

# KENTUCKY Kernel

Vol. LXXXVII, No. 1

University of Kentucky, Lexington, Kentucky

Thursday, June 7, 1984

## Councilman named assistant to the president

By STEPHANIE WALLNER  
Editor-in-Chief

President Otis A. Singletary's assistant will be the highest paid "utility man" at \$42,000 a year.

Urban County Councilman Robert A. Babbage has been named assistant to the president, pending approval of the Board of Trustees in their June meeting.

"He will be kind of a utility man in this office," Singletary said. "A little seasoning and he'll do fine."

Babbage was chosen from a field of more than 100 applicants which were initially screened by the University's personnel department. Singletary said he participated in the search "of the last dozen or so."

"I found his qualifications to be generally what we were looking for," Singletary said.

"This is the nicest thing that could have happened to me," Babbage said.

His first assignment, expected to occupy most of the first year, will be tying up loose ends with the Maxwell Gluck Equine Research Center. "We need to get a little better focus on this effort," Singletary said.

The \$9 million research center is funded through \$3 million dollar donations from Gluck, Lexington horsemen and the state. "My business background is largely in that endowment area," Babbage said.

His business experience includes a partnership in Leppert-Babbage Financial Group. He also is president of Keen-

Babbage Management.

Babbage's other duties will include representing the president when he is not available and "other such things as assigned by the president," Singletary said.

"There will be other projects assigned and I'm looking forward to those too," Babbage said.

Singletary said the money for Babbage's salary will come from an unfilled position for governmental relations.

According to Jack Blanton, vice chancellor for administration, the position of governmental relations was included at the top of the reorganization plan that was presented in July of 1982.

"This is a change in job description," he said. Blanton said the original position

of governmental relations was intended for work with local, state and national governments. He also cited Babbage's experience in government as keeping with the original job description.

In the political arena, Babbage will serve as a council member at large until 1985. He previously has served as a delegate to the Democratic National Convention; management consultant to the state administration; administrative assistant to the governor (1976-1979); and intern, office of the governor (1972).

A 1973 graduate of Eastern Kentucky University, Babbage holds a bachelor of arts degree in journalism and political science; a master's degree in social ethics; and is currently enrolled in the UK Patterson School of Diplomacy and International Commerce.

## Snags harm SGA voter registration

By ELIZABETH CARAS  
Managing Editor

About 300 students who registered to vote during a recent registration drive on campus may not be eligible to vote in the upcoming election.

Tim Freudenberg, Student Government Association president, said the Voter Registration Office notified him about three weeks ago when a student said she registered during the March drive and was shown as not being registered. As a result, the student was unable to get a visa because she could not prove her U.S. citizenship.

Mike Bush, former political affairs director, was in charge of the SGA Voter Registration Drive, which took place from March 26 to March 30.

The SGA Senate allocated \$439 for the drive, most of which was used for announcements in the *Kentucky Kernel* and other advertising materials.

Other students, Freudenberg said, discovered they were actually not registered even though they registered with the drive. He said he does not know what caused the problem.

"I've talked to Mike and the Voter Registration Office and what they have to say conflicts," he said.

Bush said that on April 27 he took the registration cards and a list of those who registered to the Voter Registration Office on North Upper Street. He did not receive any type of receipt and does not know the name of the individual that he spoke with.

A representative from the registration office, however, denied Bush's statement. Phyllis Starns, voter registration manager, said the office did not receive any registration cards from SGA or any other campus organization on that day.

Don Blevins, county clerk, said Bush may have delivered the cards after the deadline. His office is not allowed to accept registration cards 30 days before and five days after an election. Many groups miss the deadlines, he said, and their cards are not processed.

Blevins said that if Bush delivered the cards on April 27 they would definitely have been accepted. "Any voter registration card properly completed which was delivered to my office on or before April 30 was processed."

Bush said he gave the office the original list, so he is unable to verify if those who registered during the drive are now eligible to vote.

But Stephanie Wallner, who registered

See VOTER, page 7



ALAN LESSIG/Kernel Staff

### Hosers

As Joe Fawns looks on, Lt. Jerry Bogie of the Lexington-Fayette Urban County Fire Department demonstrates extinguishing a structure on Stone Road. The fire was intentionally set for the purpose of this demonstration.

## Student Government 'Cleans House'

By SACHA DEVROOMEN  
Senior Staff Writer

The Student Government Association last night allocated more than \$1,600 for what President Tim Freudenberg called "house cleaning." He was referring to the annual business expenses the new administration must defray at the beginning of each term.

Freudenberg also announced that the University has received five bids to operate the University Bookstore. Funds received from the sale will go to paying off the debt on the Student Center Addition and to a scholarship fund for students.

At the Interim Senate meeting, \$835 was allocated for the salary of Keith Baker, SGA legal adviser, for the period of May 17 to June 28.

Also approved was \$300 for a travel fund. Freudenberg said the fund will be used for senators or executives on official business.

Other business expenses included payment of \$213 to the A.B. Dick Company to service the mimeograph machines in the SGA office.

Another \$100 was allocated to develop a slide show of SGA activities. According to John Cain, senior vice president, the slide show will be shown to student organizations to improve their relations with student government.

In another effort to bring students closer to SGA, the Senate allocated \$60 to publish an SGA Student Organization Newsletter. The newsletter will be sent to student organizations and will be written by the Campus Relations Committee.

Also allocated was \$97.50 for 250 copies of the *ABC's of Parliamentary Procedure*. Copies will be used for the Senate orientation session in the Fall and the remainder will be made available to student organizations.

According to Freudenberg, the sale of the University Bookstore could mean more student jobs. He said a sale to an outside company could increase competition on campus, lowering book prices.

Freudenberg said he was not sure when the bids would be considered or when a decision will be made. He said there were two "very impressive bids."

Also approved at the meeting were the

nominations for several 1984-85 executive branch positions. "I am really happy with the caliber of people who agreed to work with us," Freudenberg said. "Each of them brings with them a lot of experience in campus activities. Students will really benefit with that type of experience in student government."

Another bill approved was co-sponsorship of the Fall Festival with the Student Activities Board and Collegians for Academic Excellence. Freudenberg said SGA will try to make it a "real festival." He said he hopes this year it will be successful. "A lot more people are involved and we started early."

The Fall Festival will be moved to the Student Center this year to boost attendance. "Another angle we are taking to get students to care is to get them involved," Freudenberg said. "That is why we are getting other organizations involved."

All proceeds from the festival will be donated to the Committee for Academic Excellence Scholarship Fund.

# CAMPUS CALENDAR

2 - THE KENTUCKY KERNEL, Thursday, June 7, 1984

## THURSDAY 7

EVENT	PRICE	LOCATION	TIME	CONTACT	PHONE
Eight-week Session begins					
Play-Old Times	\$5.00	Lab Theatre	8:00 PM	Guignol Box Office	7-3297
Concert-Homer Ledford, Bluegrass	Free	First Security Plaza	Noon	Park HOTLINE	253-0835

## FRIDAY 8

Concert-Guitarist Richard Goering	Free	CFA-Recital Hall	8:00 PM	Nancy Unger	7-3145
Play-Old Times	\$5.00	Lab Theatre	8:00 PM	Guignol Box Office	7-3297
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		

## SATURDAY 9

Concert-Clare Callahan/Michael Fogler	\$5-P, \$3-S	CFA-Recital Hall	8:00 PM	CFA Box Office	7-4929
Play-Old Times	\$5.00	Lab Theatre	8:00 PM	Guignol Box Office	7-3297
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	9-4:30 PM		

## SUNDAY 10

Concert-Guitar Workshop Stu. Recital	Free	CFA-Recital Hall	3:00 PM	CFA-Recital Hall	7-4929
Concert-Schuyler Robinson, Organ	Free	CFA-Concert Hall	8:00 PM	CFA Box Office	7-4929
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	1-5 PM		

## 11 MONDAY

EVENT	PRICE	LOCATION	TIME	CONTACT	PHONE
Last day to enter an organized class					
Summer Story Hour Begins ages 4&5	\$25	Lex. Child Theatre	MW 10am	ArtsPlace	254-4546
Summer Drama Day Camp Ses. 1 gr. 1-5	\$45	Lex. Child Theatre	M-F 9:30-2:30	ArtsPlace	254-4546
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		

## 12 TUESDAY

Deadline for entries summer softball		207 Seaton Center	5:00 PM	Campus Recreation	7-2898
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
Art a la Carte: Promotional Troupe	Free	ArtsPlace Gallery	Noon-1 PM	ArtsPlace	255-2951

## 13 WEDNESDAY

Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
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## 14 THURSDAY

Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
Concert-Sparky Rucker, Folk Blues	Free	Cheapside	Noon	Parks HOTLINE	253-0835
Recital-Dan McSwain, Piano	Free	Recital Hall	8:00 PM	School of Music	7-4900
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		

## LOOKING AHEAD...

June 15- Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
First day for apps to regular/Early admission, College of Medicine for fall 1985		Registrar's Office	7-3161		
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
June 16- Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	9-4:30 PM		
June 17- Concert-Music in the Museum		Headly-Whitney Mus.	3:00 PM	255-665	
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	1-5 PM		
June 18- Concert-Daniel Mason, Viola	Free	CFA-Recital Hall	8:00 PM	CFA-Box Office	7-4929
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
Last Day to Drop Course without it appearing on transcript		Your Academics Dean's Office			
Last Day to Change Grading Option		Your Academics Dean's Office			

June 21- Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
Concert-Homgrown Bluegrass	Free	Triangle Park	Noon	Parks HOTLINE	253-0835
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
Last Day for Filing Application for August Degree		Your Academic Dean's Office			
June 22- Concert-The Concord Trio	Free	CFA-Recital Hall	8:00 PM	CFA Box Office	7-4929
Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	8-4:30 PM		
June 23- Concert-Chamber Workshop Stu. Recital	Free	CFA-Recital Hall	8:00 PM	CFA Box Office	7-4929
Play-Talley's Folly	\$5.00	Lab Theatre	8:00 PM	CFA Box Office	7-4929
Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	9-4:30 PM		
June 24- Exhibit-Contemporary Fiber Art	Free	St. Cap. Art Lobby	1-5 PM		
June 25- Concert-Mina Miller, Piano	Free	CFA-Recital Hall	8:00 PM	CFA Box Office	7-4929

"Information on this calendar of events is collected and coordinated through the Student Center Activities Office, Rooms 203/204 Student Center, University of Kentucky. The information is published as supplied by the on-campus sponsor, with editorial privilege allowed for the sake of clarity of expression. For student organizations or university departments to make entries on the calendar, a Campus Calendar form must be filled out and returned to the Student Activities Office."

# FANFARE

Gary W. Pierce  
Arts Editor

## 'Streets of Fire' nice break from mindless dance movies

Rock 'n' roll isn't dead. It's just become a handy way to sell soundtrack albums.

In a film season offering the dubious likes of "Breakin'" and "Beat Street," while the wretched "Footloose" has already become something of a pop classic, "Streets of Fire" offers a welcome break from the mindless monotony of asinine dance movies.

Granted, this is yet another film carefully crafted to sell a million copies of the soundtrack album, but this time around we're at least offered some substantial music. The Blasters serve up their patented specialty of '50s rock 'n' roll gone berserk. Ry Cooder plants musical bombshells underneath the film's quieter scenes, and for once in her life spacey little Stevie Nicks sounds almost substantial.

Even Fire Inc., a band assembled only to lay down the tracks sung in the movie by the fictitious Ellen Aim and the Attackers, rocks with a reckless abandon that lies somewhere between Meat Loaf and John Cougar.

Oh, yeah, there's even a movie surrounding the music.

Director Walter Hill ("The Warriors," "48 Hours," "The Long Riders") creates a stark urban landscape from "another

time, another place," which he tells us from the outset is the setting for nothing more or less than a rock 'n' roll fable.

Imagine "West Side Story" filmed with all the violence and rock idolatry of the '80s, and you'll have a pretty good idea of what this one looks like.

The characters are stereotypical in the most enjoyable sense. Diane Lane, the "nice girl" from "The Outsiders" and "Rumblefish," is appropriately vacuous as rock star Ellen Aim, who in the opening sequence is kidnapped from the stage even as she belts out a rousing anthem to youthful restlessness.

Michael Pare redeems himself for his cinematic embarrassment in "Eddie and the Cruisers" with a solid performance as Tom Cody, Aim's former lover and a street fighter extraordinaire. If you can't guess who sets out to rescue the lady rocker, this is not the film for you.

What we have here is a film that attempts nothing less than an explanation of the rock 'n' roll impulse, that irrational youthful desire to flirt with vicarious danger without paying the price of true risk.

"Streets of Fire" never asks us to take its characters and situations seriously. It asks only that we suspend our disbelief long enough to enjoy a broadly symbolic

ramp through the cathartic ravages of rock 'n' roll rampage, in a world where it's easy to tell the good guys from the bad, and where the music never stops. Real life should have it so good.

KERNEL RATING: 7

"Streets of Fire" is playing at Crossroads and Northpark cinemas. Rated PG.

GARY PIERCE

## UK Theatre Summer Repertory



Harold Pinter  
**OLD TIMES**

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## Arts Briefs

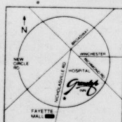
**Old Times**, a play by Harold Pinter, will be performed at 8 p.m. tonight, tomorrow and Saturday, in the UK Laboratory Theater. Tickets are \$5. For information call 257-3297.

**Classical guitar recital** will be performed by Clare Callahan and Michael Fogler at 8 p.m. on June 9 in the Center for Arts. Tickets are \$3 for students and senior citizens, \$5 for the general public. For information call 257-4929.



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# SPORTS

Ken Dyke  
Sports Editor

## Hedges victim of Olympic politics

Politics. It is the reason the Russians are not attending the Olympics in Los Angeles and it is the reason the U.S. women's basketball team will not have the best point guard in America.

Patty Jo Hedges, the former Kentucky Lady Kat basketball player, was named an alternate on the Olympic team by Olympic head coach Pat Summit. She had logged the most minutes on last year's Pan Am team, also coached by Summit.

**Ken  
DYKE**

In making the Pan Am team, Hedges showed extreme versatility. She showed the ability to run the offense in both a tempo-game and a fast-paced game as well as anyone. During last year's Pan Am trials, Summit said that ability was valued most highly.

Unexplainably, Summit feels that it is not as much of an asset this year. She decided against quickness and versatility, and picked two guards with virtually the same talent.

In place of Hedges, Summit chose Kim Mulkey of Louisiana Tech and Lea Henry of Tennessee, the school Summit coaches.

While both are fine players in their own right, both come from tempo backgrounds and are not accustomed to running the break. Not only are they not as quick, but they both stand 5'4", three inches smaller than the 5'7" Hedges.

Lacking in height and skill, why did Summit choose either player over Hedges?

The reason Summit gave to the press was that Mulkey and Henry were more vocal than Hedges on the court. Summit claimed they showed more leadership ability than did Hedges.

See POLITICS, page 5

# ALFA

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Friday - Saturday 5:30-10:00

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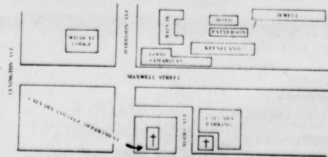
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# • POLITICS

continued from page 4

That may be true. Hedges is not the loud, vocal player on the court. However, with the best players in the country on the floor, how much vocal leadership is needed? These players have faced plenty of stiff competition. Motivational leadership is always a plus, but if these players have trouble knowing where to be on the floor at this stage of the game, vocal leadership will not help much.

The reason must be political. The opportunity may have been too great for Summit to pass up the chance to get another Volunteer player on the squad. With Kentucky and Tennessee often squaring off in the hot recruiting wars, the advantage of having two members of her team on the Olympic squad is obvious.

It also brings to mind the question of what happened in a one year span that suddenly made Hedges go from having the most minutes to alternate.

Observers at the trials were impressed, questioning not her logical place on the team, but who could possibly beat her out for a starting position. When the team was announced and Hedges was not on the list, the general sentiment was that of "shock."

**GH-5TBUSTERS**  
 Dan Aykroyd Bill Murray  
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**Romancing The Stone**  
 PG  
 TWENTIETH CENTURY-FOX  
 1:30 3:35 5:40 7:45 9:50

LAST DAY FOOTLOOSE (PG)  
 1:40 3:45 5:50 7:55 10:00

STARTS FRIDAY GHOSTBUSTERS (PG)  
 1:20 3:25 5:30 7:35 9:40

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 PG MGM/UA  
 1:45 3:45 5:45 7:45 9:45

STARTS FRIDAY **HEAT STREET**  
 PG

LAST DAY CAGED WOMEN (R)  
 1:30 3:30 5:30 7:30 9:30

STARTS FRIDAY **HOUSE BY THE CEMETARY**  
 1:45 3:45 5:45 7:45 9:45

Lady Kat head coach Terry Hall was also shocked. While saying she did not want to accuse anybody of wrong doing, she did not understand the omission.

"I know she (Summit) was quite happy with P.J. last summer (at the Pan Am Games), and I don't think she lost any since then," said Hall.

Hedges still has a chance of playing for her country. The team is in the Far East June 5-18 to play exhibition games. Summit has said that if someone does not perform well during the trip, that person may be replaced. If that happens or if someone gets injured, Hedges has a chance to be on the team. It is little consolation to a

person who has put her heart and soul into reaching a plateau only available to reach once every four years.

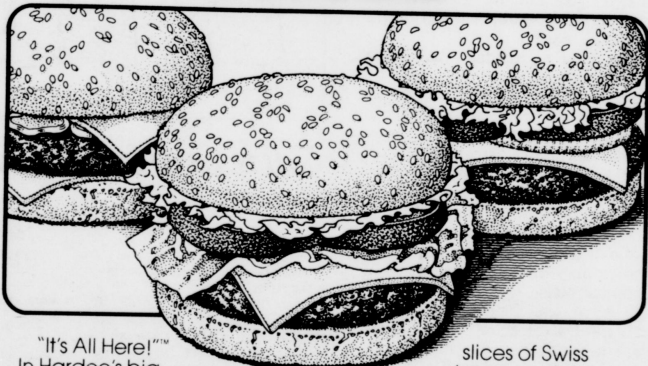
The Olympics are supposed to be a showcase of America's best athletic talent. It is a dream of many to be a member.

Yet it seems that dreams and hard work mean nothing in the face of returning favors or possible advancement. Let the athletes that have earned the right to play in the Olympics play and leave the politics and backscratching up to Washington.

Sports Editor Ken Dyke is a journalism and education senior.

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Stephanie Wallner  
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## Has SGA lost registrations of 300 students?

It is not a delightful beginning for the 1984-85 year.

It is one of those things that politicians don't like and for good reason. Nothing can be done about it but it will inconvenience many.

It is the kind of incident that turns new senators into old ones.

It's called a mistake.

Last semester from March 26 to March 30 the Student Government Association held its voter registration drive.

The SGA Senate put up \$439 for the drive, which would have been a success if all 300 students who signed up had been registered. But some or all of those who trusted SGA to handle their registration may find only frustration at the November polls.

SGA's drive was headed by former political affairs director Mike Bush, who said he delivered the registration cards to the Voter Registration Office on North Upper Street on April 27. But Phyllis Starns, voter registration manager at that office, said they did not receive any registration cards from SGA or any other campus organization on that day.

Bush does not know the name of the person he dealt with and received no kind of receipt. He also indicates he gave the only copy of the list of those registering to the Voter Registration Office, making it impossible for either SGA or the *Kentucky Kernel* to confirm whether individuals are currently registered. Therefore, it is impossible to contact students who "registered" to inform them they might not be signed up.

In short, it is a real mess.

Bush insisted that the cards were submitted in time. Don Bleivins, county clerk, said that "Any voter registration card properly completed which was delivered to my office on or before April 30 was processed." Somebody must have a slightly faulty memory here.

Somebody made a mistake.

Tim Freudenberg, SGA president, commented that the reports "conflict."

The "SGA Understatement of the New Year" may already be history.

## LETTERS

Persons submitting letters and opinions should address their comments to the editorial editor at the Kernel, 114 Journalism Building, Lexington, Ky. 40506. All material must be typewritten and double spaced.

To be considered for publication, letters should be 200 words or less, while Guest Opinions should be 700 words or less. Writers must include their names, addresses, telephone numbers and major classifications or connection with UK.

Editors reserve the right to edit letters for clarity, style and space considerations as well as the elimination of libelous material.



## Gun control laws sadly overdue

"Vulcans never bluff."

Star Trek

Spock

**James A. STOLL**

How, after all, did you think Spock got so far in life?

More than his sex appeal, the hardy science officer used the simple efficiency of logic to achieve results in his endeavors. O! Spock did not bluff because it didn't guarantee a payoff, and he bet the odds all the way.

This is the crux of the gun control question.

The National Rifle Association says guns don't kill people, people do. Okay, fine. That has its own kind of logic.

But if you own a handgun for self defense, the odds say you are several times more likely to cause injury to yourself or a loved one than to prevent a burglary.

If the burglar has a gun, you will probably have to shoot him or be shot yourself. If you call out for him to halt, you must be prepared to decide in the next second whether or not he has a gun and if he is about to use it.

If he has one and is raising it, you must kill or be killed and there is no time to moralize about it. If he is merely raising his hands in surrender it would be a tragedy to shoot him.

Yet it is hardly likely he will afford you the same verbal warning before firing. And that quickly, you are dead.

Most civilized people would not shoot a stranger without first trying to take him alive, even if he had broken in. But if you aren't ready to kill him at that moment, you have made a big mistake by pointing that gun at him.

The problem is not that guns cannot be used for self-defense. The problem is that they are not being used for that. Against everybody's will, all too many handguns are the source of tragic accidents. Or tragic homicides.

The United States has twice as many murders by handguns in one week as Britain does in a year. I agree that guns don't kill and that people do, but I'd take my chances anyway against three muggers with lead pipes over one with a pistol.

Once somebody shoves the cold, dull metal of a real gun in your face and your eyes roll down and lose themselves in the cavernous emptiness of the barrel, you realize it is all over. Looking into that black hole leveled between your eyes is like looking at your own death.

Sometimes it is just that.

Yet the NRA maintains its talon grip upon Congress and the nation. Noted for its powerful lobbying efforts and strategic boycotts, the association has managed to defeat most gun control legislation wherever it has reared its pacifistic commie head.

But perhaps it is time for even the

NRA to take a long hard look at the facts. Police reports are in black and white and few foiled robberies are the result of a citizen with a handgun. The home artillery shows up a lot more often as having been used against the citizen.

Occasionally the citizen's two-year-old will blow his own brains out. Is the person doing the killing? It couldn't be the gun...

Could it?

The NRA says no, and the NRA makes the rules.

But fate makes the odds. And the odds aren't good.

And in the many states where it takes only a driver's license to purchase a handgun, that means a lot of people will be making a lot of deep moral decisions faster than they should.

A lot of people will be looking down those black holes. A lot of those people won't live to vote for gun control.

Heck, when you think about it, neither guns nor people kill people. Bullets kill people. So why argue semantics?

All citizens should have the right to bear arms, but the paperwork ought to be at least as thorough as when opening a checking account.

That's only logical. Isn't it?

Editorial Editor James A. Stoll is a theater arts junior and a Kernel columnist.

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### BLOOM COUNTY

by Berke Breathed



# • VOTER

continued from page 1

during the drive, was informed by the Voter Registration Office that she was not an eligible voter. Wallner, a journalism junior, called the office because she had not received a statement from the office.

"I thought it was strange that I hadn't received any verification of my registration," she said. "I wouldn't have liked to have discovered this at the polls in November."

An undecided sophomore, who asked that her name not be used, had the same problem. Her father discovered that there was no record of her registration last week when he went to register to vote.

"I'm surprised more people haven't complained," she said. "It's misrepresenting us into thinking that we're able to vote."

The Lexington resident said she completed a card at a table outside the SGA office at the beginning of the drive. "I thought that I was all set up to vote."

The Kernel was unable to locate a stu-

dent that registered with SGA whose registration was properly completed.

Bush said some of the students must have been properly registered because he changed his party affiliation during the drive and was able to vote in the May 29 primary election. "I didn't have any problem voting and I now hold two official positions in the party."

Starns, however, said Bush could not have voted in the primary if he registered on April 27. KRS 116.005 of the Kentucky Election Laws states that "In order to vote in a primary... he must be a registered member of the party in whose primary election he seeks to vote and must have been registered as a member of that party at the time of the preceding regular election."

Freudenberg urged that all students who registered during the drive call the Voter Registration Office to ensure that their forms were processed.

If their registration was not processed, Starns said any student can register within a few minutes at 120 N. Upper St.

## Summer Schedules

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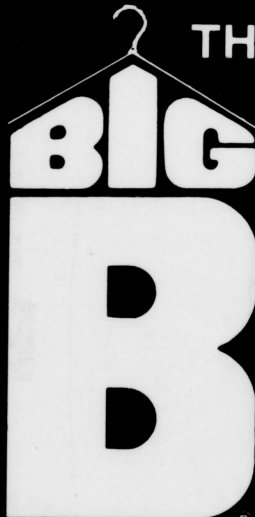
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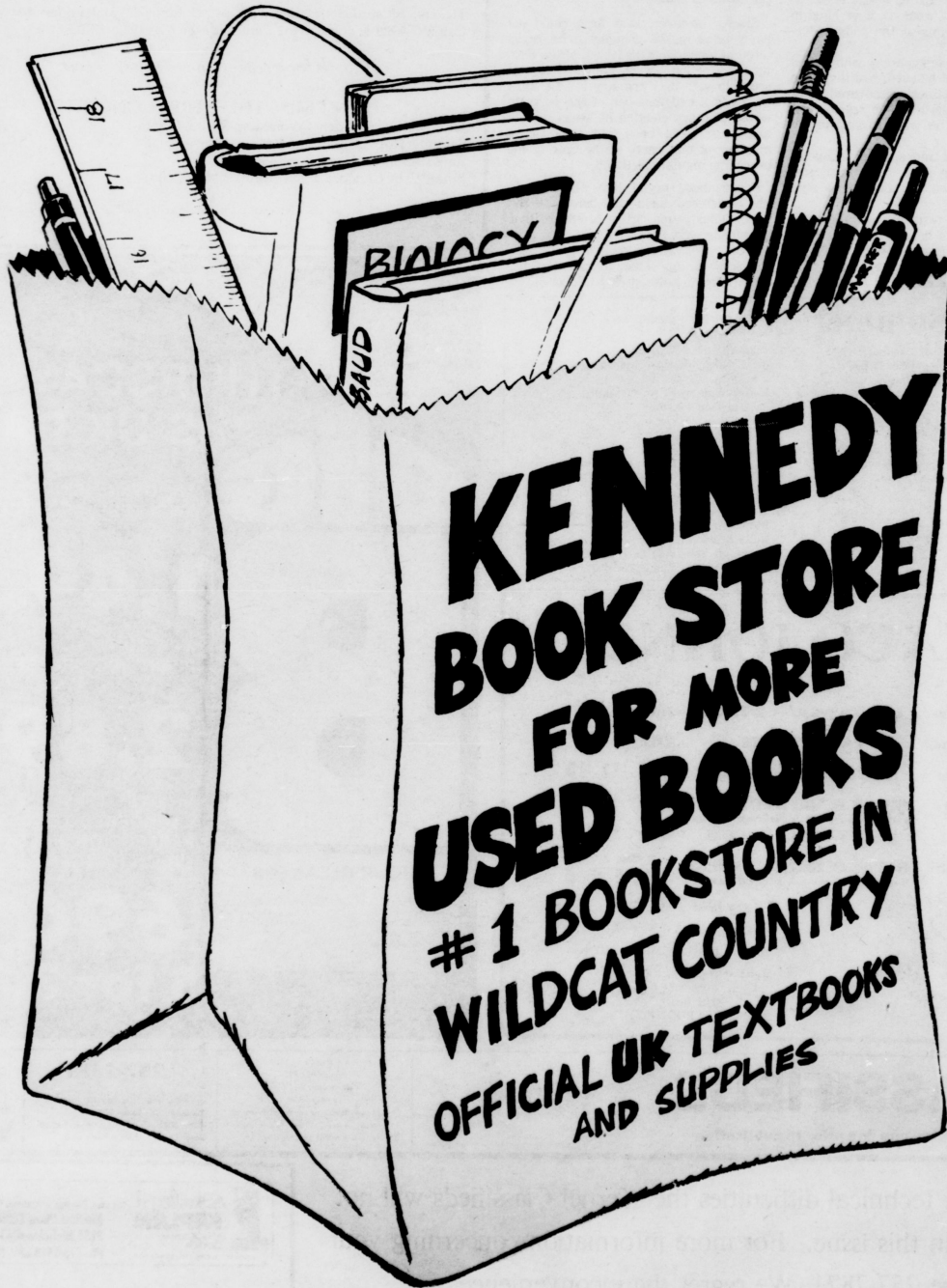
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# THE MOVIE

M A G A Z I N E

## CONAN THE DESTROYER

*Magic Muscles & Mayhem*

*E.T.'s Henry Thomas Stars in*

### CLOAK & DAGGER

*Burt Reynolds Directs  
& Stars in*

### STICK

*Steve Martin, Lily Tomlin &  
Carl Reiner on the Set of*

### OF ME

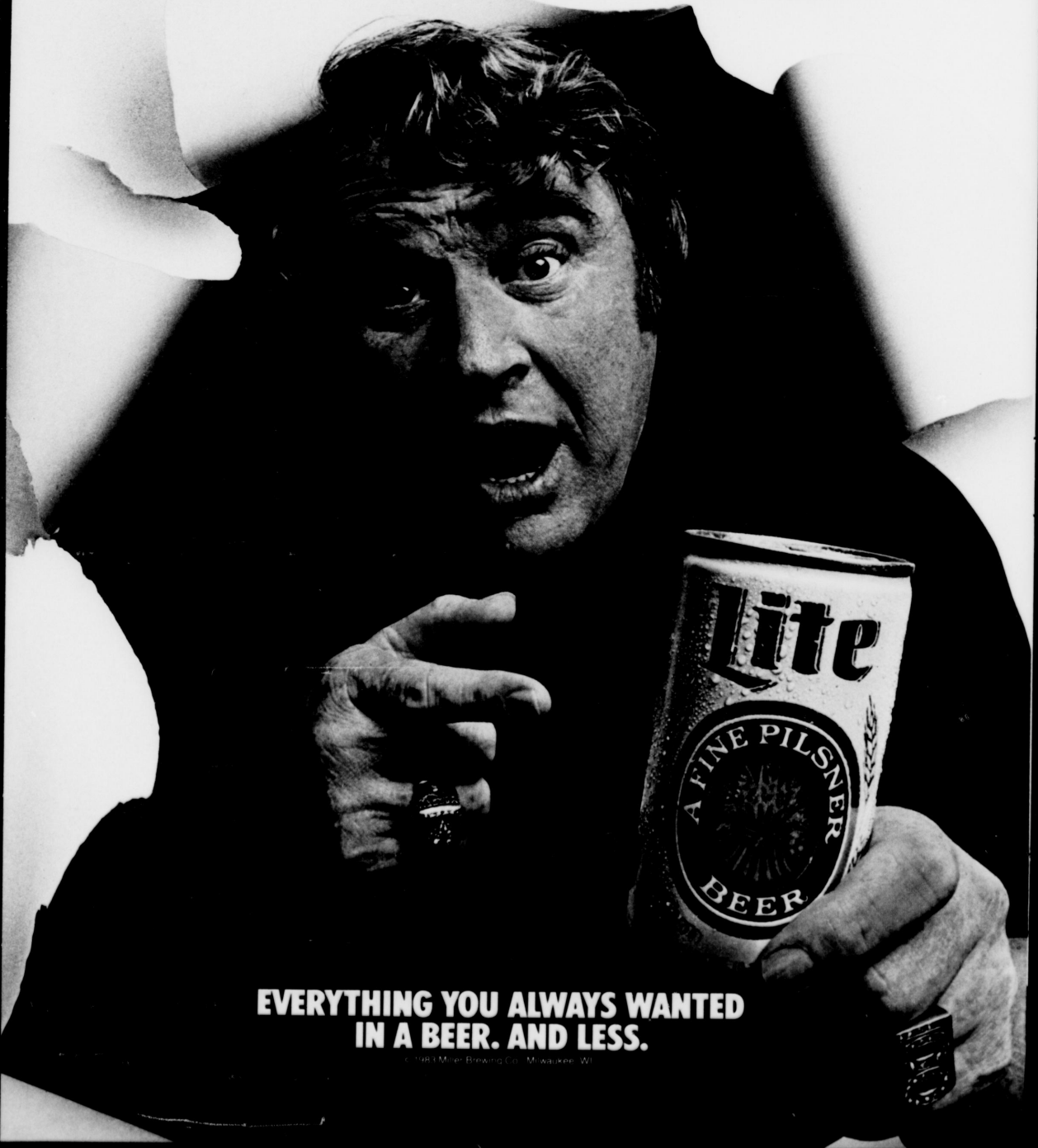


SUMMER 1984 VOL II, NO. 3

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BUT I DON'T GET FILLED UP!"**

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## l e t t e r s

I saw the trailer for *Streets of Fire* the last time I went to the theater and it was great. In fact, it was better than the movie I originally went to see (which was a real bomb). You can bet I'll be the first in line when it comes to Phoenix. Michael Pare is too cute!

Tracy Markman  
Phoenix, AZ

I was happy to read your feature on Molly Ringwald: ever since I saw *The Tempest* I've been waiting for her next movie, and *Sixteen Candles* sounds like a good one.

Gerald Gortner  
Durham, NC

Another Stephen King movie. I don't think I'm ready for *Firestarter*, but I must admit the idea of George C. Scott pursuing little Drew Barrymore is rather perversely appealing.

Marian Sellers  
Davis, CA

What a treat! I've been madly in love with Jenilee Harrison ever since she wiggled onto *Three's Company*.

My only complaint: Her *Tank* interview wasn't long enough.

S.D.G.  
Atlanta, GA

Send letters to The Movie Magazine, 1680 N. Vine, Suite 900, Hollywood, CA 90028.

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### CONAN THE DESTROYER

Arnold Schwarzenegger (above) throws his weight around.

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### ALL OF ME

Steve Martin (left) is invaded by Lily Tomlin in this romantic comedy.

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### STICK

Burt Reynolds stars in Elmore Leonard's tale of murder in Miami.

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### CLOAK & DAGGER

Henry Thomas and Dabney Coleman combine forces in a fantasy/espionage adventure set in San Antonio.

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### UNDER THE VOLCANO

Jacqueline Bisset (below) and Albert Finney star in John Huston's film of Malcolm Lowry's classic.

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### PREVIEWS

Writer/producer Cameron Crowe talks about *The Wild Life*; director Bill Forsyth discusses his latest, *Comfort and Joy*; Molly Ringwald stars in *The Breakfast Club*.

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### OUR COVER

Arnold Schwarzenegger photographed by Dirck Halstead.



# THE WILD LIFE

Wasted youth in *The Wild Life* (l. to r.) Jenny Wright, Christopher Penn, Lea Thompson, Ian-Mitchell Smith and Eric Stoltz.

BY BYRON LAURSEN

"I think what they're gonna get is better than *Fast Times*," asserts Cameron Crowe between on-location takes for his new movie, *The Wild Life*, in the hallways of Torrance High School, south of Los Angeles.

Crowe is a fast mover. Published in *Rolling Stone* at age 15, he went on to authorship of a best-seller — *Fast Times at Ridgmont High* — plus a hit screenplay based on that same book. But he takes enough time to be certain he gets his point across: *The Wild Life*, whose characters are taking their first steps away from home and school, into the charms and pitfalls of swinging singlehood, is definitely not a sequel to *Fast Times*.

Pressure has been on Crowe, who wrote the script of *The Wild Life* and is also working as a co-producer on the movie, to come up with a very similar movie to his earlier opus — heavy on antics and high school subculture. "A group of theatre owners even sent in a petition to the studio," Crowe says, "begging them to have us make *Fast Times II*. But I wanted to move forward, to take some growing-up steps and assume a slightly different focus.

"*The Wild Life* is an offshoot, sure, but it's much more real. I think this has some-

thing of a *Diner* feel for a younger group of kids."

The main characters of *The Wild Life*, as played by Eric Stoltz and Christopher Penn, are a guy who just got his first apartment and found out he can't afford it alone, and his choice for a roommate, a "self-appointed love god and party connoisseur," who failed to graduate with his buddies.

Penn, the younger brother of memorable *Fast Times* star Sean Penn, stars in the current hit *Footloose* and was also in *All the Right Moves* and *Rumblefish*. "He's a more physical actor, a lot more extroverted than his brother," says Crowe. "He plays a guy who changes all the lives around him without knowing what he's doing."

The changes materialize during an intense week, the first week of the summer vacation following Stoltz and Penn's senior year. It's the time — as it was for the characters in the classic *American Graffiti* — to step over the line from childhood to adulthood. "This film is about the 'small moments in their lives that have monumental effects,'" Crowe explains.

Other stars include Randy Quaid (of *Breaking Away* and *Diner* fame) and Ian Mitchell-Smith ("He's our Win-A-Date-With character," Crowe jokes, "a super good-looking young guy"), along with Lea Thompson (*All the Right Moves*), Jenny Wright, Hart Bochner (who played, in *Rich and Famous*, a writer loosely based on Crowe himself) and Rick Moranis, recently in SCTV's popular "Great White North" series of sketches. Art Linson is the director and a co-producer with Crowe and Don Phillips.

*The Wild Life* opens this fall.

THE MOVIE MAGAZINE

## Comfort and Joy

BY JOAN GOODMAN

Findings of *Comfort and Joy* will be welcome news to followers of Scots director Bill Forsyth's "wee small films" — *Local Hero*, *Gregory's Girl*, and his recently released 16 mm first effort, *That Sinking Feeling*. He's reluctant to talk about *Comfort and Joy* except to say "it's about a fella having a really bad week. It begins on a Sunday and ends the following Saturday and it's quite unusual. Everything happens to him. It's really a tough week he has..." says the sly, canny, eccentric humorist who currently constitutes the whole of the Scottish film industry.

"Maybe I'm being too paranoid about it, but it's because the story is so slight. If there were more story, I'd be quite happy to talk about it. But if people know what it's about before they see it, they won't enjoy the film," he says gloomily. The cinematically cheerful Forsyth has his own down side in reality. He can sound suicidal about the most casual pitfalls of filmmaking. It takes enormous effort to convince him that disaster is not about to strike. It took the British Academy Award for Best Screenplay (beating out *Chariots of Fire*) to convince him that *Gregory's Girl* was not an utter failure, and the New York Film Critic's Best Screenplay Award for *Local Hero* cheered him up considerably. True to his nature, he only seemed nonplussed when *Local Hero* was nominated for 7 British Academy Awards.

Forsyth, a lean, compact Glaswegian of doleful mein, whose shoulders seem permanently hunched in worry, comes by his pessimism honestly. Like the British, the Scots are at their best when their backs are to the wall. "We have difficulty coping with success," Forsyth says, grinning cheerfully. (Continued on page 13)

In *Comfort and Joy*, Scottish disc jockey Billy Paterson is abandoned by his girlfriend, leaving lonely Billy to wander around Glasgow in his spiffy BMW — in optimistic pursuit of a mysterious woman.





SPY-TINGLING ADVENTURE  
WITH HENRY THOMAS  
& DABNEY COLEMAN

**Henry Thomas draws a bead on the bad guys.**

BY JOHN MENDELSSOHN

**H**is first role since *E.T.* made him American moviegoers' favorite young actor finds young Henry Thomas foiling dastardly spies, learning something about the True Nature of Heroism, and otherwise having a grand, grand old time in *Cloak and Dagger*. Written by Tom Holland, the film goes back to the 1947 Cornell Woolrich nailbiter *The Window*. In fact, *Cloak* was conceived as a straight remake of the Woolrich film, about a boy whose penchant for crying wolf almost costs him his neck. But then director Richard Franklin, fresh from *Psycho II*, noticed that it "never really established why no one will help the little boy, who seemed quite a nice kid."

"On the other hand, in a more traditional boy-who-cried-wolf story," the Australian filmmaker explains to a visitor in his office, "one would have had to establish the boy's lack of credibility. And that would have been sort of dull filmmaking."

"I was pondering all this when I met Henry for the first time, and found him playing *Dungeons and Dragons*. His mother said something that just sort of solved everything. 'You know,' she said, 'Henry's so into these games that sometimes we don't know when he's talking about reality and when he's talking about a game he's playing.'"

"Well, my God,' I thought, 'there's the

way to get around the basic problem of the story.'" And thus was born a property that makes only "nodding reference" to that of which it was originally intended to be a mere modernization.

Directing the wee Mr. Thomas proved an eye-opening experience for Franklin, who admits, "I had felt that acting, like directing — I don't want to appear to be putting acting down, mind you — was a craft, something that one had to study and learn. Aside from one's good looks or something, it hadn't seemed to have much to do with talent. But Henry really changed my mind

about that. "He does something I've never seen any other actor do — learns his lines only when it's time to do the scene. Only after a scene's been blocked will he come over and look at his script to find out what he's meant to say in it. Bringing no preconceptions to the scene, he believes what you tell him and does exactly what you ask him to do."

But malleability is only one of the many things about Henry that make directors like Franklin, (who'll be familiar to some as the co-producer of *The Blue Lagoon*) so frightfully fond of him. "He was able to express the most complex emotions too," the director tells us. "We did two scenes, for instance, in which he cried on cue. His mother told me that he has certain things that he thinks of to put himself in the mood, but I didn't ask what they were. I just asked him, 'Do you think you can cry here?' and he said yes, and did!"

The ubiquitous Dabney Coleman, who plays both Henry's grievously put-upon dad and his imagined accomplice in bad-guy-thwarting, Jack Flack, superspy, is hardly less enthusiastic in his praise of his fellow Texan. "The nuances that Henry puts in his performance are astounding," he asserts. "I haven't seen many child actors as adept as he. And, more importantly, he's a good kid."

Franklin perceives Coleman's approach to acting as the complete opposite of his little costar. "Dabney's a very . . . caring actor," he notes, "one who works very hard at *everything*, really labors over what and why and where and how. He'd ask for

(Continued on page 15)



Australian director Richard Franklin (*Psycho II*) rehearses a scene with Thomas and Christina Nigra.

# BURT REYNOLDS IS STICK

*Drugs, Sex & Murder in Miami*

BY R. SUE SMITH

**B**ox Office King Burt Reynolds' 1984 bid for acclaim in the dual roles of Actor/Director calls for a vehicle more powerful than the Trans-Am Bandit used to out-fox Smokey; he may have found that slick ride with Elmore Leonard's *Stick*.

Based on Leonard's best-selling action novel, and produced by veteran Jennings Lang, *Stick* boasts a first-rate cast: Gilt-edged actors supporting the star (in the title role of Ernest "Stick" Stickley) include George Segal, Candice Bergen, Charles Durning, Annie Potts, Jose Perez, Richard Lawson, and in her screen debut, Sachi Parker (daughter of Shirley MacLaine).

*Stick* was crafted for the screen from Detroit-based Leonard's "23rd or 24th" published novel, and as the author explains, he's no rookie at making the page-to-screen doubleplay, having "relied for most of my career on Hollywood sales."

The 57-year-old Leonard outlined his career and his hopes for *Stick* in a recent conversation in his Birmingham, Michigan home office, where afternoon sun played across the covers of his collected works and the pages of his current manuscript. Leonard seems to be living every writer's dream — typewriter to the left, antique writing desk to the right, Adidas-shod feet comfortably propped alongside letters from publishers and agents, he talks with the ease of a man who has not only found his niche but is being paid to stay there.

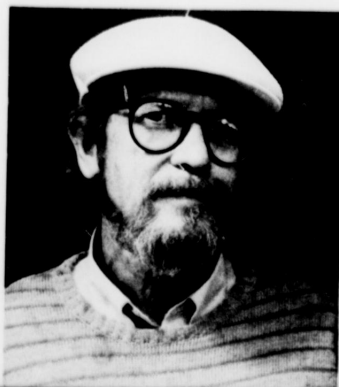
That 31-year-old career began with a string of Western novels, most notably Martin Ritt's 1967 filming of *Hombre*, which starred Paul Newman and is "an extraordinary landmark in the development of the Western" according to international film scholar Phillip French.

Leonard made the switch to contemporary stories ("They're a lot more fun") in the early Seventies with his screenplays for Charles Bronson's *Mr. Majestyk* and Clint



Eastwood's *Joe Kidd*. While Leonard's novels are praised for their tightly-knit plotting, the author shakes his head at the idea that he begins each book with a fully-developed story line. "I don't really plot," he says. "I just go along from day to day. Plot isn't the main thing. It's the characters and what comes of their conflict."

The character of Ernest Stickley — "Stick" — was introduced in Leonard's 1976 novel *Swag*, which detailed Stick's 100-day career in armed robbery. *Stick* picks up seven years from where *Swag* left off, years Stick spent doing time for a final botched crime.



**T**he action begins as Stick rolls off a southbound boxcar into a Florida Coast society possibly seamier than that he left behind in the pen. Stick's idea of a media hero is Warren Oates, not Hemingway, but he's about to learn something that proves "Papa" right. A chance meeting with Puerto Rican emigre Rene "Rainy" Moya plunges Stick into a high stakes world where over-the-counter Wall Street investments mix with under-the-table drug deals. Rainy agrees to act as bagman for wiggled-out superdealer Charles "Chucky Buck" Gorman (Durning in a red fright



Director/star Reynolds (above) as Stick, just out of prison and about to fall in with a dangerous crowd, including stock market consultant Candice Bergen (left) and weirdo drug dealer Charles Durning (below, with April Clough). *Stick* is based on one of "23 or 24" novels by ace action writer Elmore Leonard (below left), who places most of his stories in Detroit and/or Miami.



wig), taking Stick along for the ride. When the assignment turns out to be a prearranged negotiated murder, with Stick as Chucky's sacrificial offering to a fellow dealer, Stick becomes a wanted man running from Chucky and from the assassins.

What the underworld hit men don't know is that Stick doesn't take to being set up. It goes against his grain as a businessman. And when Stick runs, it's in circles that lead the pursuers into Stick's trap.

Shelter comes from an unexpected offer. Multimillionaire Barry Stam (Segal) needs two assistants to maintain his fast-lane life: lovely financial wizard Kyle McLaren (Ber-

*(Continued on page 14)*

THE MOVIE MAGAZINE

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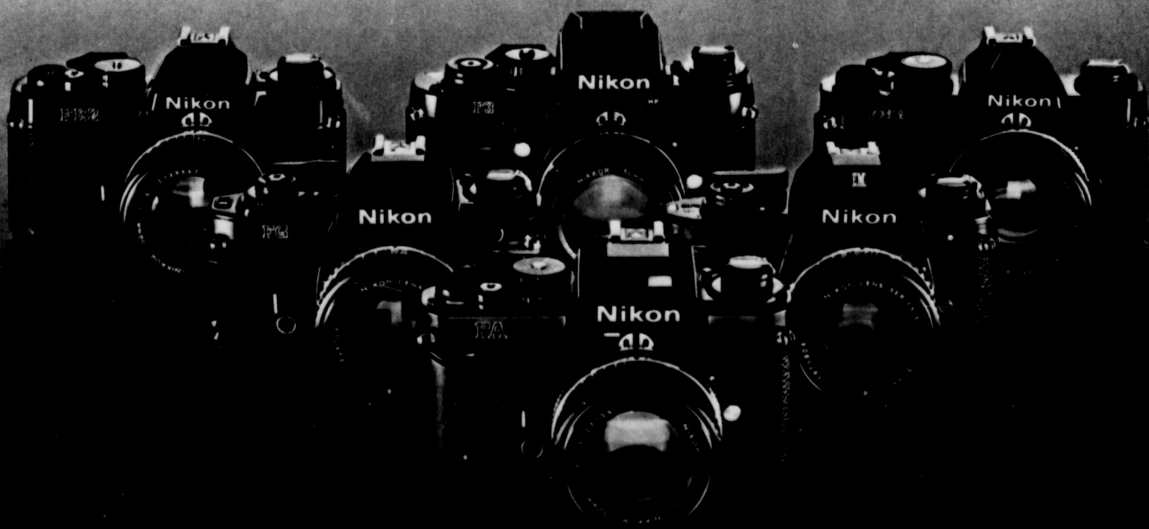
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# STEVE MARTIN & LILY TOMLIN

**H**aving one actor play two or more roles is one of Hollywood's favorite (and most predictable) plot twists. Leave it to the particularly crazed bent of Steve Martin and Carl Reiner to turn this cliché around and offer two stars in the same role.

In *All of Me*, Steve Martin and Lily Tomlin share more than the lead; they also end up inhabiting the same body.

Lily portrays Edwina Cutwater, a prim and proper spinster who decides, on her deathbed, that if you can't take it with you, don't go. She hires a mystic to transplant her soul into the body of a beautiful young woman. The bizarre plan would have worked, too, if Edwina's inept lawyer, Roger Cobb (Steve Martin), hadn't bumbled into the ceremony.

The mystic's aim is a little off and — ZAP! — Roger finds himself and this old eccentric *really* living together. Of course, since she's so stilted and repressed and he's so horny and uninhibited, neither would really call it living. But it certainly can be called a funny movie.

Unfortunately, Steve Martin is not laugh-

ing. Oh, the film is going well; it's his between-scenes gin game that's ailing. His opponent, the screenplay's writer, Phil Alden Robinson (*Rhinestone*), says, "I take Steve for about ten bucks a week." Meanwhile, Martin just keeps muttering, "Where are the nines? Did I pass a king?"

"It's very hard for Steve," says director Carl Reiner. "He's a real card shark, but he's working with a handicap; he's not allowed to cheat."

Reiner himself has been working with a bit of a handicap. Previously having directed Martin in *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*, he claims, "It's been very difficult, because if you do one picture with a guy like Steve, well that's one thing, but *four* — that's purgatory!"

Reiner himself has been working with a bit of a handicap. Previously having directed Martin in *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*, he claims, "It's been very difficult, because if you do one picture with a guy like Steve, well that's one thing, but *four* — that's purgatory!"

Based on the novel *Me Two*, with an adaptation by Henry Olek, the story line itself has also been troublesome. How do you handle the logistics of two people sharing one body? After much debate, it was finally agreed that each controls a different side of the body. Thus, Martin has developed an ingenious walk whereby his left side moves with a feminine swish while his right stalks around in a masculine fashion.

This "split-personality" creates a variety of hazards, whether the hapless lawyer is tooling around town with his stick shift, trying to use the men's room, or attempting to seduce his decidedly bewildered fiancée.

Visually, he sees Edwina whenever he looks in the mirror. This particular special effect demands the set be decorated with a number of fake mirrors, which Reiner habitually catches himself trying to use.

"But I do it," he says defiantly, "despite all the problems. I mean, I was in the war with Hitler; I've learned to live with disaster."

While no major disasters occurred during the filming of *All of Me*, there were occasional events guaranteeing some excitement around the set. Costar Madolyn Smith (who plays Martin's fiancée) took the traditional good-luck admonishment to "break a leg" seriously — she'll be on crutches for about six months. Martin caught the brim of a thrown hat with his eye and required a weekend's recovery time.

But what could have been the biggest disaster of all never materialized. Instead of the star wars which might be expected when two major celebrities share the same stage, Martin and Tomlin worked well together. Robinson says the two, who never performed with each other outside of brief *Saturday Night Live* sketches, have become great friends: "Our first rehearsal was at Steve's house. After ten minutes, Lily was down on the floor, saying, 'Oh, Steve, why don't you do this?' and he'd say, 'That's great, and you could do this!'"

"We have magical timing together," says

(Continued on page 14)



BY ERIC ESTRIN & RICK MCGUIRE

*Lily Tomlin as Edwina Cutwater, a very rich spinster with a terminal disease, who arranges to transfer her soul to the body of a beautiful young woman — but the trick switch doesn't click and Lily ends up inside bumbling playboy lawyer Steve Martin; one side of Steve swaggers manfully, while the other side minces primly. No wonder Steve is confused. . . .*





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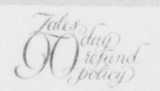
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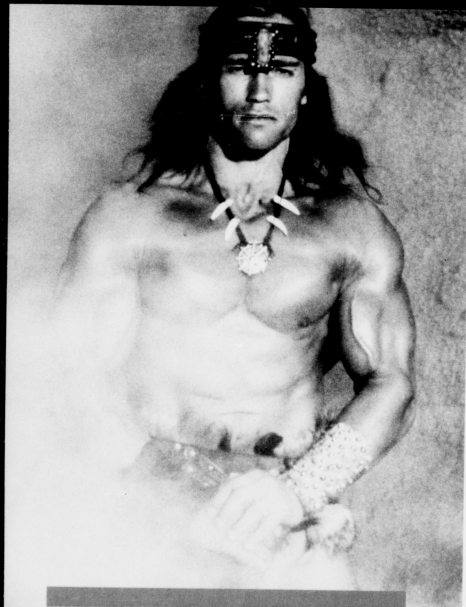
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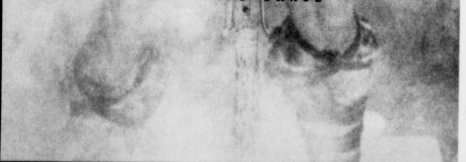


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**MIGHTY ARE THE MUSCLES OF ACTOR-BODYBUILDER-BUSINESSMAN ARNOLD SCHWARZENEGGER, WHO ONCE MORE LEAPS INTO THE FRAY AS CONAN**

BY DONALD CHASE



**CONAN THE DESTROYER**  
**PLAY IT AGAIN, ARNOLD**

Arnold Schwarzenegger, just returned from the Mexico City doctor who treated him for a minor leg injury, is both wincing in pain and laughing at the same time. In fact, he is laughing because, back among his coworkers at Churubusco Studios, he is finally in a situation where he can wince without suffering a loss of face.

"In the waiting room and even while I was with the doctor," he explains in a voice from which the accents of his native Austria are fast fading, "I felt I was really being watched. How is this macho bodybuilder, how is the fearless Conan, handling himself? And I didn't want to disappoint anybody, so I just acted as if I never felt better."

The macho bodybuilder, five times Mr. Universe and seven times Mr. Olympia, sustained his injury while playing the fearless hero of *Conan the Destroyer*, the sequel to his 1982 smash *Conan the Barbarian*. It happened on the final day of filming a scene in which Schwarzenegger and basketball great Walt Chamberlain pummel, slash, and bite each other to a fare-thee-well. (During the biting, the overzealous Chamberlain, who is making his film debut as a villain, was begged by Schwarzenegger, "Will, the camera doesn't know if you're really biting my ear. So please—stop biting it and just pretend.") It's one of many scenes—including ambushes, swordfights, and horseback stunts—that continue the gory, treacherous and somewhat mystical tradition of the first film.

"The bottom line is pretty much the same in both films," Schwarzenegger admits. "Conan is good and he destroys evil. In this case, evil is the monster created by Queen Tamaris (played by Sarah Douglas, the black-clad villainess Uruk in *Superman* and *Superman II*, and the Joan Collins-type on TV's *Falcon Crest*). It's called Dagobah—it's a marble statue that comes alive when she plants a magical horn in its forehead. The quest for the horn, which is joined by a black Amazonian warrior (played by rock singer Grace Jones) and a beautiful fairytale princess (played by Olivia D'Abo), comprises the film's plot."

What's new about *Conan the Destroyer*, screenplay by Stanley Mann, story by Roy Thomas and Gerry Conway, is its sense of humor, partly an attempt by producer Raffaella Delaurentis to temper the film's violence in order to get a PG rating. "That was," Delaurentis says, "it can be seen by the millions of kids who complained that they couldn't get in to see *Conan the Barbarian* because of its R rating."

The humor, says Schwarzenegger, is also partly the difference between John Milus, the director of the original, and Richard

Fleischer, director of the sequel. Milus, a "very sweet, gentle man" offscreen, could get rather heavily philosophical onscreen, as in the allegedly rights-swinging quote from Neitzsche that opened the film: "That which does not kill you makes you stronger." Milus' intentions were best served by directing Schwarzenegger "step by step through scenes." With Fleischer, "the approach is much lighter," Schwarzenegger says, and for that reason and because his star is now that much more experienced in the role of Conan, the director "lets you have a certain responsibility. He'll watch you first and then iron out a few things—or say nothing at all."

Richard Fleischer, whose impressive credits in the action-adventure vein include *20,000 Leagues Under the Sea*, *The Vikings*, and *Pancho's Voyage*, says that *Conan the Destroyer* will have a "kind of *Three Musketeers* feeling. We're going to see Arnold play a very funny drunk scene, there will be jokes that relate back to the first film but which can be enjoyed even if you don't know the first film. And there's some almost tongue-in-cheek humor that takes off on Arnold's fantastic body and fantastic strength."

At 220 pounds, Schwarzenegger is 20 pounds lighter and proportionately smaller in every dimension than he was when he was a competing bodybuilder. His body is also more muscular and better defined than it was when he made the first *Conan*—though he hasn't sacrificed the strength, flexibility, speed, and endurance needed to perform the new film's many stunts.

"John Milus," he explains, "said that slave labor doesn't give you definition, and for his relatively realistic film, a less defined body was right. But Richard Fleischer wanted the definition, so my waist is smaller here and I reduced my body-fat level by 2 or 3 percent. He's making more of an adventure-fantasy and in terms of that he's right."

The adventure-fantasy aspects of *Conan*, which opens July 6, are being played to the hilt by Jack Cardiff, the world-renowned cinematographer who has shot *The Red Shoes*, *The African Queen*, and Fleischer's *The Vikings*, among scores of films. "If there's anything in the film that sparkles," he laughs, "it sparkles. I'm using special filters on the sets to make them sparkle. I'm using every trick in the book to produce all kinds of strange atmospheric conditions. What we're aiming for is a savage splendor."

Some of the splendor will come from sets erected at Churubusco by production



Singer Grace Jones (left) and basketball star Walt Chamberlain make their acting debuts as tough warriors who do battle with Conan. It all has to do with a blonde princess being held against her will, said princess being in need of rescue (ah, rescue...).



designer Pierluigi Basile to represent royal palaces of the mythical Hyborian Age, and from the "Dreaming god" Dagobah, the work of Carlo Rambaldi, famed for creating E.T. While working on Dagobah, Rambaldi is simultaneously putting the finishing touches on his special effects contributions to Raffaella Delaurentis' *Dune*.

It was while scouting *Dune* locations that the producer saw the first of the several terrains that would give *Conan the Destroyer* the savagery it required. This was the Salamaquia Desert surrounding Ciudad Juarez, where she ended up shooting portions of both *Dune* and *Conan*. Other Mexican exterior locations used in *Conan* include an enormous waterfall near Pachucaguac, a preindustrial and then ageless silver mill, also near Pachucaguac, and, at Nevada de Toluca, an extinct volcano holding a black lake in its crater, used as the approach to the castle of the archvillain Thoht-Amon (Patrick Roach).

The devaluation of the Mexican peso, along with the already low cost of Mexican labor and materials, may make *Conan the Destroyer* more savagely splendid than its filmed-in-Spain predecessor. And for some \$3 million less than the \$107 million spent on *Conan the Barbarian*, this is not exactly lost on Arnold Schwarzenegger, because it probably won't be too long before he himself starts packaging and producing movies. It's a natural extension of acting in them, he feels. It's also probably an endeavor marked for success, if Schwarzenegger's track record with spinoffs is any indication. In addition to his film-acting career, which began in 1976 with *Stay Hungry*, Schwarzenegger's bodybuilding prowess has edged him into appearing in and producing exercise tapes and TV specials and spawned three bestselling books.

In fact, the bodybuilding spinoffs account for just a fraction of Schwarzenegger's current business empire. Having studied economics and business in

Manich and at UCLA and the University of Wisconsin, he is involved, through seven corporations, in buying, selling, developing, trading, renting and leasing Southern California commercial and residential property.

"There is nothing you do today that doesn't have something to do with business," he says, "and it's foolish not to acquaint yourself with the business aspects of whatever you do, if only to protect yourself from being taken advantage of. But more than that, I enjoy business. I wouldn't do any of the things I do if I didn't enjoy them. I'm not saying that everyone should be as aggressive and competitive as I am, because if they were it would be tougher for me."

What he is saying, however, is that everyone should go to the edge of their personal limits at any given time—and then expand those limits. "It's a question of setting a goal very clearly. If you have a vision of what you want—what kind of body, what kind of career—you will find yourself casually, almost subconsciously, making decisions on a day-to-day basis that will bring you closer to it."

Schwarzenegger's belief in an expanding personal universe seemed to find official expression last September when he achieved a long-sought goal. After much negotiation, he managed to become a citizen of the United States, which he loves for its "openheartedness, openmindedness, and big thinking," while remaining a citizen of Austria, to which he has a native's ties of affection.

"Arnold strives always to do better than he's done before," says Fleischer. "That's how he became what he became. He's a very ambitious man but not a driven man... As an actor, he's not at all self-conscious. He endeavors to do his best in every shot—he's giving 110 percent of the time... This film is going to surprise a lot of people."

# ALBERT FINNEY, JACQUELINE BISSET & ANTHONY ANDREWS IN JOHN HUSTON'S UNDER THE VOLCANO

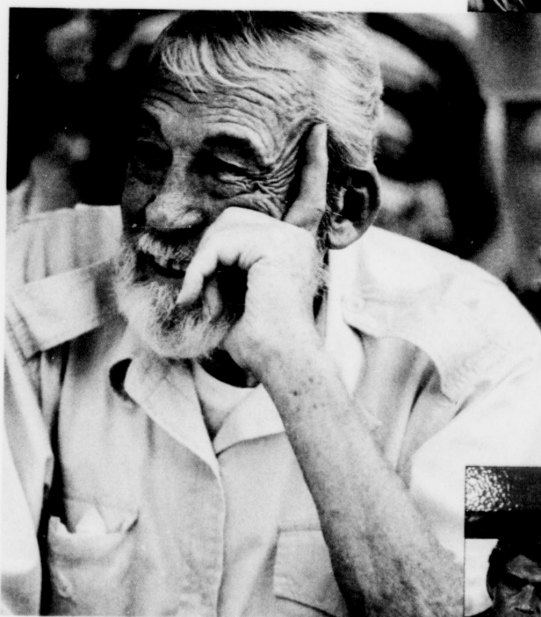
BY JACOBA ATLAS

*"It is a literary monument, of course. It compares to the finest literary works of the last generation. It's spoken of in the same breath as *Olympos*, *The Wasteland* and other masterpieces."*

Seventy-seven-year-old director John Huston is talking about *Under the Volcano*, Malcolm Lowry's 1947 novel, which he is now turning into a film starring Albert Finney, Jacqueline Bisset and Anthony Andrews (produced by Moritz Borman and Wieland Schulz-Keil, with Michael Fitzgerald as executive producer of the Michael and Kathy Fitzgerald Presentation). *Under the Volcano* has been called the novel Huston was destined to film. Something in the novel's theme, of a civilization crumbling from within each man's soul, speaks to Huston's own life. "For a number of years teachers at universities, scholars and students have connected me with this novel," he says modestly.

*Under the Volcano*, as written by Lowry, is mostly an internal monologue conducted by a British ex-Consul who is consumed with alcohol, mourning the estrangement of his wife and cursing his soul. The novel takes place within twenty-four hours on November 1 — Mexico's Day of the Dead. The year is 1938; Europe is about to embark on a horrible war, and the Consul, like the protagonists of Camus and Sartre, is trying to come to terms with epic despair. This internal story, which jumps time and place at will, has been refashioned (by screenwriter Guy Gallo) into a linear form with a concrete beginning, middle and end. It is Huston's only concession to commercial filmmaking. "The Consul is a hero," Huston insists. "His reaction to life is to get drunk. He gets drunk in a heroic way. I prefer to think that God is not dead, just drunk. He took one look at what's going on in this world and left on an extended bat in another constellation. It's very clear that the man (Consul) suffers from dipsomania of the soul. His drunkenness is not simply a response to being betrayed by his wife, it is actually a manner of perceiving the world, a response to a disappointment in western civilization."

That theme has at one time or another attracted some of the finest moviemakers in the world. The list of those who tried, and failed, to turn Lowry's novel into a movie is impressive: Luis Buñuel, Joseph Losey, Jules Dassin, Ken Russell, Roman Polanski, Stanley Kubrick. The actors who saw the Consul as their own alter-ego are equally stellar: Richard Burton (he saw the



Anthony Andrews (*Brideshead Revisited*) gives his alcoholic half-brother (Albert Finney) a shave (above) in the long-awaited film version of Malcolm Lowry's classic existential novel. The director, John Huston (left), feels particularly qualified for this project. Jacqueline Bisset (bottom right and below center) plays the ex-wife of former British consul Finney.

*"I prefer to think that  
God is not dead, just  
drunk."  
— John Huston*

Consul as a way to re-establish his acting mettle), Peter O'Toole, even Jack Nicholson. "Before Albert," explains Huston, "the role belonged to Burton." He will not elaborate on why Burton lost in the final round to Finney.

Finney came to Cuernavaca, Mexico directly from playing Pope John-Paul for a CBS television movie. He shaved his head to play the Pope and now, portraying the Consul, he wears a wig. Other than that, he is completely without artifice. "I can't live up to the despair of the Consul," he admits, "and imagination has to take over. The love story aspect — well, one can draw on one's own experiences there. The times when one has been disappointed, or felt inadequate. Now in terms of his self-destruction, I've only flirted with it. I understand it, though. Perhaps I've never had a volcano, but I've had my own little

hummocks of self destruction. It's a pretty common feeling, that life is worthless. What I try to do is get to the edge of that in my imagination. Try to catch the darkness."

It's Finney as much as Huston who sets the mood for the filming. His costars — Jacqueline Bisset, who plays his wife, and Anthony Andrews, who plays his half-brother — are slightly in awe of Finney's powers of creation. Andrews has responded with slight competitiveness, trying to capture Huston's attention; Bisset with quiet determination. Huston speaks gently to her, patting her hand and calling her "dear." This is probably the most demanding role of her career and she knows it. Huston has become something of her mentor. "When we first met in Mexico," she says with a smile, "he gave me a long list of books I should read. I'm hopelessly ill-read." Bisset says this is the first time the director has actually worked with her, de-



## COMFORT &amp; JOY

spite the 1972 film *The Life and Times of Judge Roy Bean*. "I don't know where John was on that," she says vaguely, "but my scenes were mostly directed by Paul Newman."

On *Under the Volcano*, Huston is very much in evidence. To conserve his energy, he moves about the locations in a golf cart and views takes on a video monitor. But he directs with a "hands on" attitude, touching his actors, speaking in his low, soothing voice. Working entirely in Mexico suits his temperament; it served as the backdrop for two of his favorite films, *The Treasure of the Sierra Madre* (1948) and *The Night of the Iguana* (1966). "There's an element of adventure in Mexico," he explains. "The country's exotic. I first came here when I was 18. There were still leftovers from the revolution. I like the people, the variety, the way they think." He is working with Mexico's top cinematographer, Gabriel Figueroa, and says the Mexican crews are "among the finest in the world."

Each night at the Cuernavaca Racquet Club — the hotel that serves as the production's home base — everyone is welcome to view what was shot that day. Actors, crew, friends and relatives, even the gardener from the Racquet Club, gather in a front room and watch what was put on film. There's no hierarchy, no privileged information. Young directors in Hollywood may jealously guard their dailies, but Huston knows that his film can't be copied: he's putting his 77 years of living on that screen. The film will open this fall.

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 UNDER  
 the  
 VOLCANO
 

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(Continued from page 4)

"The Scots have survived on failure for so long that when one is successful he feels he has to leave the country." He intends to be the exception.

The protagonist of *Comfort and Joy* is an aging disc jockey whose girlfriend suddenly leaves him. Finding himself on his own, he tools around the depressed areas of Glasgow in his bright red BMW. He follows a girl in an ice cream van and finds himself involved in an ice cream war between Scottish Italians of a somewhat sinister caste. In his fall from innocence and his pursuit of the elusive, perfect woman, the disc jockey learns just a little about himself — and we learn a lot about Bill Forsyth.

Heading the cast of *Comfort and Joy*, which opens this fall, is Billy Paterson, a well-known Scottish actor who lives in London and who came to Forsyth eight years ago when he and his partner were making industrial films. "Why don't you make film films," he said, "so I can be in them?" It's taken me all this time." Finding good Scottish actors isn't a problem, Forsyth maintains. "Most of the actors in London come from Glasgow, although they don't let on except to another Scot. It's the only way they can survive," he says.

In fact, most of *Comfort and Joy* was cast in Glasgow by Susie Figgis, one of London's premiere casting directors (*Gandhi*, *Local Hero*, *The Killing Fields*, *Heat and Dust* and the BBC's upcoming *Tender Is the Night*). "The problem, of course, was that Bill needed four Scottish Italians who speak English with a Glasgow accent and can speak perfect Italian. The amazing thing is that we actually found them. We needed a fiftieth guy for a leading part and I was in despair. I heard about someone who worked in a kind of supper club as a compere [Master of Ceremonies]. We went to see him there and at first we couldn't get in because Bill wasn't wearing a tie. Then suddenly they realized who he was and let us in. That's how we found Roberto Bernardi, this wonderful, wonderful man who speaks with a thick Italian accent filled with Glasgow phrases. He plays a fairly sinister character, the father of the three young men of the plot. Roberto turned out to be quite extraordinary. He has written songs, been to America where he won all the talent contests and played with Frank Sinatra. He comes off wonderfully in the film."

Figgis, whose saving grace is her sense of humor, says that although Forsyth's films present special problems, they offer greater rewards. "Like any other good director, Bill's difficult because he has a vision. It's hard to fulfill someone else's vision, but I understand Bill and we work well together." The upside, she says "is that Bill is changing in just the opposite way from most directors who become more f---d up and more paranoid as they become successful. Bill has become happier and easier."

THE MOVIE MAGAZINE



Writer-director Bill Forsyth, looking uncomfortable (his typical manner). In spite of his discomfort, his *Local Hero* was awarded the New York Film Critics' award (best screenplay) and nominated for 7 British Academy Awards.

Forsyth agrees that his films may be therapeutic for him. "The blacker things are, the more cheerful I am." Things could hardly have been blacker eight years ago when Forsyth found himself back in Glasgow after a two-year stint at the London Film School while holding down a job as an assistant film editor at the BBC. "I was poor, and London is no place to be poor."

He began hanging around a Glasgow youth club on Friday nights and that gave him the idea for his first film, *That Sinking Feeling*, a heist film involving a plumber's warehouse. He managed to raise \$10,000 and he used the amateur talent of the youth club. The film was the hit of the Edinburgh Festival that year.

The son of a plumber and a housewife, Forsyth feels more comfortable sticking to his roots. Despite his successful track record, he says his mother still worries about him. "When I made *Local Hero* I was very proud and I told her how much my fee was for making the film. She still worried. She thought I had to pay Lancaster and make the film with it as well."

Forsyth, who writes his own screenplays as well as directs, admits that there's quite a bit of himself in his characters. "In *Gregory's Girl*, I'm the gym teacher. In *Local Hero* I used to think I was Danny, but I'm not sure any more. He gets away with more than I can." And there's something of him in the disc jockey in *Comfort and Joy*. What all these characters have in common is the pursuit of the unattainable, elusive, perfect woman. "Yeah, that's true of me," says the unattached director with sly good humor; "my vision of not getting the perfect girl runs deep."

## ALL OF ME

Steve Martin with Victoria Tennant, the beautiful daughter of a stable hand — and the original destination for Lily Tomlin's soul.

(Continued from page 8)

Martin, allowing his attention to momentarily wander from the card game. "Like when we have to mirror-image each other; sometimes we do things really spontaneously and we'll do exactly the same thing." To assure himself that such a brilliant observation is not wasted, he offers, "You might want to write that down."

Robinson lays down his card and says, "While you were gabbing, I got a 215-point hand."

Pained shrieks and one disgruntled card shark aside, the set for *All of Me* is a decidedly civil one. Although he wasn't thrilled with the way his *Rhinestone* script came to the screen, Robinson has no complaints about the handling of his latest work, which he says is being treated as a sophisticated, romantic comedy. He says they're "not getting wild and crazy" with the movie, which is wise since the premise itself is so outrageous.

Robinson also has praise for the director. "Carl's wonderful. He's very collaborative and has a respect for writers. A lot of (directors) don't want the writer in the same county with them," he notes. Throughout the six weeks of shooting, Robinson has been on the set making necessary script revisions and taking Martin's money.

"I know you can't be saving eights again," challenges Martin. "Well, you're saving eights again, I see."

Shortly after lunch, Victoria Tennant (who plays the original target for Edwina's soul) shows up. Martin's mood improves appreciably. His game isn't any better, but, outfitted in a t-shirt and boxer shorts, he grabs his banjo and begins picking out "Blue Skies" while Reiner dances around happily.

In her trailer dressing room, Tomlin isn't as jovial as her co-stars, but it is no reflection of her experience on the movie. It's been a long day of shooting and re-shooting some particularly emotional scenes.

Her t-shirt, in Spanish, says: "That's what the last girl said." It's a line from *Wicked Woman*, a movie about a bad woman. Is Tomlin a bad woman? "I aspire."

Not too long ago, Hollywood gave her just such a label, saying she wasn't "safe" anymore. Although this is her first film in three years, Tomlin says, "People make that stuff up, you know. If anybody's the least bit different, they'll say you're unusual or something. At that time, I was different comedically."

Across the soundstage, the bloodbath continues. "Take this pig!" says Martin, finally feeling he's gotten the upper hand. Robinson does indeed take it. "You can't! Every time I discard, you're saving it!"

By mid-afternoon, Steve owes Phil \$68.80. "Let's finish this game," says Martin, "then I'll pay you."

With gambling debts like that, Martin hopes *All of Me* is a hit when it opens this summer.



## STICK

(Continued from page 6)

gen), and a discreet chauffeur. Stick takes the driving job, and pays attention to Stam's houseman Cornell Lewis (Lawson) who advises him to "learn something" from the country club set.

What the enterprising Stick learns from the Stam lifestyle and from Kyle's personal tutoring is enough to put together a con that saves his skin, asserts his hard-learned principles, and satisfies his newly-understood need for cash flow. But not without a little blood on the fast lane along the way.

Leonard's fast action and straightforward style draw comparisons with hard-boiled masters Hammett and Chandler. But Leonard doesn't credit *The Thin Man* or *The Big Sleep*.

"I was more influenced by James M. Cain and Hemingway," he says. "Hemingway taught me how to write. Since my attitude is different from his, thank God, my sound finally developed into my own sound." Still, he doesn't expect any of his work to emerge on film with the same tone as his books. The books are, he explains, "too true to life."

Leonard's wife Joan brings coffee and cookies — delectable morsels from a posh Birmingham bakery — while a dog as big as a Kleenex box licks any hand it can reach. Watching the action is Ernest Hemingway himself, in a framed, signed photograph.

Leonard is currently at work on a novel which could, depending on *Stick's* success, be a sequel. Like *Stick*, the hero of this work-in-progress is a principled man who commits himself out of personal ethics rather than any guarantee of success. That's an action familiar to many of Leonard's heroes, who share an important common trait. "Of course they're a lot alike," Leonard agrees, "They're all me! It's like when I'm asked where I get my dialogue. That's easy. I make it up!"

The screenplay for *Stick* was written on the heels of the novel, with a short break for Leonard to begin his current best-seller, *LaBrava*. The author estimates he spent less than two months revising his screenplay before and during Reynolds' Florida shooting.

"It's not that I work fast," he explains, "but that I stay with it. I don't wander off and talk about it. I've got to be left alone. After all, I don't know what it's about. I'm having a good time making it up as I go along. I work better that way. The reader doesn't know what's going to happen if I don't know what's going to happen."

So how does he know when a book is done? "It's around page 360," he says with a smile.

Despite Leonard's "surprise me" approach to writing, he has a sure feeling for the film's success. "Right from the start it was a pleasure to work with Reynolds," Leonard says, "especially because I could see he understood the character fully."

"He wanted to play *Stick* as *Stick*, he didn't want to turn *Stick* into Burt Reynolds."

*Stick* opens this fall.

Reynolds plays an ex-convict who becomes a Miami chauffeur; his employer is played by George Segal (left).





## CLOAK & DAGGER

*Henry Thomas and Dabney Coleman as father and son — and something else in Henry's imagination.*

(Continued from page 5)

motivation all the time, which is pretty hard when you're making a fantasy.

"Dabney plays Jack Flack with quite a bit of humor," Franklin nonetheless says admiringly of his adult star, "although not in any way parodistically. The scene I'm happiest with is the one in which he 'instructs' Davey (Thomas) in driving a car. It turns out that since he's only a figment of Davey's imagination, he knows no more about driving than Davey does. 'Well, how should I know?' he asks Davey. 'I'm just a fantasy character!'"

Set in San Antonio — coincidentally its younger star's hometown — *Cloak and Dagger* features exteriors of that city's most famous monument. But when it came time to shoot inside the Alamo, local officials said no go. "Apparently," Franklin relates, "this went back to a time several years ago when an Italian film crew hammered some lights into the wall. We assured them that with the new film stocks, we didn't need to use lights at all, but they didn't believe us. So we had to build a replica of the interior. It's so good that I'm sure the San Antonio authorities, when they see it, will think we somehow managed to sneak in!"

With the help of a twenty-eight-acre nylon and polyester tarpaulin, a nighttime scene in which a van that's chasing our heroes crashes into the front of a downtown San Antonio jewelry shop was shot in the brightest part of a summer afternoon on the Universal lot's "New York Street." Number Richard Franklin among the tarpaulin's biggest fans. "It was terrific being able to shoot that way," he says. "In fact, I don't know what we'd have done without it, since night shooting is normally very unpleasant, and kids are rarely allowed to work late enough to get anything done."

But the scene in which Henry-as-Davey sees an FBI agent being murdered in the mirrored side of the building opposite the one he's in was as devilishly tricky to shoot as the van-crashing scene was simple. "What was tricky," Franklin recalls, shaking his head with the memory, "was that from the angles we wanted, we kept getting the cameras in the shot. Normally when that happens, one puts black velvet all around the camera, but that didn't work in this case. We had to construct miniatures of the area that would have been reflected if the camera hadn't been there and place them around the camera, turning it into a miniature stairwell. In the reflection you really can't detect the camera, but it's sitting right in the middle of frame."

*Cloak and Dagger*, opening August 17, presents an opportunity to see both America's favorite boy actor at work again as well as Dabney Coleman having great fun playing something other than the venal, vainglorious Merle Jeeter or Buffalo Bill-style jerk, at which he's become one of America's favorite adult actors.

p r e v i e w s

## The Breakfast Club

Molly Ringwald, currently visible on screens in *Sixteen Candles*, will again star in a "teenage" movie written, directed and co-produced by John Hughes (the man behind *Sixteen Candles*). *Breakfast Club*, opening later this year, is about five kids who have Saturday detention at a Chicago high school (the entire film takes place from 8 a.m. until everyone goes home at 5 p.m.). But it's not about detention, of course; it's about awkward adolescence, and how teenagers are often more mature than adults. Starring with Ms. Ringwald are Emilio Estevez (son of actor Martin Sheen, and an off-screen friend of Molly's), Paul Gleason, Anthony Michael Hall

(who also appeared in *Sixteen Candles*), Rick Moranis (of *SCTV* fame) and Ally Sheedy, who enhanced *War Games*. *Breakfast Club* is produced by Ned Tanen and John Hughes, and it marks the first effort by A&M Films to reach the screen (A&M being, of course, a major independent record label).

*Breakfast Club* unites writer-director John Hughes (below right) and star Molly Ringwald (below left) once again (their first collaboration was *Sixteen Candles*). This time Molly is one of five Chicago high school students forced to endure Saturday detention.



THE MOVIE MAGAZINE



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