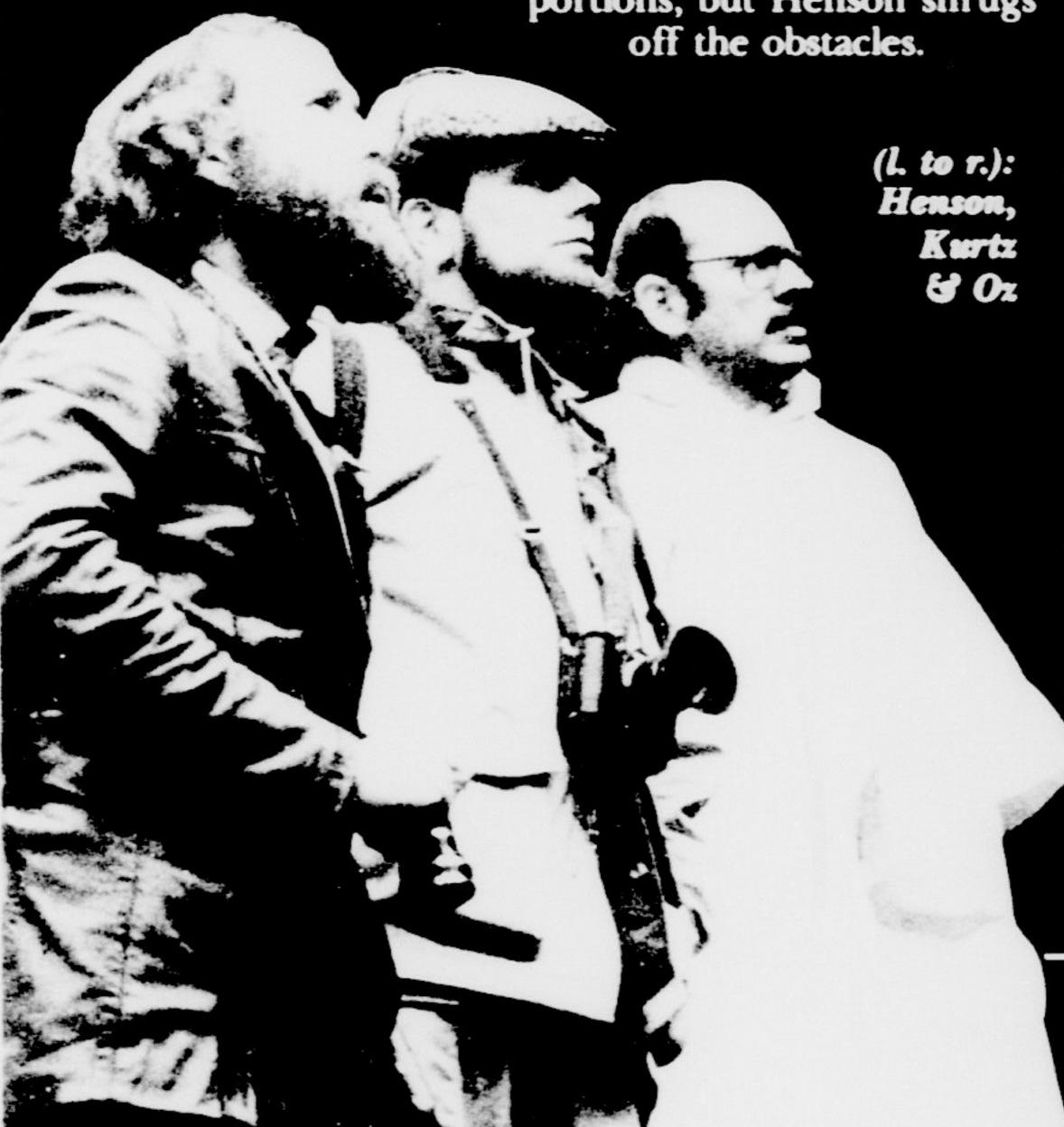
creator Jim Henson. Henson came up with tal, for instance, ate up five years, more than the idea of making a film populated only with \$20 million in production costs, and the talcreatures (he has no other definition for what ents of hundreds of skilled laborers, from the neither a puppet nor a muppet) five years ago, so-usual false-eye experts and even rubber before E.T. was even a gleam in Steven Spiel- importers. berg's eye. But E.T. has already become a national treasure. Any film which uses me- financial backing for a film as complex and chanical creatures to tug at our heartstrings is unprecedented as The Dark Crystal. George alive and possesses its own personality, its oil bound to be labeled a bandwagon jumper, Lucas, certainly; Steven Spielberg, now that history, its own complex set of emotions. whether deservedly or not. Can the man who E.T. proves he can do no wrong; and Henson. made Kermit the Frog and Miss Piggy lovers | Although Henson is a generation older than | which hundreds of people - molders, mode for the Seventies and realized the Yoda for either Lucas or Spielberg (he has grown chillers, technicians, fabricators and mechanical George Lucas take on the challenge of the dren, one of whom is the editor of Harvard's designers — turned those thoughts into realist lumpy, lovable Extraterrestrial?

ing The Dark Crystal," admits Henson. He | who kept the vision alive, Henson who | were still filming The Great Muppet Caper. Man speaks with the slow, soft deliberation of a brought in artist Brian Froud to design the of the more than 450 experts who eventually kindergarten teacher. "I was ready to go look of the picture, Henson who co-directed contributed to making The Dark Crystal has sooner but Lord Lew Grade (who financed the with fellow Muppeteer Frank Oz (the creator never before worked in movies. Explains Muppet movies) wanted to make The Muppet of both Miss Piggy and Yoda). Movie first. I figured why not postpone Crystal a little longer? I knew we could use the time | Odell wrote the screenplay) is a traditional | sounded strange." for research and development.

"The big plus about the postponement," nary world where Henson adds, laughing, "is that at least now I rivers whisper and can describe The Dark Crystal to people and mountains move. have them understand what I mean. Before | Characters come when I'd talk about a movie without people, from races of no one knew what I meant. Now I can say it's Gelflings, Skeksis, on the order of E.T. or Yoda, only more so." Mystics and Gar-

Much more. E.T. and Yoda were the only thims. Like most manipulated creatures interacting with a cast | fables, the story of humans, while The Dark Crystal is all ma- is about the battle nipulated creatures interacting with other between good and manipulated creatures and special effects. evil where a loner

The logistics have nightmarish pro- hero, Jen, must



"In the early days of movies," Henson explains, "all you could do was put a man in a It sounds like a producer's dream. No agents gorilla suit. Now there are options. You can to call, no contracts to negotiate, no star | create almost anything. Anything you can see

Yes, if you have the time, the money and The Dark Crystal is the brainchild of Muppet | the craftspeople to do the job. The Dark Cryshe creates, noting this latest development is usual camera and lighting experts to the not-

Not many filmmakers could have found the prestigious Lampoon), he shares with them a Work on The Dark Crystal's creatures began "I never intended to spend five years mak-sense of perpetual childhood. It was Henson early as 1979 when Henson and his cohort

fable in an imagiportions, but Henson shrugs | prove his worth and deliver the of Luke Skywalker Some of the creatures: a Mystic (above & and the Empire.

top, with Gelfling Jen) & a Garthim Warrior Says Henson, "I had created crea- (opposite page). tures for Saturday Night Live which were un- | filmmakers the most problems. Without like anything I had done for the Muppets. lievable eyes the creatures would be al Those creatures moved more realistically and perform but not to act. After all, as some

all of a sudden I started thinking along new once said, all good movie actors speak lines. I wanted to do something that obscured their eyes. At first the movie-makers the line between what was a puppet and what the traditional route, experimenting was human."

best-selling book, Faeries, who articulated the cians who design eyes for humans who look of The Dark Crystal. The film combines lost them due to accident or illness. A the fanciful with the romantic, art deco with year and a half the eyes finally satisfied? Victoriana. What Henson wanted and what son and Froud. A major stumbling blocks Froud designed was a world of total anthro- technicians had refused to make the irises pomorphism; every element in the world is It just offended their professional pride.



Froud interpreted Henson's thoughts, after

production coordinator, "We needed people" The Dark Crystal's story (by Henson; David | who were flexible. Some of the ideas Jim had

stance the Skeksis, the evil masters of the Dark Crys tal, are described as have ing birdlike faces, beaklike mouths, extra hands and a reptilian tail. The Garthim, the warriors who carry out the orders of the Skeksis, are beetle like creatures with lobste claws, while the Land striders have long les friendly faces and anatomy based on raffes. Each and ev world from greed and decay. Shades realistically, require creature had to me dozens of movable naturalistic skin and pressional eyes.

The eyes gave 🕏 taxidermists and the waxmakers at Mac It was artist Brian Froud, most noted for his Tussaud's. Eventually they settled on te

Quite strange. For i

through such matte paintings blue screens. M - one aspect of film, then anot elements are fi ing. Special effe Roy Field and of James Bond firm Kurtz's ass what we see in the set. Waterf kets were all

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creatures.

For Field and fect was aging Mystics. "Usual

THE MOVIE MAGAZINE

Another major problem was skin. Henson | done with dissolves. But what we wanted was catch the light. Eventually foam latex was | inward on command." used and master make-up man Dick Smith, "In the first scene of the film," Smithies who created the Oscar-winning make-up for says, "the Dying Master, when telling Jen of Dustin Hoffman's 120-year-old Little Big Man, his task, raises from a bowl of water the image came in as an advisor. By the time The Dark of the crystal shard and Aughard's mountain Crystal was completed, more than nine tons of (she's a sorceress). This could have been done he can create such a bond. Like Spielberg and Malaysian rubber had been used to cover the with a series of models and dissolves, but we Lucas. Henson has a gift for translating the creatures.

lematical. Henson wanted no jerks, no ticks, each time. It took about four hours and we no hesitancy. "I don't like to get too specific | had to keep the ice at freezing point because about how the creatures were made to work," we also had light coming up underneath says Henson, "but we did use people inside | which naturally warmed the water. them some of the time. They were mimes and "The same applied to the crystal shard. clowns and acrobats, people who know Both those scenes having been shot were then movement. Those who did the movements improved optically by cutting out frames to were brought in very early and helped us | speed up the sequence and doing a partial diswork on the creatures."

both Star Wars and The Empire Strikes Back, in- do stop frame." sists the mimes were used only about five per cent of the time. The rest of the movements | Star Wars adventure, uses no stop frame acwere accomplished through various tech- tion. Instead, Lucasfilm's special effects arm, niques: radio control, mechanical linkage, hy- Industrial Light and Magic, developed somedraulic engineering and even traditional pup- thing they call go-motion, which eliminates petry - the old arm-in-the-sleeve trick.

chanics was often chaos. "E.T., for instance, an Oscar nomination for ILM.) was often manipulated by 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 matte paintings, miniatures, models and even blue 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 caskets were all exploded right on the sound-

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

insisted that his heroes, the Gelflings Jen and to show the process happening, so we created Kira, have humanlike skin. It needed to move, a vacuum effect where the skulls collapsed

sculpted the mountain from ice and shot it in Making them move was equally prob- reverse, using stop frame and melting the ice

solve between frames to get away from the Producer Gary Kurtz, whose credits include | slight jerky movement that you get when you

(Interestingly, Revenge of the Jedi, the sixth the jerks. Go-motion was first seen in the Henson admits the result of all the me- otherwise forgettable Dragonslayer and earned

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, through his Muppets, has proven



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.

(Continued from page 4)

tingent of the Sophie's Choice crew, spent four and fortune. Streep, one of a select few Amerweeks filming the flashback episodes of the | ican actresses who can demand million dollar story in Zagreb, Yugoslavia - scenes aswirl per-picture salaries, an actress constantly dewith images of family and friends, sprawling | luged with scripts and movie offers, is trying, ghettos, the constant rumble of trains and, in a midst all the stardom and the media hype, to the end, the concentration camp.

all," Streep recalls. "I spoke only Polish or | by the whole Hollywood syndrome - the aides German, and it was a Polish and German cast. in constant attendance, the limousines, the big They were all real. I was the only ringer."

many people get to live that many lives in her own ironing? their lifetime? That's really the whole kick of cumstances. It's an ideal outlet for all sorts of | nent press. But, I mean, I think it's important emotions."

Prior to Sophie's Choice and the Silkwood picshe 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 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 Streep, along with the German-Polish con- around to that age-old celebrity subject: fame maintain a life of relative normality. She is "During that month I spoke no English at | consciously trying to avoid becoming spoiled

Streep starts gushing all over the place | "You can't get spoiled if you do your own when she gets going on her craft, recounting | ironing," the actress philosophizes, a grin the roles that have plopped her in places like | crossing her pale, pointed face. Is she trying Cornwall, England, circa 1860, or Poland in to hoodwink an unsuspecting public into bethe 1930s; her work in movies like Julia | lieving that Mervl Streep - the same Mervl (Streep's film debut), The Deerhunter, Manhat- Streep who adorned the covers of practically tan, The Seduction of Joe Tynan. "It's great. How every magazine in America last year - does

"Well," she concedes, her eyes sparked with acting: jumping into these different cir- amusement, "I must say I'm very into perma-

- for me - to keep a hand on my life and the maintenance of it because vou're supposed to ture which is just underway, Streep starred in | be playing characters that do their own iron-Still of the Night, a suspense thriller in which | ing. 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, "vou 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 character, though," she offers. "I got some | engagements in New York, Los Angeles, nice clothes out of it. It's a very glossy, dark, Chicago, San Francisco/San Jose, Washington, glamorous movie. I've never really been in a Dallas and Toronto; other selected markets will open January 21, 1983.

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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

Century privateers, led by the to leave the privateers on his 21st | seargent (Tony Azito), rid their | and won a Tony Award (Broad-

"The style of The Pirates of Pen- | dashing Pirate King (Kevin Kline). | birthday, the time when his serzance," says Wilford Leach, di- Among the sailors is young Fre- vitude is to be terminated. rector and screenwriter of the up- deric (Rex Smith), indentured to

On that birthday, the pirate ship coming multi-million dollar musi- the pirates as a boy when his sails into Cornwall, England where cal, "derived from our knowing | nurse, Ruth (Angela Lansbury), | a group of beautiful young women that we had to create a world in | misheard his parent's instructions | — all wards of the Major General which all that happens in the story | to apprentice him as a pilot. Ruth | (George Rose) — are wading. Frewould logically happen. The result | - now plain looking and middle | deric immediately sees that Ruth is that Penzance offers a view of aged - has stayed with Frederic has lied to him, making him what really is another planet: one | throughout his servitude. She has | renounce not only the buccaneers, that is smaller, more old- also fallen in love with him. Since but Ruth as well. Frederic is also fashioned, optimistic and gener- Ruth is the only woman whom the instantly attracted to one of the ous than our own, but no less hu- young buccaneer ever remembers | girls, Mabel (Linda Ronstadt). | song to Pirates." seeing, she makes him believe that | Meanwhile, the pirates are busy The Pirates of Penzance is adapted | she is beautiful and convinces her | trying to woo the other ladies. | zance's additional starring parts from the Gilbert and Sullivan | charge to marry her. Despite Fre- | Frederic plots to defeat the sailors | operetta first produced in 1879. It | deric's relationship with Ruth, he | by helping the Cornwall police, | concerns a roving band of 19th | hates his life at sea, and he intends | commanded by a rambunctious | and worked for John Houseman,

community of the privateers. Be fore the planned attack on the p rates can commence, however, the Pirate King and Ruth inform Fre deric 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

Leach filled the bulk of Penwith seasoned stage performers. Kevin Kline had trained under

way's Oscar) for Century George on Broadway for such plays as Hamlet, Katherin My Fair Lady's sary revival ar (earning awar two). Tony Azito Threepenny Oper and in the films and Union City. Pirates' rema

role, Frederic given to Rex



Mac Dav

ing tale of two Gondorff and ling the perfect gangster, Dov world responde stowing it with and making it grossing movie it was announce be a sequel eigh ginal's release, prised. When that Jackie Gle Paul Newman

that Mac Davis

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1973's The Sting

lywood was sho "When you thing," says la if you are doi nal cast, you ca Sting II, which 11th, makes a are different proaches to tween the grift film. Judging t has been dire

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vateers. Bek on the piowever, the inform Freas born on only falls nas not yet eric's sense rejoin the nat he must arting the he helped and Union City. eventually

of Penzance's mess... the Gilbert as inspired rical impreead of the re Festival, k staging of 1980. Its a move to ates is still nied by aking place untry.

sful Broad-Penzance's nmediately us studios rejected agreed to n in associan, whose g Old Boynd Conan) d a shrewd ercial and

erson who erested in tion in its Papp. "Ed ture of the riginal cast each as di-

sting decimade, but e his initial ose voices

lividuality," 'I also like e it natural a Ronstadt ere with us, inda have w, but she ns out that e in a Gilever since ade, when Sorry Her nafore. Acdded that

lk of Penring parts erformers. ied under Houseman, rd (Broad-

uch plays as Richard Burton's lamlet, Katherine Hepburn's Coco, My Fair Lady's twentieth anniverary revival and The Kingfisher earning awards for the latter two). Tony Azito had appeared in Threepenny Opera and Happy End and in the films Night of the Juggler

Pirates' remaining male lead role, Frederic, was ultimately eiven to Rex Smith, a rock

av's Oscar) for On the Twentieth singer/actor who had been seen on Broadway in Grease, on TV in Sooner or Later and in the film

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 pre-(Continued on page 14)



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

ing tale of two con men, Fargo of the theater, they'll say, 'We were Gondorff and Jake Hooker, pul- | very well entertained." ling the perfect scam on a sinister gangster, Doyle Lonnegan. The perspective, the original's world responded to the film by be- screenwriter, David Ward (who restowing it with numerous awards | cently made his directorial debut and making it one of the highest on Cannery Row), wrote Sting II's grossing movies of all time. When | scenario. With producer Jennings it was announced that there would | Lang (Earthquake, The Front Page) be a sequel eight years after the ori- and director Jeremy Paul Kagan ginal's release, Hollywood was sur- (The Chosen, Heroes) taking over prised. When it became known | the reins from Sting I's production that Jackie Gleason would replace | troika of Michael and Julia Phillips Paul Newman as Gondorff and | and Tony Bill and director George that Mac Davis, best known for his Roy Hill, Ward is the only singing, would play Hooker in- behind-the-scenes principal who stead of Robert Redford, Hol- worked on the initial picture. lywood was shocked.

thing," says Jackie Gleason, "even | 1940's New York, when Kid Colors if you are doing it with the origi- (Bert Remsen), veteran con man nal cast, you can be in trouble. Yet, who helped Gondorff and Hooker berg. "A tag like that would be an Sting II, which opens February in the first film's scam, is mur- over-simplification, because Videod-11th, makes a switch - now there | dered by Doyle Lonnegan (Oliver | rome is incredibly complex. Such a are different attitudes and ap- Reed). Lonnegan arranges description would also make the proaches to the association be- through the grapevine for Man- movie sound like a parody of TV tween the grifters than in the first | hattan's underworld to think that a | and maybe seem boring. Simply by film. Judging by the way the movie | wealthy racketeer named | Videodrome's nature, however, it has been directed and the acting | Macalinski (Karl Malden), was re- | does touch on television's potential in it, I think that Sting II is going

1973's The Sting told the spellbind- | to be a hit. When people walk out

Despite the new film's altered

Ward's screenplay picks up "When you do the 'Son of' any- nearly ten years after Sting I in (Continued on page 14) for manipulation." James Woods lashes out in Videodrome.

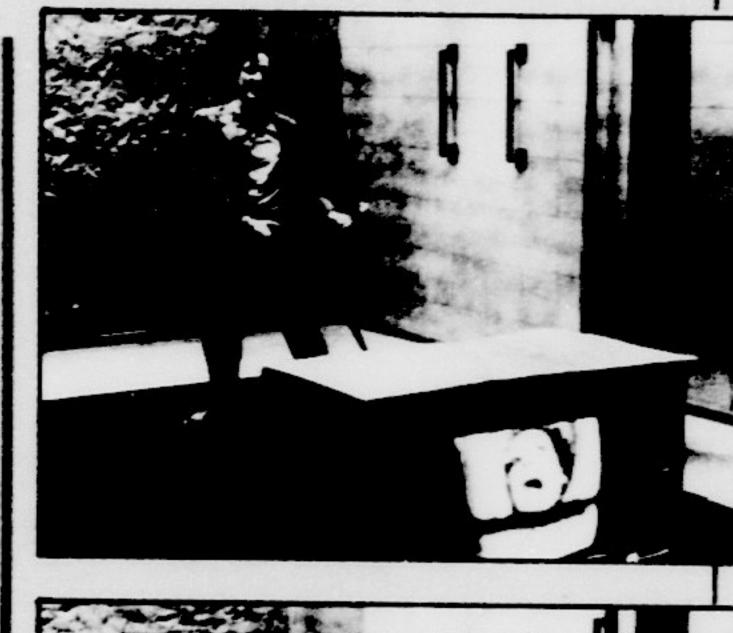
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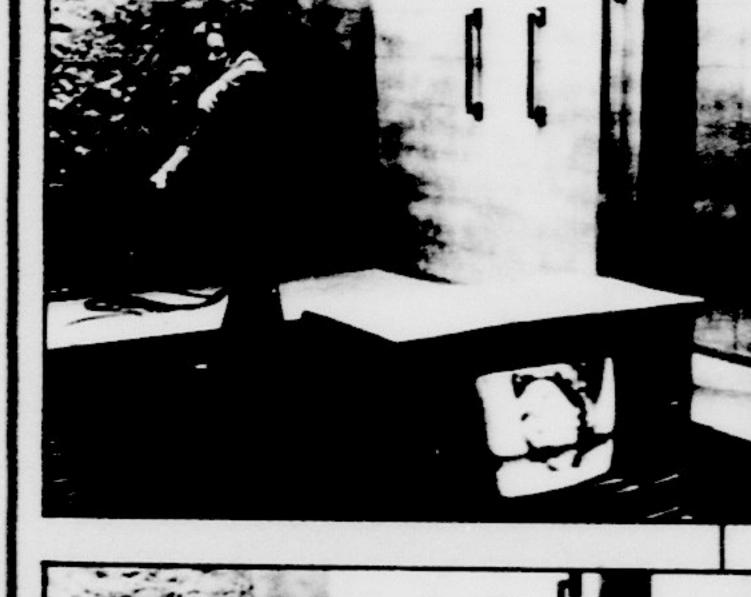
"If people go to Videodrome expecting to see a head explode, they'll be disappointed," says writer/ director David Cronenberg, referring to the infamous scene in his last film, Scanners (about battling telepaths). "Videodrome is a bit more radical than my past work in terms of structure, but my sense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

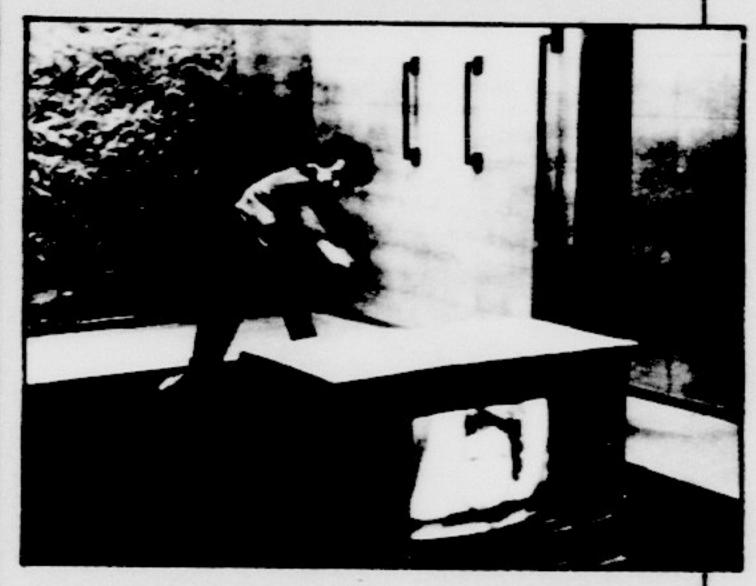
Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies The Brood, Fast Company, Rabid, and They Came from Within, which featured such diverse subjects as the world of race car driving and a veneral disease that breeds parasites which drastically alter their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

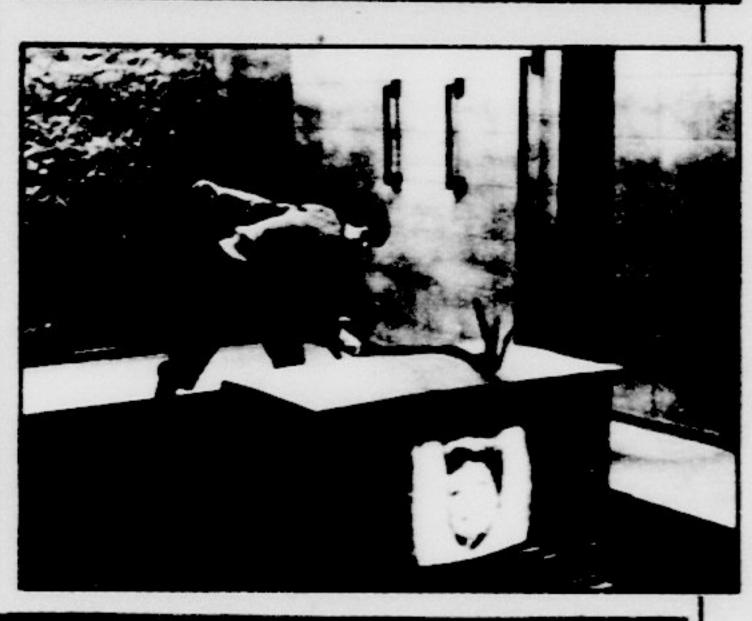
The premise that so intrigued Universal involves small time cable ΓV station operator Max Renn (James Woods) discovering a program entitled Videodrome that is being aired covertly via satellite. It showcases perverse sex acts, including sado/masochism, bondage, and possibly carnal murders. Renn is captivated 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 Pro-Renn's ultimate conflict begins | open January 28. when he has trouble separating his Videodrome-influenced illusions from reality.

"Videodrome is not 'the film that attacks television," states Cronen-







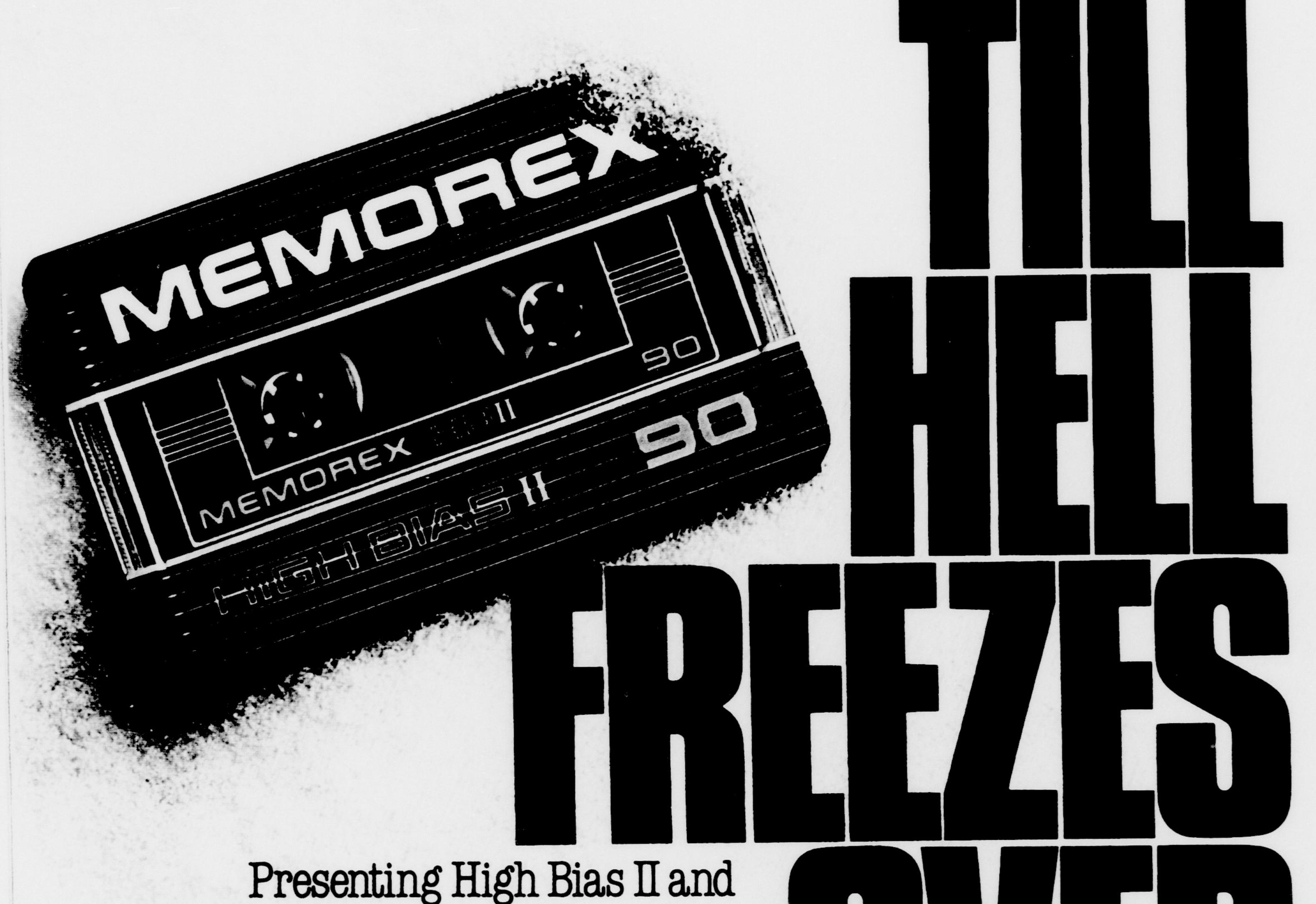


Universal's original release plan for Videodrome would have enabled America to have already judged whether the director's critique is apt. Videodrome was going to be distributed last October, until audifessor's daughter, Bianca (Sonja | ences' reactions at test screenings Smits); and Barry Convex (Les | made the studio decide that Vid-Carlson), who finally turns out to | eodrome needed further editing. be one of the picture's heavies. The picture is now scheduled to

> "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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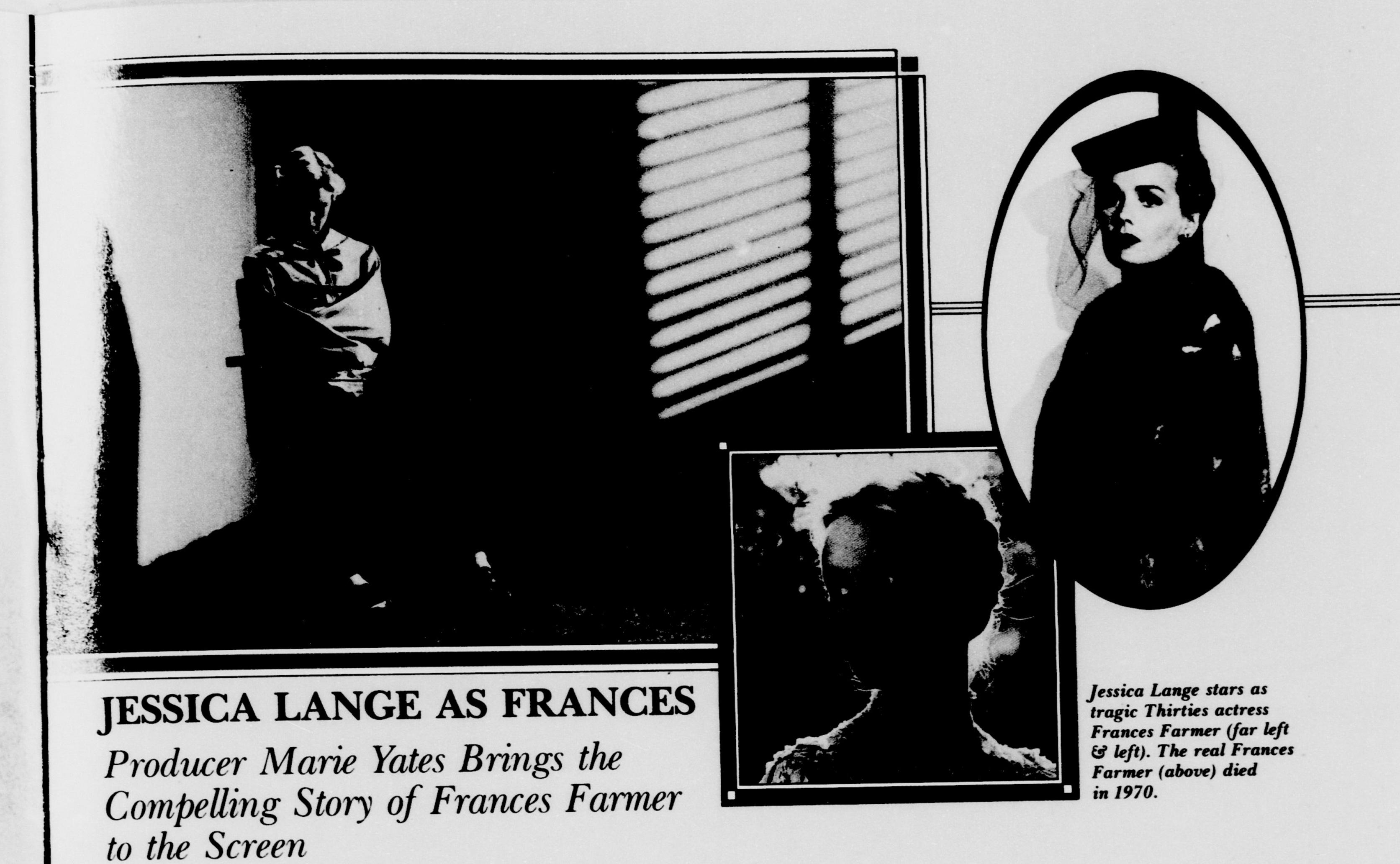
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BY CHRIS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an exposé 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 ocurred 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 shopworn, unsold manuscript of William Arnold's Shadowland, which told of the beautiful, spirited and rebellious 1930's actress Frances Farmer and her horrifying experiences with Hollywood, asylums, elec- ing Gold where she had to fall in the mud, troshock and worse. Yates not only bought the rights to Shadowland, she dove into the re- | She kept asking, 'Why am I doing this?' And search and helped edit the book. Yates man- her director just sat there and let her fall in aged to root out the last survivors, including a | the mud." very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates | Her troubles came in a heap. While on parole and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's got in a free-swinging fight with a hairdresser, life (the screenplay is by Eric Bergren, Christ- a woman, and broke her jaw. The hairdresser opher 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

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. B-movies.

"There was a scene in a movie called Flow-And she had to do it something like 17 times.

Because of her associations with leftists, she came to be labeled, wrongly, a communist. for a drunk driving charge, Frances Farmer (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 are 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 They got more vindictive and gave her more | 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 imaginings. 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'

HOWARD ROSENBERG

BY ERIC ESTRIN

ony Bill stands at the helm of his 65-foot sailboat, Olinka, 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 Vallarta.

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 hand. 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. 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 ration 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 | opportunity to use a synthesis of his outside

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 I can't seem to get their work distributed to the

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-

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

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 flips 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 bittersweet family drama.

The story reve Healy, whom B

non-professiona I've worked wit vears." Healy, a York City balle film role becau plays the daugh Mary Tyler Moo

Bill recalls n ers. Jon Peters asked him the filming in eigh later? "That wa script and Dud called everyboo My Bodyguard a Many could, ar pleted on time

It probably for Bill's studio a projection re dailies, and ed able during t More importa offices in the with friends a shares a give-a The studio is sides; he has with his estran

"If I have a ing the trash, the building much rather terior motive writing a scri none of the s off," he expla

Bill has a re can approach opinion abou over his tran produced or ing but over come from s without agen the material, creative way.

Though he percentage of established w rather deal in territory, and Venice with



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The story revolves around young Katherine | lishing houses to find out what the hot new Healy, whom Bill calls "the most remarkable | novels are, and to take lunches with people he non-professional I've ever worked with, and | doesn't like. "I don't have a lot of people to I've worked with a lot of unknowns over the compete with this way," he says. "It's somevears." 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-1 ever, still only foresaw a dark story of a star, I January 28.



thing I wouldn't do well."

TB 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 Peters and Guber,

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, hiss, tomatoes-atthe-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.

(Continued from page 11)

on people realized that he was a madman."

shadows of Farmer's life, the partly fic- son who was beaten for it." tionalized 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 | way. 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 detec- as a child," she says. tive, he ran a make on Yates. It took months 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, how- Los Angeles and in other selected markets on

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 they were 'sick.' And what it would do would Jonathan Sanger, whose success with The inhibit them, if not completely stop them, Elephant Man earned him the ready interest of from conceptualizing. And if you take that | EMI-Brooksfilms. Sanger knew that Farmer's away from an artist, what do you have left? | story, which is taken as far as her 1958 ap-Freeman was being touted as the king of the pearance on the TV show This Is Your Life (she lobotomy, the brilliant man of the day. Later | died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not Yates admits the story would have been too | a basket case by any means," Sanger informed depressing if it were not for a man in the us. "She was a courageous, life-affirming per-

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

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

Besides overseeing the final stages of Franfor him to open up. "Finally one day he just | ces, 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 3 in New York and

THE MOVIE MAGAZINE

The Pirates of Penzance...

(Continued from page 9) sentations. Leach let Lansbury work fairly independently, which with all actors.

he'll almost be the character."

Leach's main concern with his everyday hassles. cast was to unite them in bringing Monty Python and the Marx | ner." Brothers.

"Pirates' humor comes from showing a world of reality askew," Sting II. 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 (Continued from page 9) takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some sort of free spirit."

live action footage shot by him a decade earlier. cinematographer extraordinaire Slocombe.)

of Steven Spielberg.

didn't. There couldn't be improvis- a railroad ticket from him. ing with everybody moving

precise." moviegoers might consider the conned." 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- quainted with the picture's ensem- Forty and Cheaper to Keep Her.

Awards and the Outer Critics Circle Award for Best Musical. The | Reed peeled off his shirt and director and his associates are ob- jumped in front of the camera, he says is the way that he deals | viously gambling that this Febru- | dancing around the cast members. ary 18, filmgoers will also react posi-"Let an actor find the role in | tively to a movie whose stylized | ing a drink," comments Jackie himself," Leach asserts, "and then | whimsy could present a refreshing | Gleason, grinning. relief from the world's ubiquitous

Penzance to life in the kind of admits, "presents a world without at Los Angeles' posh Rex restaumadcap, fun-filled way that has | cynicism. There's not one charac- | rant - posing as "The Blue J provoked some critics to compare | ter in the picture that you | nightclub - famed bandleader/ the tone of the play to the antics of | wouldn't like to have over to din- | trumpeteer Harry James (who

sponsible for Colors' death. Jake Hooker, now down to his

last dollar due to bad investments, and Fargo Gondorff, fresh from a To enhance Pirates' thematic de- | two-year stay in the Florida State lights with celluloid magic, Leach | Penitentiary "on a bum rap," de- in Sting II capture the essence of enlisted the services of special ef- cide to get revenge on Macalinski. the period, rather than actually (Continued from page 9) fects wizard Brian Johnson, who They scheme to have Hooker pose documenting it," confirms coswon an Oscar for The Empire | as a champion boxer, not realizing | tume designer Burton Miller. Strikes Back and also worked on that Lonnegan is aware of their Dragonslayer, Alien and Space: 1999. | every move, determined to kill be merely suggested: men's hair- | berg's movies have become famous (Johnson's tricks were added to them in retribution for conning cuts. All of Sting II's male actors for Videodrome's scenes of delusion

Ward's script also introduces a Douglas Raiders of the Lost Ark | beautiful con woman named Ver- | Davis recalls, "nobody recognized | by Rick Baker's EFX Inc. (An The Pirates of Penzance's visual alias Countess Veronique. A ro- haircut, my dog - a big old thrills weren't only generated | mance develops between Veronica | bloodhound - tried to tear me up. technically. The picture contains | and Hooker, with the latter ignor- | Until he smelled me, he didn't | the wildest action scenes this side ant that the "Countess" has some know who I was." sort of mysterious tie to Lonne-"Pirates gets so wild that a lot of gan. Helping the gangster is Big role included doing his own stunts vital part of the movie. Videodrome people think that we did a lot of Apple police detective Francis X. during Sting II's climactic boxing improvised tumbling and bumbl- Bushman (Val Avery), whom match. ing," says Tony Azito, "but we | Hooker first meets when he steals |

around like that. There would pansion of the first Sting, rather the fight where Jake gets knocked have been chaos. Graciela Daniele | than a continuation," asserts di- down - and I went flying through (both the play's and film's rector Kagan. "Our Fargo Gon- the air, landed on my rib cage, and rome's other elements - acting and choreographer) is a perfectionist. dorff and Jake Hooker are based | broke a rib: it looked terrific! It | story - are good enough to stand All of the fight sequences for the on two very famous real-life con was my own fault, though. I was stage play were planned. For the | men who are totally different | overacting." movie, they had to be even more from the original two characters. Sting II also has more comedy and | mised that Davis went to such No matter how proficient Azito | the nature of the con is more in- | lengths to help offset a compariand company were, a potential triguing than in Sting I. In this pic- son between himself and his progdanger for Pirates is that ture, the con men themselves get enitor as Hooker, Robert Redford. cial effects.

should try to put together a cast | shadow, Davis doesn't seem that is friendly to one another. He | bothered, apparently believing even went so far as to fly Oliver | that he's not in competition with | Reed (who inherits the part of | the famous star. Mac considers Lonnegan from the late Robert | Sting II as another chance to ex-Shaw) in from London for a few pand his thespian abilities, disdays so that he could get ac- played twice before in North Dallas

rates of Penzance 'ought' to be done." | ble one month before the En-Leach's approach worked on glishman had to show up for film-Broadway, where Pirates won 3 | ing. During that visit, Oliver Tony Awards (for Best Revival, | clowned around by doing hand-Best Director and Kevin Kline), 2 springs and lewd gestures off-OBIE Awards, 5 Drama Desk | camera while the other actors were filming their scenes. At one point,

"That's the way he is without hav-

Not all of Sting II's unplanned moments were as wild as Reed's "The Pirates of Penzance," Leach | stunts. When the film was lensing 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 pleasant illusion, the artists responsible for Sting II's look often opted to "suggest" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing drome . . .

had to get 1940s coiffures.

onica (Teri Garr), who uses the | me. When I came home after the |

Davis' pursuit of reality for his

"I got banged up," reveals Davis. "I was trying to make a slow "Sting II is inspired and is an ex- motion shot — there's a point in

Some media pundits have sur-When told that some people will Kagan feels that a director | view his performance in Redford's

"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 repetitious, but I love it. Acting is 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."

Video-

Videodrome to display the morbidly fascinating special photographic One design element that couldn't and makeup effects that Cronen-- including a television that be-"When that was done," Mac | comes organic - were developed American Werewolf in London), Frank Carere and video coordinators Michael Lennick and Lee Wilson.

"Their contribution," comments Cronenberg, "is a tremendously was written so that its hallucinatory aspects 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. Videodon 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 spe-

"Obviously," the director adds, "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.

Engine

Type of drive

Transmission

Steering

Fuel Tank

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

i present a refreshing | Gleason, grinning.

II . . .

Colors' death.

in the Florida State | creating the era in exact detail.
"We tried to make the clothing | drome . . .

movie whose stylized | ing a drink," comments Jackie | in a while?"

here's not one characters. rant — posing as "The Blue J" characters. picture that you nightclub - famed bandleader/ "I think that they will," states the b have over to din- trumpeteer Harry James (who | director. "Even though all of the plays himself) and a few of Sting | characters in Sting II survive by ly-II's other musicians treated the ling, there's a 'backstage' area crew to an impromptu concert. where they don't lie. That's where I The event was made even more | feel audiences will learn to care memorable when Jeremy Paul | about these people. At least, what's Kagan joined the group on important to me is the truth in clarinet.

To help achieve a sense of pleasant illusion, the artists responsible er, now down to his for Sting II's look often opted to Videoe to bad investments. "suggest" the 1940s, instead of reondorff, fresh from a | creating the era in exact detail.

on a burn rap," de- in Sting II capture the essence of enge on Macalinski. | the period, rather than actually | (Continued from page 9) have Hooker pose | documenting it," confirms cos- | Videodrome to display the morbidly a boxer, not realizing tume designer Burton Miller, fascinating special photographic

determined to kill be merely suggested: men's hair- berg's movies have become famous nution for conning | cuts. All of Sting II's male actors | for Videodrome's scenes of delusion had to get 1940s coiffures.

women named Ver- Davis recalls, "nobody recognized by Rick Baker's EFX Inc. (An iii), who uses the | me. When I came home after the | American Werewolf in London), s Veronique. A ro- haircut, my dog - a big old Frank Carere and video cooris between Veronica | bloodhound - tried to tear me up. | dinators Michael Lennick and Lee h the latter ignor- Until he smelled me, he didn't Wilson. countess" has some know who I was." "Their contribution," comments

erious tie to Lonne- Davis pursuit of reality for his | Cronenberg, "is a tremendously the gangster is Big | role included doing his own stunts | vital part of the movie. Videodrome detective Francis X. during Sting II's climactic boxing | was written so that its hallucinat-

meets when he steals "I got banged up," reveals the film's major revelations. At the ket from him. Davis, "I was trying to make a slow same time, I'd hate for people to inspired and is an ex- motion shot - there's a point in feel that Videodrome is solely an efhe first Sting, rather the fight where Jake gets knocked | fects picture. Its first half hour muation," asserts di- down - and I went flying through | ... sn't have any effects. Videodn. "Our Fargo Gon- the air, landed on my rib cage, and | rome's other elements - acting and ke Hooker are based | broke a rib: it looked terrific! It | story - are good enough to stand tamous real-life con was my own fault, though. I was on their own. If nothing else, I

as more comedy and mised that Davis went to such movie. As a result, I think that its of the con is more in- lengths to help offset a compari- market can be broader than that in Sting I. In this pic-son between himself and his prog- of a film that only highlights spen men themselves get enitor as Hooker, Robert Redford. | cial effects. When told that some people will "Obviously," the director adds, els that a director view his performance in Redford's "there'll be some people who might put together a cast shadow. Davis doesn't seem not want to sit through Videodlly to one another. He bothered, apparently believing rome's 'straight' scenes. Overall, far as to fiv Oliver that he's not in competition with though, I don't think that will be inherits the part of the famous star. Mac considers | the case. Effects freaks still want from the late Robert | Sting II as another chance to ex- more than just special effects, even om London for a few pand his thespian abilities, dis- if they don't always realize it. at he could get ac- played twice before in North Dallas | "I mean, why settle for great efh the picture's ensem- | Forty and Cheaper to Keep Her.

are 'ought' to be done." | ble one month before the En- | "I'm basically a songwriter who pproach worked on glishman had to show up for film- sings and an entertainer who acts, where Pirates won 3 ling. During that visit, Oliver | quote, unquote. Acting is a chal-(for Best Revival, clowned around by doing hand- lenge because it's something I reand Kevin Kline), 2 springs and lewd gestures off- ally don't have that much experis. 5 Drama Desk | camera while the other actors were | ence at. Film acting is hard work. the Outer Critics Cir- filming their scenes. At one point, It's long hours and very repetiti-Best Musical. The Reed peeled off his shirt and ous, but I love it. Acting is a his associates are ob- jumped in front of the camera, chance to jump out of my skin and oling that this Febru- | dancing around the cast members. | be someone else for a change. bers will also react posi- "That's the way he is without hay- Who hasn't wanted to do that once

Inevitably, the entire Sting sequel he world's ubiquitous | Not all of Sting II's unplanned | will be pitted against its predecesmoments were as wild as Reed's | sor. Jeremy Paul Kagan insists that of Penzance," Leach stunts. When the film was lensing his picture can sustain the test, as sents a world without at Los Angeles' posh Rex restau- long as people care about Sting II's

people's lives."

is aware of their. One design element that couldn't and makeup effects that Cronen-- including a television that beof also introduces a "When that was done," Mac | comes organic - were developed

Avery), whom match. orvaspects actually lead to one of

e totally different overacting." think that the least people will say iginal two characters. Some media pundits have sur- is that Videodrome is an interesting

fects if you can get effects plus?"



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