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American Problems Discussed At ECU Honor Symposium

From Staff Reports

Ten ECU professors and two students presented papers at the Phi Kappa Phi honor society symposium Tuesday and Wednesday. Themes centered around the topic of "What's Right With America — What's Wrong?" and papers were heard from the various curriculums, including journalism, foreign languages and the sciences.

The two ECU students presenting their papers were Susan Tacker, a senior majoring in English, and Ted F. Cash, a senior medical student. Tacker's paper, entitled, "Westmoreland v. CBS: Modern Media and Traditional Freedom of the Press" contained information concerning the recent \$120 million lawsuit filed against CBS by General William Westmoreland, head of American forces in Vietnam from 1964-68. The case was dropped by the Westmoreland Feb. 18, but many questions remain unanswered.

"Today's press faces opposition from the public it ostensibly protects," Tacker said Tuesday. "Those in power have resented

press criticism since before the Revolutionary War in this country." The Supreme Court has managed to balance basic rights of individuals, she added, but the press can not be exempt from publishing false information, though it may be a protected right of the press. Only the jury can award damages of "malicious intent or recklessness," she said.

"Public juries don't seem to understand the idea of malice; the Libel Defense Center recently reported that more than 60 percent of juries return verdicts favorable to the plaintiff, but over two-thirds of these are reversed on appeal," Tacker said while quoting from *U.S. News and World Report*.

In a joint statement released to the press and public 18 weeks after suit had been filed, CBS said "CBS never intended to assert, and does not believe, that General Westmoreland was unpatriotic or disloyal in performing his duties as he saw them."

"The case settled none of the issues it raised since it never went before a jury," Tacker said. "The old unreconciled difference is still irreconcilable: how can we protect a strong, free, vigorous

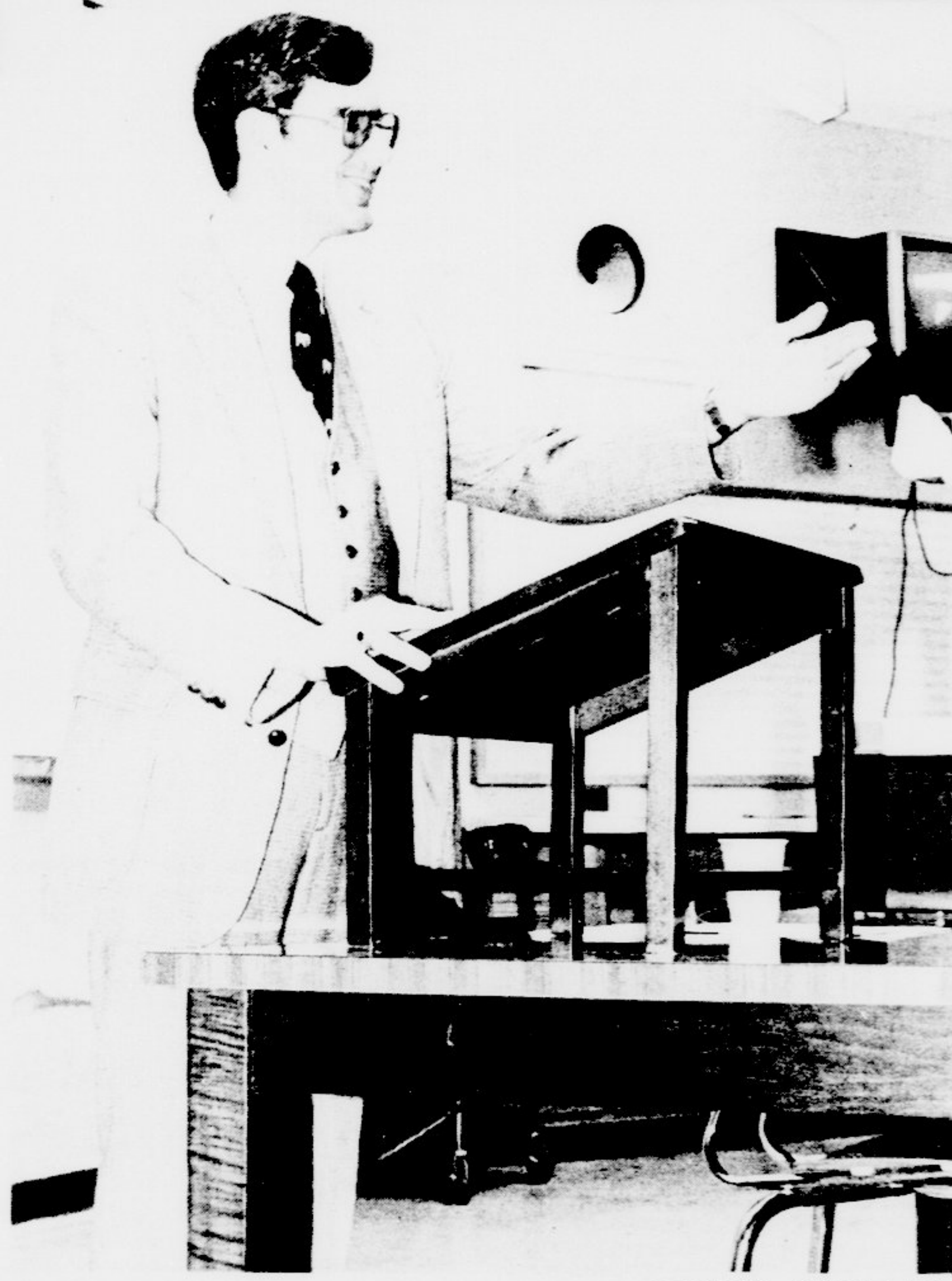
press and also protect an individual's right to clear his name?"

Ted Cash's presentation Wednesday concerned the effects of choosing the proper method of curing a sick patient. Like Tacker, Cash received a monetary award for his paper, "A Broken Heart: Caring and Curing in American Medicine."

"I am merely a humble medical student whose handwriting has not yet become illegible," Cash said, "and I think there is more to curing a patient than doping him up with medications."

He cited an example of a young woman and her comatose mother. The woman asked Cash what she could do to make her mother comfortable during her last days. He suggested that she record her mother's favorite song and play it by her bedside. Even though the terminally ill patient could not communicate in any fashion, a tear ran down her cheek as she heard the song. The daughter knew she had succeeded in making her mother comfortable and possibly relieving the pain she was going through.

"The point is," Cash said, "See LECTURERS, Page 5"



Dr. David Glascoff, associate professor of ECU's School of Business, was one of many faculty members that spoke Tuesday and Wednesday's Phi Kappa Phi Symposium, sponsored by the honor society and ECU.

Candidates File For Positions

By JENNIFER JENDRASIAK
News Editor

With SGA elections scheduled for March 19 and the candidates' filing deadline set for Friday, eight candidates have already filed to run for office.

For the office of SGA president, David Brown and Mike McPartland have filed; Lee Lane and Chris Tomasic have filed for vice president; Dwayne Wiseman for treasurer and Lisa Carroll, Maryvonne Draper and Ann Scarborough for secretary.

Candidates for all SGA offices must have a 2.0 gpa and be in good academic standing with the university. In addition, candidates for the offices of treasurer, vice president and president must have at least 48 hours of academic credit.

Howard Lipman has resigned as chairman of the Elections Committee, and has been replaced by SGA Treasurer Georgia Mooring, according to SGA President Rainey.

SRA Plans Reorganization of Councils; Input Continues

By HAROLD JOYNER
Assistant News Editor

Input was given by ECU dorm residents Wednesday night concerning the restructuring of the Student Residence Association's Constitution and other reorganization within residence hall structure.

Discussion centered on a proposal to reorganize or abolish the Area Residence Councils. Elizabeth Page, president of West Area said the ARCs should

be abolished for several reasons, the main one being financial. Students will also be able to have more time be involved in the dorm, she said. "I would like to see every group merge into SRA and have legislators, who would serve the purpose of relaying information back to the dorms. She also said she would like for the Programming Assistant to come to SRA meetings. Currently PA's are not required to do so.

Kevin Johnson, president of College Hill ARC, said the coun-

cils should remain because dorm residents are able to benefit from area activities. "But if the organization was reorganized, and all the money was controlled by SRA, the little things would be lost." He noted that the College Hill Council has been responsible for obtaining a volleyball court, upkeep of a basketball court, furnishing bus shelters, picnic tables, and sidewalks at the bottom of College Hill.

Wanda Battle, vice president of Tyler dorm, said that "the

tangible things the council has done for the area were really good." She also said she felt that a lot of information is repeated at House meetings, so the unification of one Council may eliminate this repetition.

Saying that Central Campus gets nothing from its Area Council, the vice president of Slay dorm said "Students are more apathetic and are not as willing to do the things College Hill is able to do." Page also added that money was also being wasted and

therefore dorms are not able to plan as many activities as they would like to do.

Elizabeth Tyson, West Area President, said "You can't beg people to attend meetings, or participate in them."

SRA President Debbie Gembecki said SRA is in a dormant state now and it would make more sense to combine councils thereby making the lines of communication more open to dorm

residents. However, there could be some problems in the abolishment of the councils, and some areas would lose more than others, she said.

Information will be conveyed to the residence halls and a vote will be taken March 13, the next SRA meeting. The Residence Life Committee will then decide on a course of action, Gembecki said. Three Area presidents, SRA president and various faculty members make up the RLC.



JON JORDAN — ECU Photo Lab

Hold Out

Spring Break is finally here and students soon will be heading for the beach. Is there any chance of convincing everyone to stay in Greenville so they can see what a ghost town really looks like? Oh well, we thought so. Have a safe and enjoyable break. See y'all in March.

Photo Head Resigns; Jordan Assumes Duties

By JENNIFER JENDRASIAK
News Editor

Photo Lab Photographer Jon Jordan was chosen as interim head of the Photo Lab by the ECU Media Board Wednesday, following the resignation of Neil Johnson.

Johnson said he resigned because of "other obligations that had to be met." He said he has a busy schedule and felt "it would be beneficial to the *Buccaneer* and other mediums if they get someone who has more time

to devote to the business at hand."

Jordan was selected, according to Johnson, because "if someone who didn't know what was currently being done in the lab had come in, it could have detrimental effects on the schedules of campus publications."

The position has been designated as that of interim head because selections for new media heads will be made in April, according to Media Board Chairman Mike McPartland.

McPartland said Johnson "has

done a fine job, but meeting deadlines has been a bit too much with his schedule." He added that he felt there would be a "smooth transition."

"Jon said he knows the ropes and I'm sure he'll continue to keep up the quality of the lab's work," McPartland said.

Jordan, 23, a Chemistry major, said he doesn't foresee any problems in meeting deadlines for campus publications, "I'm just trying to deal with what happens as it happens," he said.

Contributions Total More Than \$4 Million

Private Gifts Increase

By JENNIFER JENDRASIAK
News Editor

Private gifts to ECU totaled \$4.2 million during 1983-84, as compared to \$2.7 million for 1982-83, according to James Lanier, vice chancellor for Institutional Advancement.

Lanier termed the year "a very fine year" in terms of contributions. He said the primary increases were in the areas of medicine and academic programs. Of the \$4.2 million, approximately \$1.6 million went to medicine, almost \$1 million to athletics and approximately \$1.7 million to academic programs.

Lanier said the increase was mostly due to heightened corporate contributions, but there

were also big increases in individual donations. He said there are three separate groups responsible for obtaining gifts, the Educational Foundation, the Medical Foundation and the ECU Foundation.

All contributions, Lanier said, must be solicited. "Very rarely does a gift come in unsolicited," he said. The Alumni Association solicits contributions by direct mail, alumni telefunds and personal solicitations, while the Pirate Club performs basically the same services aimed at obtaining athletic contributions. The Medical Foundation, Lanier said, relies mostly on individual solicitation.

Lanier said he foresees "another excellent year" for the

ECU Foundation, adding that they saw their "first million-dollar year" in 1984.

The University Scholars' Program "has proven to be a big asset," Lanier said. To date, 11 of 20 scholarships have been funded. Seven gifts have been received funding one scholarship and four gifts have been received funding two to three scholarships.

"I think 1984 has set a new standard of excellence for the Institutional Advancement division," Lanier said. "We have built upon the strengths that were here and we are now assembling the tools and resources necessary to consistently attract increasing levels of private support from individuals and corporations."

Court Reduces Restrictions

WASHINGTON (UPI) — The Supreme Court ruled 5-4 Wednesday that the Environmental Protection Agency may exempt individual industrial plants from national clean water standards limiting the discharge of pollutants.

The ruling was a victory for the Reagan administration and the chemical industry which had challenged a lower court's determination that the government agency could not grant variances from national rules for treating toxic chemicals before they are dumped into public waterways.

Although few such variances have been given so far, industry complained it would be saddled with very high costs if required to meet national clean water standards. But environmental groups warned that the companies were

simply trying to delay compliance with standards ordered by the Clean Water Act.

The statute directs the EPA to set national standards for industrial discharge of treated toxic waste — pollutants that have been at least partially cleansed before flowing into lakes and streams.

In a second opinion Wednesday, the Supreme Court, complying with the wishes of Congress, unanimously ruled that money withheld for income taxes and Social Security is part of a family's income for the purpose of calculating eligibility for welfare grants.

A lower court had ruled that states should consider net rather than gross income when determining eligibility and benefits. In reversing that ruling, the

Supreme Court acknowledged that Congress already had enacted legislation to settle the controversy.

In the water pollution case, Justice Byron White wrote for the majority that the high court should not second guess EPA's interpretation of the Clean Water Act.

"EPA's construction (of the statute), fairly understood, is not inconsistent with the language, goals or operation of the Act. Nor does the administration of EPA's regulation undermine the will of Congress."

Led by Justice Thurgood Marshall, four justices took exception to the court's ruling, saying the environmental agency had taken action "inconsistent with the clear intent of Congress."

Announcements

The Kinks
The ECU Student Union Major Concerts Committee is presenting The Kinks, live in concert, March 16, 1985, in Minges Coliseum. Tickets will be \$10 in advance, and \$12 for non-students and at the door. Tickets will go on sale today at 11:00 in the central ticket office of Mendenhall Student Center. Don't miss it!!!!

AMA Elections
Anyone interested in running for an AMA position for next year, turn your name in folder outside room 227 in Rawl.

Joyner Library
has received a publication which will be of interest to those students who are preparing to take the NTE. How to Prepare for the National Teacher Examinations may be used in the Reserve Room of the Library.

Summer School at BOCC
Undergraduate students interested in attending summer school at Beaufort Community College may apply for admission through The Office of Admissions at Beaufort Community College. Summer session I begins May and ends July 5 while summer session II is scheduled for July 8 through August 14. General information on available courses offered, registration and other information is available from the Office of Admissions, Beaufort Community College, P.O. Box 1069, Washington, NC 27889. For further information, contact the Office of Admissions at (919) 946-6194.

ECU Surfing Club
A club for all beach-lovers, a team for competitive surfing. There will be a meeting at 8 p.m. on March 28 in the Mendenhall Student Center (Mendenhall basement). Everyone going on the trip to Florida spring break needs to attend this meeting. Any newcomers are also welcome.

Pirate Walk
Student escorts and escorts are available for ECU students. Faculty, handicapped persons and staff. Call Pirate Walk at 757-6387. Sun. through Thurs. evenings, from 6 to 12 p.m. Our operational area includes the ECU main campus and a two block surrounding area, college hill and the Minges complex.

Aerobic Fitness
Register for second session aerobic classes Feb. 24-March 1 from 8:30-4 p.m. Come to room 204 Memorial Gym or call 757-6387.

ECU Frisbee
The ECU "Ireys" will be playing at University of Florida Gainesville March 28 and at Miami-Dade Community College March 9 & 10. If you are in the area come on out and jam with the Ireys. Hot ultimate. There will be practice Mon.-Tues. and Thurs. at 7 p.m. in the Minges Coliseum. People must have University excuse if you are absent. Let's leave Fri. about dusk.

PPHA Meeting
On Thurs., Feb. 28 at 5:30 in Mendenhall room 221. There will be a regularly scheduled meeting of the Pre-Professional Health Alliance. All members are expected to attend and pay dues and for the pins as agreed upon. All other persons interested in the health related fields are welcomed and encouraged to attend.

Delta Sigma Phi
hope you have a great spring break we know all the brothers, sister, and pledges are gonna party if you why not, after all you're Delta Sigma Phi's. have fun. Little sisters and pledges just remember we have a meeting 8 p.m. March 18.

Paragon
A thriller, about death and afterlife. Coming soon. Don't miss it!!!

Prime Time
sponsored by Campus Crusade for Christ, will be meeting in Jenkins Aud Art Bldg. every Thurs. at 8 p.m. Please join us for fun, fellowship and Bible Study.

Newman Center
ECU has employment information for graduating seniors interested in working in campus ministry or youth ministry. For details contact Fr. Terry at the Newman Center, 953 E. 10th St., or call 752-4216.

Officials
Need extra money? We'll let you call the shots with softball and team handball. Officials for intramurals are needed. The softball clinics will begin March 12, 6 p.m. in AG 102 while team handball starts March 11 at 6 p.m. in room 102 Memorial Gym. If you have a question call Willie Ehling at 757-6387. No experience necessary.

Intramurals
Swing with the IRS. Intramural tennis doubles registration begins March 11-13. Play begins March 18. Come to 204 Memorial Gym to sign up or call 757-6387.

Pre-Season Softball
and regular season IRS softball action will begin March 15. Registration will be held in 204 Memorial Gym March 12-13 to get the teams together. Swing into spring with the IRS softball. For more information call 757-6387. Officials, the first clinic will be held March 12 at 6 p.m. in AG 102.

Team Handball
Register for regular season team handball with intramurals March 12-13 in room 204 Memorial Gym. For more info, call 757-6387. If you need extra money and want to officiate, a clinic will be held March 11 at 6 p.m. in BG 102.

Co-Rec Volleyball
is spiking in your repertoire? If so, register for intramural co-rec volleyball March 18-19. 3 guys and 3 girls are needed to play. For more info, call 757-6387 or come by room 204 Memorial Gym.

Co-Rec Racquetball
Registration for intramural co-rec racquetball begins March 18-20. Play will start March 25. For more information, come by room 204 Memorial Gym or call 757-6387. Swing into spring with the IRS.

Political Science Student Society
is sponsoring a lecture entitled "The Nuclear Race: A Different Perspective" by Dr. W.H. Withrow today at 2 p.m. in BG 101. There will be a meeting of the Political Science Student Society directly following the lecture. Everyone is invited to attend.

NC Student Legislature
The next meeting will be held March 11 at 7 in the Mendenhall Coffeehouse. Lt. Governor candidates Gordon Walker (ECU) and Bob Mazzoni (Catawba) will present their plans, promises and political speeches. Read your hillbooks over spring break. Elections after session. Have a great break.

ECU Racquetball Club
will have a next organizational meeting on Wed., March 13, at 5 p.m. in Memorial Gym room 102. Meet new members, find out for our next events. (Eastern Seaboard Intercollegiate Racquetball Tournament) and practices on Tue. Th. 9 to 12 p.m. and Sat. 8 to 10 a.m. at Minges court. All members and anyone interested are welcome.

ECU Frisbee
The Ireys Force will be at U.F.-Gainesville March 28 and Miami-Dade Community College March 9 & 10. If you are in the area come on out and jam with the Ireys. Ireys leave Dunn at 2 p.m. Ireys leave Dunn at 2 p.m. Flatball fanatics 2 p.m. Be there or walk. Remember the Natural Light spring Ultimate V the ultimate jam March 30-31 here. don't get too loopy in Fla.

ECU College Republicans
The CRC's will meet tonight at 6 in the Mendenhall Coffeehouse. We will discuss the past spring convention. Congratulations Mr. Parliamentarian and Grassroots. Mr. Club Chairman of the Year and Mr. Hero of the Revolution. Thanks to all members for making ECU CRC's a strong club; you share in these awards.

Alpha Phi Big Brothers
The next meeting will be Sun. March 10 at 9:30 p.m. All big brothers (and men interested in being big brothers) are urged to attend this meeting. The beach weekend trip set for March 29-30 will be planned at this meeting. If you are planning on going bring \$10 refundable deposit fee.

Grateful Dead Fans
Roadtrips is back on the road. Pick up your Dead tickets at Apple Records. Price includes round trip by bus.

Omega Psi Phi
and Delta Sigma Theta will have their Omega and Delta Ball on March 23. It will be a tropical evening of entertainment. Tickets are on sale now.

Biol. Cookbook
The ECU Biology Club will have a cookbook on Mon., March 11. The cookbook will be at 6 behind the Biology Building in the vicinity of the gazebo. This will be a social event that will enable new and old Biology Club members to meet other members and generally just have a good, fun time. We will not have a speaker at this meeting, but what a way to begin the second half of the semester. All members are urged to keep in mind that Officer elections are coming up. Please let one of the officers know if you are planning on becoming a candidate for an office. This cookbook will be held unless another hurricane prevents us from holding it.

Circle K
There will be no meetings until after spring break. Everyone going to the convention must have their money by today. Look in the paper for the next meeting. Have an awesome break.

Coming Attractions
There's excitement brewing beside Charles Blvd and behind Hargett field. Check out what could be interesting. The fun begins the 14 of March and won't die until the darkness over takes the 6 of April.

SAB Meeting
There will be a Student Athletic Board meeting Mon., March 11 at 4 in room 221 of Mendenhall Student Center.

Seniors
A 1985 Commencement memorandum will be mailed during the week of spring recess to each senior and graduate student who is expected to complete all degree requirements by the end of spring semester. The memorandum will provide details relative to the Commencement program schedule, rehearsal, caps, gowns, and announcements, diplomas and guest invitations for inclement weather.

Yearbook Portraits
will be taken during March 18-29. Walk-ins are welcome, but avoid the lines and sign-up now. It takes only five minutes and five poses are free. Sign up at the Buccaneer office (2nd floor publications building across from Joyner Library).

Spring Break Pictures
The yearbook is looking for candid photos of you and your friends during spring break. Bring us your snapshots and we'll print the best in the 1985 Buccaneer. Call or come by the yearbook office (across from Joyner Library) 757-6501.

Concert Photos
The Buccaneer is looking for photos of musical groups that have played regionally during the last year, especially in the NC-VA area. If you've got 'em we'll print 'em in the 1985 Buccaneer and give you the credit line. Call or come by the yearbook office (across from Joyner Library) 757-6501.

Photographs
are you a closet photographer? have some party pictures? or some prints left over from a photography class? The yearbook is looking for interesting and unusual photos of the campus, students, and Greenville. Bring them in the 1985 Buccaneer and give youth credit line. For info call 757-6501.

NAACP
We will hold our meetings on the regularly scheduled dates in March: 11th and 25th with elections scheduled for the 25th. Any persons interested in running for office should be at the March 11th meeting and contact Wilma at 752-9201. Your presence is encouraged at this meeting if you really want to be informed of the issues presently facing ECU students.

Best Tan Contest
Work on that tan over spring break! Delta Zeta is having a "Best Tan" contest at the Elbo on Tues., March 12. There will be prizes for participants, and the Greek frat or sorority with the biggest turn-out will win a free keg! See you there, Aloha!

Buddhist Meditation
and Study Group, there will be a meeting tonight at 7 in E 201 of the Physics Building. We will be starting the books "Taoism" by Bielefeld and a translation of "Tao Te Ching." Please bring a cushion.

Attention
Dr. Charles J. Dillman, head of the Dept. of Biomechanics and Computer Services at the Elbo on Tues., March 12. There will be prizes for participants, and the Greek frat or sorority with the biggest turn-out will win a free keg! See you there, Aloha!

Nursing Majors
Freshmen nursing majors are urged to contact their faculty advisors, prior to or during pre-registration for summer and fall 1985 concerning sophomore course changes and to pick up memo concerning program changes. All other nursing majors are advised to seek their advisor's assistance when pre-registering for revised courses for fall 1985.

Grateful Dead Fans
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NEEDED: Journalists
Many openings for fall & summer sessions including Managing Editor. **APPLY: The East Carolinian 8-5**

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Effects Of Cuts Widen

Banks May B

(CPS) — Banking leaders are scurrying to head off an obscure provision of the Reagan administration's package of proposed student financial aid cuts they say threatens to kill the whole student loan program.

The administration wants to cut the amount of money Washington pays banks when they make student loans.

The loans, of course, carry interest rates lower than the bank could get if it used the money for standard commercial loans. To encourage banks to loan the money to students instead, the government pays banks the difference between regular interest rates and student loan interest rates.

The administration wants to cut payments to banks by \$150 million next year. It argues banks can still make a reasonable profit on student loans.

Not so, say the bankers. "These loans are not high profit loans as it is now," says Joe Belew, government relations director for the Consumer Banks Association.

"If this reduction goes through, it would virtually kill the entire government-guaranteed student loan program," he says.

Income Tax A

By ELAINE PERRY
Staff Writer

Having problems with income tax forms? A variety of services are being offered to help with the filing of tax returns.

As in previous years, the ECU Accounting Society will be helping students with tax returns. According to Gorman Ledbetter, an ECU business professor, the students help primarily with the basic forms. "If it's too complicated, they won't do it," he said.

The services will be offered

Crackdown O

Campus public safety officers will be conducting a special operation to combat a growing problem of unescorted males in the women's residence halls until the end of the spring semester, according to Lt. Gene McAbee, crime prevention officer with the ECU Department of Public Safety.

"Complaints have been received from residents and parents by our department concerning the flagrant violations of university policy on male visitors in the women's residence halls," McAbee said. "We feel that the problem has become so severe that the privacy and security of our coeds are being jeopardized."

According to McAbee, any male visitor in the living area of a women's residence hall must be escorted by a female. Plainclothes female officers working in teams with male officers will patrol lobbies of the dormitories and living areas if necessary. Males found unescorted in the dormitories are subject to arrest and prosecution for trespassing.

"Our main concern is for males, particularly non-students, who have been observed wandering the hallways of the female residence halls with no particular

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3rd — \$10.00 plus dinner at Cubbies

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Effects Of Cuts Widen

Banks May Be New Victims

(CPS) — Banking leaders are scurrying to head off an obscure provision of the Reagan administration's package of proposed student financial aid cuts they say threatens to kill the whole student loan program.

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"If this reduction goes through, it would virtually kill the entire government-guaranteed student loan pro-

gram," he says.

"The program would not be workable or attractive for bankers anymore," adds Floyd Stoner of the American Bankers Association.

Although bankers as a rule have considerable success defending their turf in Congress, banking leaders noted that this is the first time they've had to fight the Reagan administration over student loans.

One key higher education official agrees the threat to the loan program is real. "I'm satisfied this should be taken seriously," says Jean Frohlicher, who represents state higher education loan agencies.

"I asked a group of bankers what they thought of the lower reimbursement rate and they laughed," she adds.

But the bankers worry the cut may prove politically attractive.

At issue is the "special allowance" banks receive from the federal government to make up for the difference between the low interest rates on Guaranteed Student Loans (currently eight percent) and the interest rates banks would be able to earn loaning the money to the private sec-

The government computes the subsidy by adding 3.5 percent to the interest rate on 90-day treasury bills, and subtracting the interest rate the student pays.

The administration wants to reduce it to 1.5 percent on top of the interest rate for 90-day treasury bills while the student is in college, and 3 percent thereafter.

Bankers say it would wipe out banks' profits on student loans.

Instead, the bankers want to give students eligible for college loans an open line of credit they could tap to meet college expenses.

Students, the government and banks would save the time and expense involved in renewing loans each year, they argue.

Under the proposal, students simply would certify each year their financial situation had not changed since the previous year.

The bankers also are proposing that students and their colleges jointly cash the loan checks.

"That would eliminate the political repercussions of the anecdotal stories of students using their loans to buy cars and the like," says Carl Modecki, the CBA's president.

Income Tax Aid Available

By ELAINE PERRY

Staff Writer

Having problems with income tax forms? A variety of services are being offered to help with the filing of tax returns.

As in previous years, the ECU Accounting Society will be helping students with tax returns. According to Gorman Ledbetter, an ECU business professor, the students help primarily with the basic forms. "If it's too complicated, they won't do it," he said.

The services will be offered

every Monday from 4 p.m. to 6 p.m. in Mendenhall Student Center until the end of March.

The Internal Revenue Service, located at 101 W. First St., is offering assistance on a "walk-in" basis. Students can go and receive help without an appointment. In addition, there is a toll-free number, 800-241-3860, for those needing assistance.

The IRS has also furnished Joyner Library with a variety of material to help students, as well as other taxpayers, prepare federal income tax forms.

Audio cassettes containing

line-by-line instructions for the preparation of federal tax forms 1040EZ, 1040A and Schedule 1 and Form 1040 and Schedules A, B and W are available.

Publication 1194, a four-volume set of the IRS' most requested publications and Publication 1132, which contains over 90 reproducible tax forms that can be easily photocopied, are available in Joyner.

All IRS materials are located in the basement level of Joyner's west wing, in the Documents Department.

Crackdown On Visitation

Campus public safety officers will be conducting a special operation to combat a growing problem of unescorted males in the women's residence halls until the end of the spring semester, according to Lt. Gene McAbee, crime prevention officer with the ECU Department of Public Safety.

"Complaints have been received from residents and parents by our department concerning the flagrant violations of university policy on male visitors in the women's residence halls," McAbee said. "We feel that the problem has become so severe that the privacy and security of our coeds are being jeopardized."

According to McAbee, any male visitor in the living area of a women's residence hall must be escorted by a female. Plainclothes female officers working in teams with male officers will patrol lobbies of the dormitories and living areas if necessary. Males found unescorted in the dormitories are subject to arrest and prosecution for trespassing.

"Our main concern is for males, particularly non-students, who have been observed wandering the hallways of the female residence halls with no particular

destination; however, male students who have legitimate reasons to be in the dormitories must also be escorted," McAbee

said. "They will also be subject to arrest or administrative disciplinary action for violation of the policy."

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Yearbook Portraits
...be taken during March 18-20. Walk-ins are welcome, but avoid the lines and sign up early. It takes only five minutes and five dollars are free. Sign up at the Buccaneer or 12th floor publications building across from Joyner Library.

Spring Break Pictures
...yearbook is looking for candid or you and your friends during spring break. Bring your snapshots and we'll print the best in the 1985 Buccaneer. Call or come by the yearbook office (across from Joyner Library) 757-6501.

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...Buccaner is looking for photos of musical groups that have played regionally during the last year, especially in the NC VA area. If you've got 'em, we'll print 'em in the 1985 Buccaneer and give you the Credit Line. Call or come by the yearbook office (across from Joyner Library) 757-6501.

Photographs
...you a closet photographer? Have some "art pictures" or some prints left over from a photography class? The yearbook is looking for interesting and unusual photos of campus students and Greenville. Bring them in the 1985 Buccaneer and give your youth credit line. For info call 757-6501.

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February 28, 1985

OPINION

Page 4

Break

Remember These Rules

Woowoo!!! Holy sh...!! No class for a week. For a week!! It's Spring Break. And, as the movie teasers say, get ready for the raunchiest, rowdiest, get-drunk-fall-down-get-back-up-and-go-some-more week of your life. That's right, the main reason most of us come to college for in the first place has arrived — the chance to party in Florida — especially Ft. Lauderdale, the sun and sin capital of the college world.

For those of you who've never been, well, just listen to those who have.

"You bake in the sun and drink on the beach in the day, have some frozen drinks in early evening and then drink and party all night. You're burnt out by the third day," says a Chapel Hill senior.

And what's it like along the Lauderdale strip. Well, just listen: "It is wall-to-wall people and a great opportunity to meet people from all different schools," said an anonymous junior from Fayetteville.

Then of course there is the Bahamas, or Disney World (for the meek and mouse at heart), or Skiing or, well, home to the folks.

But we just want to tell you the main things to remember to do during the next ten days.

Sleep. We know you got enough missing your eight o'clock classes, but you did get up for your ten, right. Well, you deserve that hard-earned rest. Just remember to snooze until noon, get up, go to the bathroom and go back for four more hours. This should get you well-rested for the rest of the semester. Then, maybe, just maybe, you'll make the eight's the rest of the year.

Eat. If you're at home. Yes, there you will re-discover the vegetable. Most are green, and even though they taste bad, you'll store up enough of what's good for

you for the rest of the year of pizza, hot dogs and spaghetti. Also, drink plenty of milk. We don't know why, but just do it.

Don't study. We know you've done enough of it already. (Hah!) You'll have plenty of time for that when you get back. You can cheat on this one if you have a paper due, but don't overdo it, okay.

Get sun. For those of you hitting the beaches, there will be plenty of this. Remember to do so in moderation. Of course, if you pass out on the beach, it's not your fault and we'll understand why you have that lobster complexion.

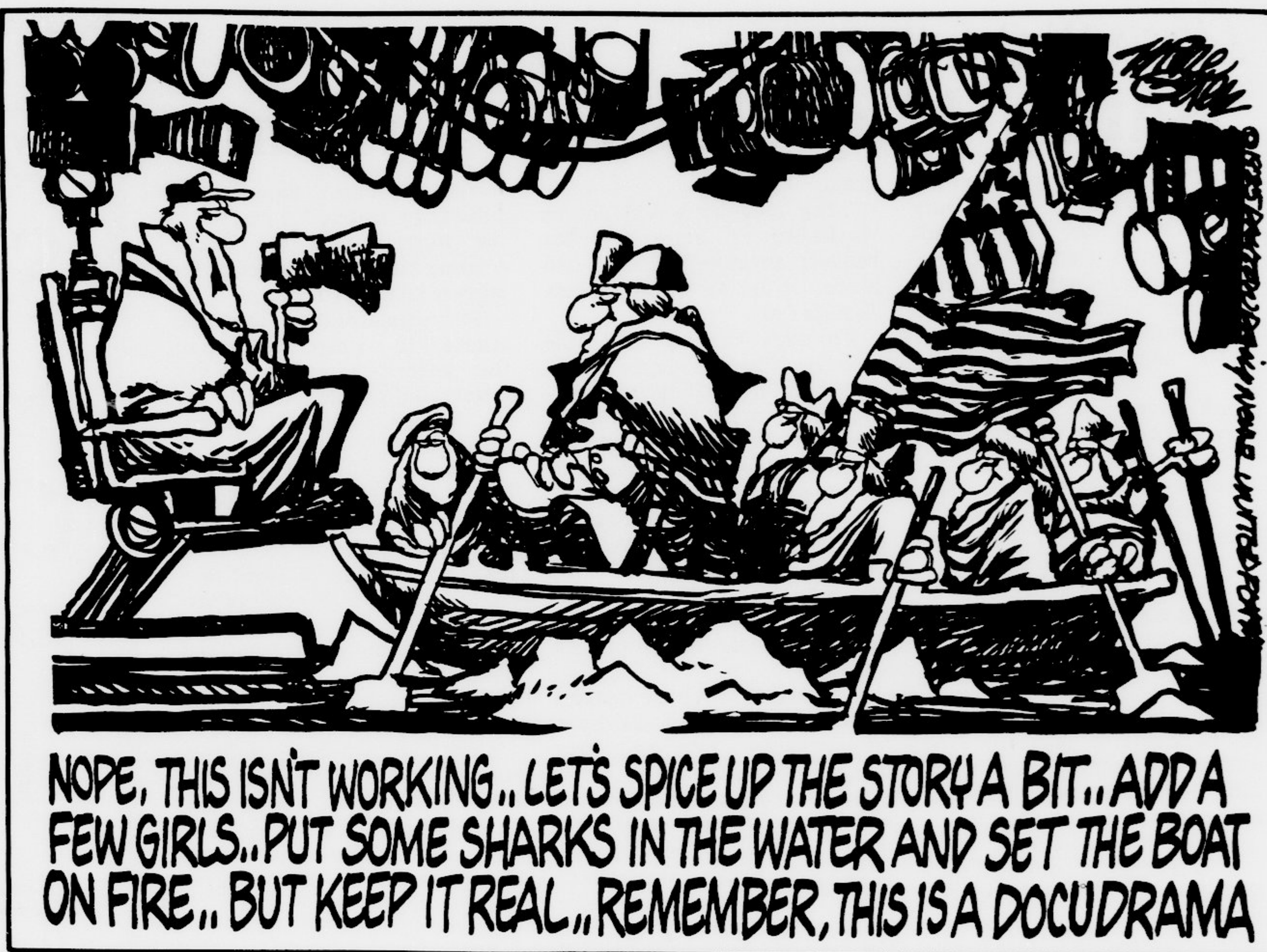
Lastly, do not under any circumstances come back from Ft. Lauderdale, Daytona Beach or the Bahamas and tell those of us who stayed behind about your wild time. We don't want to hear it. Keep it to yourself and refuse to speak about it even when someone inquires about the banana eating contest. It's a rule all us former Lauderdaleans strictly adhere to.

Have fun. See you in a week.

Bravo to the Department of University Unions Artists Series Committee for bringing the Rotterdam Philharmonic Orchestra to Wright Auditorium Wednesday night. The performance was excellent, judging from the encore performance James Conlon and the orchestra had to give.

From a purely non-musical standpoint, one can only say thanks for giving students and faculty the chance to see a major symphony orchestra. This is its first U.S. tour since 1977, and its great Greenville and ECU were put on its calendar.

Education is closely related to exposure, the seeing and experiencing of other things. This bit of culture tonight opened up a new world to many. Thanks.



The Right Word

Dennis
Kilcoyne

'MAD' Mostly Insane

America is in danger. In spite of all the billions recently spent on defense, our country today faces a threat of nuclear attack greater than ever before. How did this situation develop?

The first answer lies in the arms control fever which has gripped us for 20 years. Under President Johnson, the United States unilaterally halted production and deployment of intercontinental ballistic missiles (ICBMs), a policy continuing to this day. Since 1960, we have not constructed a single aircraft capable of delivering nuclear bombs on the Soviet Union, and our sea-based nuclear forces have been upgraded only very slowly. During the same time, the Soviets have continued a massive build-up of strategic aircraft, sea-based nuclear forces and ICBMs. Over the past 20 years, they have spent \$500 billion on ICBMs alone, while we have spent almost nothing.

The second point concerns the heart of American deterrent policy, a doctrine known as Mutual Assured Destruction (appropriately titled MAD). Military "experts" decided that the best defense against missile attack is to have no defense against missiles. These MADmen reasoned that a pre-emptive nuclear strike would leave the aggressor's homeland incinerated by reprisal. Mutual destruction would be assured.

To make the doctrine reality, the MADmen, with the Soviets, hammered out the 1972 Anti-Ballistic Missile (ABM) Treaty, banning virtually all forms of missile defense, the only exceptions being the allowance of two small missile defense fields and early-warning radars.

But the MADmen never bothered to ask themselves if the Soviets also believed in MAD. Almost before the ink was dry on the ABM Treaty, the Soviets began violating it. In 1973, they commenced a series of 60 treaty-violating tests and started construction of a missile defense radar station near the central Siberian village of Abalakova. The Abalakova station is not an early-warning radar — it is a massive complex built to keep track of hundreds of incoming missiles, to figure out their paths and to assign defending missiles to intercept and destroy them. It's a treaty buster.

It's bad enough that the Soviets have engaged in such an alarming build-up. The danger is multiplied by neglect for our own forces.

1) If the Soviets chose to strike pre-emptively at our nuclear forces (and Soviet military doctrine preaches the possibilities of winning atomic war), 95 percent of our ICBMs would be destroyed. Our ICBMs are useless for retaliation.

2) At present, our nuclear bombers present little threat to the Soviets. Our youngest bomber, the B-52 GH, is 25 years old and cannot penetrate Soviet air defenses, and cruise missiles launched from B-52s can be easily shot down by Soviet interceptors.

3) The much-heralded American sea-launched ballistic missiles (SLBMs) have one glaring deficiency which drastically reduces their usefulness: their accuracy is poor. Consider a scenario: True to their doctrine, the Soviets launch attacks on nuclear and other military targets in the United States. Our ICBMs and B-52s are large-

ly destroyed, leaving us only with SLBM retaliatory power. But because of the poor accuracy of SLBMs, we could only attack and successfully destroy urban areas, not the missiles the Soviets would use in a second strike. If we attacked their cities, they would do the same to ours, resulting in some 80 to 170 million Americans killed. So our options would be suicide or surrender.

The picture is clear. As one prominent nuclear scientist has said, "Our adversary has created a great force for the destruction of the military power of the United States, and we have signed away the right to defend ourselves." Our nuclear forces are vulnerable to near-complete destruction while Soviet missiles are increasingly protected. Our only "safe" nuclear force, the SLBMs, are merely first-strike weapons; they are useless for retaliation, which is what they are really needed for.

Don't break out your survival kits yet, though. There is much to be hopeful for:

1) By the end of the decade, our SLBMs will possess the accuracy to destroy military targets (making them useful for retaliation), thus increasing their deterrent value.

2) President Reagan's Strategic Defense Initiative (SDI) presents an opportunity for us to drastically curtail the threat of Soviet ICBMs.

3) Because both superpowers are making great strides in missile accuracy, the explosive force (megatonnage) of warheads is going down. Collectively, our atomic weapons are one-seventh their size of 25 years ago. In the near future, "smart" warheads will be

See, RIGHT, page 5

Trends In Higher Education Deny Colleges' Purposes

By DARRYL BROWN

The response of ECU's top two administrators recently to the Association of American Colleges is indicative of the crisis in American higher education today. The problems with the reactions of Chancellor Howell and Vice Chancellor Volpe to the report citing a "decay in the college course of study and the role of college faculties in creating and nurturing that decay" are many; perhaps the gravest is their denial that a problem exists at all, and if one does, it certainly doesn't extend to ECU. Equally alarming, though, is the attitude that gives rise to such an opinion. Their very concept of the university seems to me a primary source of the trouble in American higher education.

Howell and Volpe are in dubious but certainly not undistinguished company. Their argument rings true of that made by John Locke 300 years ago; battle lines of educational viewpoints were similar in previous centuries. Locke lived in one of the first ages to argue for a predominantly utilitarian purpose of the university rather than an intellectual one. Since that time there have always been voices denying the reality that the latter purpose is propaedeutic to the former. Volpe and Howell are in that tradition; in this age, for better or worse (worse, I think), such opinion now prevails in the policymaking of higher education.

Though this chorus has long called for practical emphasis in curriculums, a program to instruct students in the useful arts rather than the merely enlightening, an older and even greater school of thought has argued for a higher duty of the university. One of the supreme texts in this tradition is Cardinal Newman's *The Idea of a University*; it is a more ar-

ticulate and thorough argument than I shall ever be able to make against the sell out of universities as mere technical schools serving the marketplace, and for the irreplaceable advantages of a liberal education. But if one brushes off this essay as dated, impractical for our modern age, two contemporary theorists will do well: Education Secretary William Bennett in *To Reclaim a Legacy*, or the most brilliant living defender of the university, Philip Rieff; his book *Fellow Teachers* should be required reading for all college faculty and administrators.

To the accusation that the American university may be failing in its duty to educate students, Howell and Volpe responded with a resounding "No it's not." It is disheartening, to put it mildly, to observe the quality of American colleges (ECU included), the direction of their curriculums, and the abilities of many graduates, and then to hear those who lead the university deny any need for improvement.

More astonishing is the analogy Howell used to describe the college today; it is a radical departure from the idea of a university that has endured for centuries. In colleges now, Howell said, "students are shoppers and professors are merchants of learning." Thus, the college is a free-enterprise marketplace, catering its supply to the demands of its students. Half are still teenagers, most are too young to buy liquor, yet they know best how to attain a higher education, and the faculty must peddle its humble wares accordingly. So we have come full circle: the administration provides no leadership at all to college students, lends no guidance, offers no advice on what one should get from college, or how to get it. Students know best; they can see what the job market

calls for, they pay the bills. Give the people what they want instead of what they need.

The upshot of this experiment? It is the domination of universities by trade and technical schools. The curriculum caters to, indeed encourages, majors in some subject "useful" or "practical," at the high cost of general education. The College of Arts and Sciences humbly bows and adjusts accordingly. Hence, at ECU one can get a minor in English without studying literature (one may take, instead, a course in writing business letters), and the most popular philosophy course above the introductory level is the Philosophy of Business Ethics. Thereby, the purpose of the university is completely subverted. English majors chant upon graduation their greatest achievement: "We've got jobs, we've got jobs." To which business majors respond triumphantly, "Working for us, working for us."

My purpose is not to suggest that the university should not be concerned with the job market; indeed it should. I suggest, rather, that it should not be concerned with *only* that, and that there are better ways to prepare students for that market than specific occupation training.

Newman faced a similar argument for practicality in the last century. The times, many said, with new advances in science and human knowledge, require students more specially trained for occupational, technical, mechanical arts, with less time spent on such nebulous ideals as a critical, disciplined, discerning mind. Newman responded brilliantly, arguing that the well-trained, carefully developed intellect is not only best for the individual and society, but also the most truly useful. Said he: "General

culture of the mind is the best aid to professional and scientific study, and educated men can do what illiterate cannot; and the man who has learned to think and to reason and to compare and to discriminate and to analyze... will not indeed at once be a lawyer or a man of business or an engineer, but he will be placed in that state of intellect in which he can take up any" such profession.

Such capabilities seem more practical today than direct vocational training, when corporations and industries report that the specific classroom knowledge of most degrees is outdated in five years, and more than half of all college students are in a job unrelated to their major 10 years after graduation. Adjusting to this, training centers and even full-time schools set up by corporations are becoming an integral part of American business life, necessary to keep employees well prepared in their profession. This could create a perfect, unplanned partnership in education. Colleges can stop letting students shop around so much and ground them in the foundations of a liberal education, with still three or four semesters in a major both to introduce them to a profession and to explore a field of study in depth. Corporate schools (and graduate schools) can take over the task of specific job training and on-going professional education. Thus the university can fulfill its original and proper purpose.

Volpe and Howell, in fact, are living proof against the philosophy they (at least tacitly) support of training directly for a profession; they are cases-in-point that well-trained minds can excel in fields not spelled out in college text books. Both are products of academe,

Howell a political scientist, Volpe a chemist. Yet they are successful administrators of a bureaucracy employing hundreds with a budget of millions. Their betrayal of liberal education is a tragic form of apostasy.

Thus their credence in Newman's refutation of "the notion that no education is useful which does not teach us some temporal calling, or some mechanical art, or some physical secret. I say that a cultivated intellect brings with it a power and a grace to every work and occupation, and enables us to be more useful, and to a greater number."

Universities should not be absolute democracies, structured on the assumption that freshmen and sophomores know as well as anyone how to attain the foundations of their education. The faculty and administration should be a voice of authority, providing leadership — through open dialogue with students, to be sure, in the best Socratic tradition — but still a guiding force. It is they who should be insisting upon the value of liberal education, instead of catering to contemporary exigencies that call for our colleges to become vocational training centers. Students and faculty are not shoppers and merchants, but they are more analogous to a gardener tending young samplings, plants which have their own form and direction in which to grow, but require care, nurture and occasional pruning.

(Darryl Brown is a *summa cum laude* graduate of ECU. A former member of *The East Carolinian* staff, Mr. Brown now is pursuing a masters degree in American studies at the College of William and Mary.)

Lecturer

Continued From Page 1

"that the best physicians learn to treat the total patient, including the emotions. Sometimes the presence of supportive family members can heal better than a dose of any medication."

"Most people think it is physical pain that hurts the most," he said. "I think it is the psychological pain that hurts worse, and it is up to today's doctors to realize that this is an important part of their profession." Cash said he hoped his career as a family practitioner would be able to suit his patients' needs and realizing what they need to help them overcome their illness.

The break up of AT&T was the subject of W.D. Bulloch's "The Break Up of the Bell System. What Might America Gain? Or Lose?" Bulloch is a visiting faculty member of ECU's English Department.

He delved mainly into the history of the Bell System and AT&T without arriving at an editorial conclusion until all of the facts were presented. Bulloch opened his lecture by stating that he would not deal with the hardships experienced by telecom-

Right Word

accurate that they will be non-nuclear. This fact, coupled with SDI, will soon make nuclear weapons obsolete.

A recent letter-writer contested remarks made in a column on the situation in Nicaragua. Among other demonstrations of naivete, the writer cited a quote by Nicaraguan Foreign Minister Miguel D'Escoto. Well, I don't care what nice thing D'Escoto is saying — I watch the mean things he is doing. Nothing he says can change the fact that he is a former fascist who now works for another totalitarian regime. And all his weeping and hand-wringing about the plight of the poor can't hide the fact that he lives in a splendid home, complete with a swimming pool, a gardener and servants. This hypocrisy was demonstrated by the liberal *Washington Post*.

The letter is so devoid of realism that I challenge the writer to a debate and am waiting for a reply.

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Lecturers Discuss Problems

Continued From Page 1

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munication consumers due to the break up, but rather with the significant importance of what the dissolution of the world's largest company means.

Bulloch traced the history of the Bell system from Alexander Graham Bell's invention of the telephone to the recent breakup of the AT&T monopoly, stressing the company's traditional sense of mission and its easy cooperation with governmental regulation.

On the subject of the break up and deregulation of the industry, Bulloch said that the break up has "severely reduced the effectiveness of telecommunications." In support of this, he cited the effect it will have on telephone rates for rural customers: "the break up will drive charges closer to cost," he said. "where national averaging once kept rates more fair." He also noted the loss of significant funds to the Bell Labs, which under AT&T, was responsible for many technical breakthroughs for both civilian life and military.

Another very important loss, Bulloch stressed, was the effect

the break up has had on the business practices of the industry. "The break up has driven rates to the fore front and pushed the spirit of service to the back," he said.

The lack of fully-developed thinking skills among secondary school students was the topic of Richard Miller on Tuesday. Miller, of the ECU philosophy department, gave a speech entitled, "Education and Democracy."

Miller stressed that the American educational system does not put enough emphasis on thinking and reasoning skills in the middle and secondary schools. "It is more important for students to reason than it is to memorize," Miller said.

Educators need to start teaching children to think and reason in the sixth or seventh grade because they are capable of doing so. Miller said, "trying to free people to retain facts when they are capable of thinking is a waste of time."

This neglect of thinking and reasoning skills is also found in some of society's most important institutions. Miller stated that

"Time magazine is written on a 6th grade level" and that is supposed to be "for the informed citizen." Miller cited the recent presidential election as a good example of this concept. He listed examples such as the emphasis on which candidate looked older and who told the best jokes.

Miller stressed that "the lack of thinking skills is something that is hampering people across the board." Educators need to aid in long-term retention, or else "it's like pouring water into a leaky bucket," he said.

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The Cars On Empty?

(UPI) — The Cars are in the pink of commercial health, with their hugely successful *Heartbeat City* album having produced five hit songs and videos, but the band is strangely unsatisfied.

Instead of concentrating on a follow-up album or taking a rest from their national tour, solo projects are occupying three band members, including Cars leader Ric Ocasek and lead guitarist Elliot Easton.

It is Ocasek's second solo album and both he and Easton say they plan for the foreseeable future to alternately make records with the Cars and by themselves.

Easton insists his record, due this month, is "not born of frustration or any anger and it's not meant to pose a threat to my membership in the Cars or any of that kind of nonsense. All it is is something to do in the interim."

But there are signs nonetheless that all is not well in the band. Ocasek speaks of wanting to make moodier music and, one day last summer, was sufficiently disgruntled with his cohorts to tell a record magazine interviewer that "95 percent of everything that happens in this band, I do."

"I don't care what anybody says in an interview situation, I not only write the songs, I do all the video stuff. I arrange most of the stuff and, on top of it, I take all the praise or blame for it," he fumed.

He lashed out at Easton in particular, saying "nobody knows that everything he plays he's told to play and he plays exactly what he's told; and beyond that, if he

didn't, all I'd hear would be blues licks and scales from the Berklee College of Music."

The affable Easton turns stone-faced when Ocasek's remarks are brought up. Calling it "a dead issue," he said, "We've all made mistakes in life and I think a sign of friendship is the ability to let it roll off your back and say that's OK and forgive."

It's ironic that intraband squabbling is coming to light now, considering the rough seas that led to the megasuccess of *Heartbeat City* has smoothed over.

The band's self-titled debut LP in 1976 was a critical and commercial success, introducing listeners to the band's irresistibly commercial yet sleek pop melodies with Ocasek's odd but somehow appropriately detached vocals.

The follow-up, *Candy-O*, also sold well, but the critics seemed a bit cooler. *Panorama* in 1980 was hailed for being adventuresome, but failed to sell well. The Cars returned to safe ground with the fourth LP *Shake It Up*.

They parted ways for the first time with producer Thomas Baker on *Heartbeat City*.

In came fastidious producer Jeff "Mutt" Lange and the Cars, who had spent four to six weeks making every album heretofore, were in England more than six months recording soon-to-be-hits including "You Might Think," "Magic," and "Drive."

"It sounds contradictory that you could work on something for 12 hours to capture spontaneity,

but there you go," Easton said. "We would keep at it until it sounded live, or alive."

Easton's solo record, which was recorded in a four-week period between the Cars album and tour, proves that he is capable of more than "blues licks and scales from the Berklee College of Music."

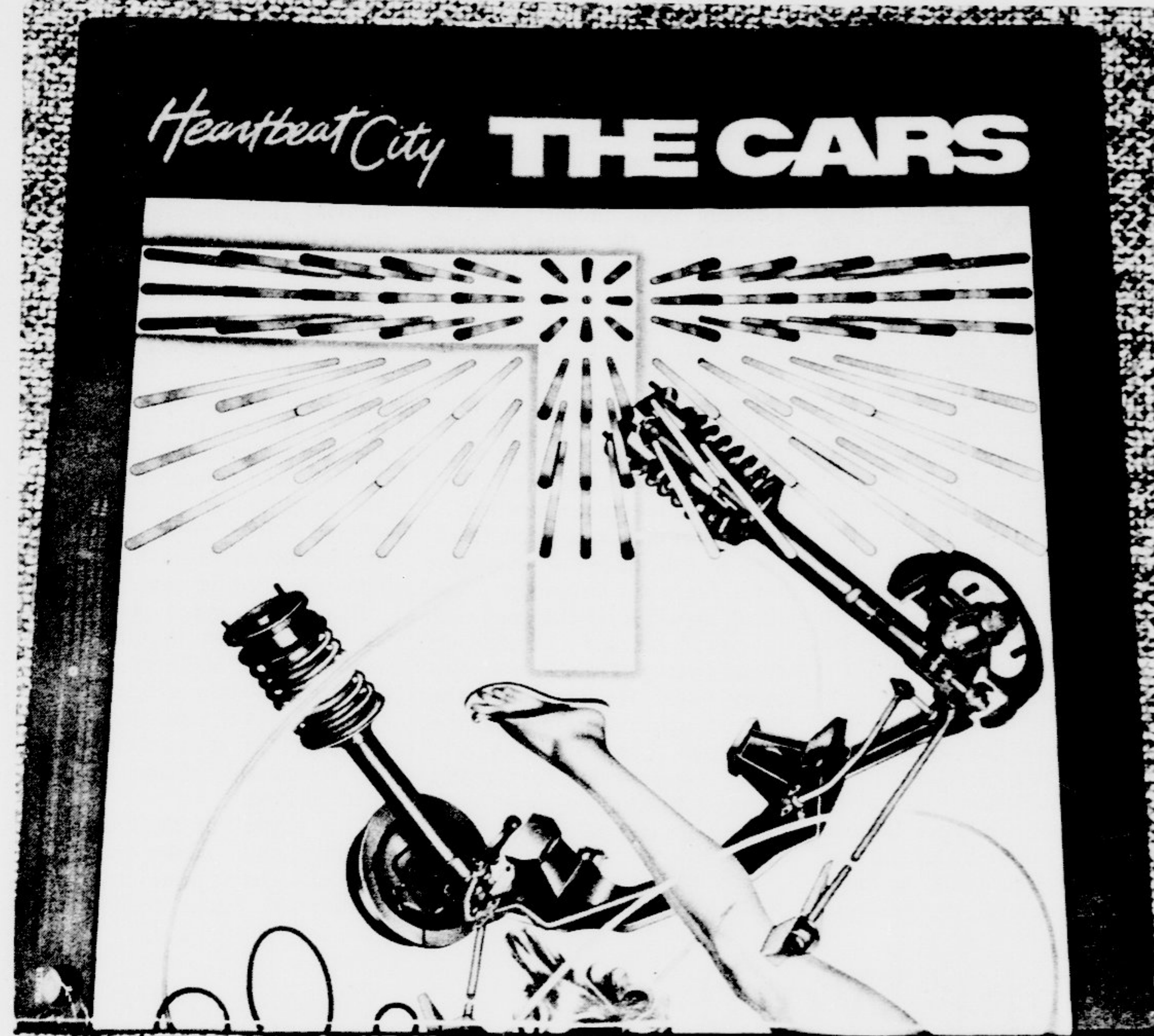
Co-written with Jules Shear, formerly of the critically acclaimed Jules and the Polar Bears, the record is strong '60s flavored pop, "Shayla" and "Wide Awake" being the high points.

Easton is planning to tour with the record. Although he says he does not feel pressured to sell as many copies as Cars albums do, he is hoping it sells well enough that he will be able to continue making solo albums.

"Hopefully, each of our individual projects will enrich what we have to offer the band. And when we come back, we'll bring what we've learned on our own back to the band and we'll be that much stronger for it," he said, and then added, smiling, "That's my excuse and I'm sticking to it."

Shear was introduced to Easton when he moved to Boston after the Polar Bears broke up. Easton produced four songs for him, including an early version of "All Through the Night," which Cyndi Lauper later featured on her album.

As the friendship grew, they began socializing with another ex-Polar Bear, Stephen Hague, and "we'd all sort of help each



'Heartbeat City' is the Cars' most successful album to date, but is it their last?

other out on each other's projects," Easton said.

He said he and Shear started writing songs together "for the sheer pleasure of it" and eventually came up with a sheaf of songs they decided Easton should record.

After getting the go-ahead from the record company, Hague

was tapped as producer and two members of the Chicago-based band Ministry, Stephen George and Brad Hallen, sat in for drumming and bass duties.

"I really don't even like to call it a solo album," Easton said. "Usually when the guitar player from a well-known band makes a

record, one would come to expect 40 minutes of guitar histrionics and an excuse to get really self-indulgent.

"In my case, it was quite the opposite, really a collection of songs. It's not an excuse to pack as many guitar licks as I can onto a record."



Marvis Martin

Soprano To Sing March 13

With equal acclaim for her performance in opera, recital, and with orchestra, soprano Marvis Martin has been hailed by the international press for the beauty of her voice and her gift for sensitive communication. This fine vocalist, termed the new Leontyne Price, will be presented by the East Carolina University Artists Series Committee on Wednesday, March 13 at 8 p.m. in Wright Auditorium.

Miss Martin made her debut with the Metropolitan Opera on tour in 1982 as Pamina in *The Magic Flute*, and returned to the Met in New York in the 1982-83 season to sing Xenia in Mussorgsky's *Boris Godunov*, the Princess in Ravi's *L'Enfant et les Sortilèges*, and the Celestial Voice in *Don Carlos*. She has also sung Liu in *Turandot* in Bogota, Colombia and Ismene in Mozart's *Mitridate* at the Aix-Provence Festival.

Future operatic engagements include Mimi in *La Bohème* with the Seattle Opera in 1985, the roles in several seldom-produced

works: Ilia in Mozart's *Idomeneo* with the Netherlands Opera, Dorinda in Handel's *Orlando* at Carnegie Hall (with Marilyn Horne), and Almirena in the Met's new production of Haydn's *Rinaldo* (also with Marilyn Horne.)

Miss Martin has been a frequent guest artist with orchestras and choral societies. In 1982 she made her debut with the Chicago Symphony at the Ravinia Festival in Haydn's *Lord Nelson Mass* and Mozart's *Mass in c minor*. In 1983 she was guest artist at the Spoleto USA Festival, performing in several chamber music concerts and also performing in solo recital. Miss Martin has given several performances with the Chamber Music Society of Lincoln Center, including the world premiere of "Nocturne," a Menotti piece commissioned for Alice Tully's 80th birthday at Lincoln Center. With the Music Aeterna she sang Haydn's "The Creation" at the Metropolitan Museum, and at Avery Fisher

Hall she sang the "Messiah" with Musica Sacra under the direction of Richard Westenberg. She returned to the Metropolitan Museum with Musica Sacra to sing Bach cantatas. She sang the *Brahms Requiem* with the New York Choral Society at Carnegie Hall, later performed this same work with the National Symphony in Washington, D.C., and appeared with the Washington Choral Arts Society at their 1982 Christmas concert.

Marvis Martin's extraordinarily praised New York recital debut was given in 1981 at the 92nd Street Y as part of the Kathleen Ferrier Prize awarded her by Young Concert Artists. She made her European recital debut in Nantes, France, and she has also sung at the 1982 summer Aix-en-Provence Festival and the Artist Series of the Ambassador Cultural Foundation in Pasadena, California. Future recitals are scheduled at the Kennedy Center, Alice Tully Hall, the Morgan Library, the Century

Club, and the Brooklyn Academy of Music, where she sang a series of Gershwin songs.

Besides the Kathleen Ferrier Prize (a national award from the Young Concert Artists International Competition in New York), Miss Martin's awards include the 1983 Gold Medal for the National Opera Institute Competition, and three prizes in the 1980 Concours International de Chant in Paris: First Prize of the Paris Competition, Prize for "La Melodie Francaise," and the Mozart Prize. In 1980 she also won First Prize in the WGN-Illinois Opera Guild "Auditions of the Air," which included an appearance in Chicago at the Grant Park Concerts summer festival. In 1981 Miss Martin joined the Met's newly established Young Artists Development Program.

Miss Martin is a native of Miami, Florida and a graduate of the University of Miami and the Manhattan School of Music.

Huck Finds Adventure In The 80s

UPI — Mark Twain started *The Adventures of Huckleberry Finn* with a warning to those who might be tempted to over analyze his work.

"Persons attempting to find a motive in this narrative will be prosecuted," he wrote "Persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."

No telling what he would have thought about trying to update the story 100 years later.

Still, it's an interesting thought — what would a contemporary equivalent of Twain's hero be like, what sort of 1980s hell would he raise, which institutions would he scoff at?

Some Twain scholars wince at the thought of updating Huck Finn, considering it an undertaking akin to asking for a rewrite on *Genesis*.

"You can't take Huck Finn out of his situation," said Robert Hirst of the University of California at Berkeley, who is heading a project to compile 50-plus volumes of Twain's works. It wouldn't be the same thing."

"I'm not even sure he needs updating," said writer Justin Kaplan of Cambridge, Massachusetts. "If you landed him on his feet (in the 1980s) he

might not act so differently. He might be a lot more disgusted with what he finds, though. But I think that if you did drop him in to today's culture, he might come out of it unscathed."

Bringing Huck into the 1980s with some semblance of the values and non-values that Twain gave him would require transforming him from a river rat into a suburban brat. Picture him living in a blue-collar Southern California suburb with a divorced unreconstructed flower-child mother who never had the energy or familial skills to keep him in line.

"You'd have to have a ne'er-do-well who gets into some bad situations with society," said Professor James Cox of Dartmouth, whose Twain writings include a contribution to a book of essays being published to mark the centennial of U.S. publication of *Huck Finn*.

Like so many 14-year-old kids in such a setting, he smokes dope and dabbles with other drugs, skips school, hangs out at the mall and shoplifts a six-pack of beer when he can't pilfer the money from his mother's purse.

A contemporary Huck also would be snitching the car keys and waiting for a behind-mom's-back opportunity to go sailing on the highway. He

would have to settle for an interstate as his Mississippi River.

Huck Finn may have been the original rebel without a cause, running through life as quickly as possible with his instincts as his only guidelines. Even when he helped Jim escape slavery he did not act out of sympathy with the abolitionist movement or even the personal feeling that he was doing right.

Today he would have a variety of left and right-wing issues to become involved in — nuclear freeze, anti-abortion, gun control, anti-communist, pro-Sandinista, anti-apartheid.

But he assured his involvement would be accidental, peripheral and as short-lived as he could make it.

"He'd like to do the thing that's easiest and handiest," Cox said. "He has no standards, just feelings. He takes the path of least resistance."

At the risk of Twain's posthumous wrath, Cox offered a profile that applies to American literature's best bad boy in both the author's time and the 1980s.

"I think Huck Finn was a nihilist. He rejects civilization itself," he said. "He says civilization isn't evil — just that it's cramped and he can't stand it."

CINEMA

Film Provides Plethora Of Suspense

By JENNIFER JENDRASIAK
News Editor

Inadequate acting and a dearth of character development and plot depth are more than compensated for by a plethora of suspense in the new Orion Pictures release *The Mean Season*. This is not a movie for the faint-hearted, nor for those with a yen for on-screen soul-searching, but if you enjoy riding rollercoasters, it's a good bet you'll like this movie.

The movie centers around Malcolm Anderson (Kurt Russell), a dissatisfied, eight-year veteran reporter for a Miami newspaper. Just as Anderson is about to leave it all for a small-town newspaper, he is handed the story of a lifetime. A girl is murdered and the killer chooses Anderson as his contact with the rest of the world, telling him this is the first of a series of murders.

As the film progresses, Anderson is drawn deeper into the killer's web, becoming a media figure himself and, for

all practical purposes, an unwilling partner in the crimes.

The issue of whether Anderson should be continuing to speak to the killer is explored only briefly, as Anderson's girlfriend (Mariel Hemingway) protests his involvement. The plot is ultimately resolved in a startling manner, but this issue remains unresolved.

High Anxiety

THE MEAN SEASON: Produced by David Foster and Lawrence Turman; directed by Philip Borson; screenplay by Leon Friedman; based on the novel *In the Heat of the Summer* by John Katzenbach; Director of Photography Frank Tilly; music by Lalo Schiffrin; released by Orion Pictures; currently showing at the Biscanet movie theatre in the Greenville Square Shopping Center. This picture is rated R.

CAST
Malcolm Anderson.....Kurt Russell
Christine Connolly.....Mariel Hemingway
Alan Delour.....Richard Jordan
Nola.....Richard Mason

With a few small lapses, the action in *The Mean Season* is constant, with very few gaps. There are several scenes, however, that are almost irritating. For some reason, the writers seemed to feel it necessary to string the already involved audience along with several fake scares. In one, Russell plays a *Psycho* scene

while Hemingway is in the shower; in another, a "stowaway" appears in the back of a car. These scenes were unnecessary and detracted from the continuity of the suspense.

The worst scene in the movie looked like a takeoff on *Raiders of the Lost Ark*. Anderson, in hot pursuit of the killer, pulls up at a drawbridge just as it opens. He stops his car and leaps across the gap between the sections of the bridge, just barely making it. In a movie that seemed to stick to basics, without a lot of melodrama, this was just a bit unrealistic.

The Mean Season didn't earn its R rating through sex or violence. There is almost no nudity and a surprising lack of blood and gore. In a sense, it plays on the mind, with things happening when they're least expected. It's well worth seeing for these surprises, although it is definitely not a movie to see twice.

Doonesbury



Man-O-Stick

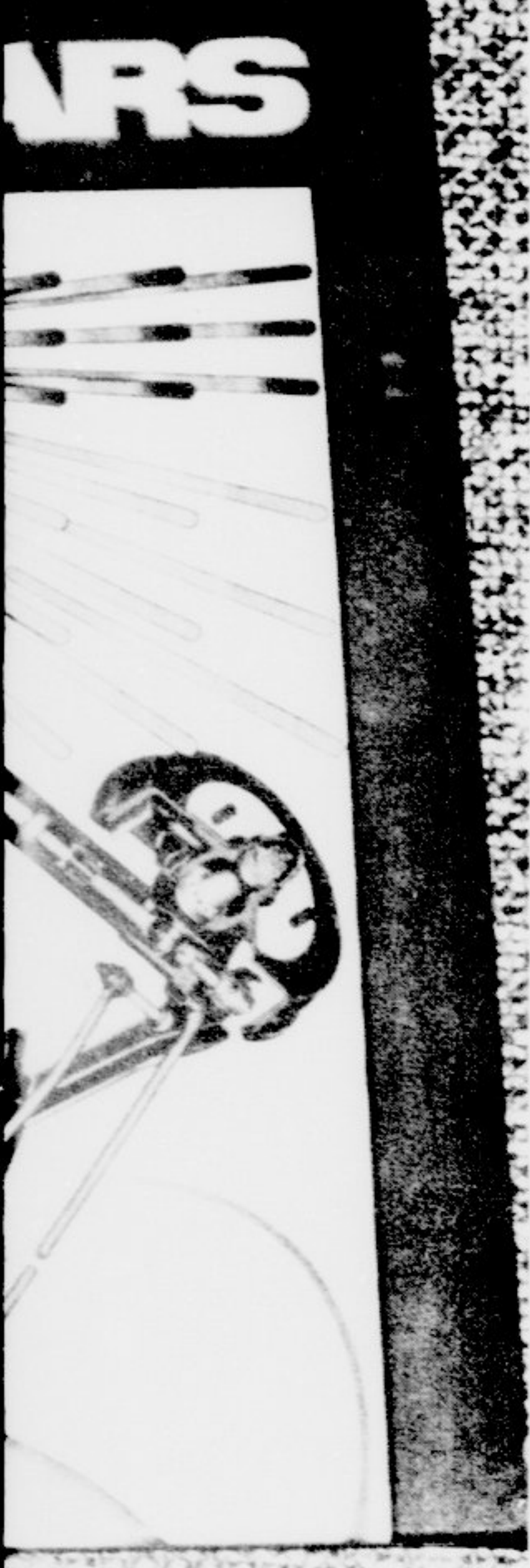


Walkin' The Plank



Uncouth TOOTH





JOHN JORDAN - ECU PHOTO LAB

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Miss Martin is a native of
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f Suspense

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Doonesbury

BY GARRY TRUDEAU



Man-O-Stick



Walkin' The Plank



Uncouth TOOTH



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Camels Down ECU At Buzzer

By SCOTT COOPER
Co-Sports Editor

John Huffstetler's 18-foot jumpshot with :12 seconds remaining gave Campbell University a 60-58 victory over ECU, snapping a Camel 19-game road losing streak.

Senior guard Andrea McGee did the most damage for Campbell. He hit eight of 10 shots from the field to lead all scorers with 19 points. Huffstetler finished with 12 and freshman guard Juan Austin had 10.

Although the Pirate defense forced Campbell into 18 turnovers, ECU was ice-cold in their shooting performance. As a team, ECU shot 43.1 percent from the floor for the game — 35.5 in the second half.

When center Leon Bass picked up his second personal foul with 11:02 left in the first half, ECU coach Charlie Harrison went to his five-guard lineup.

"I wanted to get some emotion into our defense," Harrison said. "It just didn't happen tonight."

In the last home game of the season, ECU got off to an early lead. When William Grady scored on a layup from Herb Dixon, the Pirates went up 4-2 at the

18:27 mark. ECU was then outscored 10-0 over the next three minutes.

ECU made a comeback of its own and tied the game 12-12 on a Keith Sledge 18 footer with 13:10 left in the half. The Camels retaliated and built a 10-point lead on two free throws by Austin with 5:15 left in the opening period.

The tide turned once again, as ECU stormed from behind to take a 30-29 halftime lead. Grady led the Pirate surge by scoring seven points in the last three minutes of the half.

ECU looked as if this momentum would lead to a second-half blowout. But this was not the case.

McGee was on fire to open the second half. He scored the first 11 of Campbell's 15 second-half points, giving the Camels a 44-34 advantage with 14:36 remaining.

The Pirates came back and cut the Campbell lead to three (51-48) on a Curt Vanderhorst inside shot with 7:48 remaining in the game. As the game got into the final minutes, the intensity level rose and each Pirate possession became crucial.

With :55 seconds remaining, Vanderhorst assisted Sledge on a short-turnaround jumper. This shot tied the game at 58-58.

However, Campbell would have time to set up for a final shot.

As Dixon did to Campbell on Dec. 13, 1985, Huffstetler did to ECU on Feb. 27, 1985. His jumper with :12 seconds left, lifted Campbell past ECU 60-58. The Campbell road victory was their fourth in 64 tries.

"We didn't play particularly good defense," ECU coach Charlie Harrison said. "We had to stop McGee, tonight we just couldn't seem to guard him."

"They did a good job of shadowing Curt all over the floor," Harrison added. "Our inconsistency for the duration of the season is our problem. I'm sorry for the fans that stuck with us."

For the Pirates, Vanderhorst and Bass led the way with 14 points apiece. Grady and Dixon added nine each and Sledge chipped in eight.

The Pirates have one more game before the ECAC South Tournament in Williamsburg, Va. ECU will travel to James Madison University on March 2.

•• So Long ••

With this being the last home game for the Pirates, Mike Aman will have to put up his costume and say so long.

Aman, a senior graduating in May, has been in 'the Pirate' costume for the past two years. He explains his past experiences as being 'great.'

"I've really enjoyed being the mascot," Aman said. "It really takes a lot of hard work and dedication."

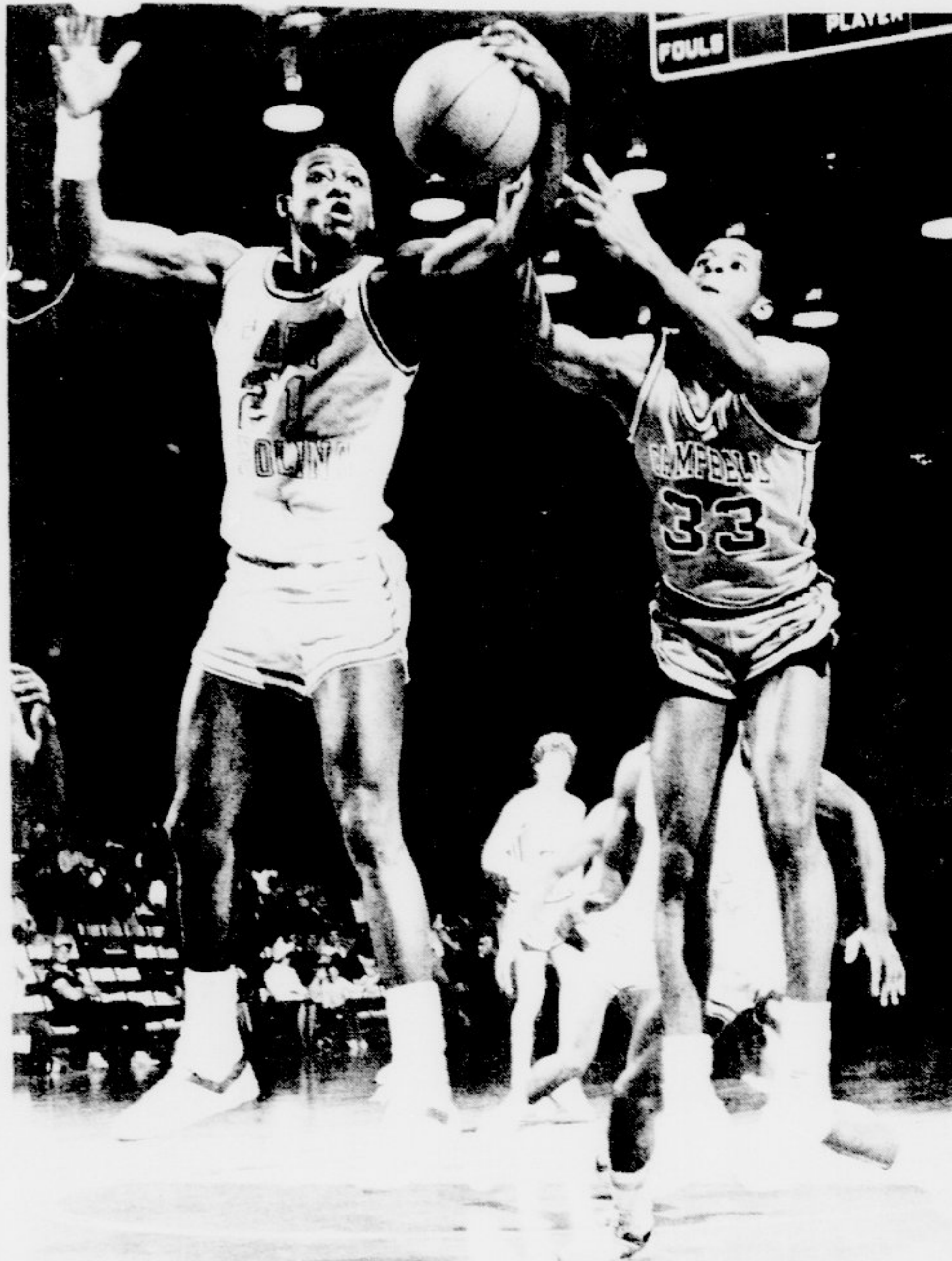
Aman admits it is a bit difficult getting motivated for every game, however the kids always show their gratitude.

"The kids are always excited — know matter what the team's record may be," he said. "They keep me motivated."

"If you don't love ECU, you shouldn't be in this costume," Aman continued. "You have to be faithful to the university."

•• Encore ••

Freshman guard Herb Dixon was named ECAC South rookie of-the-week for the second time this season. The 6-3, Bath, Maine native scored 30 points and dished out 24 assists in losses to the Naval Academy and American University and a win over UNC-Wilmington last week. This victory was the first in the conference for ECU in the '84-85 season.



Herb Dixon (21) takes this rebound away from Clarence Grier (33). He grabbed eight boards in last night's loss to Campbell University.

Netters Split Opening Match

The Lady Pirate tennis team fared well in their opening match, thrashing UNC-Wilmington 8-1, however, the men's team was not so fortunate, as they fell to Atlantic Christian College 6-3.

In the women's action, number-one seed Ann Manderfield took the first set of her match 6-3. However, she dropped the next set 7-6, and lost the tie breaker (7-4), to drop the match to Angie Frazier of the Seahawks.

Second-seeded Tyraina Myers had an easy time with her opponent, as she lost just four games in her match. She was victorious 6-4, 6-0. After a tough start, sophomore Susan Brown outlasted Leanne Barkley to win her match by the score of 0-6, 7-5, 6-2.

Freshman Susan Montjoy had to go three sets before dumping Allison Sanders 6-1, 4-6, 6-1. Karla Hove also needed extra time to knock off her opponent. After winning the opening set 6-3, she dropped the second set 7-6. This forced a tie breaker, in which she won 7-5.

In the only other singles match, Sheila Feeley won decisively 6-3, 6-2.

Manderfield made up for her singles loss as she teamed with Myers to win their top-seeded doubles match easily, 6-1, 6-2. Brown and Feeley were also victorious in doubles, as they knocked off their opponents 6-3, 6-2. The freshman team of Montjoy and Hove were just as much a success as they rolled over the

Seahawks' third seed 6-2, 6-2.

Head coach Pat Sherman was impressed with the girls' performance.

"I'm really, really pleased with the performance of the team," Sherman said. "I'm also pleased with the progress that the team is making."

The Pirate men ran up against some tough competition at ACC, according to Coach Sherman.

"They (ACC) have a strong team," she said. "They're very experienced. They have mostly foreigners — two guys from Sweden, one from New Zealand and one from India."

"We had some strong matches," Sherman added. "The play was good overall."

The men had a hard time in the season opener. However, they managed to win in two single matches and were victorious in the top-seeded doubles match.

Davis Bagley, the fifth-seeded singles player, proved to be a bright spot for the Pirates. He surrendered just five games in his 6-2, 6-3 victory. Coach Sherman was especially pleased with sophomore's play.

"Davis had a fantastic performance," Sherman stated. "It was his best performance ever!"

The only other singles victory was from sophomore David Turner. He defeated ACC's Ranjet Shinde 6-1, 6-3.

Captain Galen Treble and second-seeded Greg Willis won the only doubles match for ECU. The two won the first set 7-5, then the ACC players defaulted

the second set.

Despite the loss, Coach Sherman feels that the game experience was good for the men's team.

"We lost some top people, which hurt us in our preparation," she said. "This experience will really help us in the future."

Here is a look at the Spring season for both of the Pirate squads.

MEN'S	
Feb. 28	UNC-WILMINGTON
March 19	CAMPBELL
March 22	at Old Dominion
March 23	at VCU
March 25	HARVARD
"B-TEAM"	
March 27	PFEIFFER
March 29	at Guilford
April 1	at Campbell
April 11	ST. ANDREWS
April 12-13	at Azalea Tourney
at UNC-Wilmington	
April 14	UNC-GREENSBORO
April 16	at Pfeiffer

WOMEN'S	
March 15	CAMPBELL
March 18	PEACE
March 22	at Old Dominion
March 23	PFEIFFER
March 26	Ohio University
at Duke Faculty Club	
March 27	at UNC-Greensboro
March 29	HARVARD
"B-TEAM"	
March 30	DAVIDSON
April 3	at Guilford
April 10	UNC-WILMINGTON
April 15	CHARLOTTE
April 19-20	ECAC South
	Conference Tourney

Lady Bucs Defend Tourney Championship

By RICK MCCORMAC
Co-Sports Editor

The Lady Pirate basketball team will try to defend their ECAC South Tournament Championship this weekend in Richmond, Va.

ECU won the inaugural event last season, which was held here in Greenville. They defeated George Mason in their opening game 68-41. They trounced Richmond 54-39 in the championship game to win the tournament.

The Lady Pirates breezed through the regular season schedule, losing only on the road to UNC-Wilmington. This loss stopped their winning streak at 15 games.

Although ECU experienced a slight letdown in their last four games, Pirate head coach Emily Manwaring expects her team to be ready to play in the tournament.

"We were under a lot of pressure to keep our winning streak going, and I think that effected us," Manwaring said. "When it comes tournament time, I know we'll be ready."

The Lady Pirates are definitely the pre-tourney favorites, and playing the role of the hunted does not bother Manwaring at all.

"We have enough talent, and if we want it bad enough we

should win it," she said. "Every team in the field is capable of winning the tournament, but we should be the team that is expected to win. We had the best record in the regular season, and played the best throughout the year — I expect us to win it."



Emily Manwaring

The Lady Pirates receive a bye to the semi-finals of the tournament, which begins on Friday.

ECU plays the winner of the game between George Mason and the team that finishes fifth in the regular season standings. The other team in the bracket will pit the winner of the Richmond-American game. The game is the final regular season contest in the ECAC South, and will determine who finishes fifth as both teams

are currently tied with 3-8 records.

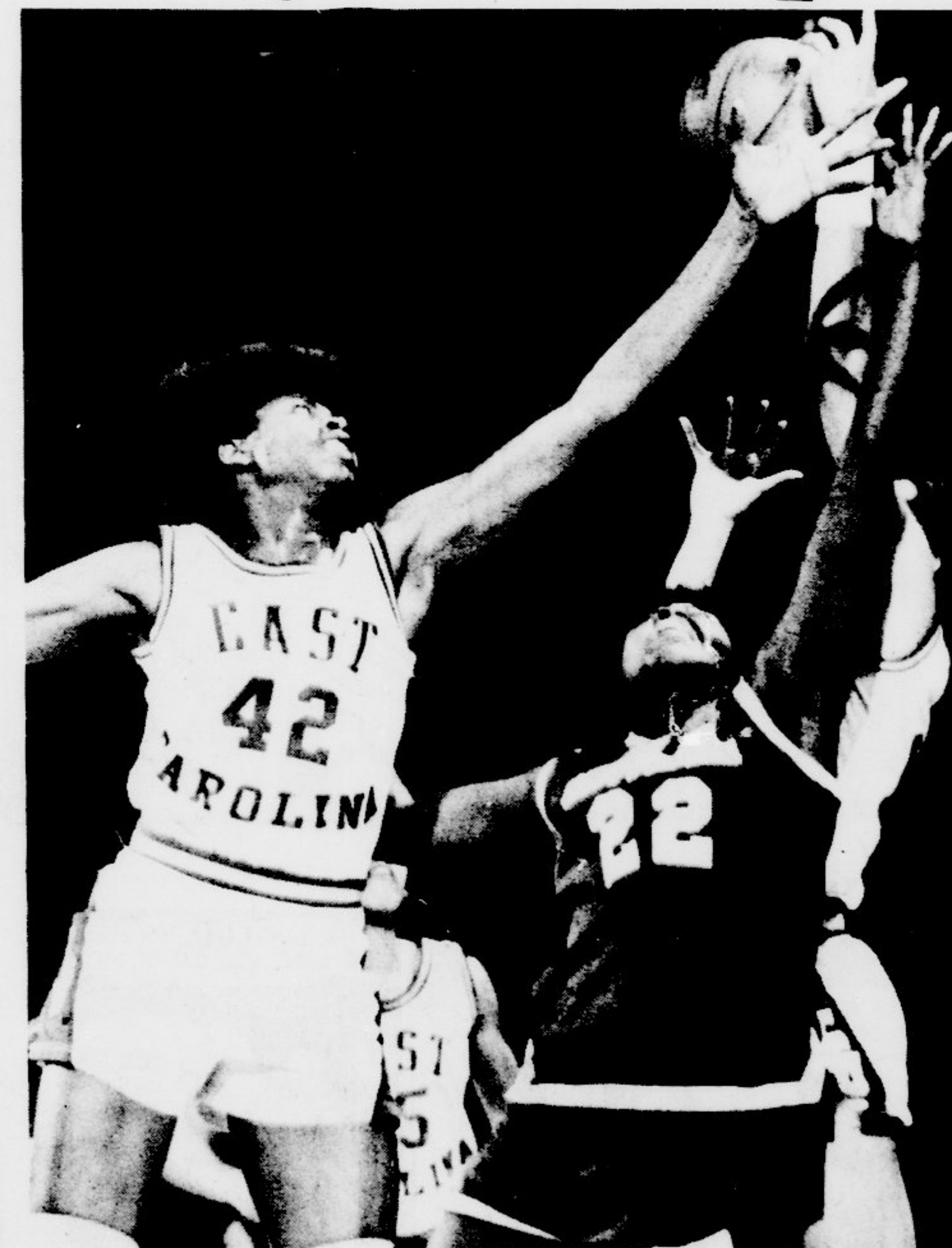
Although ECU's chances of winning the ECAC South tournament are good, the probability of advancing any farther is unlikely. Winning the tournament does not, at present, insure an automatic bid to the NCAA Tournament.

"The chances of us receiving an at-large bid (to the NCAA) is very slim, since we lost that game to Wilmington," Manwaring said. Their overall record was only 14-10, but if we would have won and then won the tournament, I think we would have gotten some notice with a 19-game winning streak."

Even though the Lady Pirates, in all likelihood, won't make the NCAA tournament they do have a lofty goal within reach. Two wins in the conference tournament would give ECU its first 20-win season since the 1980-81 campaign.

"I said we were going to win 20 games going into this season," Manwaring said. "And I want to keep my prediction integrity intact."

The ECAC South All-Conference team will be announced at the Banquet the night before the tournament. The team is chosen by position, with a center, two forwards and two



Anita Anderson (42) and the rest of her teammates will try to repeat as tournament champions in the ECAC South this weekend.

guards making up the squad.

ECU could conceivably end up with no players on the all-league team, despite having the best record in the ECAC South. Since conference statistics include all games played, opposing players roll up impressive numbers against lesser competition.

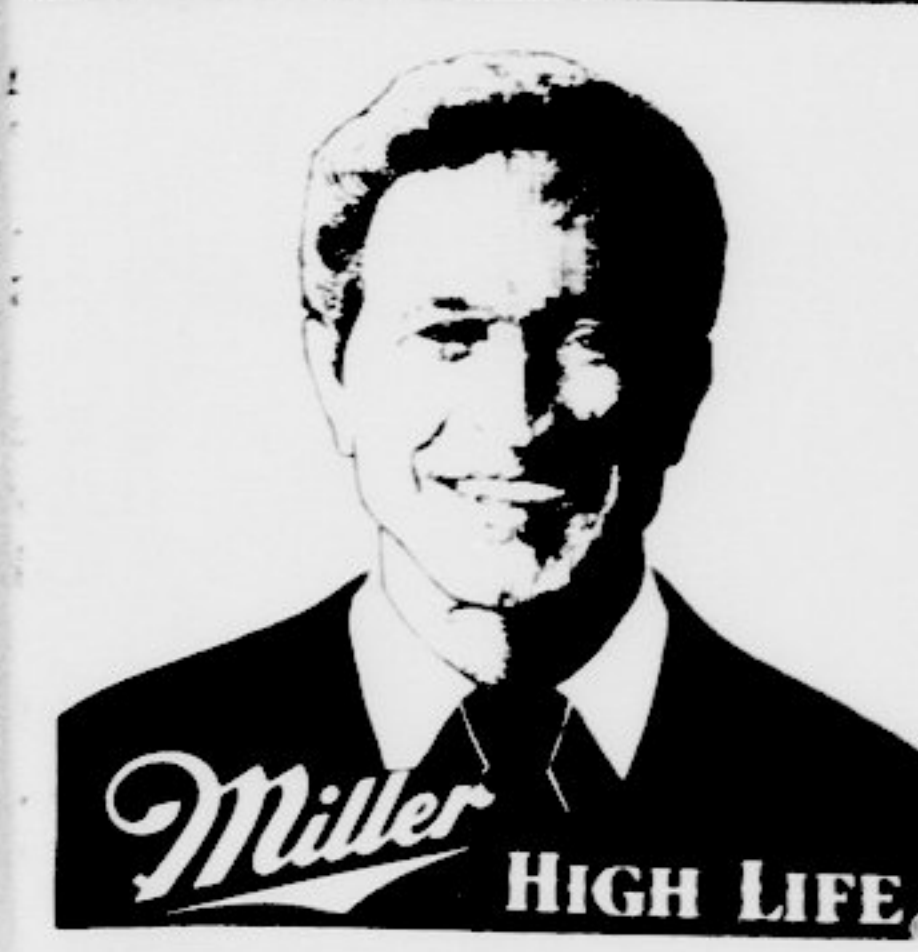
"The procedure for how we select the all-conference team needs to be changed," Manwaring said. "We should select the top-five players regardless of position, using only statistics from actual league games. We played games outside the league against Old Dominion, South Carolina (twice), North Carolina and North Carolina State, while the other team's did not play anywhere near that kind of schedule."

With only the Tournament left, Pirate junior guard Sylvia Bragg only needs 30 points to become the ninth all-time 1,000 point scorer in ECU history. She is currently in ninth place behind Leora "Sam" Jones on the Pirates career-scoring list.

Senior center Anita Anderson has also made her mark in the ECU record books. She blocked 35 shots over the course of the 27-game regular season, the fifth highest total in Lady Pirate history. She is the fourth all-time shot blocker in ECU history.

Hoops

After doing almost eight years of college basketball for NBC, I think it's time to speak out about the dangers of the TV explosion that threatens to engulf the sport today.



Just take a look at your newspaper or TV Guide. It's frightening. If you have a dish, and want to get all the cables, I guarantee you there's not a Saturday that you don't have a pick of 10 to 15 top-flight college basketball games.

The problem is that the college season today is geared for maximum TV exposure. That's because the regular season is not run out of Shawnee Mission, Kan. Only the NCAA Tournament is run by the NCAA.

The result is that the regular season has become more and more structured for college TV, with all 250 Division-I schools looking to create their own fei-

Sultans Ups

By JEANNETTE ROTH
Staff Writer

Spring break could never have come at a better time. Memorial Gym will need at least a week to cool down from all the net action of IRS basketball.

Upsets seem to be the name of the game as the men's independent finals Thursday night could crown a new and relatively unheard of squad. The season's top ranked and virtually unquestionable pick for the All-Campus title, *The Clique*, was knocked out of their chance at this season's title by rival *Sultans of Swat*.

Granted, the nets are still hot from all the action, but who took them literally? Well, the *Skool Brothers* literally saw the fire as the obviously under rated *Heat* defeated *Skool* to win a chance at the divisional finals.

John's Gang, mentioned momentarily in the race for the championship, meets *Unknowns II* for their shot at the independent title. While, the *Has Beens*

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Senior center Anita Anderson has also made her mark in the ECU record books. She blocked 35 shots over the course of the 27-game regular season, the fifth highest total in Lady Pirate history. She is the fourth all-time shot blocker in ECU history.

Sultans Upset Clique In IRS Basketball

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The logo for Sizzlin' Steak House features the word "Sizzlin'" in a large, bold, stylized font. Below it, the words "STEAK HOUSE" are written in a smaller, all-caps font. The entire logo is set against a dark background with a subtle flame or smoke effect.

The women's champs came as no surprise. Robbie Tweed and Kim Swinson, the top-seeded

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Basketball

Outdoor activities are on the March agenda. Check out all the IRS info in room 204 Memorial Gym or call, 757-6387.

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"Hi!"

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Please send a copy of **HOW TO FLIRT ON MONDAY** in a plain envelope. (great gift item!) My payment of \$9.95 (plus \$1.05 postage and handling) is enclosed. I may return the book anytime within ten days of delivery for a full refund.

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PERSONAL

SIGMA PHI EPSILON & ALPHA SIGMA PHI: Little sisters will be having another "Beer Wars Happy Hour" TONIGHT AT BEAU'S!! So put on your Party Clothes and let us get you in the Spring Break Spirit!!!

MARK: Don't worry about it...AT LEAST YOU SET MAIL!! Concerned Citizens.

CAROL BLUE: It was a quick buck and WE LOVED IT!! Obviously you don't love ECU the way we do, so why don't you GET THE HELL OUT!! Or, are you "not good enough" to go to your mama? You definitely have the attitude to be there. Suck off. --Mr. EC Daddy.

JAMES: Ya beautiful, we love ya! "We're still burnin' up for your love" --Your fans.

NO-HOLE AND TREECE: Thanks for the wild weekend. Georgetown was truly an experience... girls hand-in-hand, bar hopping, beer drinking, and bitch sessions with the folks! (Treece, you'd make a mink ass mommy!!) We're looking forward to the next road trip!! It may not be to Maryland, but we'll "drive gently" anyway...even on the "Beltway" --Love ya! Snelle and Tampie

J.P.G.: I can't wait for my private show...I love ya! --S.L.D.

SIGMAS: It's almost the time to wine and dine. The experience will be a worthwhile time. There will be 20 of us in an island dream and another bunch around the corner in the Florida scene! So be sure to enjoy, but please be careful & watch those boys! Remember, it's easier to say "I'll never" than to smile and try to be clever! P.S. The Bahama Crew thanks Sue for a terrific job well done. We love ya!!

G: The t-shirt still fits great! I'm working on the bacon. When is our next 3:30 rendezvous? --K.

PRETTY BOY: I've enjoyed the time we've spent together. You have a way of making me laugh and smile. One of the nicest things to remember is you. --Yours, M.

TO MY STALLION: Happy 20th. I hope this year will be better for the both of us. Happy St. I LOVE YOU!! --JAP.

ALPHA SIGS: The contest is over! Kevin G. 1985 Joust Award. No other candidates need apply. Ga. Tech has never laughed harder!!

THE KING OF ALPHA SIGMA PHI: Says he hopes everyone has a great Spring Break.

MAD DOG: Cool beach trip, damn those guys from State. Hope you weren't too tired from wrestling. Come lay out and lose those tan lines!! --Wild Broad

CAROLINA SUCKS: If you dislike Carolina: Sig Ep Golden Hearts are selling "Carolina Sucks" bumper stickers in front of the Student Supply Store & around campus.

THE BROTHERS, PLEDGES AND GOLDEN HEARTS OF SIGMA PHI EPSILON: Would like to wish everyone a very safe and prosperous Spring Break.

SIG EP & ALPHA SIG LITTLE SISTERS: Hope ya'll have a great Happy Hour. We're looking forward to raising hell with you all once again! --The Sig Eps

START SPREADING THE NEWS: We'll be there Saturday...We're gonna be a part of it in old NEW YORK!! WATCH OUT!!

DELTA ZETA: Wishes everyone a WILD but safe Spring Break! Get "toasted" and come back and enter our "Best Tan" contest at Elbol! Congratulations to Tina, Brenda, and Nancy on their awards at Province Day in High Point. We love you!

NICK, WOODY, JEN, MARK, JANET, TODD AND DAWN: Get ready to blow it out in Florida! Let's make it the best. Your fellow Party Animal, Cheryl.

BUBBA: Our Lauderdale chauffer. Be ready for the snow to fall while the sun shines. --PG & EF

ARE YOU TRYING TO TELL ME: That nobody is going to DETROIT, or just MICHIGAN for SPRING BREAK? Make it a last minute thing...we have the bucks and the place to stay. Call KATHY 758-8016.

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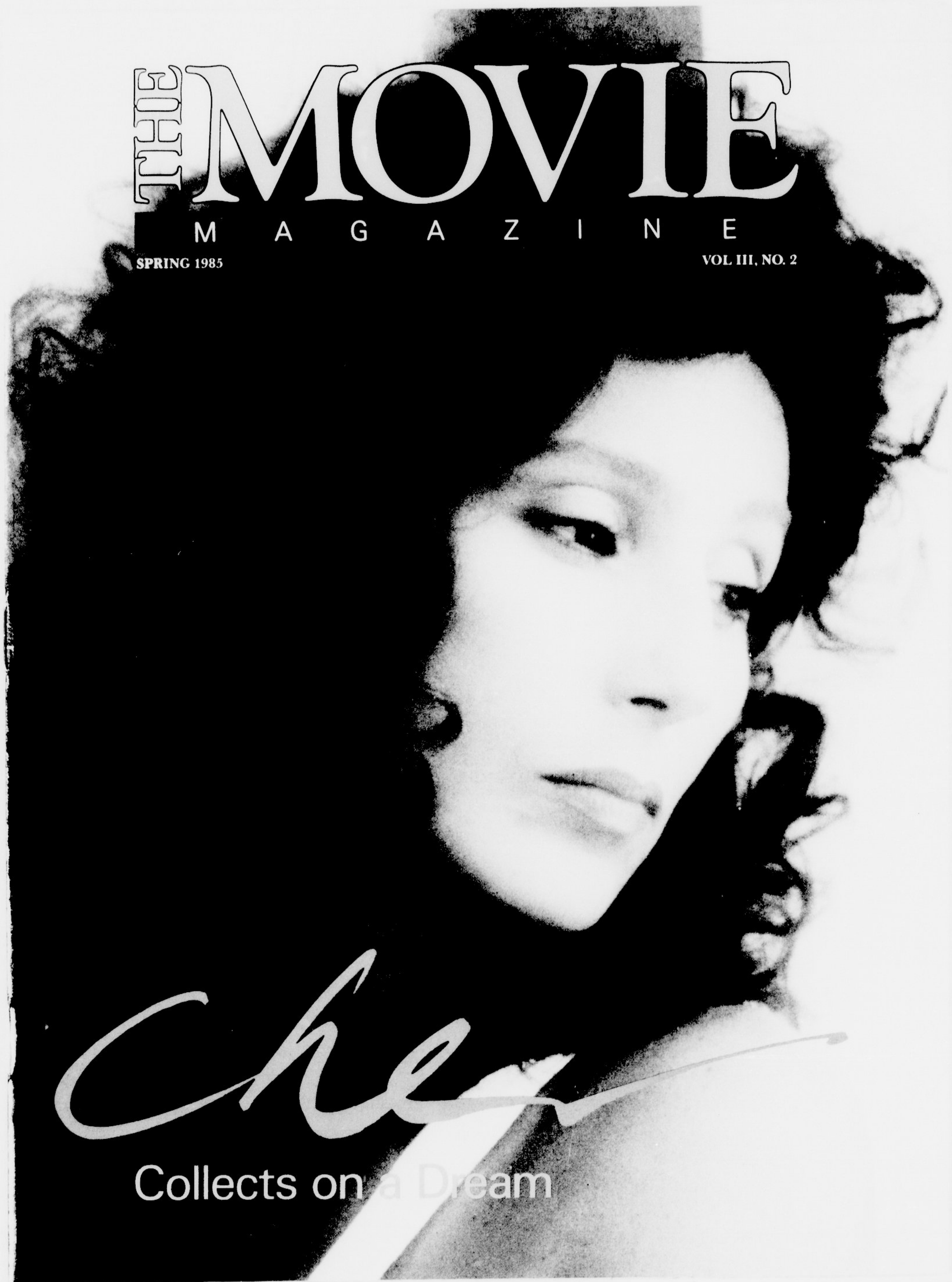
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THE MOVIE

M A G A Z I N E



COVER



FACES

INTERVIEW



DIRECTORS

BEHIND THE SCENES

COMING SOON



Cher

Tender Moments with a Motorcycle Mama

Cherilyn Sarkasian was a very shy girl, with large brown eyes. By age twelve, she had perfected the form of an autograph — Cher — that she, when she grew up and became an actress, would graciously give to fans. By sixteen she left home, still dreaming of being an actress. At nineteen she was half of a singing team, Sonny and Cher, which sold four million copies of its first record. In due time she owned a 31 room Beverly Hills mansion with a thousand gowns in its closets. She still wanted to be an actress. Instead, she had more million-selling records, a silly hit of a television series and a few seasons prancing Las Vegas stages in gauze and beads.

"You see," Cher says, "the reason it took me so long to become an actress was that people could only see my comedic side."

Cher is definitely an actress now, with an Oscar nomination to verify what fans and critics have felt about her complex, yet natural performances in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and in *Silkwood*. "I feel freer now than I've ever been," Cher told a reporter after her role in *Silkwood*, in which she appeared without makeup and with disheveled hair and baggy, mannish clothing. After the 18-gowns-per-show glamor, the gilded G-string, breastplates and headdress tawdriness, it was like an atonement.

Her third serious role is the new Peter Bogdanovich movie, *Mask*, which is scheduled to open in late March. Cher steps ahead with a more active sort of a

character than *Silkwood's* Dolly Pelliker, as the motorcycle madonna Rusty Dennis. At the same time, she retrenches to a sensitive-but-tough persona that dates all the way back to the pop records she made as a teenager. Rusty is a woman who has chosen to be an outsider, to be tough, because she's a very vulnerable girl within. It's a role that fits Cher like a glove.

"When Anna (Anna Hamilton Phelan, *Mask's* screenwriter) started writing the

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part.

"When I met Rusty," Cher says, "I really didn't ask her about who she was because I think that the best way to find out about someone is to ask them how they feel about everything else. She's just like one big dichotomy — and a real strange combination. Like, she's taken a



Sam Elliott and Cher

script," Cher relates, "she said she had this really strange impulse and she went down to the Beverly Cineplex (a Los Angeles theatre) to see *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and then she came home, got an eight by ten glossy of me, put it up on the wall and started writing it with me in mind."

The real Rusty Dennis mothered a son who suffered from a disfiguring disease but had, with his mother's encourage-

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part.

lot of drugs and she hangs out with bikers, but yet she's very metaphysical." Cher peppers her conversation with such phrases as "like," "cool" and "hip." Talking to her is like talking to an old friend. At 38, now fulfilling that long-held wish to be an actress, she seems to have put a lot of insecurity behind her. With her singing partner Sonny Bono, Cher was pliant, taking near total direction from her show-biz experienced man. With her doe eyes, straight, long hair and Sunset Strip bellbottom fash-

ions, she was the perfect commercial realization of a Sixties hippie girl. Later, on her own again, she tried for film roles and couldn't get taken seriously. Then came the Vegas act, a short-lived shot at disco queen stardom, a black leather-imaged rock band. "People regarded me as a clothes hanger more than an entertainer," she opined to a reporter. Yet the image kept her alive and she kept the image alive. She was famous for being popular — or perhaps vice-versa — but she wasn't considered a talent.

Seeing rock singer Linda Ronstadt break loose of her own blue-jeaned image by essaying a lead role in the Joseph Papp production of Gilbert and Sullivan's *The Pirates of Penzance*, Cher found the courage to try Cherilyn Sarkasian's dream once more. She took a New York apartment and approached Papp for an audition. He asked, bluntly, how in the world he was to know whether she had any talent, considering the "junk" she had been in previously. But she won an audition and a pivotal role in Papp's production of *Jimmy Dean*. When Altman made the film he kept her in the role, and when director Mike Nichols saw her performance he asked her on the spot to be in *Silkwood*.

Ironically, Nichols had turned Cher down for a part almost ten years earlier. This time he was so eager to place her in his film that he deliberately withheld the fact that Cher was to play a lesbian with a decidedly un-put-together look. Cher was afraid of going cold turkey on cosmetics, but even more fearful of acting alongside Meryl Streep. The payoff came in great reviews and ever more respectful attention from filmmakers.

"I got the script of *Mask* last December along with this really wonderful letter from [producer] Marty Starger saying that they [Starger and director Peter Bogdanovich] wanted me for the movie and that they hoped I liked the script as much as they did.

"So I went upstairs and started to read it and when I got about halfway through I was so upset that I went right to the ending, and I was, like, a mess. Then I went back to the middle, finished it, and I mean, I was hysterical. I cried and I cried and I cried. From the moment I read it, it just seemed very real."

Audiences may very likely share some of those copious emotions. *Mask* is an affecting tale about personal struggle, all the more impactful for being based on fact. Plenty of the film's impact also rides on how true to the tough-sensitive



Once a song-and-dance girl, Cher has evolved a complex screen presence.

character Cher is. Within limits, Bogdanovich gave her rein to improvise elements of Rusty Dennis.

"I don't really like being directed that much," Cher confesses. "I like having a certain amount of freedom with which to work. Peter tells you exactly what to do and you listen to it and then you do what

"I like having a certain amount of freedom."

you want to do. And I figured out how to work with him — he gives you line readings and then you go and do it the way you want to. And if it's as good as or better than what he expected, he'll let you do it your own way."

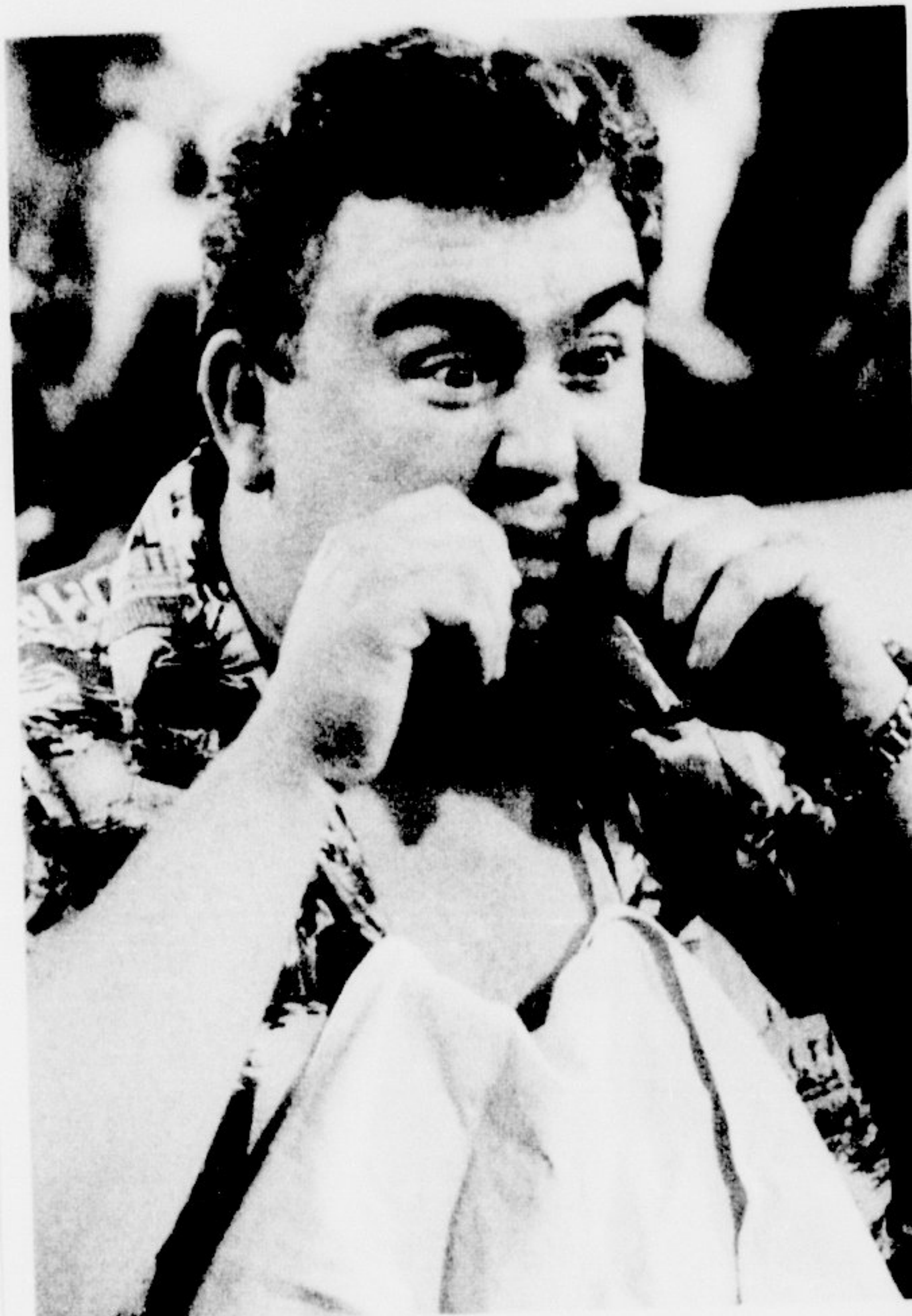
In other words, Cherilyn Sarkasian found out how to get her wish. Meryl Streep has publicly lauded Cher as "an

instinctive actress" possessing "rare honesty." For the time being, Cher says, she will wait for the reaction to *Mask* before sketching her next career move, as she did after *Silkwood*.

At one point during the making of *Mask*, Cher paid Sam Elliott — her on-screen boyfriend — a compliment about being rather excellent for an actor who isn't too famous. "I had never heard of him," Cher says, laughing. "But he was fabulous and I said to him, 'Sam, how come people haven't had the chance to see how fabulous you are?' And he said to me, 'How come it took you so long?'"

Now that Cher is making her mark as a serious actress, filmmakers are starting to wonder why it took them so long to sense her potential. At least, now that the actress dream has become a reality, she has arrived with her autograph already perfected. ■

Candy is Dandy



John Candy eats up another plum role.

Like *Saturday Night Live* before it, the insanely funny television series SCTV trained, polished and launched an impressive quota of film stars, including Rick Moranis (*Strange Brew*, *Ghostbusters*, *Streets of Fire*), Dave Thomas (*Strange Brew*) and Eugene Levy (*Splash*, *Ghostbusters*). But John Candy may wind up the most visible of this SCTV-bred comedy crop — as much for the bulk of his rotund 6'3" physique as for the quantity of plum comic roles he's asked to play.

A veteran of 1941, *Stripes*, *The Blues Brothers*, *Splash* and *National Lampoon's Vacation*, Candy doesn't even have to wait for the new roles to materialize. As a two-time Emmy winner for his SCTV writing skills, Candy can create new characters seemingly as fast as the cameras can record them. His impersonation of opera great Luciano Pavarotti for an SCTV spoof of *The Godfather* was so accurate, Italian extras hired for the scene broke into applause. He is also deadly funny as Orson Welles, the outrageous transvestite Divine, Tip O'Neill and even (with trick camera assistance) as the dwarf Herve Villechaize from *Fantasy Island*.

Candy's newest exposure includes a film part alongside megastar Richard Pryor and a cable TV special, *Yosh*

Shmenge comes back to life for an HBO special called *The Last Polka*, alongside brother Stan Shmenge and the many regular guests of their musical offering for homesick Lutanian immigrants, on the larger screen, Candy puts his frame behind home plate as the catcher on a small town, semi-pro baseball outfit. He's Richard Pryor's best friend on the squad and his main accomplice as Pryor — the heir to millions of dollars in Universal's contemporary version of the timeless *Breaster's Millions* — has to go on a spending marathon to prove he's worthy to inherit an even more sizeable fortune.

It's a stalwart second banana role, the type of thing that Candy already fulfilled alongside Tom Hanks in *Splash*. Beyond *Breaster's Millions* and *The Last Polka*, Candy hasn't announced specific new plans. However, Disney Studios announced last spring that they had signed Candy to produce three movies. The contract allows him freedom to appear in productions for other studios and gives Candy some of the clout enjoyed by other people — including Eddie Murphy, Richard Pryor and Michael Keaton — with similar production deals. It's fairly certain, however, that Candy will stick with comedy. "I'm still a little nervous about doing drama," he admits. ■

"At the final audition, Bogdanovich made me put pantyhose over my face with holes in the mouth and through the eyes — it was a pretty interesting audition."

Once the actual shooting started, Stoltz was faced with a rather grueling off-screen challenge. "Every day," he recalls, "I had to spend about three-and-a-half to four hours in the makeup chair. On some days it went up to seven and eight hours. We were shooting in the summer and the makeup was just like wearing several ski masks all at once."

Bogdanovich, for one, thinks Stoltz' effort was worthwhile. "He had to project everything through his eyes," the director says. "I can't emphasize his achievement in this film enough."

Stoltz studied acting for two years at USC. "I became disillusioned with the academic approach, though," he says. Leaving school, he first sought roles in a number of plays.

"I've been studying at the Loft Studio and privately I have a coach who helped me out a great deal on *Mask*," Stoltz says.

Next in the 22-year-old's career is a recently completed European production called *Emerald*, costarring Ed Harris (*The Right Stuff*, *Places in the Heart*) and Max Von Sydow. ■

Eric Stoltz: a face full of makeup, a script full of raw emotion

ERIC STOLTZ' New Face

In *The Wild Life* and *Fast Times at Ridgemont High*, two recent teen-oriented comedies, Eric Stoltz comes off as your typical fun-loving American youth, chasing girls and cavorting with rowdy guys like Chris and Sean Penn.

But once you've seen *Mask*, director Peter Bogdanovich's first film in nearly four years, set for a late March opening, it's highly unlikely that you'll ever think of Eric Stoltz in the same way again. For the entire movie, Stoltz' handsome face is encased in 20 pounds of all-concealing makeup as he plays Rocky Dennis, the victim of a rare disfiguring disease called craniodiaphyseal dysplasia.

"The movie is about a relationship between a mother and a son," Stoltz says, "and how they deal with their respective problems — hers with drugs and mine with my disease. What really got me was the raw emotion of the script."



GREG GORMAN

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50 mm at 1/30 sec at f/8.5

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I N T E R V I E W

Jeff Goldblum

Into the Night Marks First Lead Role

Some actors get inside their roles; Jeff Goldblum prefers to ride on top. Whether he's playing "New Jersey," the doctor-turned adventurer of *Buckaroo Banzai*, the seasick NASA aide of *The Right Stuff* or the cynical writer of puff pieces for *People* magazine in *The Big Chill*, a big part of each character is Goldblum's own distinctive self. It's no easy self to define: vulnerable and manipulative all at once, manic, charming and gifted with split-second timing. Combine those crisscrossing attributes with lanky height and a nervously charged voice and you understand why Goldblum (pronounced Goldbloom) could never be one of those actors who fades into a part, submerging their off-screen personality. Thus far, Goldblum has lent his presence to supporting parts and cameos. Now, with the upcoming John Landis film called *Into the Night*, opening in March, he steps into a leading role.

"They're calling it a 'dangerous romance,'" says Goldblum, flashing a furtive smirk, "so I guess I'm the dangerous romantic lead.

"I play a man who has come to a dead end in his life. I cross paths with an attractive young woman. She's in the middle of troubles involving high financial stakes."

Mixed into the plot are several surprise-choice cameos and bit parts: performers David Bowie and Dan Aykroyd, directors Paul Mazursky (*Moscow on the Hudson*), Lawrence Kasdan (*The Big Chill*), Roger Vadim (*Barbarella*), David Cronenberg (*Scanners*), Jonathan Demme (*Melvin and Howard*) and Richard Franklin (*Psycho II*).

Goldblum, 32, chose an acting career while in high school, but kept that plan secret. Bypassing college, he left his Pittsburgh home for New York to study acting, soon winning an apprenticeship



at Sanford Meisner's Neighborhood Playhouse.

A year later, Goldblum's height won him a minor role as a guard in a Joseph Papp Central Park production of *Two Gentlemen of Verona*. When the show moved to Broadway, Goldblum moved with it.

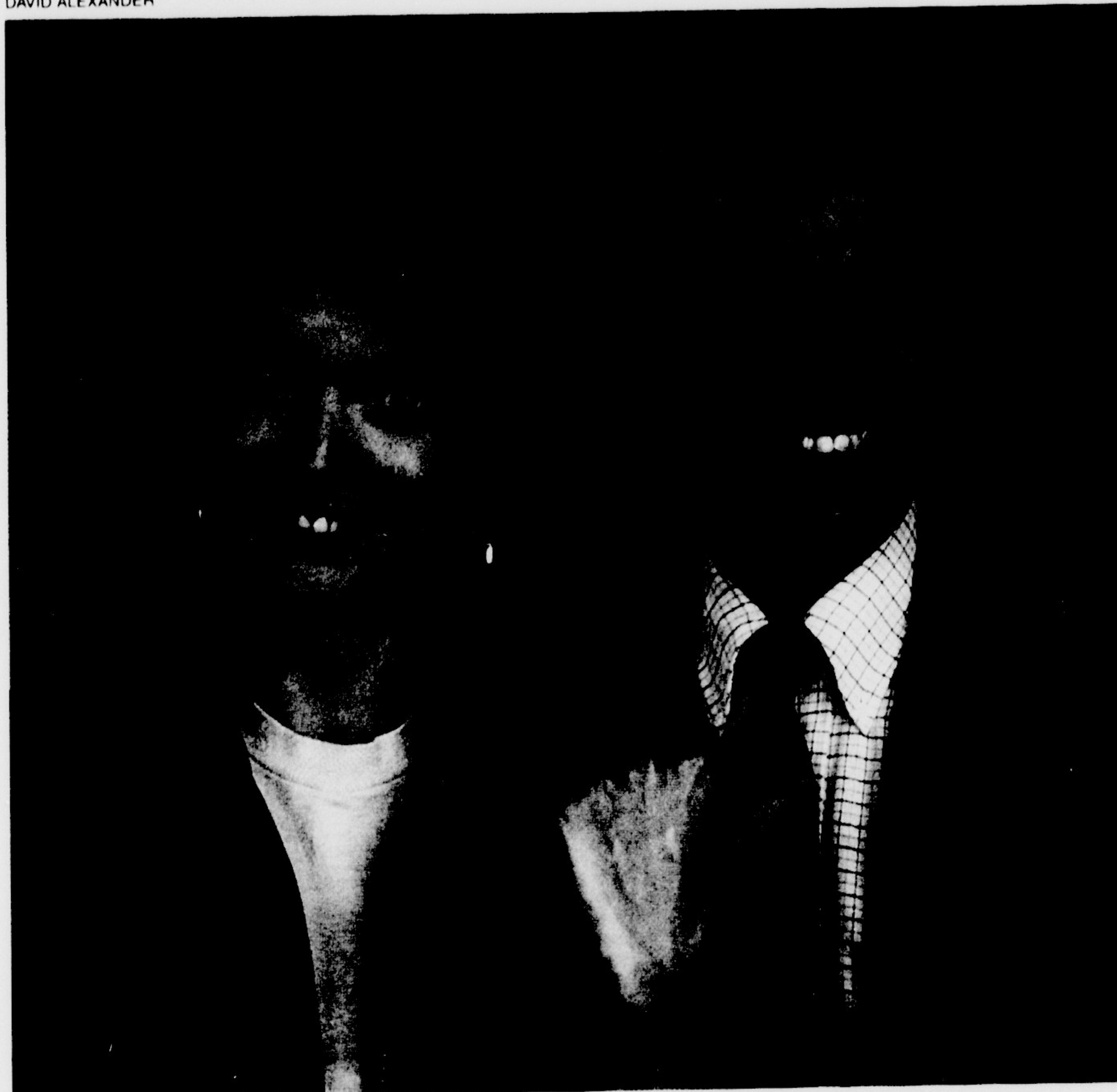
Weather dictated his next break. In 1973, Goldblum was in the stage comedy *El Grande de Coca Cola*. Director Robert Altman, then at a career peak following *M.A.S.H.* and *McCabe and Mrs. Miller*, caught a performance and liked what he saw in the rangy character actor. "He had only come in the theatre to escape a blizzard," says Goldblum. Whatever the reason, Altman offered him small roles in *California Split* and *Nashville*.

There followed a number of bit parts, each increasingly larger and juicier. In *Next Stop Greenwich Village* he was a keyed-up actor who, awaiting a tryout, imagines so intensely that he'll be rejected that he storms out of the room in a fine froth. In *Between the Lines* he was a rock critic for an underground Boston newspaper who sold his freebie albums and gave lectures entitled "Whither Rock and Roll" to gullible coeds in order to squeak by without working. For the 1979 version of *Invasion of the Bodysnatchers* he played a mud-bath proprietor. In *Annie Hall* he was on screen for a few memorable moments as a California partygoer who phones his guru because he's forgotten his mantra. A short-lived TV series, *Tenspeed and Brownshoe*, in which he co-starred with Ben Vereen, also added to Goldblum's reputation.

But his appearance in Lawrence Kasdan's bittersweet comedy *The Big Chill* boosted Goldblum several notches above the cult status he had been attaining. As a once-radical journalist now successfully employed as a gossip-mongering hack, Goldblum was a standout among a cast that seemed to include nearly every talented actor (William Hurt, Kevin Kline, Mary Kay Place, Glenn Close, JoBeth Williams) of the baby-boomer generation. Goldblum's part represented an irony and disappointment felt by many of the generation. As *The Big Chill* went on to become an unqualified box office success, Kasdan gave major credit to Goldblum's "comic genius."

Next came another of those deceptively small appearances that end up being a moviegoer's dominant memory. In *The Adventures of Buckaroo Banzai* he played brain surgeon Sidney Zwibel, who dons oversized cowboy gear, renames

DAVID ALEXANDER



The Big Chill
boosted Goldblum
above cult status.

▲ **With *Into the Night* co-star Michelle Pfeiffer, a dangerous romantic lead.**
▲ **In *The Big Chill*, an ex-radical, laced with irony.**

himself "New Jersey," and joins a comic book-style crimefighting army.

Goldblum then returned to television as comedian Ernie Kovacs in the docudrama *Between the Laughs*. Kovacs, who experimented boldly in his early Fifties comedy show, is thought by many to have been a genius.

"He was much adored," says Goldblum, "and there's a group of people who really worship him. Taking on that character was a real challenge."

Now comes *Into the Night*, written by Ron Koslow, Goldblum's first movie to call his own. After supporting the likes of Donald Sutherland, Sam Shepard and Peter Weller, it's the tall, intense guy's turn to be that "dangerous romantic lead."

For this major career step, Goldblum enjoys powerful help behind the camera. *Into the Night's* director is John Landis, who has also directed *Trading Places*, *Animal House* and *The Blues Brothers*.

"I think he's great," says Goldblum. "He has the best kind of enthusiasm for work and it's infectious. He's great fun to work with." ■



Peter Bogdanovich

Aims for the Heart

Saint Jack [the titular character in Bogdanovich's ninth feature film], for example, is a pimp, yet he does something noble that even a President wouldn't do. *They All Laughed* is all about appearances, as are *Daisy Miller* and *Paper Moon*. So *Mask* goes right to the heart of a lot of things that interest me."

Bogdanovich is also linked to the theme of appearances by his tragic love affair with former Playboy Playmate of the Year, Dorothy Stratten. In fact, the main reason that the director has not made a film since *They All Laughed* (which co-starred Stratten in 1980), is that he's spent the better part of the last four years writing *The Killing of the Unicorn: Dorothy Stratten (1960-1980)*.

"If you read the book you'll see that *Mask* has an element that even relates to Dorothy's story," says Bogdanovich. "She was fascinated by *The Elephant Man* — the play — because she identified with him. You see, in many ways, beauty is just as much a barrier to communication as ugliness is. And so is notoriety, and so is celebrity, and so is fame and so is money."

Asked what he thought of *Star 80*, the Bob Fosse film loosely based on Stratten's life, Bogdanovich raises the pitch of his voice: "*Star 80* is badly made and has

nothing whatsoever to do with what happened."

Bogdanovich is equally candid in assessing his own body of work. "There are two pictures that I think are poorly executed — for a variety of reasons — and those are *At Long Last Love* and *Nickelodeon*."

He expresses affection for *The Last Picture Show*, *What's Up Doc?*, *Paper Moon* and *Daisy Miller*, but Bogdanovich feels that *Saint Jack* and *They All Laughed* are probably his two best films. "*Saint Jack* and *They All Laughed* were also more ambitious than the others," says the director, "as well as being somewhat more complicated and difficult to make."

In terms of difficulty and complications, Bogdanovich ranks *Mask* right up there at the top of his list. "Getting the makeup right was a real challenge — especially in color — so we did ten or twelve tests and it underwent many many changes because we wanted the boy's face to look just like the real character's face. And you know what? When the real boy's mother came on the set and saw Eric [Stoltz] she said: 'He looks like Rocky, but even more important, he acts like Rocky' — which was really quite something." ■

Peter Bogdanovich sits in the library of his sumptuous Bel Air digs. A 45-year-old filmmaker who won instant acclaim in 1971 for *The Last Picture Show*, Bogdanovich re-lights his cigar and reveals why, after four years of not filming, he chose a project called *Mask*.

"It's a very touching, true story," says Bogdanovich, "which deals with some simple things that are very important to me — outside appearances, courage, love and death. Particularly outside appearances, because I think that one of the biggest problems we've got in society is the way that people judge things from external evidence."

"It's a theme," the director continues, "that runs through a lot of my work."

Walter Hill

Aims for Laughter

Imagine trying to spend \$30 million in 30 days — without acquiring any assets. Think you could do it? Bet you wouldn't mind trying. That's the infallible premise of Walter Hill's new comedy, *Brewster's Millions*, which stars Richard Pryor and John Candy.

Actually, the word "new" should probably be put in quotation marks. *Brewster's Millions* has been filmed six times before, under different titles, the first a silent version which starred Fatty Arbuckle in 1914. Script for the current version came from the writing team responsible for the Eddie Murphy smash *Trading Places*, Timothy Harris and Herschel Weingrod.

How does such an oft-told tale keep its

perennial appeal? Director Walter Hill, best known for his gangland films like *48 HRS.* and *Streets of Fire*, describes *Brewster's Millions* as "an attempt to plug into that universal fantasy of getting rich quick, which of course, like most things, is never quite that simple. It's probably been around so long," says Hill, "because there's something really fascinating about the notion of falling into sudden wealth due to some long lost relative."

Then, too, as Hill notes, "What's kind of nifty about the whole situation is that you have to spend a lot of money in order to get really rich."

What's *really* rich? All previous versions of the film found Monty Brewster

having to squander \$1 million in 30 days. In Hill's remake, Brewster (Richard Pryor) has to spend \$30 million in the same period of time in order to inherit \$300 million. Times (and inflation rates) have changed. Moreover, as Hill tells it, the real tough part of Monty Brewster's task is that "spending \$30 million in 30 days and not having any assets to show for it, is actually a very difficult task."

Brewster's Millions is Walter Hill's eighth directorial effort. What made him decide to embark on his first full-fledged comedy? "The producers of this picture knew that I was anxious to do comedy as well as action films. But since I got started as an action director, I never



Walter Hill

really had been offered the chance to direct a comedy. Then, because *48 HRS.* was such a mix of comedy and action — and since it was successful — I got the chance to do *Brewster*.

"My ideal state" Hill enthuses, "would be to do an action picture and then a comedy, and for every other action picture, a western. But, as Brewster finds out, nothing's ever really that simple."

Brewster is played by the inimitable Richard Pryor. "The problem I had

working with Pryor," says Hill, "was that at first I was probably a little too much in awe of him, because to me Richard Pryor is just an amazing talent.

"What Richard is in this movie is not so much a comedian, but that rarest of things — what used to be referred to as a 'light leading man.' There are very few of those around."

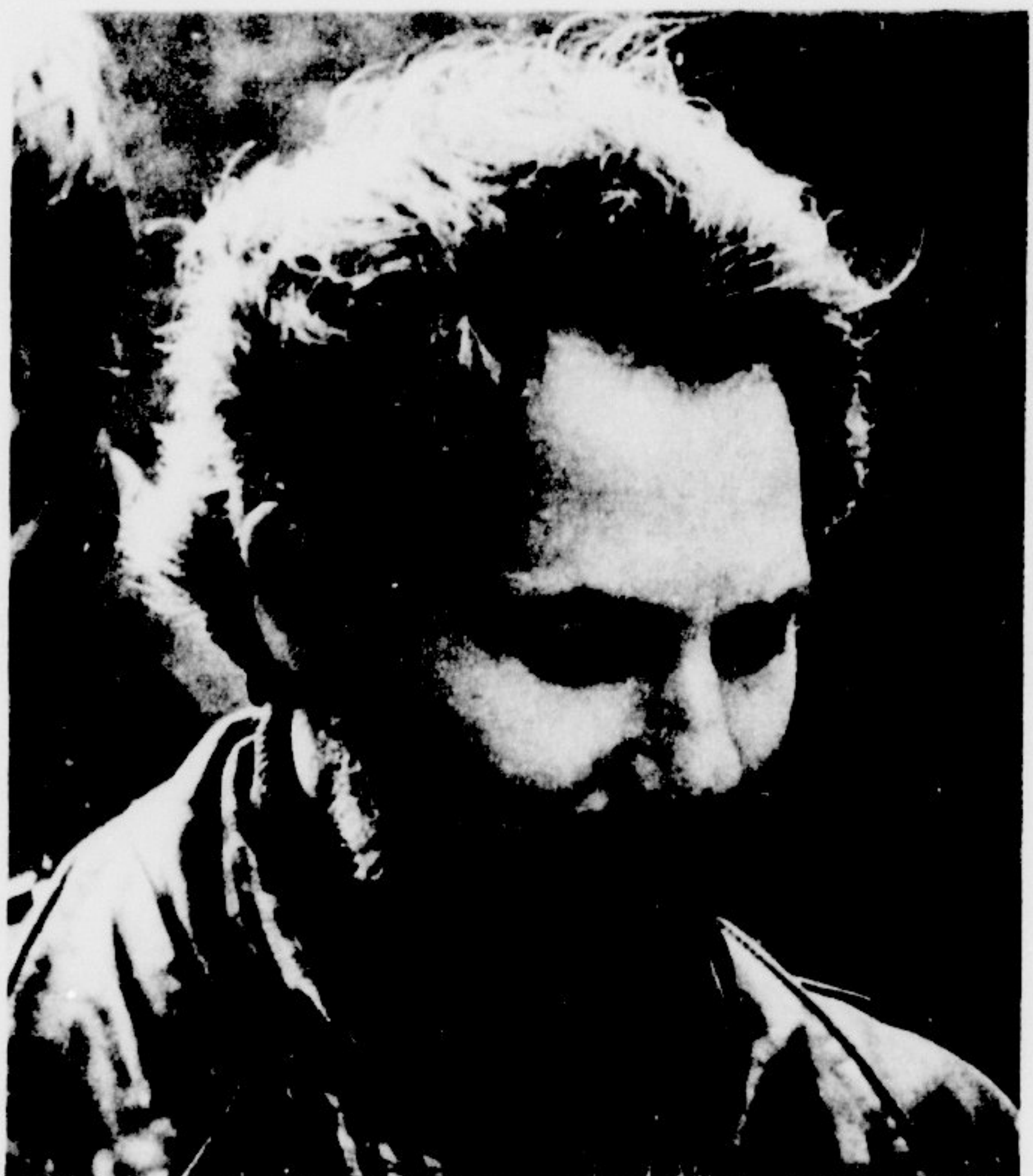
In addition to Pryor, who plays a relief pitcher for a minor league baseball team in Hackensack, New Jersey, *Brewster's Millions*, which opens in May, also features John Candy, who portrays Brewster's best buddy.

Brewster's Millions' budget is the largest Hill has ever worked with. In order to convey the needed opulence, production designer John Vallone built a number of lavish sets on big sound stages. These sets included an elaborate French Provincial design for the hotel suite that

Pryor rents for \$1 million a month. Later in the shooting, this set was redesigned (according to the script's requirements) to a florid Italian Renaissance nightmare (complete with working water fountain), to a vivid post-modern environment (which included tables resting on bowling ball legs) and finally to a stark Bauhaus look.

In view of all the fine talent and production values that *Brewster's Millions* has going for it, does Hill anticipate a major hit? "One of the most difficult things in the world," says Hill, "is to figure out what somebody's going to want to see a year from now.

"But look, if you add up all the movies that I've been creatively involved with — what they cost and what they made — I'm way ahead. And in this business, that's more than anyone can really expect. So all I can say is that I've been pretty lucky."



Kanew Horizons

Nerds, Gotcha Director Started Small

At 17 Kanew scored a part-time job in the trailer department of United Artists. He had dreams of being a rock 'n' roll star, but discovered instead a promising future in his unexpected talent for promoting full-length movies with three-minute reels.

He soon formed his own outfit, Utopia Productions, and created trailers for such films as *The Graduate*, *Midnight Cowboy*, *Rocky* and a number of Woody Allen's movies.

In the simplest sense, a trailer must compress the maximum of action and mood into a very small space. Making trailers educated Kanew on several of filmmaking's finer points. In short order, the urge to rock and roll took a back seat to Kanew's growing desire to direct movies.

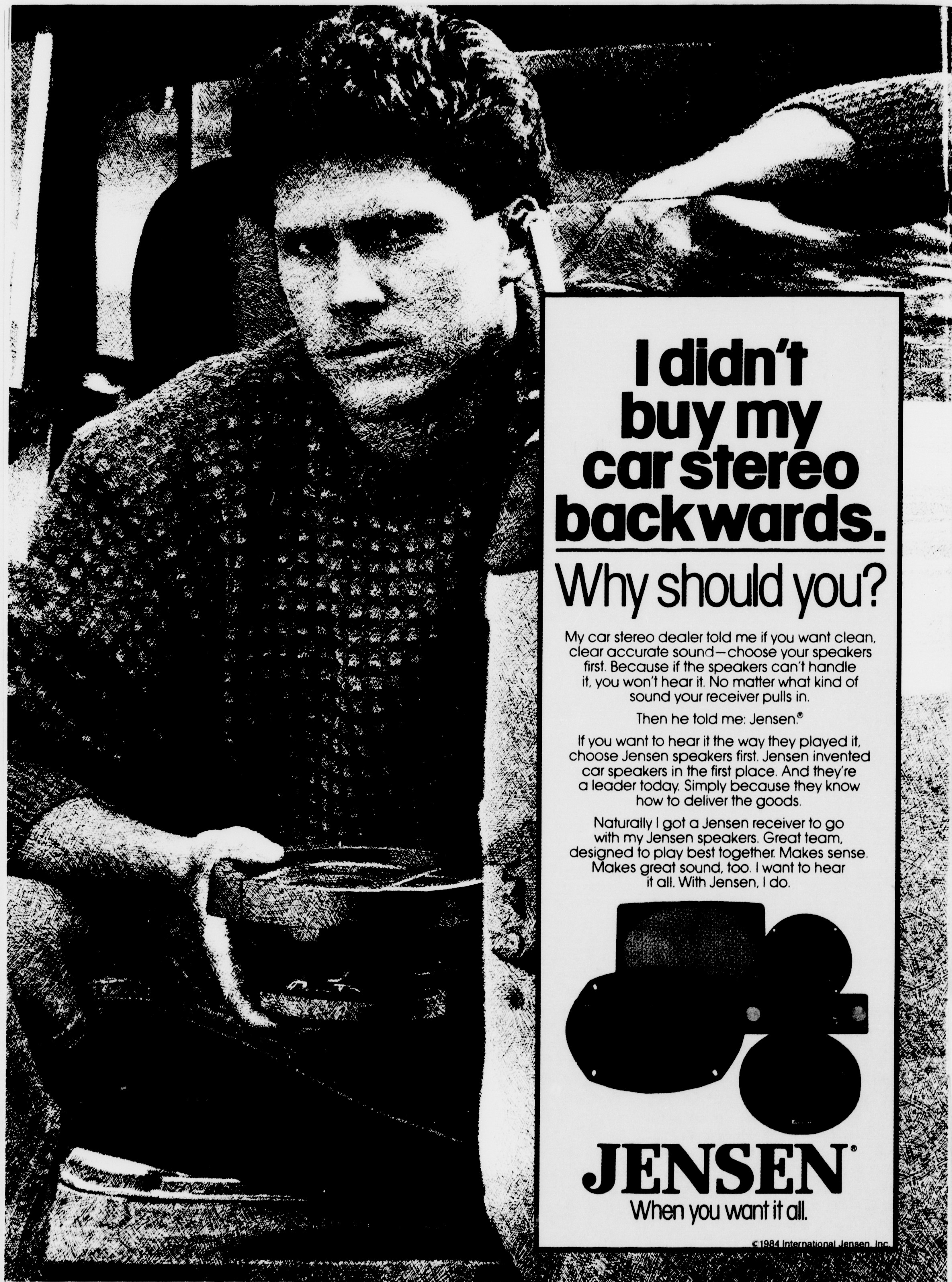
In 1971 he directed *Black Rodeo*, a highly-praised feature-length documentary about a Harlem rodeo. Six years later he sold Utopia to finance *Natural Enemies*, which he also wrote and di-

rected. It was a thoroughly downbeat story about a disillusioned man who kills his own family then turns his gun on himself. "It was the saddest film ever made," Kanew says.

When that attempt flopped, Kanew took the job of editing the work of another first-time director, Robert Redford. The film in question, *Ordinary People*, went on to win the Oscar as Best Picture of 1980.

Since prestige attaches to those linked with a Hollywood winner, Kanew was able to climb into the director's chair once more. This time, creating *Revenge of the Nerds*, he shifted wisely to an upbeat story. *Gotcha*, which continues that light-hearted trend, is a romance involving a college student and a CIA spy.

"I'm a little surprised to learn I have a knack for light entertainment," Kanew says, referring to his forgotten heavy-drama debut. "The light stuff is fun to do." ■



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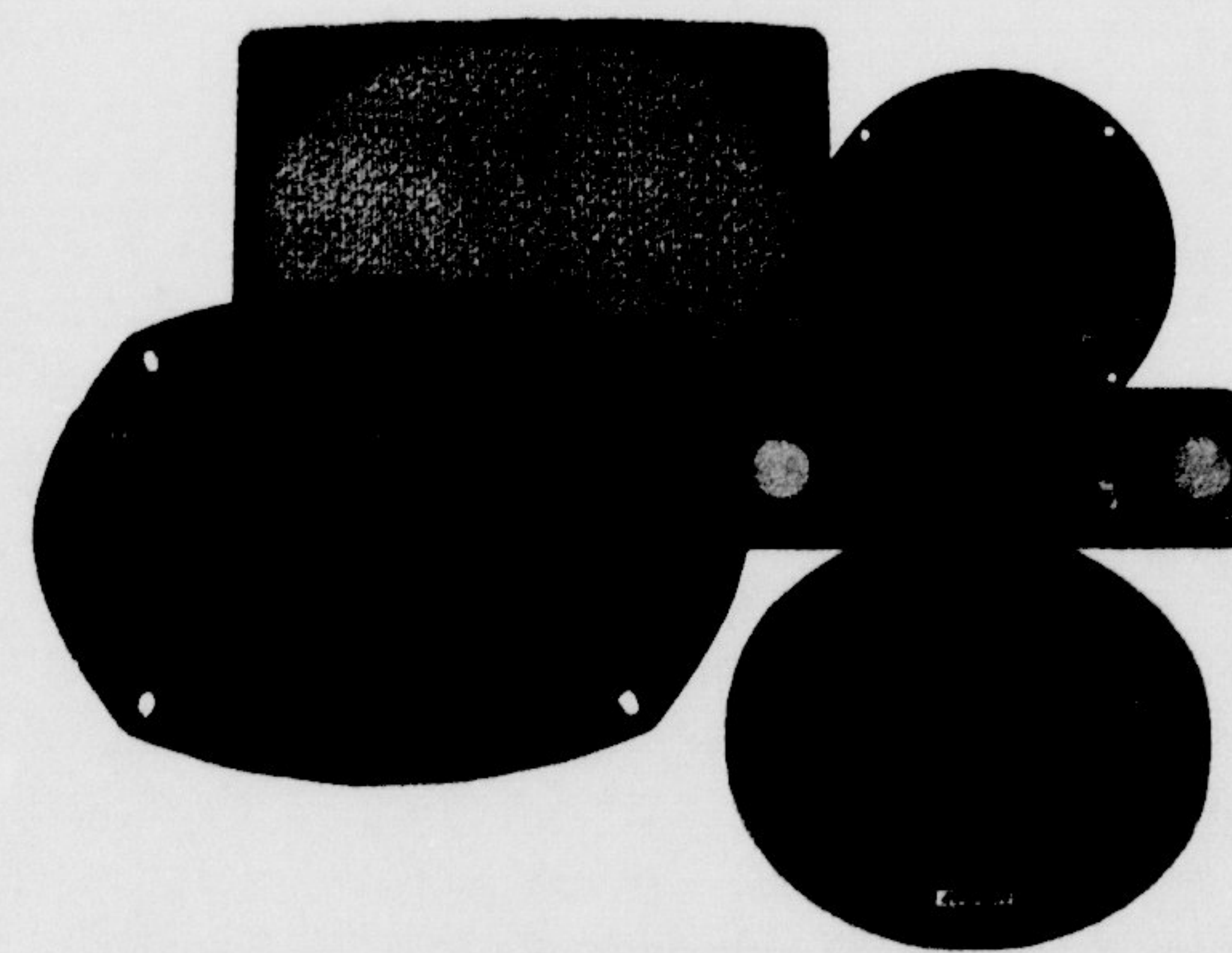
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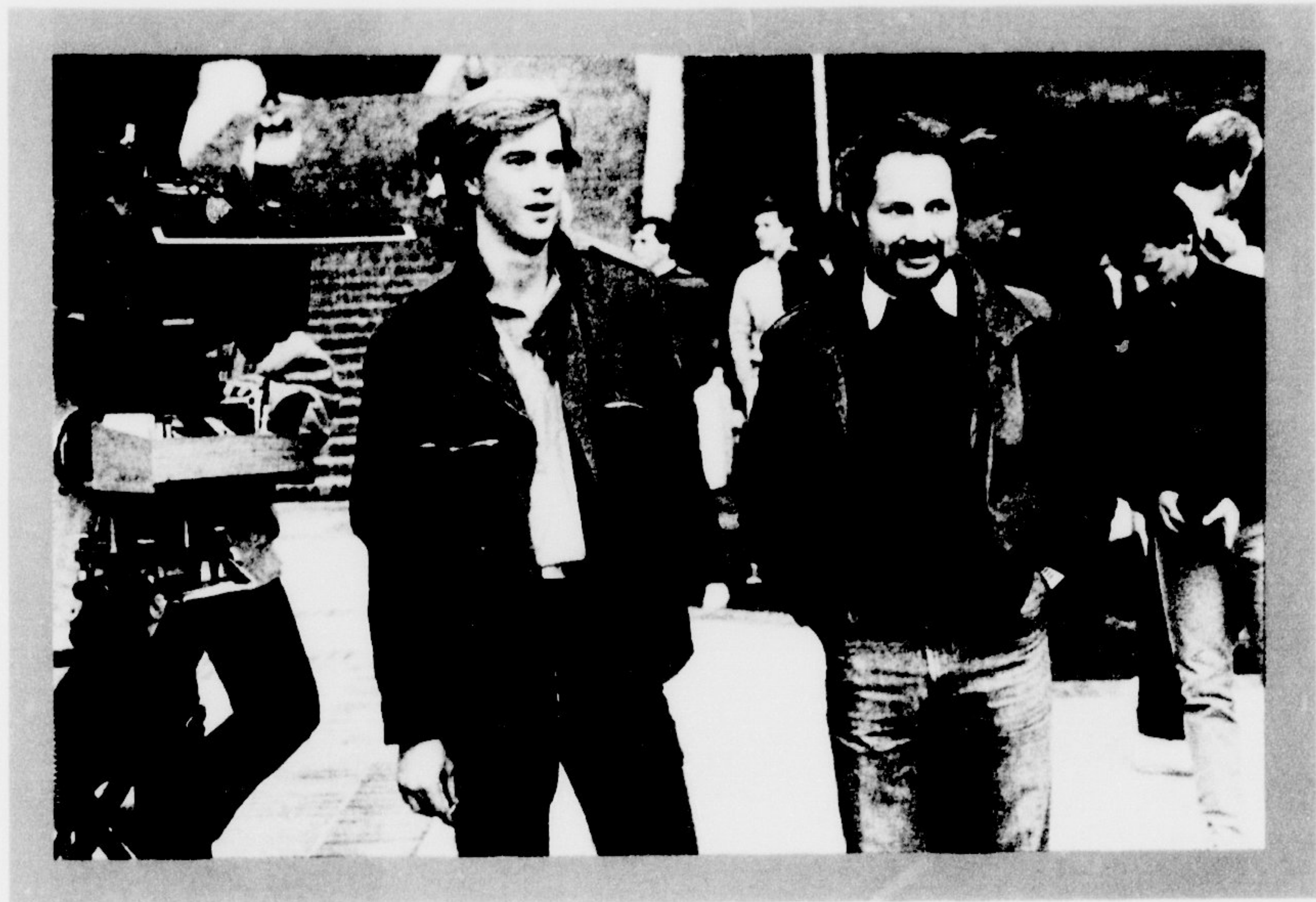


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Nerds Team Reunites



Kanew and Edwards Create Comic Spy Thriller

It's *The Graduate* with bullets," enthuses director Jeff Kanew, teamed once more with Anthony Edwards, his star in last summer's welcome surprise hit film, *Revenge of the Nerds*. "The Graduate was a coming-of-age story, which this is. It was a love story, which this is. And yet it was very, very funny, which hopefully this will be."

The new Kanew/Edwards project is *Gotcha*, based partly on the recent collegiate fad for make-believe murder games. The film's topsy-turvy plot sends Edwards from Los Angeles to Paris and East Berlin and then back to Los Angeles, acquiring along the way a mysterious lover named Sasha and an annoyingly murder-minded Soviet operative called Vlad. It's a college-centered version of just the sort of thing Alfred Hitchcock loved to do, placing an ordinary character in an extra-ordinary situation, with undercurrents of humor, romance and danger swirling by. Kanew seems to enjoy mixing elements. *Nerds*, for example, was a sexy teen romp blended with personal insights.

"*Gotcha*," Kanew says, "started out to be a comedy with suspense. But it seems to have become a suspense with comedy."

After weeks in Paris and Berlin, the film's cast and crew are today at work in familiar Los Angeles. The shooting schedule calls for a scene outside the Central Intelligence Agency's local

offices. However, that secretive agency thwarted every attempt to learn their building's location. Instead, Kanew, Edwards and company have set up cameras and lights outside a bank tower.

Ironically, the young hero of *Gotcha* faces a similarly frustrating inability to track down the CIA when he needs them. Edwards plays Jonathan, a UCLA sophomore, who is initially more successful playing the pretend assassination game than he is with girls. He needs to grow up, and fighting for his life while falling in love provides the motivation.

"I feel really lucky to do another movie with Jeff."

Kanew calls his teaming with Edwards "a two-man repertory company."

"I feel really lucky to do another movie with Jeff," Edwards says. "The rapport between the actor and the director is so important and we get along so well. It makes it much easier to communicate."

"Jeff's a very sensitive, caring guy," adds Edwards, whose credits also include *Fast Times at Ridgemont High* and *Heart Like a Wheel*. "He wants most of all to

care about the people in his movies. As a result, his characters have a wide range of feelings and come across as human."

That's the ingredient, explains Edwards, that turned *Revenge of the Nerds* into a comedy which nonetheless struck deep emotions.

"The studio wanted another *Porky's*," says Edwards. "We think we gave them something with a little substance instead."

If Edwards seems extremely loyal, he owes his job on this film to Kanew's persistence. Some high-level doubters wouldn't believe that the star of a movie about nerds could play a convincing romantic lead. Kanew did some powerful persuading.

"Anthony is a very creative actor who adds a lot in terms of humor to almost every scene," says Kanew. "And he's absolutely the character in *Gotcha*. He's healthy, wholesome, kind of naive, yet underneath a strong person."

In the closing moments of *Gotcha's* script, Jonathan, Sasha and Vlad re-cross paths back at the campus turf Jonathan has learned so well in his game-playing forays. By now he's been exposed to love, danger and deceit; he isn't a silly sophomore any longer. But it's an open question whether he'll live long enough to enjoy his new-found maturity. Hitchcock himself couldn't bring matters down any closer to the wire. ■

HOLLYWOOD

IN BERLIN



Border tensions are re-created in Berlin for well-placed cameras.

Because *Gotcha* required location shooting in West Berlin, several members of the cast and crew found themselves with up-close opportunities to see East-West relations. Actor Anthony Edwards, for one, used his days off to travel into East Berlin and strike up friendships with two teenage residents. Both boys were proud East Germans, Edwards says, and though they were happy to meet a Westerner, they showed no interest in ever leaving their country.

But that didn't stop them from riding,

illegally, in Edwards' rented car, or accepting the rock & roll cassettes Edwards took them on his second visit. They requested specific tunes. Judging from those requests — for Def Leppard and Iron Maiden, among others — tastes among 16-year-old boys differ little between East and West.

Meanwhile, director Jeff Kanew was building his own Berlin Wall several feet away from the real wall. That was done, obviously, so filming could be done on both sides of the "wall." But Kanew says there's another reason. The real wall is covered with years of graffiti, and because he wanted a wall that would suggest "oppression," he couldn't have one

that was covered by colorful murals. Kanew's wall, therefore, was plain cement gray.

This slight distortion of reality was not the only Hollywood trick used in Berlin. According to Kanew, East Berlin didn't look anything like his expectations. "I expected it to be gray, drab and ugly. But it wasn't that way at all. As a matter of fact, the architecture in East Berlin is nicer and more impressive than in the West."

Kanew admits that this "slight misrepresentation" amounts to perpetuating a stereotype, but he cheerfully adds, "this is a movie where reality is of limited value." ■

Students Play the Murder Game

Whether called "Gotcha" (as in the new film of the same name), "Killer" or "KAOS" (Killing As Organized Sport), a make-believe murder fad swept college campuses in the early Eighties. It annoyed college administrators, whose security forces kept flushing toy gun-armed assailants out of campus shrubbery, but it delighted the imaginations of Hollywood screenwriters.

Players were drawn into the game with a newspaper or bulletin board ad. When enough players had been collected — sometimes as many as 20 or 30 — each

wrote their personal "dossier" and entrusted it to a leader, who directed the game without playing it. Players were secretly given another player's dossier, a dart gun and three suction-cup darts. The last player "alive" was the winner, but prizes were also given for the most creatively sneaky "kills."

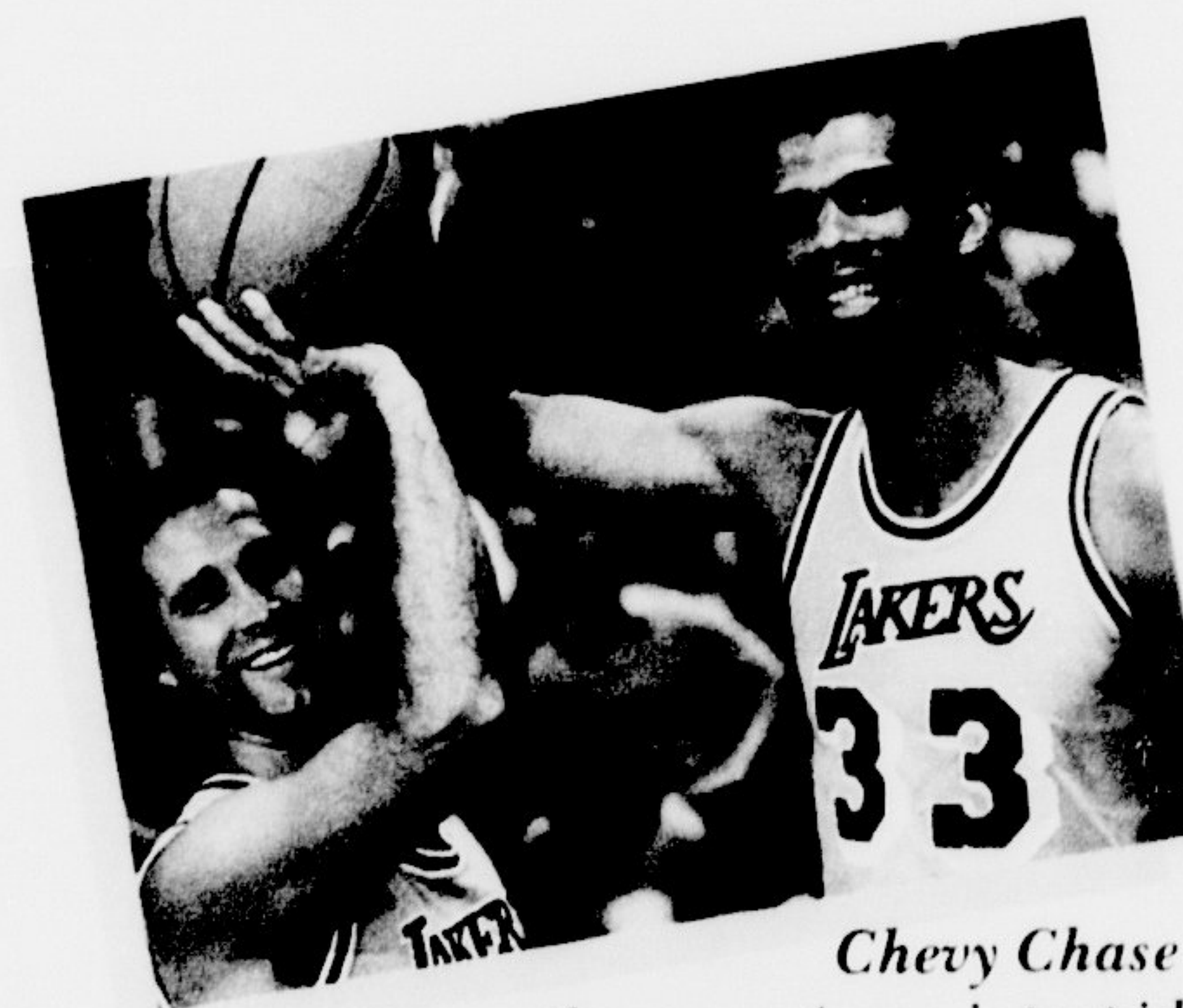
By some reports, the game originated in 1978 at the University of Michigan. It migrated during Spring Break to the campuses of Florida, eventually spreading west to UCLA and points in between.

Among the legends of the sport are a Michigan man who dressed as a United Parcel delivery man to deliver a "lethal" dart, and a Florida coed who wangled a date with her unsuspecting victim, lured him into her apartment and annihilated him at close range. ■

COMING SOON IN OUR NEXT ISSUE

Im delighted to abdicate the role of Fletch to you," telegraphed novelist Gregory McDonald to actor Chevy Chase. "Pretending to be attractive, charming, witty and energetic all these years has been a terrible strain on me." Chevy plays the wiseguy investigative reporter McDonald created in his 4-million-copy-selling novel *Fletch*. How does the master of mug-and-tumble comedy measure up to the role? Read our exclusive interview in the next issue of *The Movie Magazine*.

The best thing about Robin Williams' bathtub in *Moscow on the Hudson* was Maria Alonso, who floated gracefully as Williams' Italian-born girlfriend. Now



Chevy Chase on the case. As an intrepid reporter in *Fletch*, he won't even allow Kareem Abdul-Jabbar to steal the ball.

she's in the company of Michael Keaton as the pair headlines a new comedy called *Touch and Go*.

In the three years since the famous little guy phoned home, *E.T.*, *The Extra*

Terrestrial has become a permanent addition to American culture. With *E.T.* soon to be re-released, *The Movie Magazine* takes a look at the stubby spaceman's lasting impact.

Ridley Scott, director of the terrifying *Alien*, has turned his imagination to the remote past. *Legend*, Scott's newest film, is peopled with ogres and princesses, unicorns and sorcerers. Tom Cruise, the rugged star of *Risky Business*, heads the cast.

Steven Spielberg doesn't own summer. It just seems that way, considering the zillions of tickets sold to his adventurous warm weather offerings — like *E.T.*, *Raiders of the Lost Ark*, *Jaws* and so on. For the super-secret *Back to the Future*, due this coming summer, Captain Steve produces while protegee and friend Robert (*Romancing the Stone*) Zemeckis directs. ■



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