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Foot patrol sponsors present petition to SGA

By ELIZABETH CARAS
Senior Staff Writer

Students may have the chance to vote on a referendum concerning volunteer student safety patrols this Spring.

Yesterday Lawrence Bisig, Students for a Better UK president, presented SGA President David Bradford with a petition signed by 1,593 students requesting a safety patrol referendum.

According to the Student Government Association constitution, anyone may request a referendum by presenting to the SGA president, a petition signed by 1,000 people.

The referendum on the petition asks "Should the Student Government Association of the University of Kentucky financially support volunteer student safety patrols during the 1984-85 year?"

The wording of the question in the referendum will be

exactly as it appears on the petition, according to the SGA constitution.

If it does appear on the Spring ballot, it will also read "Concerned students are seeking monetary support from SGA to operate volunteer student safety patrols to deter campus crimes against property and person."

"The volunteers will not carry weapons and will notify the campus police of any suspicious situations rather than intervening themselves. Each volunteer will be required to release SGA and the University from all legal liability."

Bisig said the coalition of groups also involved in the effort — Socially Concerned Students, National Organization for Women and Emergence — are trying to gain the support of the University Police Department before implementing actions of their own.

He said Students for a Better UK circulated the petition to gauge students' opinions on the issue. The refer-

endum will help the issue gain momentum and validity, Bisig said.

He said obtaining the signatures required very little effort. "It was the easiest thing I ever did in my life. We could have gotten five, six, 8,000 signatures."

Bradford said he is confident that there will be such a referendum although it may not appear on this year's election ballot.

He said the Senate is now responsible for appointing a referendum board to establish procedures and regulations for the referendum. The Senate also publicizes the issue, conducts the voting and investigates any disputes.

The only factor that could prevent the referendum from occurring, Bradford said, is if it becomes a moot question — one that has already been decided.

If there is a foot patrol before the Spring, the referendum will be cancelled. "However, I don't see that as being the case," Bradford said.

"I strongly support referendums on major issues on campus," he said. "They're good for gauging students' opinions and for publicizing the issues on campus."

"The only risk you run is that referendums — if there's not a fair turnout — referendums do not always give an accurate reading of student opinion," Bradford said.

Bradford cited last year's referendum on the mandatory student health fee which passed two to one, as an example. "To date, I don't think that the majority of students favor a mandatory health fee. By all other indications it was strongly opposed to on campus."

Although Bradford cannot guarantee that the referendum will be conducted with the April elections, Students for a Better UK are hoping that it will.

"We're going to be real happy when the ballots are printed and the referendum is there at the bottom," said George Hancock, the group's finance chairman. "We'll smile then," Bisig said.

SGA conducts special election for senators

By SCOTT WILHOIT
Associate Editor

Elections will be held tomorrow to fill vacancies in the Student Government Association Senate.

Joy Herald, SGA's public relations director, said senators will be elected for the Dental School, College of Nursing and College of Social Work.

"Any full-time student in these colleges and in good academic standing (2.0 grade point average) is eligible to run," Herald said.

She added, however, that candidates also must have at least 80 hours of credit at the University to run for the Senate seats in the Nursing and Social Work colleges.

Those wishing to place their names on the ballot for the dentistry opening must simply be enrolled in the college.

All elections will be through write-in ballots. "It's all a write-in election," Herald said. "We want the winner to take his seat as soon as possible."

She said ballots for the College of Nursing and Dental School will be set up in front of the UK Medical Center Library. Voting will be held from 8 a.m. until noon.

Polls for the College of Social Work will be established on the first floor of the Patterson Tower from 10 a.m. until 2 p.m.

Herald and David Bradford, SGA president said there is usually a low voter turnout for special elections. "Traditionally, the turnout has been pretty low," Bradford said. "Last year, the College of Dentistry senator was elected on one vote — his own."

Bradford said he hopes for a better turnout this year and more candidates. "I hope anyone interested in their college and SGA will run," he said.

Herald agreed with Bradford's comments, adding, "We want someone who is interested in SGA and not someone just wanting to build a resume."

Bradford said the openings in the Senate occurred for many reasons.

The dentistry opening came about, Bradford said, because last year's elected candidate failed to take his seat. He said he has been talking to deans and administrators during the year to find a person willing to fill the vacancy, but no offers have been made.

"I really hope someone over there will take interest and run," Bradford said.

Openings in the Colleges of Nursing and Social Work came about through resignation and conflict of time.

Bradford described working on SGA as "not so much a commitment of time as a commitment of character."



Snow ball

Jim Vlanday, a pre-med junior, dribbles a basketball in the snow beside the Student Center while looking for a dry court to play on.

University requests approval to finish Pharmacy Building

By ANDREW OPPMANN
Editor-in-Chief

UK plans to ask for special permission from the state to complete the Pharmacy Building, despite the freeze on capital construction imposed by Gov. Martha Layne Collins.

Jack Blanton, vice chancellor for administration, said yesterday the University will ask a special state committee if design work can begin on the unfinished portion of the building.

"We go before the three-member council presiding over the freeze and ask them to give us permission to proceed with the Pharmacy Building," Blanton said.

Collins called for freeze on Feb. 23, along with ordering a halt on highway construction, personal service contracts and purchases of state equipment and vehicle purchases.

She also ordered her aides to draft a "bare-bones" spending plan in case the General Assembly refuses her request for new taxes.

The three-member group — dubbed the Spending and Control Committee — was established shortly after Collins' order to review possible exceptions to the governor's order.

The committee includes Thomas Greenwell, state commissioner of personnel; Lester Mack Thompson, secretary of finance and administration; and Gordon Duke, executive director of the Office of Policy and Management.

Greenwell said that if the commit-

tee approves the University's request, construction work can resume according to previous specifications.

"The committee gives permission on a case-by-case basis," he said.

"If the committee approves (the University's) request, it will be back in at least the same status it was before the freeze. . . . It would resume its course."

The \$6.2-million Pharmacy Building, approved by the General Assembly more than eight years ago, is 70 percent complete. Design work and construction on the remaining one-and-one-half floors should cost about \$1,700,000, Blanton said.

About \$1 million from bond proceeds for the building remains in reserve as a result of competitive bidding, he said, requiring the \$700,000 to come from the University's budget.

Blanton said the University also will inquire if Collins' order will affect the status of the proposed equine research center. But Blanton said he believes the project should be secure because of its private funding source.

Horse farm owners Maxwell H. and Mariel Gluck donated a \$3-million challenge gift last year for the center, which was coupled with a \$5-million donation from the horse industry and a commitment from the state to supply \$3 million in economic development bonds.

"It's very unclear whether it's covered by the freeze," Blanton said. "We don't think it will be delayed. . . . It's not as pressing as the Pharmacy Building."

Museum symposium, workshop to teach public to 'read' art

By HOLLY LEMON
Reporter

A large canvas with a red square, a blue line and a yellow circle may be rich with meaning, and with the proper training, that work of art may be "read."

A symposium, funded in part by the Kentucky Humanities Council, will deal with the perception of art. It is arranged by the museum curator Harriet W. Fowler, who believes that because of the Renaissance traditional idea every painting is "mute poetry" that can be "read." People are confused when the work

is more abstract and less representational, she said.

"There is some error in associating poetry and painting as sister arts," Fowler said. "Abstract art is very difficult to interpret, and this approach (the Renaissance tradition) causes some frustration. Each person interprets a work differently; it's a very open-ended question."

The UK Art Museum will present the workshop from 10 a.m. to noon on April 7, and a symposium from 2 to 4 p.m. on April 8, dealing with the perception of art. Both will be held at the UK Art Museum in the Center

for the Arts on the corner of Euclid Avenue and Rose Street.

The exhibition will consist of about 20 selected works from the museum's existing collection. The symposium will review and contrast narrative works by Rembrandt, Salvador Rosa, John Flexman, William Hogarth and abstract works by Theodore Stamos, Adolph Gottlieb and Antoni Tapies.

Fowler will bring in specialists in the arts as panelists for the symposium. UK professors Guy Davenport, of the English department, Susan Baltimore, a cognitive psychologist in the psychology department,

and James Manns, of the philosophy department, will discuss the idea of literally reading art from the viewpoints of their various fields.

The art history representative on the panel will be Esther Dotson, who specialized in Renaissance art at Cornell University, in Ithaca, New York.

Dotson also will conduct the workshop being held at 10 a.m. on April 7 for teachers, museum educators, docents and other interested parties. This seminar will study art interpretation and applying these concepts to art education. Participants in the workshop must be pre-

registered. Interested individuals may call or write the UK Art Museum at the Center for the Arts.

The symposium format will aim at audience discussion. Panelists will present their ideas on questions from Fowler.

The symposium is being promoted statewide in hope of drawing a large number of interested participants. "We hope," Fowler said, "that people who are interested in art and the Renaissance tradition will come, because it (the symposium) will be a very valuable experience for understanding their responses to art."

Love of work

Researchers discover that 70 to 80 percent of people would work despite having enough money

By EMILY MORSE
Staff Writer

If given enough money to live comfortably ever after, most people would continue to work, according to a nationwide survey of more than 7,000 adults, analyzed by three UK researchers.

The results hold true for UK students, too. "I've done the survey a number of times in my management classes," said researcher Jon Shepard, associate dean for services and development and a professor in the department of management and sociology. "I find that 70 to 80 percent (of students) would continue to work."

"The finding that 70 to 80 percent of Americans would continue to work is an old question," Shepard said. The researchers applied the question to men and women to find if men and women were equally motivated to work.

Tricia Blevins, a business sophomore, said, "I'd continue to work,

even if I had enough money to live comfortably, but it'd be something I'd enjoy."

She said meaningfulness of the work was the most important factor in her choice. "Because even if the job paid a lot, if I didn't enjoy it, I wouldn't stay with it," she said.

Philip Broadus, a business junior, said he also would continue to work because "I'm highly motivated and wouldn't want to sit around feeling lazy. But the work would have to be interesting."

These students are consistent with the researchers' analysis, which showed no difference between single men and women in their motivation.

The analysis showed that 74 percent of the men and 64 percent of the women would continue working even if given enough money to live comfortably. The main statistical difference occurred between married men and women. Married men were more inclined to keep working than married women.

Compared to older, less-educated adults, the younger, better-educated

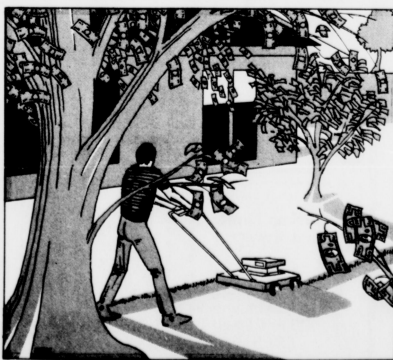
men with prestigious jobs are more likely to continue working regardless of their financial situation.

The fact that such a difference exists between married men and women suggests that motivation is not a sex difference, but a social situation, according to researcher Janet Bokemeier, a professor of sociology in the College of Agriculture.

Continuing to support the findings, Blevins said she would work if she were single, but would take a part-time job if she were married.

Lindi Long, a communications sophomore, said, "I'd work if I were single, but I'd do volunteer work if married," she said. "If married and (my husband and I) only needed a little (money), I'd do something and not worry about how much it paid."

Finding out if there are differences between men and women in what they look for in a job was another intent of the analysis, according to researcher William Lacy, associate chairman of the department



See WORK, page 2

J. T. HAYS Kernel Graphics

INSIDE

Robert Hughes, art critic for Time magazine, discusses how modernist architects tried to reform society through buildings. See page 2.

"Doomsbury" follows a host of other comic strips adapted for the stage. For a review of the musical see FANFARE, page 6.

WEATHER

Today will be cloudy and cold with a few snow flurries. Highs will reach the upper 20s or low 30s. Tonight will bring a gradual decrease in cloudiness and cold with lows in the upper teens to low 20s. Tomorrow will be partly cloudy with highs in the mid 30s.

Art critic analyzes modern buildings and utopian visions of architecture

By ALEX CROUCH
Features Editor

Robert Hughes was introduced to last night's small crowd in the massive Center for the Arts concert hall as a writer with "elegantly lucid and comprehensive English" and "rare humor and a wonderful combative skepticism."

Hughes, art critic for *Time* magazine, spoke on a topic about which he can exercise all the sterling qualities attributed to him: modern architecture.

Hughes said he comes before the audience "not even as a failed architect, a failed architecture student — and a student who dropped out in my senior year." He has never put up a building, he said, except for the chicken coop on his island home.

Hughes is a "consumer of architecture. We are all consumers, or users, of buildings." Architecture is "the social art par excellence. Without architecture the life of man would not only be nasty, brutish and short but wet."

The particular aspect of modern

architecture that Hughes discussed is one he dealt with in his television series *The Shock of the New*: the utopian visions of the modern architects like Le Corbusier and Miles Van der Rohe, who hoped to bring in a purified society through buildings.

"We can always make a joke of something that didn't succeed, and the utopians of the 20th century did fail to produce a significantly better moral world."

From 1880 to 1930 the language of architecture changed more radically than in the past 500 years, Hughes said.

The elements of this change included: the shift from mass to volume; the change of the wall to a membrane; the use of light, fragile material for walls and the abolition of exterior ornaments.

Hughes said America provided a stimulus for the change in European style. He contradicted the opinions of Tom Wolfe's book *From Bauhaus to Our House*: Wolfe said that Europeans foisted off modern architecture on America.

The utopians pinned their hopes on the machine, technology and mass

production. Hughes said they believed the machine had been misused. They also believed that people needed reeducation to make them see the necessity of the new style.

Hughes specifically mentioned the American architect Louis Sullivan, the innovator of the steel frame building; Sullivan thought the steel frame was part of democracy.

The sentiments of early 20th century architects approached the religious, according to Hughes. In particular "glass was an image of fantasy." He added, with glass boxes in the centers of most major cities, "one doesn't feel very inspired today."

Hughes concluded by talking about city planning, like that envisioned by Le Corbusier — "the dreadful idea that has influenced cities for the worse from Sydney to Teheran." Such plans would have housed the citizens in "immense clear crystals of glass" and "the car would have abolished the street." People would have been swallowed up, forced to live their lives in rationally allotted green space.

Banquet features taste of Chinese culture

By SAILAJA MALEMPATI
Staff Writer

Everything from fried rice to Kung Fu will spice up an Oriental banquet that will highlight Chinese Festival Week at UK.

The April 4 banquet, sponsored by the Chinese Student Organization and the International Students and Scholars Office, will feature such events as demonstrations in Kung Fu, as well as Chinese costumes and musical instruments, said George Cheng, a graduate student in computer science.

Cheng, who is president of the Chinese Student Organization, said this banquet will "give (Chinese students) a chance to present a small part of our culture to this University." The deadline for purchasing tickets for the banquet is March 21.

The presentations of costumes and different Chinese instruments will be performed by members of the Chinese Student Organization, Cheng said. "We are not professionals, but we'll do our best."

The fashion show will display six or seven old costumes from ancient Chinese dynasties, said Jessie East, assistant foreign student adviser for the International Students and Scholars.

The dinner will consist of beef with oyster sauce served with fried rice, egg rolls and Chinese vegetables. "The UK catering service will provide the food," Cheng said. "However, we will give them recipes and advice."

According to Cheng a rehearsal will be held for the banquet two weeks before the actual event, and most members of the Chinese



TERI GERSTLE, Kernel Graphics

Student Organization will attend this practice dinner. "We want to save seats for others to enjoy the actual program," he said.

"We are hoping that at least 400 people will attend," East said. "Most people like Chinese food and there is a lot of interest in Chinese culture."

East said the banquet will be a "great opportunity for people in Lexington to see something spe-

cial and develop interest in other cultures. They may not gain a deep understanding but it will give them a chance to appreciate other cultural views."

The banquet is scheduled for 5:30 p.m. April 4 in the Student Center Ballroom. Tickets are on sale at \$7 per person at the UK ticket office. For more information call 257-2755.

Pulitzer-prize winning poet recites her work during celebration of Black History Month

By KRISTOPHER RUSSELL
Staff Writer

Pulitzer prize-winning poet Gwendolyn Brooks spoke to a crowd of nearly 200 people last night at Dunbar Center on North Upper Street. In celebration of Black History Month, Brooks read several of her poems including the one that garnered a Pulitzer Prize in 1950, "A Welcome Song."

Her discussion was the second part of the "Poetry to the People" program, sponsored by the Mayor's Office, the Lexington Parks and Recreation Department and the UK English department which brings programs on Afro-American Poetry to six Lexington community centers. "Poetry to the People" is sponsored by the National Endowment for the Humanities.

Mayor Scotty Baesler was on hand to introduce Brooks. He said the "Poetry to the People" program is "a good awareness program." Baesler said he was particularly pleased with the large turnout despite the hazardous driving conditions.

Brooks echoed Baesler's sentiments when she first addressed the crowd. "I really consider it an honor that so many of you came out on so interesting an evening."

Her first poem of the evening was titled "The Life of Lincoln West," which described the early years of a young black child who tried very hard to please his father but could not.

Her first poem of the evening was titled "The Life of Lincoln West," which described the early years of a young black child who tried very hard to please his father but could not.

After reading "A Love Story," Brooks detailed how she met her husband. Her eventual husband had heard of her and showed up one night where she was reading. Brooks said she took one look at him and said "that's the man I'm going to marry." Her statement came true as the two were eventually married and lived for many years in Chicago. Brooks then gave the women in the audience some advice on how to get a husband if they wanted one. "If you want a similar result, start writing poetry."

Brooks who has two children, called motherhood an "elective." She said her poem "The Mother," features "the quality of motherhood."

Her prize winner, "A Welcome Song," deals with infants entering the world and leaves her with an optimistic attitude. "I'm optimistic because there are new little people coming into the world every day."

Work

Continued from page one

of sociology and a professor of sociology.

Said Bokemeier: "We knew people work for a number of reasons, like money or satisfaction." She said the most interesting finding was that sex differences disappear.

Lacy said, "Both sexes preferred work that was important and meaningful and gave a sense of accomplishment."

A meaningful job and a sense of accomplishment ranked at the top as reasons to continue working.

Of the four other work incentives, income was rated next. The others,

in order of importance, were chances for promotion, job security and amount of free time or short working hours.

That single women were reported equally motivated to work and to work for the same reasons as men, prompted Shepard to say: "If the findings accomplish anything, we hope it will contribute to the chipping away of the negative stereotypes of the female."

He said that in the past the popular conception was of the female working only to support her family. Employers often would not invest or

promote women because they felt women would have a baby and quit.

Citing the fact that employers hired the person they felt was most committed to the work, Lacy said the study is being extended to look at job satisfaction.

"Most people are satisfied and we're trying to find the qualities that lead to the satisfaction," he said.

"We're hoping to reach personnel and management," Lacy said, "so they can incorporate the findings in their employment or promotion opportunities."

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Mickey Peterson
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Running in front

Missy Vaughn, a UK middle distance runner, appears to be all alone during the 1,000-yard dash at last weekend's Southeastern Conference indoor track meet at Louisiana State.

Poor figures

USFL crowds down from last year's attendance

AP — After one Sunday of the United States Football League's second season, the nation's sports fans still are a long way from telling the USFL they're ready to support spring football.

Despite the presence of new gate attractions like Mike Rozier, Joe Cribbs, Doug Williams and Jim Kelly, and an estimated league record crowd of 62,000 at Birmingham, Sunday's average attendance of 34,200 for eight games was 4,788 lower than last year's opening average.

The new figures do not include Monday night's Chicago-Michigan game.

Early ratings from six major markets for ABC's two USFL telecasts averaged 9.0 in cities with 24 percent of the nation's TV homes.

That was higher than the 7.0 USFL Commissioner Chet Simmons said he hoped for this season, the final year of ABC's contract providing \$18 million for two years. But it was lower than 1983's opening day average of 14.2, when Herschel Walker played his first pro game. The 1983 mark dropped to 7.4 the second week, and 6.0 for the season.

Moreover, ABC affiliates in 10 of the nation's top 70 markets did not carry the USFL on Sunday, pre-empting it for events ranging from college basketball and movies to telethons.

These included Washington, where the league has a franchise, as well as Milwaukee, Buffalo, Louisville, Raleigh-Durham and Richmond. ABC said four of those affiliates, including those in Buffalo and Louisville, will be back with the USFL next week, but the six others have decided not to take it this season.

Publicly, the league is optimistic. "You look at this crowd, you look at this scene and you see us taking the next step, going head-to-head with the NFL in the fall," said Donald Trump, owner of the Generals.

But USFL owners like John Bassett of the Tampa Bay Bandits and Myles Tannebaum of the Philadelphia Stars said the huge sums Trump and some other owners spent for players is out-of-pocket money, not USFL income, and question how long such deficit spending can continue.

So do more objective observers. Louis Guth, economist specializing in sports with National Economic Research Associates, last year gave the USFL a 50-50 chance of surviving. This year he's not even that sure.

"It seems to me the uncertainty surrounding the situation has gotten bigger, not smaller," Guth said. Besides Birmingham, where the crowd was twice as big as last year's opener in a downpour, attendance was spotty.

The Los Angeles Express drew 32,082, 2,000 less than for Walker's debut there last season, but larger than any other turnout there last season. At Tempe, Ariz., there were 29,176 fans to see the Wranglers take on last year's 12-6 Chicago Blitz. The 1983 opener in Tempe drew 42,915.

The smallest crowd was at Tulsa, where only 11,638 came in a cold rain for two of the USFL's six expansion teams. The Pittsburgh Maulers and the Oklahoma Outlaws' Williams threw for the game's only touchdown.

Kentucky looking to wrap up Southeastern Conference title

AP — Explanations will not ease the sting of Kentucky's latest loss, but the Wildcats get another chance tomorrow night to clinch a tie for their 33rd Southeastern Conference basketball championship.

They will be playing at home against Mississippi and Kentucky must win or risk having to play second-place LSU in a showdown for the crown on Saturday at Rupp Arena.

LSU improved its SEC worksheet to 11-5 by whipping Florida Monday while the Wildcats, now 12-4 in the conference, were being beaten by Tennessee 63-38 in a game that could have given them a share of the title.

Third-ranked Kentucky had figured to win at Stokely Center for the

first time since 1978 but coach Joe B. Hall said his club lacked intensity.

"We've got to come ready to play every game, and we just didn't do that," said Hall. "We didn't execute on offense or defense. Our defense was next to nothing."

Tennessee coach Don DeVoe had another explanation. "We outthought Kentucky plain and simple," he said. "Give our defense some credit. They (Kentucky) had trouble getting the ball in the basket."

Kentucky senior Dicky Beal said the crowd was a factor. He likened the 12,700 fans in Stokely to a "sixth man. People don't believe in that, but I do. Their fans are so much into the game."

Mevin Turpin, UK's highest per-

centage shooter in history, took 15 shots and hit six from the floor and one of two from the free throw line.

He was not convinced that the Tennessee defense was overwhelming.

"We got the ball inside well enough," he said. "We just missed some easy shots we should've been hitting. The ball just wouldn't go in for us."

Sam Bowie led Kentucky with 18 points before fouling out. Bowie said he couldn't understand why Stokely is the only SEC gym in which he and his senior teammates have never won.

"I don't know what it was," Bowie said, "whether it was psychological, the building, or Tennessee's good teams, or what."

Tar Heels remain on top, UK third

AP — The Houston Cougars, having carved out a record 38 consecutive regular-season victories in the Southwest Conference, have clawed their way into second place in The Associated Press college basketball poll.

Houston, 25-3, rallied to edge Arkansas 64-61 and replaced Georgetown, 24-3, as the runnerup to North Carolina. Georgetown, which lost to St. John's last week, fell to No. 4 in the rankings behind Kentucky. The Wildcats were 21-3 when the voting took place — before they lost to Tennessee Monday night, 63-58.

North Carolina's Tar Heels, 24-1, were a unanimous first-place selection, receiving all 62 ballots for the top spot and 1,240 points by a nationwide panel of sports writers and broadcasters.

Houston received 1,133 votes, Kentucky 1,078, Georgetown 1,072 and DePaul, now 21-2, collected 1,015 points to remain fifth.

Oklahoma moved up from eighth to sixth following victories over Kansas and Iowa State, giving the Sooners a 24-3 record and their first Big Eight Conference title in five years.

Nevada-Las Vegas remained seventh, Texas-El Paso moved up one place to eighth, Tulsa one up to ninth and Illinois, despite a 39-55 loss to Purdue that gave the Boiler-makers first place in the Big Ten Conference, held 10th place in the poll with 658 votes to 657 for 11th-place Purdue.

The rest of the Second Ten are Arkansas, Washington, Memphis State, Duke, Syracuse, Wake Forest, Temple, Maryland and Oregon State. Maryland replaced Auburn in the rankings.

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With Beirut blunder the time is urgent to bring troops back

The Reagan administration has an interesting question at hand — Where to put the Marines next.

Over the past four years the United States, once known as a peace-loving nation, has instead initiated a path of armed intimidation.

Grenada and Lebanon are examples of this turnaround. But where will Reagan put the Marines next?

Foreign relations are far too delinquent for the president to joust about. Americans are witnessing the mistake Reagan has made with his gunboat diplomacy.

Nothing has been gained by the stationing of Marines in Beirut. In the wake of their pullout last Sunday, Beirut is more divided and more bloody. All America got out of the experience was the tragic and needless waste of Marine lives and blood.

Today Beirut is a city in religious wreck and ruin. Druse and Shiite militiamen control all but a small section of the city. The Lebanese army is all but nonexistent.

Offshore, the battleship New Jersey continues pounding the hills outlying Beirut in a desperate attempt to prevent the inevitable fall of the city to religious and cultural sectionalism.

The Reagan administration is now playing word games trying to cover up their blunder in Beirut. Secretary of State George Schultz explained the president's policy in Catch-22 terms.

"I wouldn't say we have failed," he said. "We haven't succeeded."

Schultz went on to say that the Marines will be kept offshore, but will be placed back into fighting if "in order to be helpful, you have to be Johnny-on-the-spot."

This attitude is a dangerous theme especially in the turmoil-plagued Middle East. As the fighting between Iran and Iraq stiffens, statements such as Schultz's only add to the fire.

The president has pulled the troops out, but where will he place them next? The president ought to consider the most safe and reasonable answer.

He ought to bring them home.

Letters Policy
 Readers are encouraged to submit letters and opinions to the Kernel.
 Persons submitting material should address their comments to the editorial office at the Kernel, 114 Journalism Building, Lexington, Ky. 40502.
 All material must be typewritten and double spaced.
 To be considered for publication, letters should be 250-300 words in length. Guest Opinions should be 450 words or less.
 Frequent writers may be limited.

LETTERS

Lack of understanding

Andrew Davis displayed a very serious, yet all too common, lack of understanding about the School Prayer Issue — which he wrote about in his Feb. 21 editorial. No, this is not a personal vendetta against Mr. Davis nor any other writer whose opinion appears in the Kentucky Kernel, but is rather a letter to answer a rather basic question which he raises in his article. The question he asks is, "isn't there a statement in the Constitution that strictly says that Church and State should be separate?" Mr. Davis bases his stand on the School Prayer Issue on the assumption that there is such a statement in the Constitution. In reality the phrase "separation of Church and State" appears nowhere in the Constitution or any other early American governmental document.

So where did this now familiar and much-used phrase come from? It was first found in a personal letter written in 1802 by Thomas Jefferson to a group of ministers who campaigned against him when he

ran for president. Jefferson, concerned about his political popularity, encouraged these men to let there be a "wall of separation" between Church and State. Even Jefferson did not interpret "separation of Church and State" as it is being interpreted today.

This is clearly seen by the fact that in planning the first public education system in Washington D.C., he chose the Bible and the The Isaac Watts Hymnal as the principle books to teach children to read. This would hardly be considered "separation of Church and State" today, yet this practice was established by the very man who coined the phrase.

So to answer your question Andrew, no. The U.S. Constitution says nothing about separation of Church and State. However, another document does promise that "The Church... is separated from the State, and the school from the Church." What document would that be? The 1936 Constitution of the Union of Soviet Socialist Republics. Try practicing your religion there and you will soon discover the real implications of such laws.

Robert Samples
 Mechanical engineering junior

DROLL

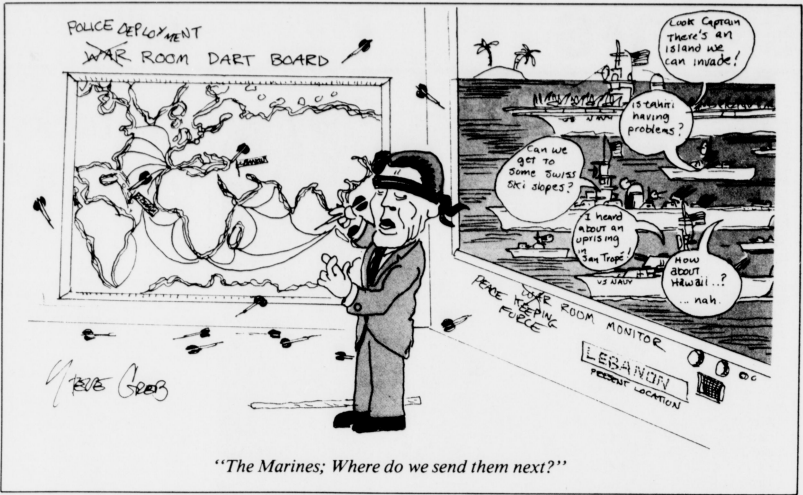


By David Pierce

BLOOM COUNTY



by Berke Breathed



Collins being hypocritical about lottery

Why can't Johnny read?

Is it because he is mentally deficient — or is he a mindless vegetable? Or is it because dear John graduated from one of Kentucky's high schools, and is barely able to spell his name?

According to national statistics, the latter is probably the reason why good ol' John can't even fill out an unemployment form.

Logic will tell you that education costs money if you currently are enrolled at this University, you know what I'm talking about, but from what magic source are all these thousands of dollars going to come?

Banning had a good idea — where did it go?

Ah, yes... a lottery. "Gambling" in this state, which does not allow the sale of alcoholic beverages on the sabbath? Are you out of your mind?

I realize that Kentucky is known as a "Bible" state to some, but doesn't the United States have a tradition of secularism — the separation of church and state?

Since when did the industries and laws of this state have to adhere themselves to the Bible and the moral codes of one group or another?

One of Kentucky's major industries is horse racing and, quite obviously, there is a lot of gambling involved with this Bluegrass pastime. If this is such an unholly and unparitotic activity, why is so much of it going on?

It seems as though there are only two logical decisions to justify this double standard: either abolish gambling altogether or divert those compulsive gamblers to bet on a state lottery which would improve the school system of Kentucky.

Natalie CAUDILL

To abolish gambling altogether sounds a little drastic, and to do so would probably disrupt one of Kentucky's finer traditions: track-betting. But a state lottery to raise money for the schools sounds like a fine idea.

To provide a good argument against the immoral aspects of gambling, I offer a few forms of fundraising that have been held as innocent but, with a little imagination, could easily be taken as immoral activities.

The long-accepted "Kissing Booths" provided a little carnal fun and a form of cheap prostitution of girls who offer affection to strangers for money.

A raffle might also be taken as a form of gambling because it is not a "sure thing."

The harmless fun of Bingo could be easily misinterpreted as a slanderous form of poker or other game of chance. You wouldn't want to arrest grandma because she and the gals get a weekly charge out of playing a little Bingo, would you?

Historically, several of Kentucky's more well-known industries all could be interpreted as "immoral." As Florida is identified with oranges, Kentucky has been identified with liquor (such as whiskey and the famous drink, Mint Julep), track racing (I've already mentioned its questionable integrity) and tobacco (smoking, chewing and spitting: the other "social sins").

The real question is: Should Kentuckians be pious enough to actually deny long-standing traditions of their state? And will they be

ashamed of their own customs of gambling, smoking and drinking enough to deny their youngsters a proper education?

Young John needs to learn something besides how to smoke, drink and gamble from Mom, Dad and Uncle Howard. Statistically, poor John apparently isn't going to learn too much at school.

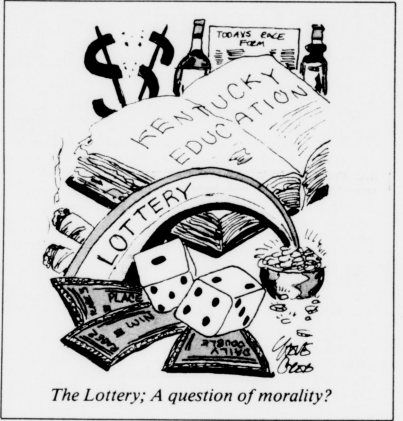
Somehow, the lottery sounds pretty innocent when compared to the other activities of this state. It was successful in other states, such as Illinois, and it could be successful here as well.

The idea once again is being proposed. Good of Martha Layne Collins is now considering the same lottery which her administration had insinuated to be "immoral" during the gubernatorial elections.

I find this turn-about refreshingly humorous.

I am proud of Kentucky's fine traditions, however "immoral." I just hope our officials feel the same.

Staff Writer Natalie Caudill is a journalism freshman and a contributing columnist.



Students of today interested in selves

Why do students no longer actively participate in social movements as they did in the '60s?

Two Kentucky Kernel stories on Feb. 15 bring out several reasons for the decline of student involvement in the discussion of national issues. In the '60s, not only did the nation's students question the wisdom of our foreign policy in Vietnam, but they also addressed domestic issues such as civil rights.

In fact, there was a general questioning of the status quo. Now the typical student attitude seems to be a resigned acceptance of the current social system. The efforts of this student are devoted to succeeding in the system, while in the '60s, students devoted themselves to changing the system.

One reason brought out two weeks ago for the lack of student participation is the lack of leadership. "You need leaders, persons who are able to speak to large groups," Lori Garkovich, a sociology professor, said. "One who can articulate and are capable of motivating us to do something."

This reason seems unsatisfactory. Leaders are produced by a social movement. No one is born a leader.

Vincent YEH

The ability to motivate groups is developed only through practice.

Without the opportunity to develop and the opportunity to watch other leaders in action, the potential leader never learns the necessary skills. The lack of leaders is a result of the lack of student involvement, not its cause.

Another reason brought out is a change in the nature of problems. "The problems we are dealing with today are much more subtle," Patricia Wack, president of Socially Concerned Students, said. "The kinds of problems we have, have gone underground a bit and it's easier for people to put them out of their minds."

This is similar to the explanation that the current social problems are not student oriented. It's true that students no longer face an imminent draft like they did for the Vietnam Conflict.

Yet the students in the '60s also participated in many non-student issues such as those dealing with the environment. And while there is no draft, there is a mandatory draft registration and college-aged Marines have died in foreign lands under combat conditions.

There is no lack of social issues. The death penalty has been reinstated in many states. There is the demonstrable possibility of a nuclear accident which could uproot thousands of people from their homes.

In spite of this today's students are quiet, while the students of the '60s provided a significant part of each social movement.

A plausible explanation is that today's student is more interested in his or her personal welfare than in the broader society. On the other hand, the student of the '60s was no altruist. The desire to improve social conditions was probably rooted in a desire to live in a better world.

If there is any difference in the attitudes of today's students and those of the '60s toward their personal welfare, it must be one of perspective. Yesterday's students were attempting to make long term social improvements in which everybody would benefit, while today's students

seem interested in benefiting only themselves.

Perhaps the best explanation was made by Raymond Betts, a professor of history and director of the Honors Program. "Historians say that riots and revolutions occur at those moments in time when conditions seem susceptible to change," Betts said.

While today's students may be inactive because they do not perceive conditions to be susceptible to change, their inactivity is a self-fulfilling prophecy. Because they do not participate, the current conditions seem more nearly permanent, which is why they don't participate.

While the revolutionary fervor of the '60s did not bring the widespread changes its adherents hoped for, many needed changes were made. Considering that today's students will have to live with the results of policy decisions made today (assuming neither the United States or the U.S.S.R. makes a horrendous mistake which results in the exchange of nuclear arsenals), today's apathy toward national issues is irrational.

Vincent Yeh is a computer science graduate student and a Kernel columnist.

SPECTRUM

From Staff and AP reports

A birthday every four years

LOUISVILLE — Charles Musson's birthday comes around as often as a presidential election or the Olympic Games.

He was a Leap Year Day baby and, technically, he can celebrate only every four years.

"They say my mother cried when I was born on the 29th because it seemed unfair, and my father laughed because it meant he only had to buy a present every four years," said Musson, a Louisville attorney.

Actually, he and others with birthdays and anniversaries on Feb. 29 claim it can be a fun day.

Musson said he's expecting a few cards from friends saying things like, "So you're 8 years old today."

Leap years, which contain 366 instead of the usual 365 days, have been around since 46 B.C. when Roman calendar makers created them.

According to the Encyclopaedia Britannica, it takes the earth 365.242 days — rounded off to 365.25 days — to complete its orbit of the sun.

That one-fourth of a day difference is offset by adding a day every four years.

Hart beats Mondale in primary

CONCORD — Sen. Gary Hart captured an upset lead over former Vice President Walter F. Mondale, joining the Democratic front-runner in New Hampshire's debut presidential primary election.

Mondale vowed to "redouble his efforts" and said he was confident of winning the nomination.

Six candidates trailed far behind Hart and Mondale, several of them simply fighting for survival. Sen. Glenn said the results here "pierce that balloon of inevitability" that Mondale would win the nomination.

He conceded, "It's not so hot for John Glenn," but, said Hart, was "more limited in the South," where the next set of primaries are scheduled March 13. Hart led handily with 25 percent of the New Hampshire vote counted and the television networks said their exit polls indicate the Colorado senator was headed for clear-cut victory.

Syrian-Lebanese talks possible

BEIRUT — A Syrian-Lebanese summit may begin this weekend in Damascus to find a way to end the violence in Lebanon, government sources said yesterday. There were new reports that President Amin Gemayel was ready to scrap Lebanon's pact with Israel as a concession to Syria.

At the United Nations in New York, France called for a cease-fire throughout Lebanon and proposed U.N. troops monitor the truce in the Beirut area. The Security Council was expected to vote on the measure today.

Middle East envoy to resign

WASHINGTON — President Reagan's special Middle East envoy Donald Rumsfeld is expected to resign after making one more trip to the Middle East that won't include a stop in Lebanon, a senior U.S. official said yesterday.

The official, who insisted on anonymity, said Rumsfeld, like his predecessors, has been discouraged by the lack of U.S. success in resolving the crisis in Lebanon in ways favorable to Washington and will probably return to private business. The official noted that Rumsfeld has always considered the job temporary.

Dance contest contributes to scholarship, helps children



Farmhouse fraternity raised about \$1,700 when it cosponsored with the YWCA the fifth annual Farmhouse Dance Contest on Feb. 23 in the Student Center Ballroom.

All proceeds will benefit the YWCA Farmhouse Foundation Scholarship, said Charles Howell, Farmhouse dance contest chairman.

This scholarship will be used to send children to camp and for other uses to further support the YWCA," Howell said.

The Latch Key Program also will receive support from the event. The program helps care for children who are left home alone after school, said Jane White, YWCA program coordinator.

Chi Omega sorority emerged as the overall winner, as well as receiving first place in the sorority division. Alpha Xi Delta sorority captured second place, and Kappa Alpha Theta sorority finished third.

Alpha Gamma Rho placed first in the fraternity division, followed by Sigma Nu and Delta Tau Delta.

Sigma Phi Epsilon fraternity and Delta Zeta sorority each won an award for having the most chapter participation.

Weeks of practice and dedication paid off, said Jon Carlotta, a member of the AGH dance team and a communications sophomore. "We practiced nearly three weeks — every Monday, Wednesday and Friday for about an hour a day," Carlotta said. "I was so surprised we won attention to come so good."

For the other winning team, dancing seemed to come naturally, as only four

days of practice were involved for a winning routine, said Laurie Tinsler, Chi Omega dance team representative and psychology junior.

"Every year, the show keeps getting better and better, with more attendance of non-greeks," White said.

"It was the most successful year that we have ever had," Gary Ellegood, pres-

ident of FarmHouse, said. "We made more money and had more participation from the greek community than we have ever had."

LEJANE CARSON

Greek Letters is a weekly column about fraternity and sorority activities.

SAB conducts search for scholarship recipients

By FRAN STEWART Staff Writer

Students exhibiting leadership ability soon will be able to pick up applications for the Little Kentucky Derby Scholarship.

According to Gary Ellegood, LKD chairman for the Student Activities Board, two \$500 scholarships will be awarded to returning undergraduate students.

Ellegood said the scholarship committee is basically looking for a person who exhibits "organizational ability and contribution to various UK clubs and organizations, church groups or other Lexington civic clubs," a person who has made a "contribution to UK and the community."

Although Ellegood said the scholarship was based more on leadership than grade point average, "we do want a per-

"A person who can balance a good academic standard with leadership responsibility is a good candidate for this scholarship"

Gary Ellegood LKD chairman

son to be a good leader within a certain academic area. A person who can balance a good academic standard with leadership responsibility is a good candidate for this scholarship."

According to Ellegood, 60 percent of the scholarship decision will be based on

contributions to UK and leadership and 40 percent will be based on GPA. Students must have a minimum 2.5 GPA to be eligible to apply.

Ellegood said the criteria for the scholarship has been changed for this year. Students formerly were required to maintain a 3.0 cumulative GPA, and the award was based on financial aid. "Students had to fill out the Kentucky Financial Aid form, but we have deleted the need factor this year," he said.

Ellegood said the GPA requirement was lowered because "often times there are students in the 2.7 and 2.8 range who have been good leaders."

Interested students can pick up applications next week in 203 Student Center or in the Financial Aid Office.

Deadline for applying for the scholarship is March 30, and recipients will be announced April 8 at the Singletary Awards Banquet.

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FANFARE

Barry J. Williams
Arts Editor
Gary W. Piazza
Assistant Arts Editor

'Time' art critic says TV programming can be more effective

By ALEX CROUCH
Features Editor

After arriving in Lexington yesterday afternoon, Time magazine's art critic Robert Hughes discussed his career and works.

There were no art history courses taught at the university in Sydney, Australia, where Hughes grew up. Family tradition led him to study law, but he grew tired of it, he said. "I discovered I wanted to be a journalist," Hughes said, "but I failed my courses."

He also studied architecture. "I'm glad I studied architecture. It gave me an idea of how to read a drawing."

Hughes said he believes that, as far as knowledge goes, "everybody is self-taught in this area."

"If you want to know about art you have to look at a lot of it — and not from slides but original works."

Sydney had little European and almost no American art, Hughes said, so "the only way I could see art works was by traveling and trying to make what money I could by journalism and cartooning and so on." His position as art critic for



ROBERT HUGHES

Time magazine was Hughes' first full-time job.

A writer Hughes said particularly shaped him was historian Alan Moorehead, who encouraged him to leave Australia for Italy.

"I attached myself to his as eager young parasites do to senior hosts," Hughes said.

Among the lessons Moorehead

taught him was that writing is perspiration rather than inspiration.

"You shut yourself up in a room for four hours a day, and there's a strong likelihood you'll come out with 500 words — and you're through for that day. And you do it again the next day."

Hughes said he writes his Time columns for people "first of all who have an interest in the visual arts," not necessarily for experts. "It's like the people who don't play football but are still interested in it."

He said he does his television shows for the same audiences. He has produced the award-winning *The Shock of the New*, as well as individual studies of artists like Bernini, Caravaggio and Rubens.

Hughes has definite opinions on the medium he has used so much of. He has written that "television, especially American television, is a cornucopia of dung most of the time." On the other hand, "what the box can do is show, and tell, the great virtue of TV is its power to communicate enthusiasm, and that's why I like it," he has written.

"It's possible to do intelligent television, it's just not tried in this country," Hughes said.

"The problem is that the network people are used to thinking in terms of a mass audience; the idea of a diversified medium has not occurred to them."

Cable channels, he continued, are basically interested in "news, sports and porno" and do not have money for original programs. PBS also lacks funds.

On the whole, Hughes said, "there is no cultural commentary of any significance" on television.

"Being a critic, it's my interest to make a corner in which these things can be discussed."

He said his experiences with *The Shock of the New*, examples of Kenneth Clark's *Civilization* and Carl

Sagan's *Cosmos*, convinced him that there is an audience for such programming.

He mentioned that Clark was not a model for him — "that would've been fatal. To try to present a Clark-like authority figure wouldn't have worked — I couldn't have done it at 25, and I doubt I could do it now."

Hughes said he gained his television experience at the BBC. He has had one encounter with network TV: one night as co-anchor of *20/20*, which was "a total fiasco."

The problem, he said, was that "I have a high opinion of the audience, and the network people have a low one, a condescending opinion of the intelligence of the audience."

When asked whether he is trying to improve TV with his efforts, Hughes answered, "God, no. It would be like dropping one color into a sea of another and hoping it will change hue. I'm not a missionary — looking at an art show doesn't morally improve people. I'm looking for intellectual entertainment."

Hughes will begin filming a new series in September on American art and culture, which he hopes will be ready to air by Christmas 1986. After that he will do a series on themes in Australian history, which he "devoutly hopes" will be shown in America because Australia "has no recognizable profile in American eyes."

'Doonesbury' failure as production; lyrics lack wit of original cartoons

KERNEL RATING: 6

Doonesbury The original Broadway cast/ MCA Records

America's obsession with the comic page has provided the inspiration for many Broadway musicals. First, there was "Lil Abner," which was in turn followed by "It's a Bird, It's a Plane, It's Superman," "You're a Good Man, Charlie Brown," and that Muzak classic "Arnie."

On their heels follows "Doonesbury," an all-singing/all-dancing tribute to that hilarious attack on conservatism. And the result is, well, not entirely worth the effort.

The show has already gone on national tour (less than four months after its opening), and judging from the cast album, it is easy to see why. The key to "Doonesbury" 's success as a comic strip has always been its unwavering attack on politics and politicians and their effect on American lifestyles.

To remove that from the tales of Mike, Zonker, Duke and the rest of the Walden House gang is to remove "Doonesbury" 's purpose. Unfortunately, Garry Trudeau has done just that.

Reagan, Carter and Nixon do not remain unscathed. And when these barbs do occur, they are like breaths of fresh air. Trudeau has a natural ability to write simplistic lyrics, lyrics that are straight to the point and, therefore, razor-sharp. Each couplet in "Just a House," for example, could serve as a cartoon frame.

"... Was Marilyn just a shape?"

"Was Nixon just fond of tape?"

"Is Carter just a grin?"

"Is nuclear war just bad for the skin?"

Trudeau does much better with his characters and creates specialty songs for each. Duke (Gary Beach) sings of the glories involved in acquiring real estate. J.J. (Kate Burton) laments knowing her mother too late. And Zonker (Albert Macklin) and the chorus sing a hymn to the joys of tanning.

"... Oh, what risks they ran, Those boys who dared to tan, Those brown boys we admired. Here's to you, Jack Lord."

With all of Trudeau's creativity, it remains inexplicable as to why Elizabeth Swados was hired to compose the score. Her banal tunes seem to have been inspired



while shopping at Woolworth's rather than Tiffany's. If Trudeau used the finest tools to cut his 14-carat lyrics, why should they have been placed in such rhinestone settings? Only on repeated playings do the synthetic, synthesized tunes become inoffensive. Nonetheless, they still nullify any sting Trudeau may have instilled in his lyrics.

Only "It's the Right Time to Be Rich"/"Muffy and the Topiders" has the flair and satiric bite that does justice to the cartoon. Swados' ragtime rhythm and Trudeau's lyrics lift the album out of the mire of mediocrity for one brief moment.

"... I love fancy Nancy."

"I love Ronnie, too."

"What a pity their money is so new."

The album is filled with appealing voices that are too often obscured by Swados' overly electronic orchestrations. Laura Dean as the preppy cheerleader Boopie exudes a sunny innocence coupled with a stereotypical ignorance that allows her to steal all the good moments on the album.

She seems to be spoofing the show as well as the stereotypes she plays. If only the rest of the cast had done the same, "Doonesbury" might have been more than a case of the cuts.

JOHN GRIFFIN

"Oliver!" to open at Opera House

"Oliver!," a lavish musical comedy hit about an engaging orphan's wild adventures in 19th century London, will appear at the Lexington Opera House March 1-3 as part of the Broadway Nights series.

This popular family offering features one of the musical theater's most memorable scores, including such favorites as "Consider Yourself," "Food, Glorious Food," "Where is Love?" "As Long As He Needs Me," "You've Got to Pick a Pocket or Two," and "It's a Fine Life."

Featuring a cast of 46, "Oliver!" is an evening of exuberant and delightful theater. The music and lyrics were created by the extraordinarily talented Lionel Bart, who took Charles Dickens' darkly poignant story and turned it into a light and lyrical adaptation.

"Oliver!" has been an international hit in the world of musical theater since its 1960 opening in London, where it ran for over six years and 2,616 performances. It was the longest running musical in British theater to that date. "Oliver!" went on a 10-city tour of the United States before opening on Broadway, where

it saw 774 performances before achieving long runs in Chicago, Washington and San Francisco.

Four performances of "Oliver!" are scheduled at the Opera House. There will be performances at 8 p.m. Thursday, Friday and Saturday, and a 2 p.m. matinee on Saturday. Tickets are \$18 and \$22 for evening performances, and \$15 and \$19 for the matinee. Prices vary according to seating selection.

Groups purchasing a block of 15 or more tickets in one transaction will receive group discounts which differ by seating location. Tickets may be purchased at the Lexington Center ticket office, 10 a.m. to 6 p.m., Monday through Friday. To order by phone, call Charg-A-Tick at 233-3333. Visa and Master Card are accepted. For further information (no reservations) call 233-3365.

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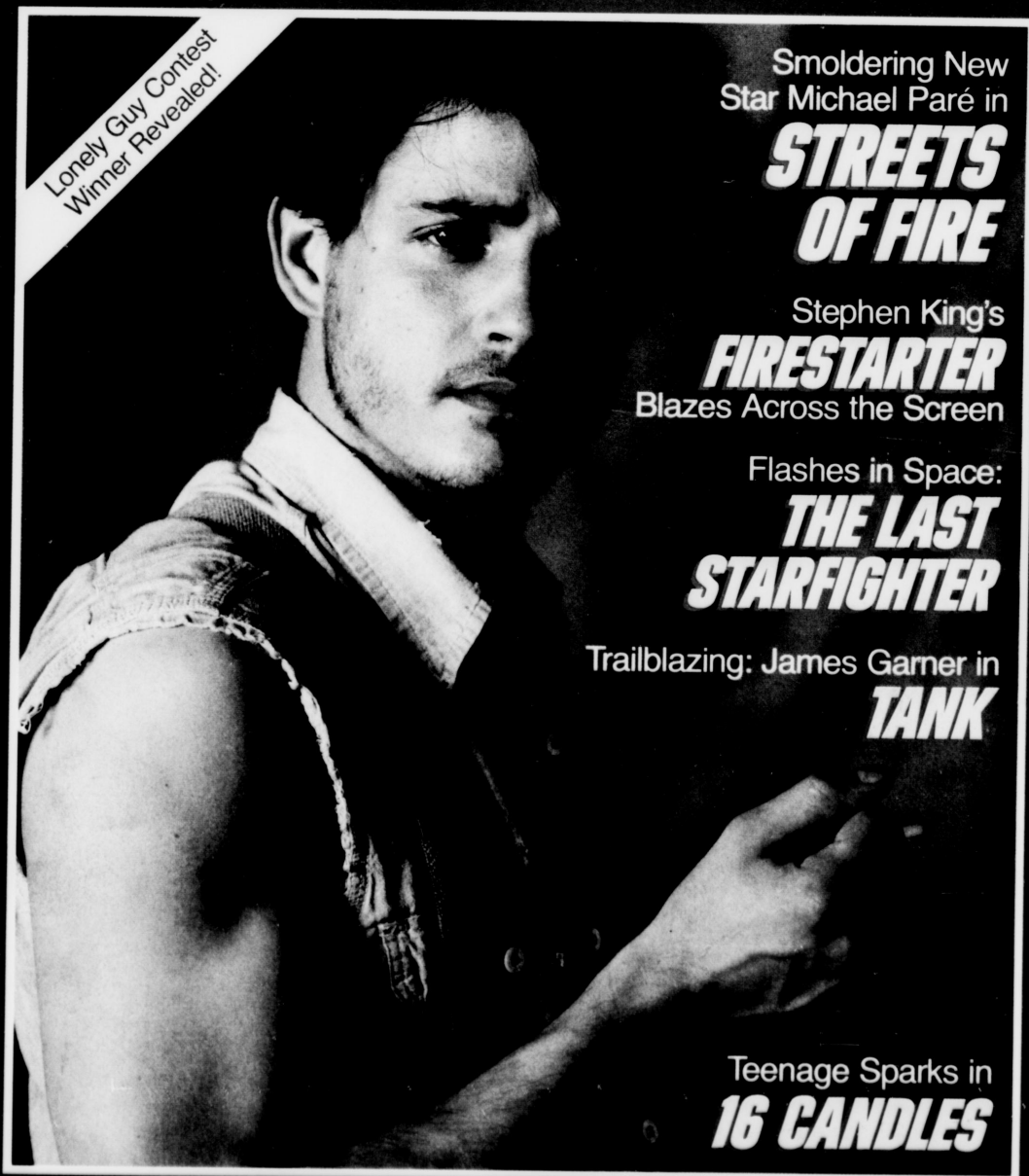
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THE MOVIE MAGAZINE

Lonely Guy Contest
Winner Revealed!



Smoldering New
Star Michael Paré in

STREETS OF FIRE

Stephen King's

FIRESTARTER

Blazes Across the Screen

Flashes in Space:

THE LAST STARFIGHTER

Trailblazing: James Garner in

TANK

Teenage Sparks in

16 CANDLES

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THE MOVIE MAGAZINE

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OUR COVER
Michael Paré stars in Streets of Fire, photographed by Stephen Vaughan/Sipa Press.



Molly Ringwald (left) stars in **Sixteen Candles**, a gentle comedy from the writer of *National Lampoon's Vacation*. James Garner in **Tank** (right) is a mean army man with his own vintage World War II Sherman tank.



Flames engulf cars, houses, and people in **Firestarter** (below), from Stephen King's bestseller. Drew Barrymore is the girl with the fearsome fire power.



Lance Guest (below, with video game) stars as a young Earthling who finds himself enmeshed in an intergalactic struggle in **The Last Starfighter**.



Michael Paré, whose face launched a career — his own — stars as Tom Cody in the first of three Walter Hill epics, **Streets of Fire**.



LETTERS

In your Winter (83/84) issue you had an article on the upcoming movie *Iceman* (I'm always aware not to prejudge, but that title struck me as a winner). At any rate, the reason for my letter is article-writer Zan Stewart's remark "but there hasn't been a film which at once explores our future and our distant past."

Now, I'll admit that *2001: A Space Odyssey* must have been beyond many people, but what does Mr. Stewart think it was about? It explores human intelligence and man's destiny. What could draw history (pre-history and yet-to-come) closer together? Perhaps Ringo Starr in another caveman role?

I might suggest the books *2001: A Space Odyssey*, and its sequel, *2010: Odyssey Two*, both by Arthur C. Clarke; and especially *The Making of Kubrick's 2001*, edited by Jerome Agel, and *The Dragons of Eden* by Carl Sagan.

A reader
No address given

I was interested to read about *The Lonely Guy*; I'm one of the nine or ten people in this country who loved *Pennies from Heaven*, and I'm glad Steve Martin is still trying to do something besides *The Jerk*. Don't get me wrong, I liked *The Jerk*... but I like *I Love Lucy* reruns, too. Eclectic taste and all that. I wish him well — and your magazine, too. I just wish it came out more often.

Sally Johansen
Urbana, IL

The Lonely Guy Contest Winner!

We had hoped that all entries in our Lonely Guy Contest would be snide and silly, as was our contest entreaty, but after reading through every scrap of paper, it was obvious that some of you took us seriously!

Fortunately for our lives and our sanity, some of you *are* snide and silly. Our first place Lonely Guy is **Tony Razzini** of St. Cloud State University, St. Cloud, Minnesota, who wrote: "Yes, I am a lonely guy because I go to the computer room here at SC SU and listen to the girls moan when their computer programs don't work." For his eavesdropping loneliness, Mr. Razzini receives a trip to Los Angeles for one, a screening of *The Lonely Guy* (for one), and assorted other lonely prizes as detailed in our last issue.

In addition to our winner, we have two runners-up who deserve Dishonorable Mention — no prizes, just our gratitude. **Kevin Davis** of Kearney State, Nebraska, is a lonely guy because "whenever I go out with girls they always tell me they never kiss on the last date." **David Laing** of Milwaukee, Wisconsin complains that "I drive down one-way streets the wrong way just to get someone to wave at me."

We mourn for so many of you whose pet ferns died, and whose parents have forgotten your names. We thank every entrant, and we certainly hope that you all become a little less lonely in 1984.

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DUNE

A fan club for the movie *Dune* is currently being formed somewhere in the arid sands of Hollywood. Those readers interested in joining, or receiving more information, should send name and address to:

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THE LAST STARFIGHTER

Computer War Across the Universe

BY BYRON LAURSEN

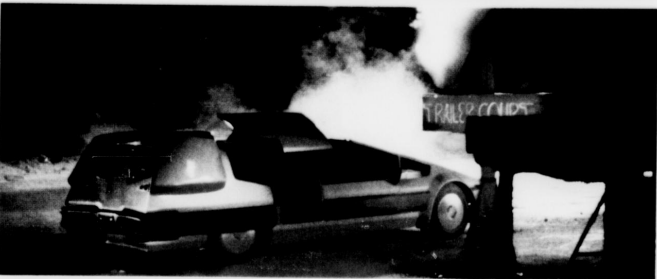
A movie script is a recipe, a schedule of ingredients and proportions. If the pages are going to produce a feast, those ingredients have to be top choice and their preparation must be careful. In the case of *The Last Starfighter*, the chefs are so proud of their methodology they won't tell a soul about the close details of their cookery: *The Last Starfighter* is the most secretive production in Hollywood since the last *Star Wars* installment, at least.

"The computer graphics for this film have seven-and-a-half times greater resolution than has been seen before," says producer Gary Adelson. "Some of the special effects sequences were actually shot before any of the live action photography was begun. There's a full year of work on the special effects alone. That's about all I can tell you."

The Last Starfighter is concocted from an imaginative leap outward. An arcade-type outer space blast-the-attacking-aliens game becomes a training device for the "real" thing — good, old-fashioned good-vs-evil intergalactic warfare. Space armadas are laid waste. Alien blood washes starship interiors like Red Mountain Burgundy at a fraternity bash. Creatures, weird to the Nth degree, pitch high-tech tussles while the fates of galaxies hinge on the precision timing of fast-as-light, bogglingly destructive weapon blasts. In short, nothing like the Jane Austen novel you had to read in Survey of Eng. Lit.

Drawn into the struggle, unaware and even unwillingly, is an Earth boy from the boondocks. In the great tradition of epics and mythology, he overcomes his reluctance and grows into the role of hero. Initially he's shanghaied into heroism by a magical trickster, an intergalactic con man. Then he decides, on his own under the press of battle, that life is worthless unless he chooses a path of honor. The story's threads can be traced back to all sorts of popular and classical works; those who have enjoyed such as *Lord of the Rings*, *Star Wars*, *The Niebelungenlied* and various Greek myths, not to mention American comic books, will sense some deep similarities in Jonathan Betuel's screenplay.

That's the recipe, in compressed form. The ingredients include a young director drawn from the USC Whiz-Kids film school background that has produced such



The lovers are Lance Guest and Catherine Mary Stewart (top). That's Guest again (above right) with a decidedly alien creature (veteran actor Dan O'Herlihy under the scales). The futuristic vehicle (above left) is Centauri's "car-space ship," Centauri being Robert Preston.

as Steven Spielberg, John Carpenter and others. They also include some promising young unknowns, ala *War Games*, and Robert Preston, who prepped for his role as the trickster Centauri through years of playing friendly and deceptive types — Julie Andrews' manager/confidante in *Victor/Victoria* being the latest in a string that runs back to *The Music Man*.

"We wrote the part with Preston in mind," says producer Adelson. "We were extremely happy when he agreed to do the picture."

Lance Guest is the hero, Alex. In his very first big screen role (he had a small part in *Halloween II*), the personable newcomer gets to vaporize the forces of evil. Not a bad start. His sweetheart, Maggie, played by Catherine Mary Stewart, encourages Alex to use his talents so he can go places. But Maggie never dreams that the places will be whole star systems away from their rural trailer park. Both Guest and Stewart have a fresh, tousel-haired



appeal that audiences should easily identify with. They're the ordinary people who find themselves in extraordinary circumstances, through which they learn that they're actually quite special people. Since nearly all of us believe, no matter what our surroundings, that we're secretly very special, the roles should provoke a lot of cheering.

The director is someone moviegoers have mainly seen behind a mask. Nick Castle is the son of Nick Castle, Sr., a well-known film and television choreographer. An actor by age eight, performing in *Any-*

(Continued on page 11)

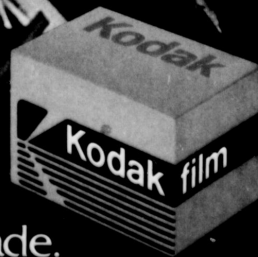
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FIRESTARTER

BY ANTHONY DE CURTIS

Sometimes it takes her half an hour to cry, sometimes . . ." Director Mark Lester's voice trails off hopefully. Lester is huddled with producer Frank Capra, Jr. in the forty-degree cold on the set of *Firestarter* in Wilmington, North Carolina. The subject of this confab is the adorable (the word comes instinctively at this point, as if it were her title) Drew Barrymore, who charmed the world in her starring role in *E.T. - The Extra-Terrestrial*. Lester has had nothing but good things to say about Drew, but tonight, as the production comes within a week or so of wrapping . . . well, no one wants any difficulties to arise now.

Yet Drew's initial problem drawing tears for what Lester describes as a "very emotional scene" puts her in very good company on this set. Nobody's doing much weeping over this \$15 million production, which after more than two months of shooting in a location virtually virgin to filmmaking, is both within budget and within four days of the original schedule. In fact, spirits around here couldn't be higher.

Based on the best-selling novel by Stephen King (author of *Carrie*, *The Shining* and *The Dead Zone*), *Firestarter* boasts both an all-star cast and fire effects of a scope and dimension that haven't been encountered since General Sherman used the South as a site for some epic incendiary scenes during the Civil War. The script by Stanley Mann (*The Collector*, *Omen II*) sticks closely to King's riveting story of two college students who, to earn some extra bucks, participate in a drug-related experiment secretly funded by the sinister Department of Scientific Intelligence, a C.I.A.-like government agency referred to



as "The Shop." In addition to the cash, the students, played by David Keith (*An Officer and A Gentleman*) and *Dynasty*'s Heather Locklear, pick up extra-sensory powers and some hot genes that enable Charlie (Drew Barrymore), the daughter they eventually produce, to torch at will anyone or anything that makes her angry. The Shopkeepers see young Charlie as a prime candidate for some further experiments, and their efforts to capture and eventually eliminate her and her father provide the core of *Firestarter*'s suspenseful action.

In addition to Barrymore, Keith and Locklear, *Firestarter* features three Academy Award-winners for Best Actor/Actress: George C. Scott, Art Carney and Louise Fletcher. Scott plays John Rainbird, a deranged hit-man for the Shop who yearns to achieve a kind of spiritual union with Charlie by bashing her brains in. Carney and Fletcher portray a trusting farm couple who shelter Charlie and her father, Andy, as they flee the Shop's murderous pursuit. Martin Sheen, who recently portrayed John F. Kennedy in the NBC miniseries *Kennedy*, appears as the Shop's genial administrator.

Director Mark Lester is delighted with these casting coups. "We have people that we never imagined would ever be in the movie, people like George Scott, Martin Sheen and Art Carney," he points out enthusiastically. "This became a much classier project because we had this great talent in it. The cast is beyond what I had expected when I started the film. Because it was so expensive to do the effects, we thought that we wouldn't be able to afford a large cast. But everyone was so confident in the script that they raised the budget and put more stars in."

This film's effects, however, will definitely give the stars a run for their money. Special effects for *Firestarter* were handled by Jeff Jarvis and Mike Wood, who have collaborated on such eye-stunners as *Polytergeist* and *Amityville 3D*. *Firestarter*'s demands presented the two with a real challenge. "Mike and myself have tried to develop some new, interesting, and different ways of burning people and burning houses down," Jarvis reports with understated cool. He is a large, broad man whose silvery gray hair and beard make him seem



Drew Barrymore (top right) has the gift and the curse of fire — one look from her, and flames envelop her unlucky victim (top left). Her parents (David Keith and Heather Locklear, above), were themselves victims of secret government experiments, and now renegade agents are after their "talented" daughter.

a combination guru and glamour-boy wrestler. "And we've come up with some things that've never been done before. Like the suit that the stunt people get into for their full body burns. We've actually cut the suit down to about one quarter the size that it normally is. When you see a full body burn in the movies, the suits are always so big and bulky, it looks like the guy is twelve times his normal size! For this film, we got it down so that the suits are approximately an eighth to a quarter of an inch thick. We've been able to achieve as much as a minute and forty seconds of burn time before we have to get the man out.

"We've also developed face masks from molds of the actors that we put over the suit, so you can look through the fire and actually see some facial characteristics. And there are a number of gels that have been invented to help protect the stunt

An All-Star Cast Brings Stephen King's *Firestarter* to Blazing Life

people, so we can burn people with a minimum amount of fire-retardant clothes on. They can do it with their open skin."

Glenn Randall, whose credits include *Star Wars*, *Raiders of the Lost Ark*, and *E.T.*, is an intensely soft-spoken man whose mild manner and blend-into-the-woodwork looks belie a familiarity with danger that would make Mr. T shudder. He is the man who had to devise the movie's pyrotechnic stunts as well as assemble a crew capable of passing these trials of fire. "Normally setting people on fire is a stunt in itself," Randall explains. "But we've been incorporating other stunts that involve not only the actual stunt, but the fire as well. We're

ished *Raiders II* when they contacted me for the project. I read the script and realized that we did have some huge problems. And it was a challenge. I've been in the business twenty-three years and have seen almost everything and done almost everything. I'm always looking for something new and different. The creative aspect of the business is what appeals to me at this stage of my career. We got some very unusual shots for this movie. We've been able to come up with some things that have not been put on film before. I'm well pleased."

Firestarter, opening May 11, was filmed entirely in North Carolina, with the bulk of

sky with torrents of flames and fire-balls hurtled hundreds of feet across the set to crash in thunderous explosion against the mansion house.

No stranger to such violent cinematic atmospheres, Mark Lester exudes an impressive calm amid the firestorm. Lester, an intense, distracted man with longish black hair swept back from his face and perpetually darting eyes, made his reputation with such action-packed extravaganzas as *Roller Boogie*, *Stunts* and *Class of 1984*, but it was the multidimensional quality of Stephen King's novel that made him decide that *Firestarter*, which was originally conceived as a vehicle for John Carpenter, was the right project for him. "I was given *Firestarter* by (executive producer) Dino De Laurentiis to read, and it was the first Stephen King book I'd read," Lester states. "And I loved it. It works on so many different levels: as a great love story, as a thriller, as suspense, as a supernatural study. That's what attracted me, the book itself."

Lester's belief in the essential power of King's story is so strong that he is not at all concerned that *Firestarter's* eye-boggling effects will overwhelm its more emotional aspects. "It does separate in my mind, the effects portion of the film, and the dramatic portion of the film," the director admits. "But without the human relationships and characters, the effects never work. We've seen so many effects in movies, and often the human story is lost. So in this I wanted to make sure that the human story is there and that people love the characters and are involved especially with the leads, Andy and Charlie. I wanted to make sure that the love story between the father and daughter was the central focus, so when the effects came they would be a plus to the whole movie."

Lester is convinced that the topical quality of *Firestarter* is also one of its great strengths. "I'm a very politically involved person myself, so that aspect of the story really interested me," he comments. "While the movie works on the entertainment level, I also kept in that social aspect that was in the book, which involves the civil liberties of people, and government agencies and their use of people for research in ways those people don't know about. All those issues that are in the book and that made it such a popular best seller, we kept those in the movie, though they're very subtly done. I think people who are looking for that will find it in the movie."

Asked what he'd like his audiences to feel as they leave the theater after seeing *Firestarter*, Lester replies, "I hope they'll leave on an upbeat note because we tried to keep it away from being a really gruesome film. I think they'll be very excited [he begins to laugh] and anxiously awaiting the sequel, *Firestarter II*, or maybe *Firestopper*, uh, directed by Richard Fleischer!" After more than two months on location and with a final week of heavy shooting left, Mark Lester is cracking jokes. Things must be going well.



George C. Scott (above left), Art Carney and Louise Fletcher (above, with Drew Barrymore), all Academy Award winners, star in *Firestarter*. Director Mark Lester (far left) and producer Frank Capra, Jr. (near left) confer on location in North Carolina.



drawing people on cables, staging high falls, catapult shots, a lot of various gags that are usually tricky enough without the additional problems of putting people in burn suits." This degree of artistic challenge is a good part of what drew Randall to *Firestarter* in the first place: "I'd just fin-

the shooting taking place on the 258-year-old, 12,000-acre Orton Plantation. Producer Frank Capra, Jr., an unpretentious lord of the manor who wanders the set with a glad hand and easy smile — and a watchful eye — regards the spectacular Orton site, which lies on an intercoastal waterway and formerly was a rice plantation, as a real find. "We looked a long time before we found this place," he recalls. "We looked in Mexico, we looked in Rome, we looked in Texas and in and around Louisiana. When we finally found this place, which was a combination of seeing a picture of it on the cover of a magazine and tracking it down through the Film Commission of North Carolina, we came here and said, 'This is perfect for us!'"

A full-size replica of the enormous plantation house and stables was erected for the production, and a pond was dug into the grounds. On this night of shooting, the gloomy, heavily forested plantation bore brooding witness as the stables lit the night



Michael Paré Stars in
Walter Hill's *Streets of Fire*
BY DAVIN SEAY

An elevated train roars through the squalid city in the dead of night. From somewhere a woman's voice, hoarse and world weary, talks on, as if only to herself. "My brother's name is Tom," she says. "Tom Cody." Whiskey and coffee blunt the edge in her voice. "He was complicated. A lot more complicated than people thought. He had a lot of backbone at a time when it was kind of scarce. . . . As she speaks a lone figure hangs on the overhead straps of the subway car. He wears a long coat and a chamber shirt and at his side is a battered suitcase. . . . Thus Walter Hill introduces, with all the portentous significance his directorial skills can muster, the mythic lead of his latest film, *Streets of Fire*, the first in a projected film trilogy titled *The Adventures of Tom Cody*. Subsequent installments have been dubbed *The Far City* and *Cody's Return*. Cody is, from the get-go, a character considerably larger than life—a kind of Dirty Harry Travis Bickle concoction with liberal doses of Brando and Dean added for the appropriate smolder and menace.

Streets of Fire takes Hill full crick, beyond the gritty black humor of his biggest hit *48 HRS.*, past the queasy bloodletting of *Southern Comfort* and *Long Riders*, barking all the way back to an especially gripping modern urban nightmare called *The Warriors*. Hill's first directorial effort the started out as a screenwriter. *The Warriors* told the tale of rising, rival street gangs and spotted speed-eating, street talk and a surfeit of spectacular violence. Billed as a "rock and roll action fantasy," *Streets of Fire* takes place in some gloomy, dirty future and revolves around the kidnaping of a

rock and roll singer (played by Diane Lane of *The Outlaw Josey Wales*) by a gang of bizarre bikers.

The following story takes place in the "Other World," writes Hill and co-screenwriter Larry Gross on the very first page of the film's script, "a far-off place where genres collide—in this case, futuristic fantasy meets the Western; gets married and has Rock and Roll babies. . . . On that same page is a couplet from the Bruce Springsteen name from which the movie draws its name: "I live now only with strangers—I walk with angels that have no place—*Streets of Fire*." No one could ever accuse Walter Hill of not knowing exactly the kind of movie he has in mind.

Hill needed a face, a personality to match his consuming vision of the ultimate action hero. The search for an actor to portray, project and embody Tom Cody stopped dead at the clean lines of Michael Paré's jaw.

"He had the right quality," Hill says. "He was the only person I found who was right for the part—a striking combination of toughness and innocence." It takes some kind of toughness to endure the scorching set on the San Francisco Valley backlot where the shooting of *Streets of Fire* is in its final week. To speed up the schedule, the entire set, six blocks of carefully detailed New York City streets, complete with elevated train tracks and a full-scale movie marketplace, has been rooted over with an enormous expanse of plastic tarp to allow night shooting during the day.

In the midst of this sweating chaos

STREETS OF FIRE



The brooding, smoldering face of Michael Paré (above left) as hero Tom Cody, mythical creation of veteran action director Walter Hill (above). *Streets of Fire* harkens back to one of Hill's biggest hits, *The Warriors*; both films take place in their own time, neither past, present, nor future, where Western legend combines with very urban madness (below).

Diane Lane (opposite), who debuted as the precociously adorable young girl in *A Little Romance*, has grown up; she's a rock & roll singer, Tom Cody's former lover, whom he must rescue from a gang of leather-jacketed motorcycle bunnies.



Michael Paré sits calmly smoking a Marlboro, watching Walter Hill set up yet another take of a shot they have been laboring over all afternoon. The 24-year-old actor is, incredibly, dressed in heavy suede britches and a long-sleeved wooden undershirt—Tom Cody's costume and a horrifying reminder of the price stardom sometimes exacts. Paré seems to mind neither the grueling heat nor the hurry-up-and-wait pace on the set. He has apparently wound some internal clock to half speed; his lids at half mast over pale blue eyes, his blond hair occasionally re-tufted by a hurried make-up woman. He seems to be saving himself up, holding himself in careful reserve, forcing himself to move, talk and react with slow deliberation. The impression created is striking and a little unsettling—it's uncertain whether Michael Paré is about to explode or fall asleep.

"Walter has a vivid picture of what he wants," Paré observes, pulling the final cloud of smoke from the Marlboro and expelling it into the saturated air. "There's never a question of do I have what he needs. You wouldn't be here if you didn't." He has a point. The reason Paré is here is precisely because Hill saw in his classically chiseled features and tightly self-contained presence the makings of a genuine American hero—Hill's own decidedly jaundiced version of the right stuff. Paré, even on first impressions, is uniquely qualified to fit Tom Cody's boots. He broods and blares with all the panache of a Man Dillon or Richard Gere, resembling, albeit slightly, a considerably younger and healthier Nick Nolte with a touch of down-home Gerard Depardieu.

"Of course I'm lucky," Paré admits, while around him crew and extras slog through their jobs like penitents in hell. "I'm the luckiest guy I know." Biographical details bear out the assertion. Born in Brooklyn, eighth in a line of ten children, Michael's earliest ambition was in a field far from acting. "I went to the Culinary Institute in Hyde Park," he explains, "because that was the first real job I had after my father died and I got out of high school. It was something I could do and get at least a middle-class income. But I never considered it my life's work."

Well, maybe. If cooking was a temporary gig, Paré certainly took it seriously. He graduated from the Institute with a cooking degree and quickly landed a series of apprenticeship jobs that would in time certainly have resulted in full-fledged chefdom. At 21 he became an assistant baker at New York's tres chic Lavenon on the Green. It was just about then that Opportunity knocked, or rather tapped.

"Streets of Fire is a rock & roll fable," Hill says, "in the sense that the situation and totems of the film are identical with the concerns of most rock & roll songs."

"I was waiting in a bar for my girlfriend," he recounts, "when I felt a tap on my shoulder." Beckoning him to stardom was a New York-based talent scout who eventually put the rather bewildered Paré in touch with the late legendary agent Joyce Selznick. "She helped me get acting lessons," he explains. "I quit cooking and gave myself a year to make it as an actor."

Even someone with Paré's phenomenal good luck can hardly be expected to hit the big time in 12 short months. It took two full years before he landed a supporting role in a short-lived TV series called *Greater American Hero*, where he stayed for another year-and-a-half, leaping in a single bound over the obligatory acting hurdles of off-off-Broadway, soap operas and commercials. "It was a good experience," he allows. "I learned how to hit my mark and get to make-up and wardrobe on time."

He also, it seems, learned how to project a considerable on-camera appeal. Writer/director Martin Davidson, spotting Paré on *Greater American Hero*, recognized the former sous-chef's natural talent at conveying all manner of alluring and dangerous undercurrents and cast him in the title role of the turgid rock and roll melodrama called *Eddie and the Cruisers*. "It was a big gamble for both of us," Paré confides. "I



really felt the pressure, but in the end, being able to get up on stage and let loose, it all fell together." Apparently it didn't fall together fast enough. One of the most substantial embarrassments of the '83 film season, *Eddie and the Cruisers* perished despite a massive publicity campaign, but Paré hardly went down with the ship. Even before the movie's release he'd been cast for both *Streets of Fire* ("Saw him in *Eddie and the Cruisers*," Hill says tersely. "Met a few times. Talked. That was enough for me.") as well as a co-starring spot in *Undercover*, an Australian effort directed by David Stevens of *A Easy Like A Day* fame. "I play a New York promotion man in the 1920s, who goes Down Under to sell corsets," Paré explains, while stage hands roll a fire-engine-red, chopped and channeled Mercury onto the set. "*Undercover* is a kind of Cary Grant and Doris Day screwball comedy and it was a lot of fun to make."

Hill summons him to the set. Climbing into the Merc, Paré waits for his cue, then jumps out and strides through a collection of vintage '31 bullet-nose Studebakers, decked out to look like 21st Century squad cars. He glares menacingly at the camera lens and Hill cries "cut."

One gets the impression that Paré is not as interested in keeping his private life private as many a more established and wary film star might be. What he does with his off-camera hours seems calculated to be quite normal and average. "I spend time with my wife," he says with a shrug. "Sometimes we go out with friends. Sometimes we stay at home and watch TV." Michael met Lisa, a law student who works as an assistant in the Los Angeles D.A.'s office, in New York. "She was a blind date for my brother, someone who writes romance novels for a living. We were married two years ago and moved out to Hollywood. When she finishes school we'll find a little place in upstate New York."

It all sounds quite, well, staid, but one wonders whether Paré, given his current status as a bankable property, will ever have the chance to indulge his bucolic dreams. If, as seems certain, *Streets of Fire* is another Walter Hill hit, Paré will be caught up in the destiny of Tom Cody for the foreseeable future when the film opens June 8. It's a fate that suits him well.



The two stars — Sherman's finest vintage armament (above, crushing a car and at least one brick building), and James Garner (inset left) as the Sergeant Major who restores the World War II mobile destroyer and then finds good use for it.

Where Does
James Garner Drive His Tank?
Anywhere He Wants To!

BY CHRIS MORRIS

James Garner is tank jockey Zack Carey in Irwin Yablans' forthcoming production *Tank*, directed by Marvin J. Chomsky from a screenplay by Dan Gordon. It's a plum role for Garner. Carey is a tough, acid-tongued professional soldier with some sturdy, old-fashioned ideas about love, duty, family and honor. He arrives at his new post, Fort Clemmons in the rural South, with his wife LaDonna (Shirley Jones) and his son Billy (C. Thomas Howell), daydreaming of his imminent retirement. His arrival at the fort attracts some immediate attention — after all, it isn't every officer who arrives on base with a completely restored tank in tow. The tank is Zack's hobby; it's been painstakingly reconditioned over the past fifteen years. Asked why anyone would want a Sherman tank, he replies, "Because the odds against accidentally shooting yourself while cleaning it are incredible."

The trouble starts for Zack Carey when he leaves the base one night and drives to neighboring Clemmonsville in search of a cold beer and a friendly alternative to the dull pleasures of the officers' club. In a Clemmonsville roadhouse, he strikes up a conversation with Sara (Jenilee Harrison), a young prostitute who works for the local vice lord, Sheriff Buelton (G.D. Spradlin).

When one of the sheriff's deputies roughs up the girl, Zack retaliates by beating the deputy senseless.

Buelton then strikes back at Zack by arresting his son Billy in a trumped-up drug bust. When Billy is finally sentenced to the state prison farm, Zack decides he's had enough of Southern justice and moves his own armament into action.

Zack Carey's vengeful tank raid on the Clemmonsville jail is just the beginning of an uproarious, explosive cross-country chase which pits the crazed Sheriff Buelton and his minions against the armor-clad firepower of the Sherman tank manned by

Zack, Billy and Sara.

Tank's high-spirited action is perfectly suited to the talents of James Garner. The durable and charismatic leading man, known to millions as TV's Bret Maverick and Jim Rockford, is himself no stranger to the role of military man. Some of Garner's best-remembered films, including *The Great Escape*, *Sayonara* and *The Americanization of Emily*, featured the actor as a wise-cracking American in uniform.

Shirley Jones has been one of America's most wholesome actresses since the Fifties,



"Tank was just a joy. It will be a great little part for me," Jenilee Harrison says of her role as the 17-year-old prostitute Sara. "The best thing for me was wearing absolutely no makeup, with my hair up on top of my head in a ponytail. They only cared about my acting, they didn't care how I looked." A welcome relief for the actress after her stint on ABC's *Three's Company* and her "surf chick" role in the TV movie, *Malibu*, where much fuss was made over appearance.

"James Garner is great, we became good friends," she says enthusiastically. "We played cards every night for three months. We played Jerry's Rules. Jerry is his chiropractor. It's a great card game."

As for the near legendary difficulty of star Garner, Harrison is clearly on Garner's side. "He takes an authoritative position many times, but that's just

to protect himself. James Garner has made himself a star, nobody else has done it. He never got out of line, never dictated anybody else's job."

Tank spent those three months on location in Georgia, "in some small towns, and we worked six days a week," Ms. Harrison remembers. And how was Georgia? "A lot of red clay," she says succinctly.

When asked about her career after *Tank*, Ms. Harrison replies, "I take it day by day. I plan on being in this business my whole life."

Judith Sims

when she rose to stardom as the singing star of the film versions of Rogers and Hammerstein's *Oklahoma!* and *Carousel*. She graduated from girl-next-door roles to her latter-day identification as everybody's favorite Mom via her stint in the long-running TV series *The Partridge Family*, which co-starred her real-life stepson David Cassidy. But those accustomed to the squeaky-clean Shirley Jones may be in for a shock: Screenwriter Dan Gordon has conceived the distaff Carey as a tough, sometimes tart-tongued Army wife.

C. Thomas Howell comes to his role as Billy Carey fresh from his starring debut as Ponyboy Curtis in Francis Ford Coppola's film of S.E. Hinton's *The Outsiders*. *Tank* is only Tommy Howell's third film (his first screen role was as one of Henry Thomas' bike-riding buddies in *E.T.*), but he's already getting a chance to display his versatility — the fast-paced action of this current project is in marked contrast to Coppola's introspective drama.

Not that Tommy Howell isn't at home with action. His dad, Chris Howell, is a well-known stunt man, and Tommy himself is quite the cowboy — he was California Junior Rodeo Association Champion in 1979.



Rounding out *Tank*'s cast are a master screen villain and a vivacious young actress. G.D. Spradlin is a superb and well-traveled screen heavy. If a part demands a menacing Southern or Southwestern type, Spradlin is the man for the job. The square-jawed, steely-eyed actor is well-known to connoisseurs of movie evil as the hard-nosed coaches in *North Dallas Forty* and *One on One*, the corrupt Nevada senator in *The Godfather Part II*, and the grim general who dispatches Marlon Brando's assassin in *Apocalypse Now*.

Tank marks the screen debut of Jenilee Harrison, but she should be no stranger to fans of the long-running TV comedy *Three's Company*. The blonde, curvaceous actress was prominently featured on the show as the bubble-headed roommate of John Ritter and Joyce DeWitt.

Tank's solid cast is put through their sometimes exhausting paces by Marvin

A little family get-together — Shirley Jones (center) joins Harrison, Garner, C. Thomas Howell and the tank — for a joyous homecoming after a very tough journey.

Chomsky, a veteran director whose credits include some of the most noteworthy TV films of recent years: *Holocaust*, *Roots* and *Inside the Third Reich* (for which he won the prestigious Director's Guild Award for best director).

The Georgia locations serve as a colorful backdrop for a brightly variegated story. *Tank*, opening March 16, offers audiences intimate family drama, raucous comedy, and, most of all, full-tilt action, much of it supplied by its eponymous centerpiece. As Zack Carey's Sherman slogs toward the state line at the climax of the film, crowds of onlookers roar — a response that's sure to be duplicated in movie houses around the country.

THE LAST STARFIGHTER

(Continued from page 4)

thing Goes, the younger Castle was a film school buddy of John Carpenter. They saw *The Resurrection of Bronco Billy*, a project on which they combined talents, win an Oscar in the "short subject" division. Castle later assisted Carpenter with the ahead-of-its-time science fiction movie *Dark Star* and, also with Carpenter, co-wrote the Kurt Russell-starring *Escape from New York*. The masked role? Castle was seen (and yet not seen) as the psycho killer in *Halloween*.

The in-kitchen mysteries connected to the preparation of *The Last Starfighter* concern, and I quote the only material available to the press at present, "... a facility that can fully utilize the most powerful graphic software ever written, for the most powerful computer that has ever been built, combined with an extremely high level of man-machine interaction."

Digital Productions, an independent company headed by John Whitney, Jr. and Gary Demos, has been tabbed to make the battles among the stars come alive. Until now, computer-aided images have been little snippets here and there — the rugged bolts that spin down on a Chevy truck emblem, to cite one often-seen example. Rather frequently, computer-generated images have been part of a live action scene, a minor overlay intended to create a



short-lived "How did they do that?" impression. For the first time, whole blocks of movie time are going to be high-resolution computer graphics, thanks to what's called the Digital Computer Scene Simulation Process. What appears on the screen will have come directly from the mind of the programmer/artist, with the substantial aid of a \$6.5 million CRAY IS/1000 computer. Compared to the secrecy surrounding their work at Digital Productions, Demos and Whitney make the people in charge of Russia's missile programs seem like compulsive blabbermouths. At this point only two things are conclusively known outside



Robert Preston (above, with Lance Guest) plays an intergalactic con man — a sort of *Music Man* in *Outer Space*. The film's producer, Gary Adelson (above left), is proud of his movie's technical achievements in special effects — which have remained top secret.

the inner circle of *The Last Starfighter*'s makers: The costumes for the aliens are the weird and whimsical creations of a master costume designer named Robert Fletcher and the space battle sequences are going to be a step beyond anything ever done before. It could be a feast. *The Last Starfighter* opens June 22.



Teenage Agony and Ecstasy,
From the Writer of
National Lampoon's *Vacation*

BY MIKE BYGRAVE

What's the worst thing that can happen to a teenager? According to Molly Ringwald, having the whole family forget your sixteenth birthday may not be the worst, but it comes close. That just happens to be the plot of Ringwald's new film, *Sixteen Candles*, opening May 11, and a subject close to her heart in real life. Her own sixteenth birthday is in February, 1984.

"Sixteen is so major. Especially if you live in Southern California, like I do, where you really can't go anywhere without driving. Turning sixteen and getting your driver's license is really like getting your freedom."

No one is likely to forget Ringwald's birthday. Indeed, some months prior to the event, negotiations were under way as to what kind of car she would receive as her present. "I want a Rabbit but my parents want me to get a BMW. I don't want a BMW because it'll look like I'm driving my

parents' car. A Rabbit is so cute — a white Rabbit convertible."

Ringwald has earned her car. She's been performing since she was 4, singing with her father's Great Pacific Jazz Band. She played one of the orphans in the West Coast production of *Annie* and later became a regular on TV's *Facts of Life*. But it was her role as John Cassavetes' daughter in Paul Mazursky's *The Tempest* which put her career into overdrive. Since then, she's made a couple of TV movies and the sci-fi epic *Spacehunter: Adventure in the Forbidden Zone*. *Sixteen Candles* is one of two films about teenagers in Chicago being made back-to-back by writer-director John Hughes, both starring Ringwald.

"John says he basically writes about teenagers because he finds them more interesting than adults, and I think that's great," Ringwald says. "*Sixteen Candles* will remind people what it's like to be a teenager again. When I read the script I thought, 'yes, this is exactly how it is to be 16.'"

Although she's been working most of her young life, Ringwald is the opposite of a "stage kid." She's fresh, unspoiled and, according to the highly regarded character actor Paul Dooley, who plays her father in



Sixteen Candles

Sixteen Candles, "a typical teenager off the set. But when she acts, she's charming and interesting to look at on film. You get the camera in close and there are ever-changing, subtle expressions going on underneath the surface. She has a face on which emotions play. Meryl Streep has that



kind of face, where you see three or four emotions going on as she says one sentence, and Molly has it too. There's more to her acting than just the words."

Ringwald acknowledges her life has been extraordinary, but says she never missed "having a normal childhood. I think I've gained much more than I've missed. I haven't had to waste half my life figuring out what I want to do. I've been able to do something sooner than most people and, if I don't want to keep doing it forever, at least I've had the choice and I know what it's like."

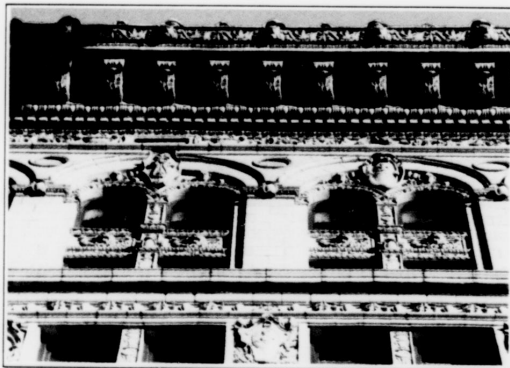
Her film work has introduced her to other things besides acting. For *Tempest* she spent two months in Greece and a month in Rome ("the first time I'd ever been abroad"). Working in Canada and meeting French-Canadians on *Spacehunter* led to her current interest in studying French. "I'm going to a French school now and I hope to learn enough so that, when it's time for me to think about college, I could go to a college in Paris."

Ringwald credits the support of her family with helping her to keep a perspective

(Continued on page 14)

*It's Molly Ringwald's sixteenth birthday, but she has to spend it as a member of her sister's wedding party (above). Michael Schoeffler (top left and left, with Molly and writer/director John Hughes) helps her celebrate more romantically. Paul Dooley (opposite, above) is her harried father — if he looks familiar, it's because he played Dennis Christopher's harried father in *Breaking Away*.*

For detail.



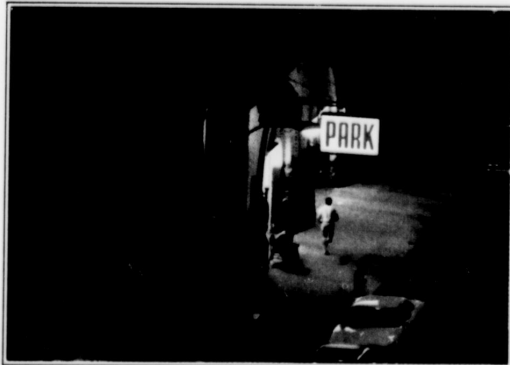
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Sixteen Candles

(Continued from page 12)



on her success. One teenage trait she doesn't have is rebellion. "I'm really close to my whole family. Show business can be really superficial and people are always telling me things. I wouldn't be able to deal with that without the family. If I didn't

have my parents to keep me down to earth, I don't know what I'd do."

Because of Molly's age, her mother usually accompanies her to locations. Though Ringgold herself decides what happens to accept the family is involved in her decisions and there is an absolute prohibition on taking off my clothes in a role I wouldn't want to anyway. I know a lot of people just consider it work, but I'm not at the stage where I could take it in my stride."

Ringgold, whose own movie idols are the Jack Nicholson and the Warren Beatty rather than any of her contemporaries, is honest about her films. She expressed dissatisfaction with *Spizachow* and says in general "some of the films I've done, I think could have been better. But they're all experience and that's what I need." She has no doubt about *Notes on a Scandal*, though. "I guess you'd call it a teenage movie, but in a sense it's not. It doesn't make the adults in the film look like slugs or completely take the side of the kids. It keeps a good balance."

Ringgold is already working on the second John Hughes film, *Breakfast Club*, about "five teenagers in high school detention who are all total opposites. They hate each other at the beginning of the day and

they're best friends by the end." As well as Ringgold, *Breakfast Club* will feature two other rising young stars, Ally Sheedy (from *War Games* and *Real Boys*) and Emilio Estevez, Martin Sheen's son (soon to be seen in *Rage Man*).

An avowed New Wave music buff, when she's not acting Ringgold can be found at rock clubs and concerts. In her own singing, she sticks to jazz. She still sings every Sunday at a San Fernando Valley hangout with her father's band, "mama Billie Holiday and Bessie Smith numbers." Ringgold says she knows few people in the film business "though Emilio (I never) has been taking me to meet people like Tom Cruise for the first time." Her boyfriends tend to come from school "partly because my parents won't let me date anyone over 19." For the next couple of years the money she makes will continue to go into a trust fund, to be released when she's 18, and her plans for it are a nice mixture of the practical and the fanciful: "I'll use it to go to college, buy a house, and maybe buy a plane—or a boat." It's too far off for her to worry about. First comes that unforgettable sixteenth birthday and, just to make sure no one can forget it, Ringgold asked for a video camera for Christmas so she can film the whole event.

COMING SOON

Conan, King of Thieves, Part II is in full battle dress down in Mexico, clanging and sweating and, well, battling. Only two stars return from the first *Conan*—Arnold Schwarzenegger (with Mike, who plays the wirehead warrior. Ms. Jones has already had several stuntmen lose with her enthusiastic and all-too-realistic whumping, thumping and poleaxing. Another warrior is former basketball star Wilf Branta, guardian of a young woman Conan is sent to fetch. Like the first, *Conan II* involves a quest, thieves and other koolhaide, and supernatural elements, full of crypts and labyrinth, forests and deserts and grungy folk, all directed by Richard Fleischer from a script by Stanley Mann (who also wrote *Excalibur*, detailed elsewhere in this issue). *Conan and Dune* are operating side by side in Mexico, and there are at least three major overlaps—producer Raffaella De Laurentis, publisher Anne Strak... and Carlo Rambaldi, who created giant sandworms and the

Guild Navigator for *Dune* (and *E.T.* himself in past credits). Mr. Rambaldi has constructed for *Conan II* a god that metamorphoses into a winged, clawed, nasty beast. A handsome remake of a venerable American film looms in the distance, *Breathless: Millions*, which has enjoyed six previous versions (the first in 1944, the last in 1961), will be remade this year by director Walter Hill and producer Joel Silver (who collaborated on *48 HRS.* and *Street of Fire*). For those unfamiliar with *Breathless*'s long history, it is the tale of a young man who, in order to inherit a vast fortune, must give away or throw away \$50 million in 30 days. (In the earlier versions, the sum was \$1 million; the new edition has been adjusted for a few decades inflation.) The film, scripted by Timothy Harris and Herschel Weingrod, will be shot on location in San Francisco for eventual release around Christmas 1984. And who will play Bresson? All of *Me* is definitely not a remake, but the theme may sound familiar to fantasy addicts. Lily Tomlin plays the richest woman



Arnold Schwarzenegger, his pectorals and his sneer as they will appear in *Conan, King of Thieves, Part II*.

in the world who knows she's about to die. Unwilling to just leave in peace, she arranges to have her soul transferred to the body of gorgeous Victoria Tennant (Mimi of *Blue*), daughter of a stablehand, but there's a hitch in the switch and Lil ends up inside attorney Steve Martin. Carl Reiner directs; Phil Robinson's screenplay.

Brasil, which title has nothing much to do with that country, Monty Python—since Python animator-director Terry Gilliam is director and cowriter (with famous playwright Tom Stoppard and Charles McKown). *Brasil*, we're told, is a twisted look at paternal governments,

red tape, and assorted other nightmares, and stars Jonathan Pryce and Kim Cattrall as two innocents abroad in this plot, which also includes Robert De Niro, Monty Python's Michael Palin, Katherine Helmond (Soup) and Ian Holm (the latter two appeared in *Tomb Raider* as the ogre's wife and Napoleon, respectively). The comic fantasy-flopping in England, is produced by Arnon Milchan—who is also producing *Legend*, an "epic romance in primal time," peopled (and animated) with dragons, fairies, elves, unicorns and sorcerers. The screenplay by William Furstberg will be directed by Ridley Scott (*Alien*, *Blade Runner*). *Judith Sins*

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