

KENTUCKY Kernel

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Spring tee

Greg Taylor, a finance sophomore, enjoys the warm weather by taking a few swings in preparation for the upcoming season. Taylor was practicing yesterday behind the Kirwan-II residence hall.

TIM YOUNG/Kernel Staff

SGA considers stiffer violation punishments

By SCOTT WARD
Senior Staff Writer

If an amendment to the Student Government Association Constitution is passed by the senate at its regular meeting tonight, it could affect the way election disputes are solved now and in the future.

The amendment would create intermediate punishments for candidates found guilty of election violations. SGA President Tim Freudenberg said the election board, under the guidelines of the current constitution, is put in somewhat of a "catch-22" situation, where the board has to either disqualify a candidate or acquit him or her of charges.

As Freudenberg presented it to

the internal affairs committee, the amendment would allow the election board to reprimand and fine candidates if it is "not established that the outcome of the election was affected, or when the violation is not severe enough to warrant disqualification."

No guidelines exist defining "severe enough" in the proposal.

The internal affairs committee, chaired by Arts & Sciences Senator Kathy Ashcraft, has offered an amendment to Freudenberg's proposal that would give the judicial board the power to take away 5 to 20 percent of a candidate's vote if he or she was found guilty of violations that clearly would have affected the outcome of an election.

Freudenberg said the amendment

is well-intentioned, but sets a bad precedent because it would penalize the voters instead of the candidate. "I'm not sure any judicial body ought to have that authority," he said. This could also have an adverse effect on voter turnout if students saw their vote as not counting, he said.

Ashcraft said this amendment simply would give the judicial board more guidelines to use the power they already have to disqualify an election, the act also offers a severe penalty for the board to use, short of disqualification.

Not offering severe penalties makes "a mockery of the student vote," she said.

The meeting will be at 7 tonight in Keeneland Hall.

Robeson used career to work for racial equality, son says

By CAROLYN EDWARDS
Staff Writer

Paul Robeson Jr. spoke of his father, Paul Robeson, the late internationally known singer, actor, scholar and political activist in a lecture last night to a group of about 40 in the Student Center. His speech was sponsored by the UK Office of Minority Student Affairs for Afro-American History Month.

"Although he was one of the greatest citizens of the world, how is it that he is least known in the United States, yet is well known throughout the rest of the world?" Robeson asked. He said his father "challenged the cultural foundations" of America through his spirituals, work songs and speeches. "That is why the establishment and the media were trying to make Paul Robeson a non-person during his lifetime and still are," he said.

The elder Robeson graduated from Rutgers University in 1919 and then attended Columbia Law School.

But because he saw no career opportunity for black lawyers, he embarked on a theater career. He began acting and singing, and sang the first complete concert of Negro spirituals and work songs.

The elder Robeson wrote the controversial lyrics for "Old Man River" which was in the musical "Showboat."

Robeson said his father tried to project an image of dignity through his acting, as opposed to the black caricatures of the time. He acted in many plays and movies, including "Othello" and the movie "Emperor Jones."

Robeson said that even though his father was one of the most popular figures in America in 1945, he ended

his acting career. "Dad could not reconcile his success and his people being lynched," he said.

Robeson said his father went with Albert Einstein to see President Harry Truman about an anti-lynch bill. The president said that it was not the right time for that kind of bill, the younger Robeson said. His father told the president, "If the government does not do something about lynching, the Negroes will. The president took this as a threat, Robeson said.

"For nine years (he) was locked inside the continental United States under presidential order," called a traitor and a black militant by the press, and hounded by the FBI, Robeson said. Yet he continued his speeches, and today is thought of as one of the fathers of the civil rights movement in the '40s, Robeson said.

Activities head still humble

Award recognizes Herbst's programming contributions

By LINDA HENDRICKS
Staff Writer

While many people complain about their jobs, John Herbst doesn't — he loves his.

For the past 10 years, Herbst, 34, has been the director of student activities and advises the Student Activities Board and the more than 200 organizations on campus.

Recently, he received the Patsy Morley Outstanding Programmer Award at the National Association of College Activities annual convention in Chicago. The award is one of the highest honors in his field.

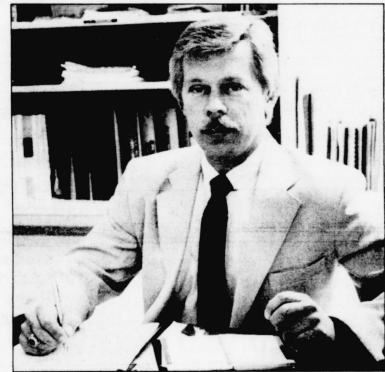
"I was somewhat shocked," Herbst said about receiving the award. "It was one of those things that is frozen in time. I take great pride and am humbled by it."

Established in February 1982, the Patsy Morley Outstanding Programmer Award honors an individual who exemplifies outstanding achievement in campus activities advertisement. The award was established in memory of the late Patsy Morley, a former chairwoman of the National Association of College Activities.

Herbst knew Morley when they both served on the NACA board of directors. "He was close to Patsy and it meant a lot to be recognized," Joan Loughrey, assistant director of student activities, said. "It's the highest award to be received."

"The award says it all," said Loughrey. "He's excellent to work for and I think he walks on water in his spare time."

According to the application,



JOHN HERBST

recipient of the award, who is selected by an anonymous selection committee, should possess the following:

- recognition for his/her work in the development of student leadership skills and creativity;

See ACTIVITIES, page 3

Independent study program provides flexible course options

By SAILAJA MALEMPATI
Staff Writer

Andy Couch, a computer science senior, withdrew from a course one semester causing him to fall below 12 hours, an amount needed to be in good standing with the ROTC program. Taking a four-hour course through correspondence "got me out of a tight situation," he said.

Independent study through correspondence helps nearly 3,000 students every year get out of a variety of such "tight situations," according to Earl Pfanstiel, director of Independent Study. "We are simply providing a service for those students

who have some problem that regular classes do not satisfy."

Correspondence courses must be completed within a year, but "on request we have been known to give a month extension," Pfanstiel said. "This program works out real well because a person is able to start when he wants to and finish when he wants to."

There are no special requirements; anyone who is in good standing with the University is eligible to take a course through correspondence. "We have people from all over the world that take it," he said.

The tuition as well as the rules for grading options and repeat options

"We are simply providing a service for those students who have some problem that regular classes do not satisfy."

Earl Pfanstiel,
director of Independent Study

for correspondence courses are exactly the same as for University classes. "There is really very little difference in the courses. We try to use the same textbooks and tapes that are used in the regular classes," Pfanstiel said.

Nevertheless, the overall average of grades in courses offered through independent study are a little higher than that of regular classes, Pfanstiel said. This may be because students taking correspondence courses have the freedom to withdraw at any time, without the penalty of receiving a "W" on their transcript.

Also, a student has the opportunity to look at the material before he enrolls in a class. "He can decide beforehand whether it is too hard or too easy for him," he said.

Independent study is very popular among UK students, according to Pfanstiel; 81 percent of the students

who begin course work complete the program.

Although the conveniences are great and nearly anyone is eligible, one restriction is placed on correspondence course work; students are only allowed to take a maximum of 30 hours of coursework through the program.

Courses from nearly all the colleges at UK are offered through correspondence. Most are general studies courses, but many upper division electives are available. "Most people take their electives through us, usually not classes in their major," Pfanstiel said.

See OPTIONS, page 3

LCC course introduces novices to sign language

By NATALIE CAUDILL
Staff Writer

Lexington students are now learning beginning interpretation for the deaf at the only school in the state to offer such classes — Lexington Community College.

According to Janet Kightlinger, coordinator of interpretive training, the course is a good introduction for people who have little or no knowledge in the area.

"A full course is offered for the training of interpreters for the deaf, but the problem is that you have to be proficient in sign language before you can take these courses," Kightlinger said.

Dana Parker, an interpreter administrator at the Kentucky Commission on the Deaf and Hearing Impaired in Frankfort, said, "The Commission felt that this could be a feeder into the interpreter training

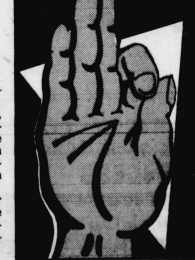
program at LCC. . . It will definitely be helpful."

The course, which began Feb. 18, is taught by Dick Purnell, supervisor of the Kentucky School for the Deaf. Kightlinger, who is enrolled in the class herself, said, "The response from the class has been good."

Kightlinger has been coordinator for six months and said because there are 29,290 deaf people in Kentucky, training courses for interpreters are important.

"We feel that there's a real need because we are the only school in the state that offers any classes to train interpreters for the deaf," she said.

Although anti-discrimination laws were passed in the 1970s and considerations were made for the blind and crippled, Kightlinger said that progress for the deaf has been slow.



TIM COLEMAN/Kernel Graphics

For example, "it is not a luxury to have an interpreter in the courtroom," Kightlinger said. "It is a necessity by law."

Kightlinger said that interested students could call the school at 257-2882 and still apply. The course costs \$50.

Professor remembers Donovan's presidency

By ALEX CROUCH
Staff Writer

Members of the Donovan Scholars Program met yesterday afternoon to learn or be reminded about their namesake, former UK President Herman L. Donovan.

Thomas D. Clark, emeritus professor of history, began his reflections on Donovan's 15-year presidency (1941-1956) by recalling the final years of his predecessor Frank L. McVey, under whom Clark became a faculty member.

"McVey was a wonderful man," Clark said. "He gave this institution very good intellectual leadership; he never learned how to cope with the political machine, but he kept the politicians of the institution itself."

McVey should not have stayed on after 1950, Clark said, because "the faculty was growing restive." The Board of Trustees selected Donovan.

"He came in with an antagonistic faculty," Clark said. The situation "was about as disturbed a situation as a man could want." Clark said he has been told that Donovan's appointment was a political move, the result of shuffling needed to place a governor's friend.

Born in Maysville, Donovan was a "Kentuckian thoroughly" — born on a farm, attended a country high school and Western Kentucky State College. "He was not only a Kentuckian, he was a country Kentuckian. He had the same folk mind and folk approaches a Kentucky farmer has."

See DONOVAN, page 3

INSIDE

"A Fanny Thing Happened on the Way to the Forum" is a hilarious and accomplished production by all involved. For an opening night review, see DIVERSIONS, page 2.

Joe B. Hall had a few opinions of his own about Bobby Knight's antics during the Indiana-Purdue game Saturday. For details, see SPORTS, page 5.

WEATHER

Flurries are possible early today. Becoming partly sunny during the afternoon. It will be cold with a high of around 40. Tonight will be clear and cold with a low in the lower to mid 20s. Tomorrow will be mainly sunny and cool with a high in the mid 40s.

DIVERSIONS

Gery Marco
Arts Editor

'Remarkable' cast keeps funny things happening in 'Forum'

A very funny thing happened in the Guignol Theater of the UK Fine Arts building last Thursday night, and the opening night audience of Stephen Sondheim's "A Funny Thing Happened on the Way to the Forum" let their appreciation be known with laughter and applause — and plenty of both.

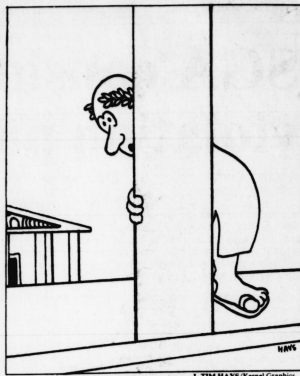
Simply put, the production is a lush riot. Burt Shevelove and Larry Gelbart wrote the book to the outrageous musical comedy, which was originally produced on Broadway in 1962 by Hal Prince. From curtain to curtain the cast tumbles, stumbles and bumbles to the delight of a congregation whose only concern was keeping up.

Henry Kevin Haggard leads a remarkable cast as Pseudolus, slave to the youthful Hero (Kevin Kennedy). Haggard, no stranger to major roles on the UK stages, turns in yet another excellent performance in a part which is clearly expected to carry the show. His precise comic timing and colorful antics give the production the solid foundation it must have for the broad farce which dominates these two hours of theater.

Paul E. Mullins is equally hysterical as the frantic Hysterium. Whether berating the unscrupulous Pseudolus or groveling for his Roman masters, Mullins is galley whimsical and downright fun to watch. Abbott and Costello live again as Haggard and Mullins take the stage, scheming and screaming and taking two steps backward for each one forward.

Bill Felty offers a unique comic performance as Erosinus, a senile old man who has spent uncounted years "abroad" searching for his children, who, Pseudolus informs us, were "stolen in infancy by pirates." Felty's caricature is original, energetic and hilarious — perhaps the show's clearest performance.

Julie Greenwell and Brian Holman play Hero's sprightly-but-aging parents, Domina and Senex. Greenwell is perfectly frightening as the overbearing Domina and has one of the better singing voices in the production. Holman, while not quite the same vocal talent, is charming in his musical moments, particularly the classic "Everybody Ought to Have a Maid."



J. TIM HAYS/Kernel Graphics

Joining Holman, Haggard and Mullins for that memorable soft shoe is another Guignol veteran, Ed Monaghan, as Marcus Lycus (a "buyer and seller of the flesh of beautiful women"). Monaghan's polished procurer and his salty courtesans would be comfortably at home on the stage of any old burlesque house, flashing their thighs to strain the eyes of audience members who, as Pseudolus points out, "have absolutely no interest in pirates."

The courtesans, a bawdy collection of dance hall char-

acters, are led by the towering presence of Julie Rodgers as Gymnasia. Rodgers knocks more than one character off his feet with her shotgun hips and some nicely timed rim shots by percussionist Brian Morgan.

Laurie Delk plays Phyllia, the virgin courtesan who enjoys Hero's affections but who happens to be sold on layaway for a Roman Captain. Delk and Kennedy strike a delicate balance between the romantic interest they represent and the outright absurdity of the other characters.

Delk, like Greenwell, has an impressive voice, but Kennedy is notably lacking in this department, although it appears that director James W. Rodgers has worked this attribute into Kennedy's performance as a part of Hero's sly, inexperienced demeanor. Delk's charming presence and Kennedy's exuberant commitment to his non-singing scenes also seem to compensate for Kennedy's somewhat tentative vocal.

To be fair, it should be noted that the musicians, led by musical director Ron Pen, had some trouble mastering their arrangements by opening night. But the considerable improvements in the group's work since Monday's dress rehearsal bodes well for the remainder of the run.

Dan Boden fares better than Kennedy as Captain Miles Gloriosus (Phyllia's buyer), but is still no match for the show's female voices. It is Boden's comic flair and steady presence, demonstrated last year in the similar role of Charlemagne in "Pippin," which brings Miles' overblown egotism to life.

Miles' three moronic soldiers — who also play numerous other generic roles as the play's "Proteans" — are led by the buffoonish antics of Patrick Alan Kearns. Kearns' clowning is reminiscent of the better moments of vaudevilian foolishness, and his girth is comfortably complemented by the other two stooges, Andy B. Arvin and Mark S. Thomas.

Russell Jones seems to have found refreshing variety while creating a set which has plenty of demands built into the script. Mary Stephenson's costumes are up to their usual high standards, splashing Jones' colorful set

with even more colorful tunics. The impressive show curtain designed by Chris Ware also helps to the set a farcical mood.

Choreographer Marie Henderson has obviously kept things simple, but the actors have found numerous comic variations in the basic steps. Henderson's best results are found in the dancing of Michelle Fackler as the courtesan Panacea.

"Forum" is a considerable accomplishment for director Rodgers and a triumph for cast and crew alike. They have taken to heart the rich atmosphere of vaudevilian chicanery which has seized the Guignol.

And funny things are happening.

"Forum" will be performed at 8 p.m. tomorrow, Friday and Saturday in the Guignol Theater, with a matinee performance at 2 p.m. Sunday. Tickets are \$5 for students and \$6 for the general public and senior citizens, and may be reserved by calling 257-1592 or 257-3298.

JAMES A. STOLL

Commercialism sneaks into public television

By FRED ROTHENBERG
Associated Press

NEW YORK — Mr. Whipple isn't squeezing the Charmin on "The Jewel in the Crown" and Mr. Rogers isn't singing the praises of the cotton in his sweater. But public TV has been uncovering new money sources that smack of creeping commercialism.

With funds for public television cut by the Reagan administration, the PBS airwaves are filled with soft-sell product plugs, and some public stations are turning their studios into high-priced lecture halls.

"People who work in public TV and raise money have been trying an awful lot of things for a long time, but anytime your back is against the wall, you work even harder," said Michael Soper, PBS' vice president for development.

During an experimental phase in the early 1980s that provoked much internal debate over commercialism, New York's public TV outlet, WNET, showed an American Express credit card with the catch phrase: "Don't leave home without it."

Lance Ozier, PBS' vice president for program administration and development, says that wouldn't be done these days, although new PBS guidelines do allow broadcasts to cite specific products and brand names.

He spoke of W.R. Grace, which stayed off public TV when it could be listed only as a fertilizer manufacturer. "But when they were allowed to mention Peters Professional Plant Food, they came on board," Ozier said.

"That's \$100,000 worth of underwriting that would have stayed out in the old days."

In April, eight General Foods brands, including Oscar Mayer Bacon and Cool Whip Topping, will underwrite a new PBS series, "The Sporting Life," and spearhead a coupon-clipping drive. For each proof-of-purchase mailed in, General Foods will contribute 25 cents to public TV.

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•Activities

Continued from page one

- development of activities programming as an important co-curricular, educational activity at his/her institution;
- good managerial skills;
- recognition by his/her colleagues as an educator;
- an extraordinary impact on students' lives, having earned their respect.

Nominations must have been currently employed for at least nine months in a NACA member institution. Any student, staff or associate member of NACA could submit nominations.

In addition to the nomination form, two letters of recommendation had to be included: one from a student organization of the nominee's school and one from a fellow staff member or peer.

"It takes a lot of time, commit-

ment and skills to do his job and he has it all," Loughrey said. "He has concern for students and gets the job done."

"It's a credit to the University, students and a tremendous support staff," Herbst said. "One person doesn't accomplish it."

A native of Lockport, N.Y., Herbst received his bachelor's degree in English at the State University of New York at Geneseo in 1972. From there he went to Boston College where he received a master's degree in college counseling psychology with specialization in higher education administration.

He went back to Geneseo to work as assistant director for business and operations in the college union before coming to UK in 1974. "I wanted to work at

a large university, and the staff, students and administration were very warm and hospitable and I felt a general warm sense for the students," he said.

Herbst also is production manager for the Central Kentucky Concert and Lecture Series.

He served on the board of directors of the NACA from 1978-81. The NACA is an educational service organization comprising 1,000 colleges and universities from across the United States and Canada and more than 500 agencies.

These agencies supply various services to student activities programs on college campuses. It is the largest professional organization of its kind, serving students and university administrators in student activities.

•Donovan

Continued from page one

Donovan had his problems cut out for him, Clark said. "He had to court the goodwill of the faculty," Clark said he thought it was fortunate Donovan went through the war years, which began five months after he took office.

"I am thoroughly convinced that (Donovan) did the job and did it well. We needed that kind of man to hold the University together and do its job under trying circumstances."

After the war Donovan had to handle the return of veterans to the University and the integration of UK. He also dealt with the active establishment of a University Press and

the basketball scandal of the early '50s.

By 1956 Donovan had "lived through his time," Clark said, adding he thought he "retired very graciously and at the right moment."

"I realize that age is taking its toll and I no longer have the energy I once had. . . . I have no desire to go back," said Donovan in a letter to the board in April 1956.

Donovan was president emeritus until his death in 1964.

Clark said Donovan set the institution on the road to a research university but said, "I am not sure he

ever understood the implications of free research."

In its last issue before Donovan's retirement, the Kentucky Kernel editorialized: "President Donovan led us to 'the threshold of greatness.' We believe implicitly in the brightness of our future."

"He has seen the University through crises and triumphs, taking a touch of the sour with the sweet. And through it all he has stood steadfastly by the side of education in a belief that the campus of the University of Kentucky is the Commonwealth of Kentucky."

•Options

Continued from page one

"I didn't want to take up hours that I would need for my major (during the regular semester)," said Patti Drummer, a mathematical science senior, who took Psychology 100 through correspondence. "I liked it because it was spread out over a period of time, and I didn't have to worry about going to it every day."

Many students find correspondence classes a little easier than regular classes as well. Debrah Martin, a theater arts senior, said she received a much better grade in her correspondence class. "I didn't do so well in class so I took this as a repeat option."

Though the "assignments are more time consuming than just going to class, I think the retention is much greater," she said. "Everything is written out (in a correspondence class). I personally like it that way rather than being tested on verbal things."

Correspondence courses do provide many conveniences, however, they take "a little more effort than other courses because you are all on your own with nobody watching," Pfanstiel said. "If you are a procrastinator you are in trouble."

According to Pfanstiel, the biggest

problem with independent study is that students tend to put things off, then "there is too much work to do at the last minute."

"Someone shouldn't take a course through independent study unless they are interested in it because there is no teacher to be a role model," he said. Teachers are available for those students who have problems, but very few take advantage of the opportunity, he said.

"There isn't the one-to-one relationship with a professor, but you don't have that anyway in a large class," Martin said.

Murray professors sue over benefits

MURRAY, Ky. (AP) — Two Murray State professors have charged in a lawsuit the Board of Regents violated its labor contract when it cut back on medical-insurance benefits for faculty and staff.

The issue prompted 312 of the school's 380 faculty members to sign petitions opposing the new package, said Richard Usher, one of the professors who filed the suit in Calloway Circuit Court.

The regents approved the new health insurance plan in November and the changes went into effect Jan. 1.

"We would like to make the point that a contract is something all of us depend on being set for a year's time. To alter it at mid-year is a dangerous precedent," Usher said.

Usher, who is president of the university's Faculty Senate, and John Taylor filed the suit as a class-action last week, asking the court to restore the benefits.

Richard Frymire, chairman of the regents, said the cutback came in the face of rising health insurance costs.

"We took the only responsible ac-

tion that a board of directors of a business could take, and that was to implement cost-containment provisions for health insurance," Frymire said.

George Stockton, Murray State's director of personnel, said the changes raised costs to the employees in three areas — prescriptions, the deductible amount for outpatient care and deductions for hospitalization.

The Kentucky Education Association is providing money for the lawsuit, Usher said.

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MISS FEBRUARY

U.K. CLASSMATE OF THE MONTH

CLASSMATE DATA SHEET

Name: Kelli Hadden
Height: 5'9" Weight: 125
Birthdate: October 22, 1963
Birthplace: Asheband, KY
Goals to succeed: Be a successful business owner, be a consulting firm
Turn-On: Ambitious people, positive attitudes
Turn-Off: Insecure people, rude nesses
Favorite Movie: Dr. Zhivago
Favorite Song: "You're the Inspiration" by Chicago
Favorite TV Show: "Days of Our Lives"
Secret Dream: to travel around the world

Photos by: J.D. Vanhoose
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Kelli is a senior majoring in communications. She is modeling a flannel shirt and jeans by LEE.

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**KENTUCKY
Kernel**

VIEWPOINT

Established 1984 Independent Since 1971

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College's new plan to give state farmers political know-how

Today's farmers can't get by with just tractors and plows. They need a new tool — political savvy.

As President Reagan is proposing cuts in burley price supports and Congress is debating the particulars of a new farm bill, agriculture is becoming a hot political issue in America.

There's no doubt that certain political decisions — especially a decision to cut tobacco supports — would be bad news for farmers. And that would be bad news for the state of Kentucky: tobacco is the state's main cash crop.

What we need is some way to train farmers, to supply them with the knowledge they need to make their concerns known to legislators.

The College of Agriculture is doing just that. The college has received a \$250,000 grant from cigarette manufacturer Philip Morris, Inc. to implement just such a training program. The program, which would be in the form of a two-year seminar course, would award study fellowships to 25 young professional farmers from the nation's eight burley-producing states.

The topic of the course, which will get under way this fall, will be agriculture policy and how legislative policy works.

Participants would attend seminars and take tours to learn about the politics of agriculture.

According to Charles Barnhart, dean of the agriculture college, UK will have to pick up certain costs of the program, such as administrative costs and faculty salaries. These costs might add up to about \$50,000, he said.

True, that's a lot of money. But it's money well spent for Kentucky. Tobacco is a large part of the state's economy.

UK, as a land-grant institution, owes a debt to the state. Projects and programs such as this one are necessary parts of the University's educational mission.

That farmers need political training is a rather sad commentary on our complex times. But if that's what it takes to preserve our state's economic base and our farmers' livelihoods, then UK should lead the way in that regard.



Some students lack 'luxuries' to give up

An open letter to Secretary of Education William Bennett, regarding his comments that the proposed cuts in student financial aid will mean little more than that some students will have to do without their expensive stereos and cars:

I am a student. In fact, I'm both more and less than that. I'm a graduate student, which means that I bought the old education-equals-better-jobs line with a sharper hook, a longer line and a heavier sinker than most.

I'm an objective critic of the proposed student aid cuts. They can't slice me too deeply, because I am ineligible for loans in the first place.

I'm not signed up for any classes — good Lord willing I will never take another course as long as I live — because I've finished my coursework. Believe me, that in itself is one of the greatest feelings of relief known to humankind, but in financial terms it means I can't even get a Guaranteed Student Loan because technically, I'm not a student.

I am not one of those "gradual" students John Irving wrote about in *The World According To Garp*, the ones who go to "gradual" school to gradually learn they don't want to go to school any more. I already know I don't want to go to school any more. But as soon as I take several hours of written and oral exams



Gary W. PIERCE

and write a thesis I'll have two separate graduate degrees, so there's no sense stopping now.

Besides, I keep telling myself, just think how good I'll feel when I finally stop hitting myself in the head with this academic sledgehammer.

Since I've denied student financial aid, Mr. Bennett, I work at three different jobs and it's still a scramble trying to put together enough to pay the rent with some left over for a monthly payment on my used car.

By the way, Mr. Bennett, most of the components in my stereo system are the same ones I bought in 1974, with some of the money I earned from my part-time job during high school. I used the rest of the money for college. I fill in the gaps left by what my student financial aid — mostly loans — didn't cover.

I'm not even eligible to go into more debt. I'm already paying back my undergraduate loans, the ones that came due when I finished my coursework and was no longer eligible for student-status deferment.

I'm not complaining, though. Oh

no, not me. We all have to pull our own weight in this world, there's no such thing as a free lunch, it's every man for himself and you gotta pull yourself up by your own bootstraps. I don't always like it much, but I guess that's the way things are.

The upshot here, Mr. Bennett, is that for all the fat in the system, there are still many students out here in academia who need all the financial aid they can get. A few enterprising individuals may be piling up an impressive array of audio technology and first-rate vehicles with their undeserved financial aid.

So what else is new? A few welfare recipients have been doing the same for years.

I know this is heresy, but I figure that it's better to tolerate some abuse in the system than to penalize one student who can't afford an education without aid.

I'm not complaining about my own situation, Mr. Bennett, I'm used to working long hours for next to nothing to pay my way through school. Besides, I already have one degree.

I'm concerned about those undergraduates who may not be able to get their first degree under the proposed cuts, much less an advanced degree.

Of course, if there are more financial aid opportunities available for undergraduates, that spirit of gener-

I work at three different jobs and it's still a scramble trying to put together enough to pay the rent. . . .

osity may help increase aid to graduate students as well. We all swim in the same — and financially speaking, increasingly shallow — academic water. This business of cutting aid to students eventually affects us all one way or another.

Not that of it matters to me. I'm not eligible for anything anyway. And thanks to the proposed budget cuts, I'm a little further removed from even the remote possibility of financial aid than I was before.

Thanks a lot, Mr. Bennett. Nobody ever said life was easy, and attitudes like yours help make it a little more difficult.

Arts Editor Gary Pierce is a communications graduate student and a *Kernel* columnist.

Now comes the time to 'eat a little crow'

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There comes a time when even the most avid supporters of a politician must take their places at the table and elbow their way into that delicious political delicacy called crow. And I believe that there is a certain group of young Americans who need to place napkins around their collars and take their seats — on the "right" side of the table, of course.

In a new proposal currently in government, the young Americans — with their young bright dreams of the future we heard so much about a few months ago — seem to be a little hazy.

After this year it could prove to be most trying to get the funds necessary to educate the people of the bright future. Oh, there are a few who will never feel the effect of this idea that the exalted protector of the free world and his disciples have come up with, but yet there are many who are still among the multitude who are going to have to swallow this bitter pill and look at their bright future and smile brightly.

This proposal would severely limit the amount of money available for both grants and loans, and impair the ability to pay these loans in a way that is fair and equitable to the student.

I know there are a considerable

Guest OPINION

number of us out there who depend on this type of aid to remain students and to receive degrees. Though I know we work during the summer and usually through the school year, it just isn't enough to cover the costs of a full year of classes. So much for our bright dreams and future that we were told would be there if we followed the "right" path.

For the most part it seems that young Americans answered this call and helped. They followed the path and now their rewards have become their betrayal. So, OK guys, white meat or dark?

Most people will ask the question, "Well the budget has to be cut," which is true and I agree, but at the expense of education? It seems that as defense-minded as this administration is, it could at the least remember that the aid plan was originally passed as a defense and national security measure. The money could come from Mr. Wein-

berger's coveted defense budget, instead of spending it on \$400 hamsters.

There is still another program in danger of becoming as extinct as the dinosaur if Mr. Reagan has his way, and that is the federal tobacco support program. While this program is a very controversial topic, it must be looked upon as a program that can fund aid to students at this University and the University itself. Many students — as well as their families — would be adversely affected economically if this program is killed.

This would also affect University enrollment (which already is facing lower numbers), because a good percentage of Kentucky students depend on income this crop generates to pay most of their college expenses. Everyone knows that tuition only covers a small part of running a university, so it must depend on tax funding for many of its expenses.

However, not many know that a big portion of this money comes from revenue generated from the tobacco industry. Washington knows this but chooses to ignore it in its never ending quest to put the squeeze on the people, the same ad-

ministration that promised such a glorious future.

So as the head waiter begins to serve up the portions of crow pie, wouldn't it be nice to eat that juicy steak you were so "faithfully" promised in November? I'll have to admit I am a democrat but I have voted republican before and probably will again.

I wasn't that keen on Mondale, but at least he told us what he had in store for us. He didn't hide under a cloak made of the American flag and the promise of happiness for all. The issues were plain and they were hidden under a monologic reminiscence of Death Valley Days.

I can hear now the rebuttals this will receive, and the classic one will be ignorance of the issues, but I really don't feel this is as much an issue of ignorance as it is one of public facts.

And now, as we look upon the dinner scene, the man at the head of the table has been seated, and says to all those of his faithful gathered there, "Would you like another serving or will two be enough? There's four more years you know."

This guest opinion was submitted by Garret David Pelphrey, an agricultural education senior.

LETTERS

'Liberal chink'

For those of us who are familiar with Kevin Greene, it came as quite a surprise that he would be ticked off at the *Kentucky Kernel*. Could it be true?

Since both Mr. Greene and the

Kernel's motto is "Give me liberals or give me death," this is obviously a very striking conflict between these two. This is like Larry Flynn suddenly becoming appalled at nudity, or, closer to home, Andrew Davis

writing a fair article on President Reagan.

So, could there really be a chink in the armor of the liberal stronghold?

David L. Miller
Telecommunications junior

Veteran minority

Greg Spotts' commentary on minorities really opened my eyes. You see, I too am a minority student. I am a veteran of five years' service in the U.S. Navy. While I can sympathize with some of the things that Mr. Spotts says, I must counter his views with my own.

First of all, Mr. Spotts, when have you taken a veterans studies course, or an Asian studies course, or any course dealing with a minority other than blacks? Probably never, since few are offered. This is also a crime to veterans, Asians, etc.

Secondly, your statement of few University-sponsored programs with black student input is without proof. We have the Student Government Association, the Student Activities Board and several others, all with the requirement that you become involved to let your thoughts and comments be known. How many organizations have you joined, Mr. Spotts?

Thirdly, be thankful that you have a Black History Month. We veterans only have one day throughout the year to let our achievements be known.

Finally, Mr. Spotts, if you remove the words black and white, and replace them with veteran and non-veteran, you will see that you are not alone. Some of us ignorant, racist white students are minorities also. The difference is that your minority is obvious, and we veterans

will probably never receive the respect we deserve.

Think, Mr. Spotts, about all the ignorant, racist white people duty right now defending your right to free speech. Probably nine or 10 died today defending that right, and all the others you are entitled to. Please think about that the next time you feel cheated.

David A. Child
Education junior

BLOOM COUNTY



Letters Policy

Readers are encouraged to submit letters and opinions to the *Kentucky Kernel*.

People submitting material should address their comments to the editor-in-chief at the *Kernel*, 113 Journalism Building, Lexington, Ky. 40506-0023.

All material must be typewritten and double spaced. To be considered for publication, letters should be 350 words or less, while guest opinions should be 850 words or less.

Writers must include their names, telephone numbers and major classifications or connection with UK. No material will be published without verification.

SPECTRUM

From Staff and AP reports

State's unemployment rate lower

FRANKFORT - Kentucky had more people working in 1984 than ever before and its annual unemployment rate, which had been on a six-year climb, dropped below 10 percent for the first time since 1981, labor analyst Ed Blackwell said yesterday.

The 1984 rate of 9.3 percent compared to 11.7 percent of the year before and 10.6 in 1982. Kentucky's unemployment rate was 4.7 percent in 1977 and 5.2 percent in 1978.

"The figures show dramatically that Kentucky in 1984 began to catch up economically with the rest of the nation and we're still feeling the impact through new job openings," Blackwell said.

State population to grow

LOUISVILLE - Kentucky's population growth, which began a turnaround in the 1970s, will continue in the years ahead and by 1995 reach 4.3 million, an increase of 8.9 percent, a census researcher said yesterday.

Projections show that the state will pick up 487,868 residents during the next decade, according to Michael Price.

"There will be three factors contributing to the change," said Price, director of population studies at the University of Louisville's Urban Studies Center.

• Births are increasing. There will be more women in the child-bearing years of 15 to 44.

• Life expectancy is rising. The age category showing the greatest gain will be those over 65.

• And, he said, "We are attracting retirees and job-seekers, particularly in rural areas."

Governors back federal freeze

WASHINGTON - The nation's governors ignored President Reagan's objections and voted yesterday for a federal spending freeze that would include the Pentagon and Social Security and the possibility of increased taxes to reduce the budget deficit.

"What we accomplished is what Congress is going to have to accomplish, and that is to show guts, to be courageous, to set aside at least enough self-interest (and) put enough on the table to get the job done," said Kansas Gov. John Carlin, chairman of the National Governors' Association.

Court rules for free help for poor

WASHINGTON - In an important victory for poor defendants, the Supreme Court ruled yesterday that impoverished criminal suspects whose sanity is seriously in doubt have a constitutional right to a psychiatrist's help at taxpayer expense.

"When a defendant demonstrates the trial judge that his sanity at the time of the offense is to be a significant factor at trial, the state must, at a minimum, assure the defendant access to a competent psychiatrist who will conduct an appropriate examination and assist in evaluation, preparation and presentation of the defense," Justice Thurgood Marshall said for the court.

CROSSWORD

Crossword puzzle grid with clues for Across and Down. Includes a 'PREVIOUS PUZZLES SOLVED' list and a 'help wanted' section at the bottom.

Battle moves to court

WILLIAMSON, W.Va. (AP) - The bell for the next round of the legal battle between a pair of A.T. Massey Coal Co. subsidiaries and the United Mine Workers union will ring at 9 a.m. Thursday in Mingo County Circuit Court.

Sprouse Creek Processing Co. and Rocky Hollow Coal Co. are asking that the union be held in contempt of court for allegedly violating earlier court orders. The union is countering with a barrage of its own motions.

The motions were filed by both sides last week in the circuit clerk's office. Arguments are scheduled before Circuit Judge Elliott E. Maynard.

The companies contend that union miners on strike against Sprouse Creek and Rocky Hollow were involved in violence and other acts that occurred in the vicinity of the strike-idled mines Feb. 12.

On that date, the companies charge, striking miners massed along W.Va. 49 between Matewan and Sprigg to threaten and harass

non-striking miners on their way to work at Sprouse Creek, Rocky Hollow and various non-union mining operations in West Virginia and Kentucky.

Since then, however, striking miners have held large but peaceful demonstrations near a blocked entrance to the Sprouse Creek preparation plant. The site of those demonstrations is at least a quarter of a mile from the entrance to Rocky Hollow, where the union has established a permanent picket line.

State police arrested 143 demonstrators at the Sprouse Creek entrance last week when they blocked the road and refused to allow trucks carrying non-union coal to enter the processing plant.

No coal-hauling activity was reported Monday on yesterday, and no confrontations involving demonstrators were reported.

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services. A collection of small classified ads for various services, including tutoring, legal services, and job openings.

Wanted. A section for finding people or services, including a 'Measles Alert!' and a 'Measles Immunization Clinic'.

ACCOUNTING MAJORS. A Lexington Corporation is looking for several accounting majors to work in its accounting department.

FREE PREGNANCY TESTING ABORTION SERVICES 276-0214. Includes a 'Kinko's copies' ad and a 'PLASMA ALLIANCE' ad.

SPORTS

UK's Hall finds 'no excuse' for Bobby Knight's reactions

By ANDY DUMSTORF
Sports Editor

University of Kentucky Coach Joe B. Hall said at his weekly press conference yesterday that there was "no excuse" for Bobby Knight's reaction to an official's call in a recent game.

"That's never justified," Hall said, referring to Knight's throwing a chair across the floor after disputing an official's call.

"I think about the extent that a coach can go to," he jokingly added, "is to take off his coat and throw it on the floor."

"That's about all they'll let you do, and they'll only let you do that once I did that my first year."

For the record, Hall has had one technical called on him this year in a game against the University of Cincinnati. Knight was whistled for three during Saturday's game against Purdue.

However, Hall, who will admit to being able to hold his own on the sideline, was unhappy with the officiating during his team's loss to Georgia Sunday.

He didn't throw a chair or even his jacket for that matter, as his team suffered its third loss this year at Rupp Arena — the most ever for a Kentucky team in a season in the 23,000-plus complex.

The 75-77 loss to the Bulldogs

dropped Kentucky out of a share of the Southeastern Conference lead.

Hall said his staff does keep stats on the number of calls each official makes during a game and the type of each call. He does not look for a balance of the number of calls, because "not every game is going to be balanced."

His curiosity is aroused, however, when one official stands out from the other officials.

That being the case on Sunday, One official, Sonny Holmes, whistled the Wildcats for 13 fouls and only three for Georgia.

For the game, the Big Blue ended up with 25 fouls while Georgia had 24.

"That type of thing concerns us," Hall said.

When asked to comment on Holmes' lopsidedness, Hall said, "It tells me that one ref is out of whack."

And that type of situation can frustrate a coach, he added.

"Of course, you have to remember that he is biased and that he (Holmes) sees things through blue-shaded glasses," Hall said. "And you take that into a lot of consideration when you're tempted to throw a chair or something."

After Sunday's loss, the Wildcats are in a situation where they need to win their two remaining games to

have a chance to win the Southeastern Conference title.

"The conference race is certainly coming down to the wire," Hall said. "And it still is a mathematical possibility for us and we're looking at it that way."

And again the most important game, he said, is coming up tomorrow when the Cats entertain SEC rival Tennessee.

"Since it is with Tennessee it makes it doubly important. We are looking to vindicate the loss we had down at Tennessee, which was the worst loss we've had this season, and we have to make a good showing since it is our final home game."

Hall said he will wait until freshman Richard Madison, who had arthroscopic knee surgery, to be comfortable in practice before the forward returns to game action.

Madison's doctors will check the knee tomorrow and Hall will not know until then if the 6-foot-6 Madison will be able to play against Tennessee. According to Madison's doctors, he is recovering at an exceptionally faster pace than normal.

of the seventh which led to four South Florida runs.

Kentucky pitcher Tim Swob (1-1) took the loss after relieving starter Jay Ray to begin the sixth.

Sophomore left-hander John Kuester gets his first start today when the Cats take on Western Michigan at 1 p.m. in Lakeland, Fla.

Baseball team drops second straight

Staff reports

TAMPA, Fla. — The inability to produce with runners in scoring position has, for the second night in a row, taken the Kentucky baseball team down to defeat with three runs aboard in the top of the ninth, South Florida's

Randy Wilson fanned three straight Wildcats to allow the Bulls to hold on to a 5-3 victory here last night.

"It's still early for us, if you want to look for excuses," UK Head Coach Keith Madison said. "But we've got to work on our execution."

UK, now 2-2 on the young season, committed two errors in the bottom

of the seventh which led to four South Florida runs.

Kentucky pitcher Tim Swob (1-1) took the loss after relieving starter Jay Ray to begin the sixth.

Sophomore left-hander John Kuester gets his first start today when the Cats take on Western Michigan at 1 p.m. in Lakeland, Fla.

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THE MOVIE

M A G A Z I N E

SPRING 1985

VOL. III, NO. 2

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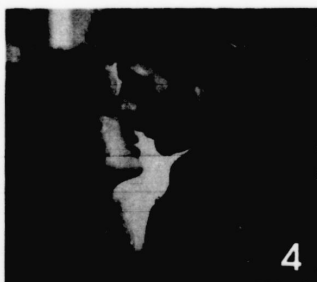
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THE MOVIE

M A G A Z I N E



■ COVER

Cher takes her acting seriously — and her kissing, too. Shown here with Sam Elliot, her rugged co-star in the new film Mask, Cher is building on her serious reputation from Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean and Silkwood. Page 4.

■ FACES

Eric Stoltz has a brand new look; John Candy has a million of them. Page 6.



■ INTERVIEW

He's been unforgettable in major flicks ranging from Annie Hall to The Big Chill. Now Jeff Goldblum is gambling his talents on a lead romantic role. Page 8.

■ DIRECTORS

A director gets to sit in interesting places — like the captain's chair of a multi-million-dollar movie shoot. While Peter Bogdanovich (The Last Picture Show) aims for the heart, Walter Hill (48 HRS.) and Jeff Kanew (Revenge of the Nerds) aim for the funny bone. Pages 10 and 11.



■ BEHIND THE SCENES

Actor Anthony Edwards busts free of Revenge of the Nerds typecasting, becomes a Paris lover and a Berlin spy for a new film called Gotcha. He's a happy guy. Page 13. Berlin gets the Hollywood touch and college students get away with murder. Page 14.

COMING SOON

Highlights and delights of our next issue include Chevy Chase. Page 14.

Apologia:

A byline was omitted from last issue's interview with Sting. The writer was Anthony DeCurtis.



DAVID ALEXANDER

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Cher

Tender Moments with a Motorcycle Mama

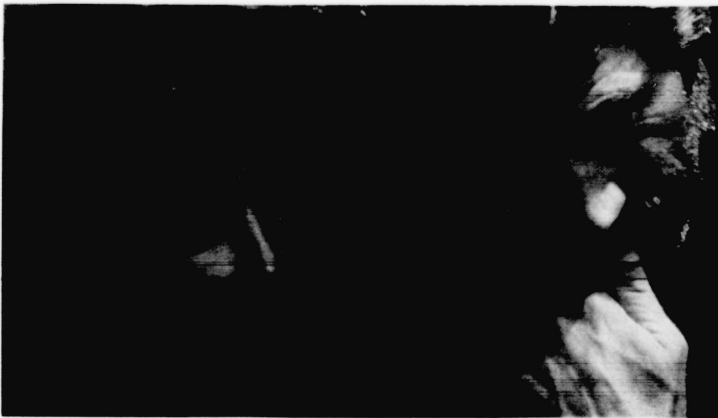
Cherilyn Sarkasian was a very shy girl, with large brown eyes. By age twelve, she had perfected the form of an autograph — Cher — that she, when she grew up and became an actress, would graciously give to fans. By sixteen she left home, still dreaming of being an actress. At nineteen she was half of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

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

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

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

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



Sam Elliott and Cher

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

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

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

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

lot of drugs and she hangs out with bikers, but yet she's very metaphysical."

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

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

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

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

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

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

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



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

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

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

"I like having a certain amount of freedom."

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

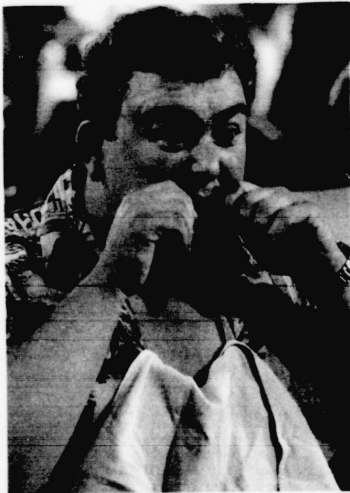
In other words, Cherilyn Sarkasian found out how to get her wish. Meryl Streep has publicly lauded Cher as "an

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

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

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

Candy is Dandy



John Candy eats up another plum role.

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

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

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

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

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

ERIC STOLTZ' New Face

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

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

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

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

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

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

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

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

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

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



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50 mm at 1/30 sec at f/8.5

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Because time goes by.

Jeff Goldblum



Into the Night Marks First Lead Role

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

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

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

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

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

at Sanford Meisner's Neighborhood Playhouse.

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

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

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

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

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

DAVID ALEXANDER



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

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

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

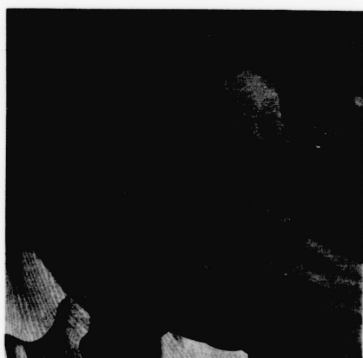
"He was much adored," says Goldblum, "and there's a group of people who really worship him. Taking on that character was a real challenge."

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

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

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

The Big Chill
 boosted Goldblum
 above cult status.



Peter Bogdanovich

Aims for the Heart

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

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

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

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

nothing whatsoever to do with what happened."

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

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

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

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

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

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

Walter Hill

Aims for Laughter

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

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

How does such an oft-told tale keep its

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

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

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

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

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

Walter

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Walter Hill

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

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

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

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

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

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

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

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

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

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



Kanew Horizons

Nerds, Gotcha Director Started Small

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

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

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

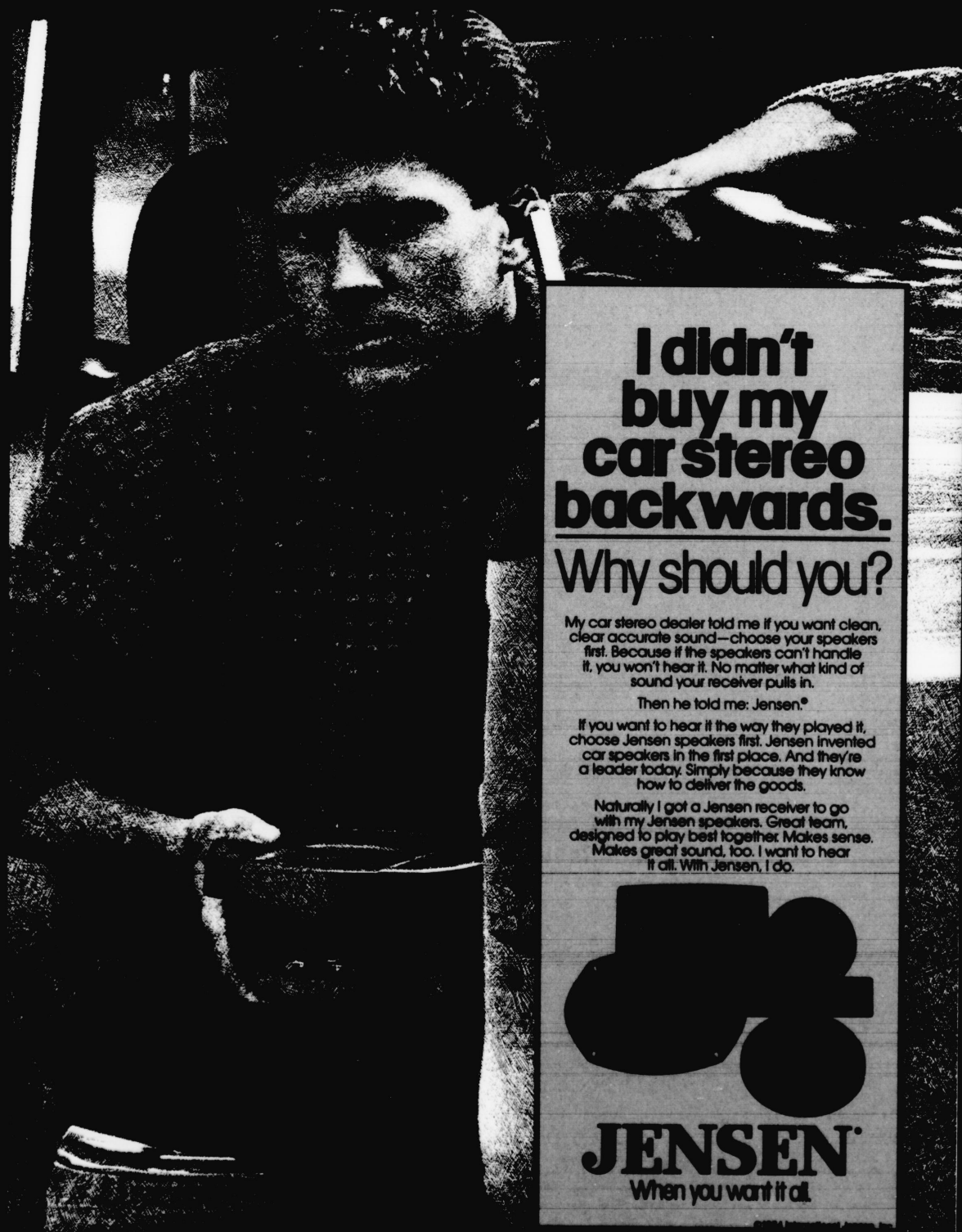
In 1971 he directed *Black Rodeo*, a highly-praised feature-length documentary about a Harlem rodeo. Six years later he sold Utopia to finance *Natural Enemies*, which he also wrote and di-

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

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

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

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



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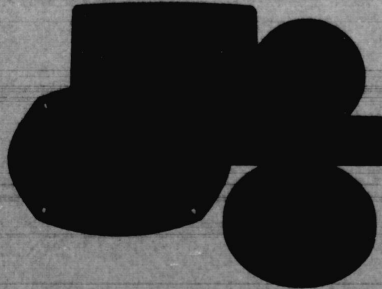
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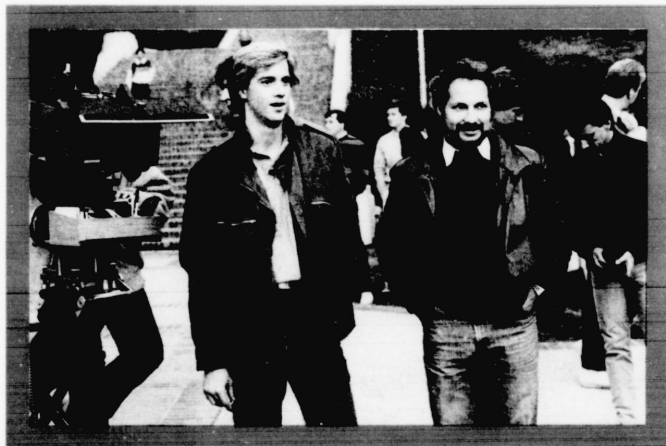
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It's *The Graduate* thuses director once more his star in surprise hit *The Graduate* which this is. And yet which hopeful. The new *K* *Gotcha*, based legiate fad for games. The film Edwards from East Berlin Angeles, acquit terious lover na ingly murder-called Vlad. It sion of just t Hitchcock love nary character uation, with u romance and d seems to enjoy for example, blended with p "Gotcha," Ka be a comedy w to have become After weeks film's cast and familiar Los schedule calls Central Intel

Nerds Team Reunites



Kanew and Edwards Create Comic Spy Thriller

It's *The Graduate* with bullets," enthuses director Jeff Kanew, teamed once more with Anthony Edwards, his star in last summer's welcome surprise hit film, *Revenge of the Nerds*.

"*The Graduate* was a coming-of-age story, which this is. It was a love story, which this is. And yet it was very, very funny, which hopefully this will be."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HOLLYWOOD IN BERLIN



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

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

But that didn't stop them from riding,

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

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

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

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

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

Students Play the Murder Game

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

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

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

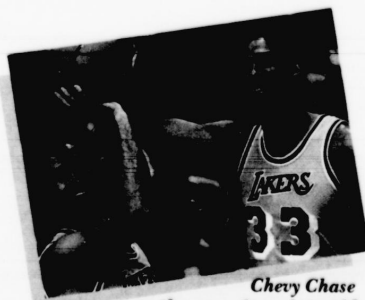
By some reports, the game originated in 1978 at the University of Michigan. It migrated during Spring Break to the campuses of Florida, eventually spreading west to UCLA and points in between.

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

COMING SOON IN OUR NEXT ISSUE

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

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



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

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

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

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

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

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



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