

KENTUCKY Kernel

Vol. LXXXV, No. 163 Monday, May 2, 1983

An independent student newspaper



And the envelope, please
Once again, the Kernel presents the Golden Fork Awards for outstanding achievement by people from all walks of life. These awards are presented to those few who have in some way made a complete mess of things. See page 4.

University of Kentucky, Lexington, Kentucky

Rising costs

Housing, dining charges increased 'modestly' for 83-84

By ANDREW OPPMANN
News Editor

University residence hall housing and dining rates will be increased 5.01 percent for the 1983-84 academic year, pending approval from the Board of Trustees tomorrow, according to proposals released by Jack Blanton, vice chancellor for administration.

Also released was a proposal for moderate increases in meal card plans for the coming academic year.

Annual housing rates for students living in one of the University's 18 residence halls, excluding dining costs, will be increased from \$1,118 to \$1,182 next year — \$64 per semester — totaling to an average of 5.72 percent.

Undergraduate single students living in the Greg Page Stadium View Apartments will be charged \$1,205 — \$602.50 per semester — in 1983-84 compared to \$1,140 this year. Married student units in the apartments will be rented at \$360 per month next year, rather than \$330 per month.

Efficiency apartments in the Cooperstown and Shawneetown apartments for married students will be leased for \$185 per month next year.

The greatest housing increase — 9.08 percent — was for the Cooperstown and Shawneetown one bedroom apartments. The units will be leased at \$240 per month. Two bedroom apartments in both Cooperstown and Shawneetown will be leased at \$255.

Rates for Commonwealth Village and Linden Walk efficiency apartments will be \$195 per month next year. One bedroom apartments in both apartment complexes will cost \$250 per month to lease.

Dining plans — required for all students living in the residence halls — will be increased an average of 3.56 percent during 1983-84.

The most popular meal plan, the two meals, five days a week plan, will be raised to \$1,930 per year — \$965 per semester — totaling to an average increase of 5.18 percent, including residence hall costs.

The three meals, seven days a week plan — the least popular plan — will be raised from \$2,308 per year to \$2,306 per year — \$1,154 per semester including residence hall costs, an increase of 4.44 percent.

The three meals, five days a week plan will be increased from \$2,048 per year to \$2,146 per year — an increase of 4.79 percent including residence hall costs. The two meals, seven days a week plan will be raised an even \$100 to \$2,200 per year — \$1,100 per semester — including housing costs.

The one meal, five days a week plan for students not living in the residence halls will be increased 4.42 percent to \$472 per year or \$236 per semester.

"The present rates are not sufficient to meet the higher operating costs and financial demands of the Housing and Dining system," the formal proposal to the Board said. "The proposed adjustments result primarily from increased labor, food and utility costs."

Blanton said he was pleased with the low overall percentage increases for residence hall housing and dining rates. "I think a 5 percent increase is a modest increase, considering your increasing cost of living."

Blanton attributed the moderate increase to cost savings in food purchases and energy conservation. Vandalism, however, was one of the dominant factors in housing rate increases.

"Part of those dollars again are going to replace ceiling tiles in the residence halls," he said. "Part of the increase in cost can be traced to abuse to the halls by the students living there."

Proposals to attempt to specify charges to the students living in the damaged areas, however, have not been completed, Blanton said. "The Dean of Students office is working to change the behavioral attitudes of groups coming into Haggin and Holmes halls."



Lakeside ball

A new basketball court at Jacobson Park on Richmond Road got some use recently when a pick-up game was played there.

J.D. VANHOESE/Kernal Staff

Board votes on selective admissions policy tomorrow

By JAMES EDWIN HARRIS
Managing Editor

The writer covers higher education for the Kernel. This story contains his observations and opinions.

For the freshman class of 1984, and for every one thereafter, UK will be vastly different in at least one respect.

Tomorrow, the Board of Trustees is expected to pass a new admissions policy for UK, one that is hoped will remove from the University some of its poorest students and replace them with an academic standard that years from now may put UK near or at the head of American state universities.

The policy is described by President Otis Singletary as a "solid, sensible, moderate approach," and for the most part, it is — perhaps too much so. A theoretical "B" student who expects the traditional automatic acceptance to UK as a freshman will be required to complete only the barest of essential courses and attain a 14 on the American College Test — a score that ranks somewhere in the 50th percentile nationwide for college-bound students.

A "C" student, however, will have it much tougher, needing a 25 on the ACT — a score in the 80th percentile — to be accepted. A student with even lower high school grades will need a 30 to be accepted — just five points less than a perfect score.

The policy was designed to be tougher for less-qualified students, and easier for bet-

ter ones, but some have criticized the supposed 2.0 cutoff as too weak. Singletary said the initial low standards were meant to avoid throwing "a lot of shock into the system" by denying vast numbers of students the right to attend the state's flagship university, and added that fine-tuning, including a possible rise in the minimum high school grade point average, may take place as the University discovers how effective the policy is.

Others are more concerned with the expected decline in the number of students in the freshman class, and how it will affect the University from a financial standpoint.

The University Senate's Committee on Admissions and Academic Standards, which wrote the policy, said that if the policy was in effect in 1981 and 1982, the respective

classes would be around 20 percent smaller — a loss of 1,350 students over the two years.

That translates into a minimum \$1 million loss in tuition revenues, and a potential \$4 million in dining and residence hall fees, assuming the students would be living on campus — a full 1.5 percent of UK's total annual income.

But the committee's chairman, Robert Altendorf, an assistant professor of mechanical engineering, said the University should be prepared to accept the possible loss, because as the population of college-age people continues to decline, the University will be forced to cope with lower revenues.

To Singletary, the lost revenue will mean fewer teachers, fewer sections of mandato-

ry courses for freshmen and "a better use of the institution's resources at a higher level of quality."

As a result, there may be fewer teaching assistantships for graduate students here, but Singletary said other colleges and universities have managed similar situations without great harm.

Controversy also has raged over the University's policy to remove student-athletes who would not be automatically accepted from the general rank-order pool, from which 20 percent of 1984's class will come. Misunderstood by the media, the athletes' pool is not an exemption from the admissions standards, but rather a way to guarantee that a similarly-qualified student who is not an athlete would not be rejected by the University on that basis.

DAN CLIFFORD/Kernal Staff

MONDAY

From Associated Press reports

Animal science professor elected Trustee

James D. Kemp, animal science professor, confirmed yesterday his election as faculty representative to the Board of Trustees, replacing William F. Wagner, chemistry chair, who is retiring.

Faculty Trustees are elected to the board by the faculty for a three-year term. Constantine Wilson, professor of social work, the other faculty Trustee, was elected to the board last year.

His appointment will become official "Being a long-term faculty member, I hope to serve the faculty well," Kemp said. "I look forward to it."

Pesticides snail as

COOPERSTOWN — Two... about five miles north... thunderstorms, when a... Interstate 75 bridge into the... St. John Life, Ohio... driver apparently drove... and saw a... passenger car and... 10 people. The truck swerved... over the guardrail into... The truck... said

state police Sgt. Bowman Stone said, "The pesticides are harmful to animals and people and we don't want anyone using water from the creek, for whatever reason."

The northbound lanes of the road were closed while crews removed the wreckage from the creek. Life said, adding that a hazardous waste removal team had been hired to clean up the chemicals.

Elsewhere in Kentucky, torrential rains forced people out of homes in western and north central parts of the state, leaving high water on scores of roads.

The worst reported flooding was in southwest Louisville, where 120 families were forced from their homes when the city's sewer system backed up and flooded their neighborhoods.

Flash flood water today with an 85 percent chance of rain and thunderstorms Monday with some possible hail and a high in the mid to upper 70s.

50 percent chance of showers tonight with a low in the mid to upper 50s. Continued cloudy and mild tomorrow with a chance of showers and a high in the mid to upper 70s.

Parking official sees structure's drawbacks

By JOHN YOSKULH
Senior Staff Writer

The University's assistant director of parking and transportation says a three-to-four story parking facility planned for the Medical Center will have little appreciable effect on main campus parking problems.

In an interview Friday, Brewster said the facility, to be completed in approximately two years, will serve only Medical Center personnel whose cars have "A" and "B" stickers, leaving many parking tangles unsolved.

"The worst spots are the Patterson Drive and Administration Drive area," he said. "There's fierce competition for spaces over there."

The only potential benefit of the new facility for main campus, Brewster said, will be to ease some of the competition for parking spaces in the Rose Street parking structure across from the Chemistry-Physics Building.

The parking structure "is currently being used by a lot of Med Center people," he said. "When the new facility is finished, they'll be able to use it, and that will take some of the burden off the Rose Street facility."

But a side effect of the facility could be traffic problems, he said.

"Traffic pressure on Rose Street is very heavy presently, as anyone knows," he said. "At times it's even dangerous. When this new facility is completed, you're going to have even more people going down Rose to get to it, and traffic will be a nightmare."

Brewster said the structure is needed, however, because construction of a pharmacy building and a cancer center on existing lots near the Medical Center will aggravate a "critical parking shortage."

Brewster said no further changes will be implemented for UK's parking situation next semester.

PERSUASION

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|---------------------------------------|-----------------------------------|--|--|---|------------------------------------|---------------------------------|
| Bill Striden Editorial | Andrew Oppmann News Editor | John Griffin Arts Editor | Mickey Patterson Sports Editor | Lori S. Runkle Special Projects Editor | J.D. Vachoske Photo Editor | Dan Clifford Graphics Editor |
| James Edwin Harris Managing Editor | Barbara Price Sallee Editorial | Bill E. Widener Jr. Assistant Arts Editor | Dan Metzger Assistant Sports Editor | Kathie Millon Special Projects Assistant | Ben Van Hook Chief Photographer | Chris Ash Copy Desk Chief |

'Malaise' strikes Kentucky as nation begins recovery

The "national malaise" of which then-President Carter spoke in 1980 seems to have struck Kentucky just as the rest of the nation is experiencing a burst of recovery.

Throughout the Commonwealth, pessimism is growing as economic woes deepen. Unemployment here is on the rise, although nationally it has begun a slow decline. Kentucky's education system has descended to the nation's bottom rung. The quest for effective leadership at the state level has been fruitless. And the state recently ended one of its worst tax-revenue years in history, signaling that further deterioration is to be expected.

If Sunday's graduation ceremonies are subdued, it will be no surprise. The 5,000 or so students receiving their diplomas will go forth in uncertainty to a world that has rolled up its welcome mats. Their degrees, once sure tickets to meaningful employment, are now merely certificates that tell where they spent several years of their lives.

For them, the real challenge will begin as they exit Memorial Coliseum to begin their fight for survival. And the best and brightest among them will leave Kentucky for brighter horizons, gravitating toward the urban meccas where opportunity still beckons.

It is a scene that will be repeated throughout the state, at Murray, Western, Louisville, Morehead, Kentucky State, Northern and Eastern, as well as the private colleges and universities that dot the landscape.

The message is clear — Kentucky is losing its young people, and with them, its future. Those who might offer solutions to the problems that have perpetually plagued this state — its legacy of regionalism, political corruption, illiteracy and economic disparity — won't be here when they're needed most.

But there are opportunities here, too, for it is in the darkest times that the greatest changes come. The loyal few who choose the harder path and stay, as graduates of the state's flagship university, will hold Kentucky's destiny in their hands. If they are wise and bold, Kentucky may become the verdant, genteel land it has always promised to be.

Then, perhaps, those who departed will return to find that there was a reason to stay, after all.

This is the Kernel's final edition of the 1982-1983 school year. Be looking for the first edition of the weekly Summer Kernel, which hits the stands June 9.



Some graduation speeches are better left unsaid, unread

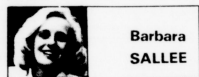
Barbara Price Sallee was not requested to give a speech at this year's graduation ceremony, but if she had been asked, she would have been delighted to, and she would have given one heck of a good speech.

Since nobody asked her and nobody passed around a petition to get her to speak, we thought we'd let her get it out of her system in her column.

Graduation looms ever present as we venture out into a world which offers no promises and few opportunities to make any kind of real money whatsoever.

We have studied, lived and learned during the time we have

been students at these hallowed halls. We've met people who have influenced our lives and actions and then we've met those who wouldn't give the time of day to even if they paid you.



Barbara SALLEE

We have encountered instructors who have broadened our horizons and then there are those who have inspired us to skip as many classes as we possibly could.

There have been instructors who have disappointed and felt truly bad

to have let down. And then there are those that don't remember who we are (even though we've paid good money for them to ignore us).

All that can be said is that college hasn't prepared us for anything except standing in lines and filling in student numbers and blanks.

I remember when I first came to UK. I felt that the world was open to all kinds of possibilities. I could study and make my parents proud or I could set the world on fire with my witty repartee and brilliant mind. Needless to say, I did not.

I began praying just to get through in some classes. My brilliant mind and witty repartee were only figments of my imagination.

The other night, some friends and

I were mentioning the things we would do differently if we were beginning all over again as freshmen, if we knew then what we now know. Surprisingly, there was little that we would have changed. I think that's a mark of success. We didn't screw up nearly as much as we thought we did.

Maybe in years to come, we will see that somewhere along the way we did mess up and see that nursing was the path we should have taken. Who knows, my mom said it was all worthwhile. I had fun. I think I had more than I had, I think I discovered there was more to life than what went on in the classrooms and not everything in life has to be good to be beneficial.

There are some key things to remember even if you aren't graduating. Life is not always easy and it's frequently dull. The meek don't inherit the earth, they merely don't cause a stink when they don't get what they want.

The people who pull in front of you right before you get to where they are, are the ones that will drive 20 miles below the speed limit and get the parking space you wanted.

The class you need to graduate is the one that will either be discontinued or have a limit of 10 people.

The people who get the jobs are the ones that know somebody. Don't believe it when someone says that experience is just as valuable as money, it's just not true.

The real money is either in nursing or playing professional football. The Peace Corps are passe, but noble. If you don't find a job within three months, sign up. The "college lifestyle" is a myth, unless you have lots of money and someone to study for you.

(The fill in the blank) will not go under after you leave, although you hope it will. I have dreams that the Kernel's editorial page will wither without me, but it's doubtful.

And finally, you can change your name, but you can't change the color of your eyes.

Barbara Price Sallee is a journalism senior and editorial editor.

A primer of children's questions essential to new parents

BORN. To Carol Harris, 23, secretary, and her husband of three years, James Edwin Harris, 27, managing editor and columnist for the Kentucky Kernel, their first child, a son, in Lexington, Ky. Name: Lionel James. Weight: 6 lbs. 8 oz.

Who are you?
Who am I?
Why isn't it dark anymore?
It's cold, why?
Why do I have to wear this thing on my bottom?
Can someone please take the bracelets off my arm and leg?
Why doesn't everyone stop crying so I can get some sleep?
Can I eat now?
This thing on my bottom is wet. Can you get it off me?
Why do I have to wear these

things?
Can I eat now?
How do I make you understand that I don't feel well?
Why make me wear these things on my bottom if they keep getting wet?
Jim HARRIS

If I want to get out of my crib, why can't I just climb?
Why do I have to take a nap?
I was happy sleeping in my crib, so why do I have to sleep in a bed?
Who is this man cutting my hair?
Why do I have to wear shoes?
Who does this woman sticking her fingers in my mouth think she is?
Why do I have to go to school?
Why can't we eat at McDonald's?
If he bit me, why couldn't I bite him back?

If you're wearing shorts and a t-shirt, why do I have to wear these pajamas and sit wrapped in this blanket?
Why did that man stick that needle in my arm and hurt me?
Can I eat now?

I was happy eating milk from mommy's breasts, so why do I have to eat this stuff?
Can you pass the salt? This stuff tastes awful.
When we go out for a ride, why do I have to sit in this seat?
Why did you yell at me for throwing up on the couch?
If I want to get out of my crib, why can't I just climb?
Why do I have to take a nap?
I was happy sleeping in my crib, so why do I have to sleep in a bed?
Who is this man cutting my hair?
Why do I have to wear shoes?
Who does this woman sticking her fingers in my mouth think she is?
Why do I have to go to school?
Why can't we eat at McDonald's?
If he bit me, why couldn't I bite him back?

Should the UK Board of Trustees consider the allotment of large sums of money to such a worthy project? When pondering the thought, hopefully they will notice the inconsiderate use of some of the other University facilities. Examples such as litter left on the tennis courts, outside the basketball courts and around the intramural sports fields. Or, more disgusting, chewing gum left in corners of the racquetball courts. Misusing present facilities certainly stifles the construction of newer, more elaborate ones.
As everyone enjoys the outdoors this summer, hopefully you will have clean thoughts toward a beautiful environment, appreciating the refreshing aspects of green grass and fresh air, and enjoying the beauty which nature offers each day.
Next semester, let's reflect our pride and concern for our university by the consideration and care we give our "clean" campus.

Don Michael Wieman and Gary Robert Sande are agricultural engineering graduate students.

Why do I have to wear glasses?
Why won't the monsters go away from under my bed?
Why didn't I get what I wanted for Christmas?
If daddy says that word, why did my teacher send me to the principal for saying it?
Why do I want to color the ducks blue, why can't I?
Can I go to the bathroom?
Why are girls so yucky?
Why did Bill call my friend John a nigger?
Why do I have to know multiplication and division?
Why can't I watch TV?
Why do I still have to hold your hand when we're crossing the street?
Why did the policeman give you

that piece of paper, Daddy?
If I take care of him and feed him and wash him, can I keep him?
Can I have some money?
Why can't I eat candy?
Why can't I keep my tonsils?
Can I help mow the lawn?
Can I go to Cub Scouts?
Can I have a birthday party this year?
Why can't I ride my bike at night?
Why do we have to move?
Can I have \$2?
Why don't I have just one teacher anymore?
Why do I have to take science?
Everybody else is going, so why can't I?
Why did we have to put Marko to sleep?
Can I take Julie for ice cream?

Do I have to mow the lawn?
When can I drive the car?
Can I have \$10?
Can I have the car?
Why can't I go to that college?
You mean you're giving me the car?
Can you send me \$100?
Can I bring Martha home for the weekend?
Do you think I should take the job?
What do you mean we can come for the weekend but we had to sleep in separate beds?
Would you be my best man, Dad?
Mom, Dad, guess what? We're gonna have a baby.

Jim Harris is a journalism senior and managing editor of the Kernel.

Campus cleanliness remains important

As the semester winds to an end, thoughts turn to sun and fun over the summer. To the beaches and wilderness trails far removed from the hustle and bustle of the classes, to relax and enjoy nature. But before we look into the summer, let's look back to the environment that encompassed our life for the past four months, our university campus.

Many new visitors which I have encountered have remarked about the freshness and friendliness of the UK campus. Surely they have avoided certain areas of the campus. For these areas reflect well-beaten dirt paths through fresh green grass, or fresh green grass littered with cans and paper, namely trash. These eyesores have continually grown throughout our campus.

As the sun and warm temperatures accompany the arrival of spring, so does trash in popular sunbathing areas. This is a very discouraging phenomenon. Why must empty, lighter containers be left behind when they are more easily transportable than when they were full? Is this the result of sunbaked minds? Or can it just be a result of laziness and a lack of concern and self-pride?

Surely the majority of the residents in the Blanding-Kirwan Complex don't want the surrounding area to become a littered beach. Then why does the minority rule and leave the area trashed to be re-

flected on all?
Secondly, the inconsiderate behavior of students going to and from class is astounding. The desire of students must be to cover the entire campus with concrete. In the past the sequence of events is that students trample grass to a hard dirt path.

GUEST OPINION

Physical Plant Department repairs the dead grass to hard, brown dirt or fresh mud, depending on the weather. PPD then constructs a nice concrete sidewalk. Then, seemingly, the students find another patch of grass to transpire to concrete.
For a campus which united together in protest concerning the mining of Robinson Forest, an area few will ever visit, why can't we respect our campus environment as well. As Dr. Raymond Betts remarked in Wednesday's Herald-Leader, "... we have recklessly consumed because we have always believed in the regular return of spring," or growth. Grass will not grow on concrete! Can the seconds saved in trampling a dirt path on the way to class be worth the loss of fresh, green grass.
Most students in their brief stay at

the University, find a lack of appropriate facilities for their needs at one time or another. Consider the large swimming facility at the University of Tennessee, an institute which seems to strive on being bigger and better than UK in every way, open to all students.

Should the UK Board of Trustees consider the allotment of large sums of money to such a worthy project? When pondering the thought, hopefully they will notice the inconsiderate use of some of the other University facilities. Examples such as litter left on the tennis courts, outside the basketball courts and around the intramural sports fields. Or, more disgusting, chewing gum left in corners of the racquetball courts. Misusing present facilities certainly stifles the construction of newer, more elaborate ones.
As everyone enjoys the outdoors this summer, hopefully you will have clean thoughts toward a beautiful environment, appreciating the refreshing aspects of green grass and fresh air, and enjoying the beauty which nature offers each day.
Next semester, let's reflect our pride and concern for our university by the consideration and care we give our "clean" campus.

Don Michael Wieman and Gary Robert Sande are agricultural engineering graduate students.

LETTERS

Larry Greathouse

I am writing to endorse Larry Greathouse for attorney general. I believe that Larry Greathouse is the most qualified candidate to replace Steven L. Beshear as our next attorney general.
Greathouse is a graduate of Berea College and the UK College of Law. While attending Berea College, he earned 18 cents an hour in the college work study program, worked as a waiter in Boone Tavern as a janitor. His struggle for success at Berea College gave him a deep desire to serve the working people.
Further, Greathouse has experience in providing legal advice to the governor. He served as chief legal

counsel to U.S. Senator Wendell Ford during his term as governor and has worked in this capacity with the General Assembly. Moreover, he has served in a quasi-judicial capacity as a member of the Kentucky Worker's Compensation Board. He has also served as a prosecutor and defense attorney.

He, however, has never sought an elected public office before now. In short, a vote for Larry Greathouse means that you will be voting for a person who has a balance of experience, which we need in troubled times, and who is not a politician. Let's keep the attorney general's office in the hands of the people and out of the hands of the politicians.
Therefore, I strongly urge every-

one to vote for Larry Greathouse, the people's lawyer.

Carla H. Davis
Psychology senior

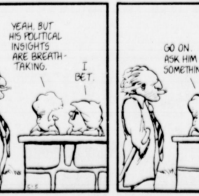
Letters policy

Readers are encouraged to submit their letters and opinions to the Kernel.
Persons submitting letters and opinions should address their comments to the editorial office at the Kernel, 114 Journalism Building, Lexington, Ky. 40506-0942.
All material sent for consideration must be typewritten and double spaced. Writers must include their names, addresses, telephone numbers and major classifications or connections with UK. Individuals submitting comments in person should bring a UK ID or driver's license.
Letters should be limited to 350 words or less. Opinions should be 150 words or less.
Editors reserve the right to edit for correct spelling, grammar, clarity and to eliminate libelous material.

BLOOM COUNTY



by Berke Breathed



A WISEACRE!





Pierce '83

DAVID PIERCE Kernel Staff

Commencement should run smoothly, official says

SCOTT WILHOIT
Senior Staff Writer

Ceremonies for the 116th annual commencement exercises are expected to go according to plan, said Tom Padgett of the public safety department.

"I really don't expect anything from the normal except that we're having the thing on Sunday," he said. Padgett believes holding the exercises on a Sunday will hold down the attendance.

"Last year we had about 8,000 people attend," Padgett said. "The attendance had been going up about 10 percent over the past few years. However, I really don't expect an increase this time."

The general University commencement ceremony will begin at 4 p.m. on Sunday, in Memorial Coliseum. Padgett said graduating students need to arrive no later than 3:30. "All the students need to do is come about 3:30 and go to the front of the Coliseum," Padgett said.

Faculty members will be acting as marshals. "We will be having several faculty members out front who will direct the students as to which line they need to be in," he said.

Receptions and ceremonies for individual colleges will be held throughout the day, as follows:

10:30 a.m. — College of Nursing, ceremony and reception, College of Nursing Health Sciences Learning Center.
11:00 a.m. — College of Business and Economics, commencement exercise, Concert Hall, Center for the Arts, followed by a reception in the Small Ball room in the Student Center.
12:00 noon — College of Law, ceremony, Memorial Hall.

1:00 p.m. — College of Architecture, reception, 207 Pence Hall.
1:30 to 3:30 p.m. — College of Education, reception, Faculty Lounge, Dickay Hall.
1:30 p.m. — College of Engineering, commencement exercise, Memorial Hall, followed by reception in Anderson Hall.

1:30 to 3:00 p.m. — College of Agriculture, reception, lower lobby, Agriculture Science Center North.
1:30 to 3:00 p.m. — College of Home Economics, reception, 128 Erickson Hall.
1:30 to 3:00 p.m. — College of Fine Arts, reception, Center for Contemporary Art, room 107, Fine Arts Building.

1:30 to 3:30 p.m. — College of Arts & Sciences, reception, King Alumni House.
1:30 to 3:30 p.m. — College of Communications, reception, 214 Student Center.
1:30 to 3:30 p.m. — Graduate School, reception, 18th floor, Patterson Office Tower.
2:00 p.m. — College of Medicine, ceremony and reception, Center for the Arts.

2:00 to 3:00 p.m. — College of Social Work, reception, 206 Student Center.
2:00 to 3:00 p.m. — Honors Program, reception, Honors Lounge, King Library.

3:30 p.m. — Academic procession forms on the Avenue of Champions.
4:00 p.m. — 116th annual commencement ceremony, Memorial Coliseum.

6:00 p.m. — College of Pharmacy, commencement banquet, Grand Ballroom, Student Center.

6:00 p.m. — College of Dentistry, reception and reception, Center for the Arts.
Other exercises and receptions include:
Friday, May 6

11:00 a.m. to Noon — Air Force ROTC commissioning ceremony, Student Center Theater, followed by a reception from noon to 1:30 p.m., President's Room, Student Center.

6:00 p.m. — Lexington Technical Institute, commencement, Center for the Arts.

7:00 p.m. — Army ROTC, commissioning ceremony, Memorial Hall, followed by a reception from 8:30 to 9:30 p.m., Grand Ballroom, Student Center.

Saturday, May 7

10:00 to 11:00 a.m. — College of Allied Health Professions, commencement exercises, Memorial Hall, reception from 11:00 a.m. to 1:00 p.m., Small Ball room, Student Center.

Padgett said he doesn't expect too much confusion. "All students have to do is basically show up and go where they are told," he said. "There is really nothing to it."

In case of rain, the academic procession will form in the corridors and concourses of the Coliseum. Further instructions will be posted at the main entrance.

Students participating in the exercises are required to wear academic regalia. Caps and gowns may be ordered at the University Book Store. All rented academic regalia must be returned no later than May 14 or a late fee will be charged.

Students with further questions regarding commencement activities should call 257-6374.

Graduation holds extra celebration for student mothers

By CHRIS WHELAN
Staff Writer

Graduation this year will be twice as nice for some UK graduates — commencement will fall on Mother's Day, May 8.

Dee Ellen Davis, director of Continuing Education for Women and Project Ahead, said her department deals with about 75 to 80 women a month that have returned to school. Many of these women are

mothers who have returned to UK as both part-time and full-time students, she said.

Davis said mothers have various reasons for attending school. Some of them want economic and personal satisfaction while others just want something to do after their children have grown up and gone away, she said. These women often juggle many roles, she added. They are "wives, mothers, students and often workers."

Mary Maggard, Business Administration senior and mother of four, said she returned to school for security reasons. She said attending school as an older person has both advantages and disadvantages.

Maggard said she thinks older students are more serious about their studies than younger students because it's easier to concentrate and they pay tuition out of their own pocket.

Maggard, a full-time student, said sometimes it's difficult to do homework when she could be doing other things with her family. She said finding a place to keep her youngest child is often difficult. She emphasized that there is a real need for

some type of pre-school care at UK.

Gail Rudenour, Fine Arts senior and mother of two, said the one problem in returning to school is having to balance your schedule. You can never devote 100 percent of your time to one thing, she said. She added that she has to make a lot of sacrifices, most of them with her studies. "My family comes first," she said.

Rudenour took three years of col-

lege courses before she dropped out to get married. She said she decided to return to school because education has always been important to her. "I feel that I have accomplished what I set out to do," she said.

Rudenour said she's enjoyed being an older student — she gets better grades now. "Education this time is for myself and it's something I'll use in life," she said.

Rudenour said that it's his big disappointment in her continued education has been mediocre teachers.

"I've had some outstanding teachers, but I've also had many mediocre ones," she said. But she has no regrets about coming back to school, she said.

Both Rudenour and Maggard agreed that it is difficult attending school and being a mother, but it has been worth it.

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Yeh, 'man who wrote the rules,' bids farewell to SGA

By ANDREW OPPMANN
News Editor



VINCENT YEH

He has been called the power behind the throne — a silent conductor leading an erratic orchestra through a difficult piece. Others have referred to him as a cunning and sometimes unpredictable politician; someone who knows his way around the rules — because he wrote them.

But, at age 24, Vincent Yeh, Student Government Association graduate school senator, has decided to leave the politics of the Senate after five years of service, opting to concentrate on obtaining his physics doctorate in the semesters ahead.

"I've gained a lot from student government," Yeh said. "I've got job skills that I would not have otherwise but... there's been a trade-off. I would have my Ph.D. already if I was concentrating fully on my degree and not student government."

Yeh said his doctoral concentration is in solid state physics, involving the structure of graphite and attempting to find different — and useful — substances by placing foreign atoms between layers of graphite.

"New materials are always interesting, because they have different properties from established materials," he said. "Maybe in some applications, they could be superior to the old ones... maybe more cost-effective."

"It's part of the basic research that is necessary if the United States is going to maintain and continue progress," Yeh said.

Yeh, considered by most SGA senators and administrators as outgoing President Jim Dinkie's closest adviser, has held a variety of leadership positions within the Senate, changing, he said, his role in the organization.

"My role in student government has changed," Yeh said. "I came in as a legislator, basically I could debate issues, I knew parliamentary procedures, I slowly became — through committee chairmanships

and other assignments — a manager. I can manage a problem or issue from beginning to end.

"I did not enjoy myself that much as a political operative," Yeh said. "I don't get that satisfaction — cutting someone down. And that's so much of what student government seems to be."

Yeh said he received his greatest satisfaction in his various roles in the Senate — and as campaign manager for Dinkie's successful presidential campaign in 1982 — from working with problems from start to finish.

"The thing that I do enjoy is seeing a project or an issue carried successfully to its completion. And that's what management is about. I enjoyed it in my own way when Jim (Dinkie) won because a large part of that was we carried this campaign through — we completed it."

Yeh said his years in student government taught him one valuable lesson. "The one thing I have learned from student government is people who were your friends or your allies will shift. People that you actively opposed, you will suddenly find yourself on the same side."

"Mark (Metcalfe, 1979-80 student government president) and I were enemies... we opposed each other," he said. "We didn't hate each other, but we opposed each other."

"Then, when it came time for Dinkie's campaign, Mark happened to be a Sigma Pi. So, guess who I

found on the same side as me... surprise. Enemies can become friends. Friends can turn."

One of Yeh's proudest accomplishments is his work with the SGA constitution, shaping, he said, an unorganized document into a more structured framework for the organization.

"Two years ago, under Brad Sturgeon (1980-81 student government president), I was appointed chairman of the constitution committee, and took a look at the document that we had and I said, 'Nobody coming in could read this and understand this.'"

"My one objective was readability. Then, while we revising it, we thought about having the Senate operate at bit better. The Senate was very much a rubber stamp at that time — in other words, almost any proposal that would come up, it would approve. We wanted to have some way where the Senate would not become a rubber stamp."

Yeh worked with other SGA members to establish a system, designed to send bills and resolutions to committees for discussion and review

before being charged to the Senate. In 1981-82, he made few changes, only ones considered "necessary."

"This year, I've been putting in changes, trying to make it a finished document, rather than putting in stop gaps — trying to put in changes that I hope will endure for several years," he said.

Although he will be leaving student government, Yeh said he will continue to be involved in several student organizations other than SGA, including Amnesty International, Omicron Delta Kappa and Phi

Beta Kappa, two leadership honors.

Yeh said he will still work with student issues, opting to act through smaller, issue-oriented groups, relying on his organizational experience from his years in the Senate. And, he said he is gladly leaving his constituency — the graduate school — in the hands of his successor, Deepak Dhawan.

"I am very confident in Deepak," he said. "He will continue to pursue the issues. He will be his own man."

UK Band auditioning for announcer

The UK Marching Band will be auditioning for a student announcer for next year's Wildcat football games, according to Harry Clarke, band director.

Auditions will be held at 6 p.m. tomorrow in 22 Fine Arts Building.

"We now have one of the best voices in the country, but I have always thought that we should have a student," he said. The position has been named the "Voice of the Wildcat Band" by Clarke and members of the band.

Any interested student is invited to attend and read for the position, Clarke said. For more information, call the Band's office at 7-3210.

Clarification

Wednesday's Kernel stated that academic departments can no longer drop a student's lowest exam grades. The University Senate requires departments to offer make-up exams instead of dropping a zero resulting from a missed test, but does not preclude dropping a student's lowest score.

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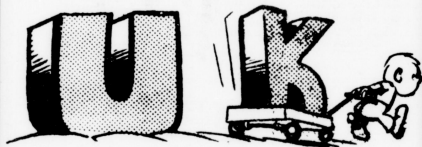
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And that's the truth!

Tomlin tries to unite all through laughter

By JOHN GRIFFIN
Arts Editor

James Watt, a liar?

Lily Tomlin thinks so. For although Watt said his favorite singer was Wayne Newton, she knows he really prefers Tommy Velour. Las Vegas' most sizzling entertainer.

"It must be Tommy Velour," she said in a phone interview last week.

Velour is one of the multitude of Tomlin's characters, many of whom are part of her one-woman show, "Appearing Nightly," which will open Thursday for a two day run at the Lexington Opera House.

Tomlin first became popular in the early 1970s when she became a regular on the variety show "Rowan and Martin's Laugh-In." During the run of the show, America was introduced to Edith Ann, the precocious child who always told the truth; Ernestine, the telephone operator and Suzy Sorority, the prep head.

Tomlin said she developed each of her characters and presented them to the show's writers. "I would work on a character I had in mind" during the summer hiatus, she said. "And in the fall, I brought them back to the show and tried them out for the writers."

Though she didn't write her sketches, Tomlin kept close artistic control over the scripts, making sure each was within character. "My own personal characters, I'm very watchful of them," she said. "Sometimes they would hand me scripts for Ernestine which were outrageous and I'd say it's not good enough for her."

"Laugh-In" ended its run, and Tomlin left television for the movies. Her first feature film was Robert Altman's "Nashville," for which she received an Academy Award nomination for best supporting actress.

"I wanted to be in an Altman movie at that time," she said. "I auditioned for several other roles, but he wanted me to play the role of the mother with two deaf children. . . . He has such a tremendous sense of casting."

The Oscar nomination brought Tomlin more popularity as an actress and comedian. She, however, did not actively seek this extra limelight. "I haven't made myself into a celebrity," Tomlin said.

"Pia Zadora practically built her career for herself. . . . That's not for me."

At that time in her life, things were seemingly going nowhere but up for Tomlin. Time magazine honored her with a cover story and she was to star in another picture, this time with one of the most sought-after actors in Hollywood.

The result was "Moment by Moment," which was roundly panned by the critics. "We were both riding pretty high," Tomlin said of her and her co-star, John Travolta. "But you have some perspective; these things pass. You expect to get some bad reviews, but you are never quite prepared for it."

Tomlin's career soon recovered from the rejection of "Moment by Moment," and she was back on top with the comedy hit "Nine to Five." She also gathered her characters and went to Broadway with "Appearing Nightly," which presented a special Tony Award.

One of Tomlin's characters, Wanda the country singer, typifies the range Tomlin strives to achieve in her act. She was Tomlin's way of being, as she said, "documentary-like."

In one skit, Wanda, at the top of her career, was asked by a fan how she got so great. "I guess it was because I was a sincere person," she answers.

"It was the truth and yet it's ironic. That's very strong to me. . . . I didn't do it to ridicule anybody. Yet I wanted it to have a certain edge."

That edge is what Tomlin strives for in most of her comedy. She learned this from Ruth Draper, a comedienne from the '50s known for her humorous concepts and recordings. She was "insightful, moving — everything," she said.

Following Draper's style, Tomlin said she tries to in-

ject in her characters, a "familiarity and recognition that we're all from the same place. (My type of comedy) unifies, not separates. Of course, the show has to be really entertaining on an aesthetic level."

Tomlin feels that one of her more famous characters, Mrs. Beasley, embodies one angle of this. "Like so many of us, she has that good middle American decency," Tomlin said.

Last weekend, Tomlin went to Cleveland to be with Mrs. Beasley who was on an important mission. "Mrs. Beasley's going to the gay bars to offer the quiche of peace from the heterosexual community."

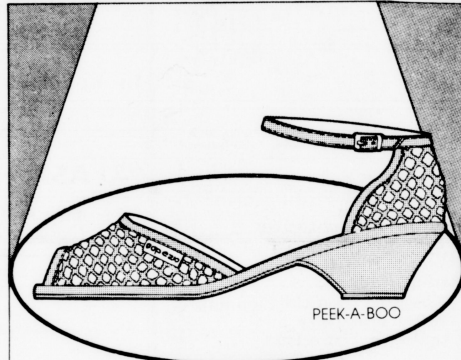
Mrs. Beasley is also involved in selling what may become the Tupperware of the '80s. "Mrs. Beasley is now selling marital aids. She is so earnest and so decent that when she finds something that has improved her personal life or her sexual life, she feels she must tell others. . . . So now she has home demonstration parties."



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Pat Carroll casts a spell over the Opera House with her 'Gertrude Stein'

In total surprise I shook her hand. I had waited eagerly after the show for the chance to meet actress Pat Carroll. Through the door came a very short, plump woman in a bright red athletic jacket, and she was, as Gertrude Stein might say, "beaming beaming beaming." Genuinely friendly, she shook hands, talked, and signed autographs.

Staring at the tiny woman, I wondered how this could be the great force that shook the Lexington Opera House only moments ago. Was this the same woman who had filled the theater, captivating an audience for about two hours?

Carroll was in Lexington Friday and Saturday performing the award-winning play "Gertrude Stein Gertrude Stein Gertrude Stein." In this one-woman show, she recreates the famous American authoress. Her performance Friday was an unqualified success.

Against the subdued, deep brown set, Carroll was literally the stage's light source. A bright rumble from a dark stage, her lively presentation emitted the light of Stein's vivacious personality. Laughter and words rolled forth with a life of their own, thanks to Carroll's exacting treatment of each syllable. Forcefully projecting the tremendous spirit of Stein, one very small woman became larger than life.

Marty Martin's masterful script is written much in the style of Stein's own writing, with the repetition of key phrases and the melding of partial sentences into a whole.

The monologue provides a glimpse into the interior life of Stein and the Paris of her day. Included in the portrait are Stein's philosophies, personal problems and private joys.

Stein, a woman who moved among giants, helped to usher in a new age in art. In the company of Picasso, Matisse, Cezanne, and other leading artists of the day, she philosophically contributed to and supported financially the wave of modern artists in Paris. In her own right, Stein sought to represent the ideas of Picasso's art in her literature. By stripping away the elements of form (periods, commas, paragraphs, etc.), Stein attempted to capture the true essence of her subject.

Carroll's genius as actress, lies in her presentation which makes the play more than just a monologue. It becomes instead a dialogue, demanding each audience member's active participation.

This participation was most evident at the beginning of the second act when the audience applauded ferociously in appreciation of the Bonquet Roussseau anecdote. Carroll seemed somewhat surprised at the applause which interrupted the show.

Carroll was able to achieve on stage a reflection of Stein's own art. Stripping away the details of form, she turned the shabby stage into a picture of Paris, recapturing the spirit of that new age of art.

ANNALISE GRIFFIN

Rockettes kick up a storm offstage in 'Legs'

Every boy in America once wanted to be a New York Yankee when he grew up and every girl dreamt of being a Radio City Music Hall Rockette. This was the way of life in the '40s, explains the manager of the music hall, to a reporter in "Legs," a made-for-TV movie which premieres at 9 tonight on ABC-Channel 36.

Today, some girls share their mothers' dreams. These form the basis of this film, which attempts to be an expose of the dancers' lives.

Though there are 36 Rockettes, they are close knit group, a family, and their bond is not easily broken. They don't seem to want fame or fortune — they just love to dance and, to them, Radio City is Mecca.

The camera focuses on three women who want positions on the line: Lisa, a former Rockette who opted for a marriage which eventually failed; Terry, who keeps praying for stardom; and Melissa, who has been a replacement dancer with the Hall for years.

Although Lisa is the central character, Terry is by far the most interesting of the three. As played by Deborah Gaffner, she has that extra bit of talent that might make her into the star she wants to be and it is fun watching her try to get ahead.

For the role of the company's choreographer, the producers wisely decided to cast the fascinating Gwen Verdon who was Broadway's biggest star during the late '50s. Having stopped thousands in their tracks with her performances in "Damn Yankees" and "Sweet Charity," Verdon herself epitomized the stardom that Terry wants so much for herself.

Newcomer Shanna Reed has been handed the role of the flat, boring Lisa, a woman whose life seems culled from the worst of soap opera scripts. Her struggles to overcome adversity, keep her three-year-old son and become a Rockette are so trite that one cannot tell whether Reed is good or not. And one isn't given any reason to care.

That perhaps is the main fault of the whole program: The characters in Jerrold Freedman's script are presented in a documentary fashion which doesn't allow for enough familiarity with the characters, and their predicaments are too familiar for one to bother to care about.

Hence, the film is rather schizophrenic; it doesn't know whether to be a backstage romance like "42nd

Street" or a realistic portrayal of life in the line. Unable to make up his mind, Freedman, who also serves as director, has unwisely decided to film both.

Freedman choice of film sites in and around Manhattan, however, are extremely effective as they often provide a background comment on the action. For example, when Terry and her mother, a former Rockette, argue about Terry's desire to leave the stability and family of the Rockettes for stardom, they are seen

standing under the "Dreamgirls" marquee.

He also includes a healthy portion of the clips showing the Rockettes in action. Though the musical styles have changed since the hall's more glorious days, the precision of the shows is still intact as is the pulchritude of the ladies in the line.

"Legs" will air at 9 tonight on ABC-Channel 36.

JOHN GRIFFIN

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Twiggy and Tune dance on clouds in heavenly musical

NEW YORK CITY — The Great White Way sparkles once more as director/choreographer/actor Tommy Tune returned to Broadway last night in the new Gershwin musical "My One and Only," which is playing at the St. James Theatre.

Based ever-so-slightly on the musical "Funny Face," the show is a carefree, rollicking throwback to the non-existent days when heroes were interesting, not for their heroic deeds, but for their dancing.

In the late '20s, when everyone was rich and happy and singing, dancing men like Captain Billy Buck Chandler braved the elements in their aeroplanes while women like Edith Herbert swam the English

Channel. Naturally, such people are destined to fall in love and dance their way to everlasting happiness.

This paper-thin plot fills only about 15 minutes of the two-and-one-half hour show, leaving the rest of the time for some incredible dancing. In fact, the only good thing about the book is inclusion of the silent film "White Baggage of the Casbah," which contains the following subtitle: "Come, let us be intimate until light infiltrates our solitude."

Weeks ago, when the show first opened in Boston, word went out that the show was a sure failure. The book was horrible, the dances didn't work and the production just

didn't work on any level. After replacing the first director and soliciting uncredited aid from Mike Nichols and Michael Bennett, Tune saved the day and whipped "My One and Only" into super shape.

As both director, choreographer and dancer, Tune has once again outdone himself in what might have otherwise been the most simple of musical numbers. In "Best Little Whorehouse," he turned a few rag dolls into a fascinating dance extravaganza. In "Seesaw," balloons became multi-colored, marquee lights merely through his imagination as a performer.

Now, he has taken a basic "top hat, white tie and tails" tap routine and transformed it into a stylized piece of perfect nonsense highlighted by fluorescent canes, hats and shoes. Hence, this dance, which accompanies the title tune, is a wow — much in the manner of Fred Astaire's dance with the shoes in "Royal Wedding."

There are also songs staged in water puddles and swinging chapels, providing a daffy quality that is both charming and beautifully understated. In these days of the overblown "Cats" and "Merlin," it's a real pleasure to watch a show as thoroughly enjoyable as "My One and Only" without having a producer ram entertainment into the audience's head.

Dancing by Tune's side through foreverland is Twiggy, the stringbean sensation of the '60s. I don't know what I thought Twiggy would be like, but whatever my thoughts were, they weren't anywhere near as good as she actually was.

Chirping daintily with her sweet voice, she was absolutely captivating. Like some delicious flapper who just stepped out of a time warp, she dances with appropriate amounts of grace and razzmatazz, especially when Tune leads her out on the clouds and they dance through the heavens.

Both are ably abetted by a chorus of dancing delights. The New Rhythm Boys and the Fish tap in and out of scenes at bizarre moments like spirits of hedonistic fun.

The rest of the cast, which includes Roscoe Lee Brown, Denny Dillon and the great Charles "Honi" Coles,

appear as mere guest stars in the production. And it shouldn't be otherwise: The audience is having too much fun watching Twiggy, Tune and the chorus to be bothered by any unnecessary interference.

Boosting the show is the zesty score by George and Ira Gershwin,

which includes such standards as "Strike Up the Band," "S Wonderful" and "Blah, Blah, Blah."

Together, these elements make "My One and Only" the most entertaining musical to grace the New York stage this season.

JOHN GRIFFIN



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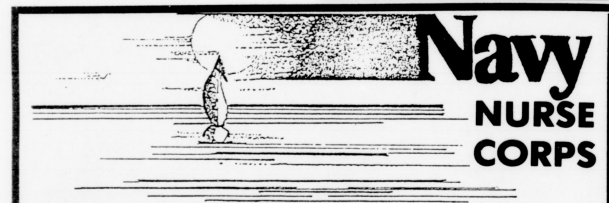
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SPORTS



UK safety negotiating with Oilers for free-agent contract

By MICKEY PATTERSON
Sports Editor

Ignored in last week's NFL draft, UK safety Andy Molls will sign on as a free agent with the Houston Oilers after completing negotiations later this week.



ANDY MOLLS

the scrappy safety's spirits after the disappointment of not being drafted. "I'm really excited," Molls said. "I was really disappointed with the draft but now that it's over I'm really excited about going down to Houston."

Molls has no illusions about making it in the NFL. It's hard enough to make it these days without the added handicap of being an undrafted free agent.

"I like to be optimistic," Molls said. "I have to get into camp in great shape. I'm really going to work my butt off before I go down there, you never get anything unless you work hard."

At 5-10, 186 pounds and not blessed with exceptional speed, Molls used his determination and brains to consistently make the big play for the Wildcats. The main rap against the Parma, Ohio native seems to be his

lack of speed. Molls, however, set a UK record for punt return yardage in 1981 returning 33 punts for 429-yards breaking the old record of 419-yards set in 1966 by Dicky Lyons. Molls also ranked fifth in the nation in 1981 with a return average of 12.7 yards per return. In the same year he set a single game record of 150-yards in returns against Vanderbilt including an 87-yard return for a touchdown that tied a 17-0 victory for UK.

Even with these impressive stats the pro scouts still doubt Moll's speed. "I wasn't drafted probably because of my speed and height, they come together," he said. "I don't have exceptional 4.5 speed (in the 40-yard dash), I run about a 4.7 40-yard dash. But they were saying the same things about me when I was recruited out of high school and I came down here and played some

pretty good ball. It's the same thing the pro scouts are saying about me now so I'll just have to go out and prove myself again."

If Molls doesn't make it with the Oilers look for him to give the Canadian Football League or the newly-formed USFL a shot. "Probably I would move on if I don't make it," Molls said. "I got my chance

and I'm going to take it. If it doesn't work out I can use my experiences in Houston as a reference. I just want my name to get spread around."

Three other UK graduates signed free-agent contracts with NFL teams over the weekend. Offensive lineman Steve Williams and Gerald

Smyth signed with the Dallas Cowboys, they will report May 10 to a five day rookie orientation camp. Defensive back Benjie Johnson has signed with the Denver Broncos while defensive lineman Effley Brooks, hampered by injuries for most of last season has signed with the British Columbia Lions of the Canadian Football League.

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Lexington Figure Skating Club Organizational Meeting Monday, May 2 of Newman Center. Call Elizabeth Means 272-9129 for more information.

Liz, Linda, Karen Have a great summer. It's been fun knowing you. Best!

Proofs from "The Balls of Louisville" shot on April 22 are on display in Ballfollon office, 143 Woodland Ave. Fri. 9:00am-3:00pm.

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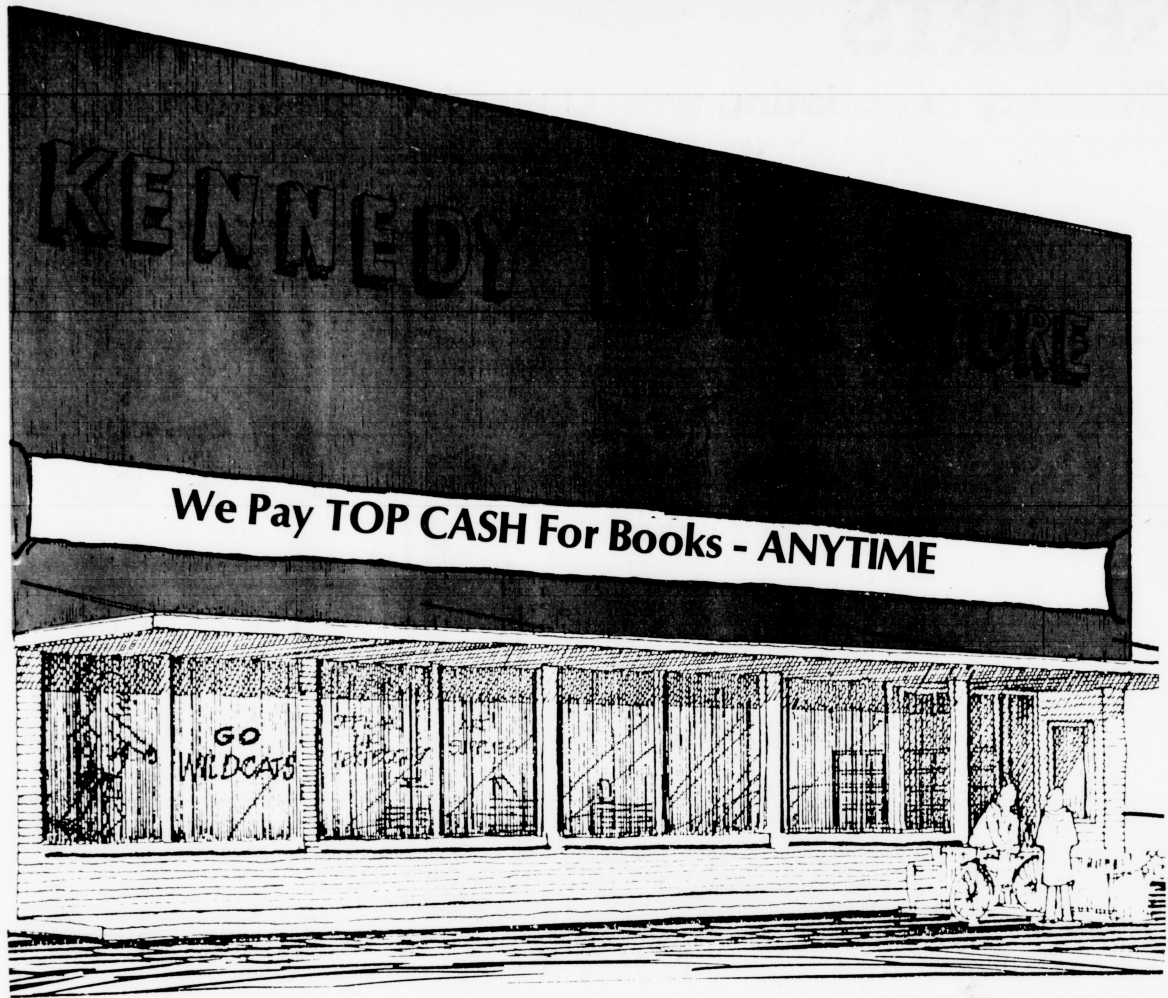
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VOL I, NO. 3 SUMMER, 1983

The Stuntmen
Are the Heroes in

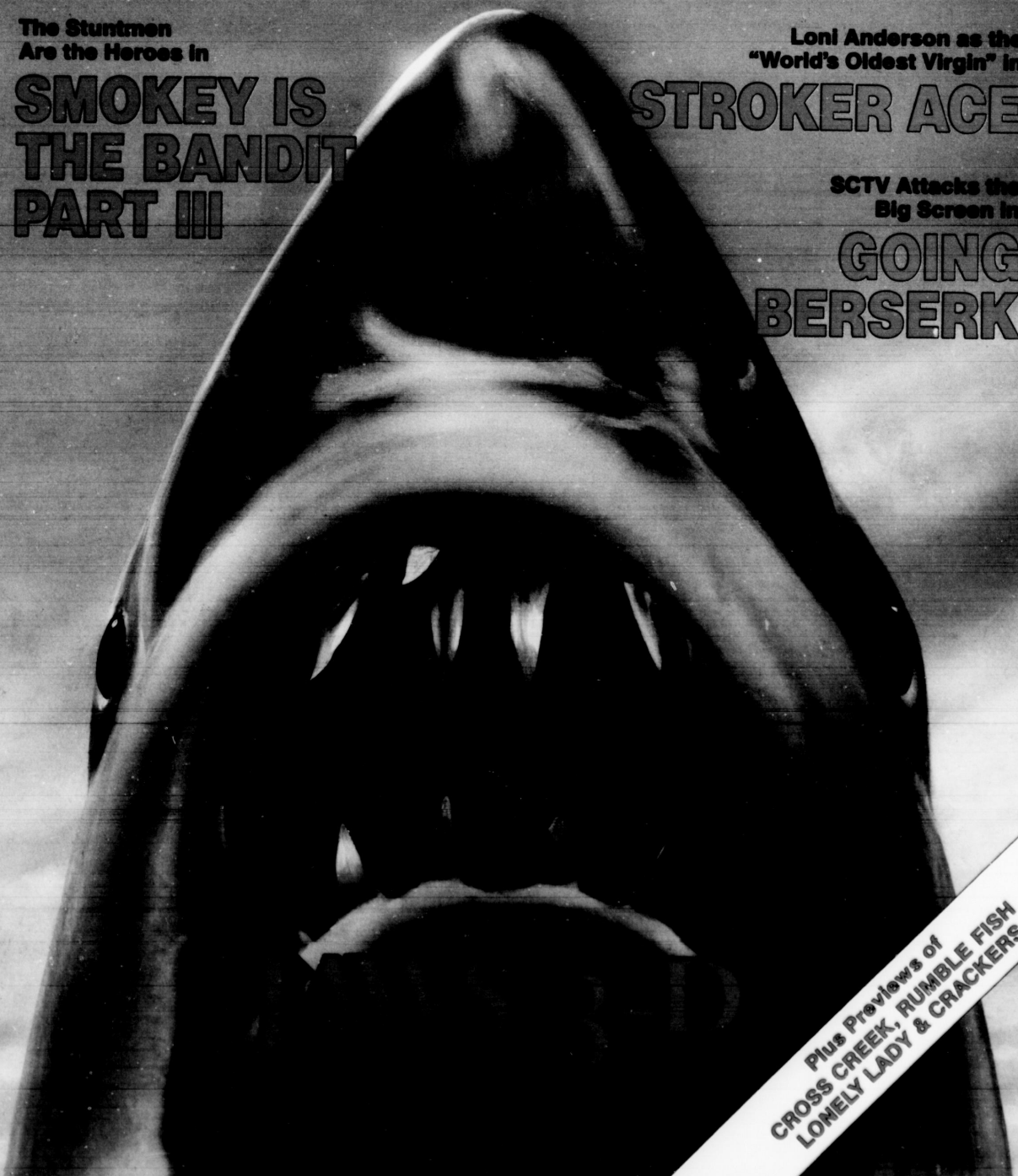
**SMOKEY IS
THE BANDIT
PART III**

Loni Anderson as the
"World's Oldest Virgin" in

STROKER ACE

SCTV Attacks the
Big Screen in

**GOING
BERSERK**



Plus Previews of
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features

DENNIS QUAID & ONE HUMUNGUS SHARK IN

JAWS 3-D
New Process Puts
That Shark in Your Lap **16**

GOING BERSERK
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STROKER ACE
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(But the Stuntmen
Are the Heroes) **10**

PREVIEWS
Crackers stars Donald Sutherland
& Sean Penn (6); *Lone Lady*
stars Pia Zadora in Harold Robbins'
Hollywood tale (15); *Cross Creek*,
directed by Martin Ritt, stars Mary
Steenburgen as author Marjorie
Kinnan Rawlings (14); & *Rumble*
Fish, from S.E. Hinton's novel, is
directed by Francis Coppola
and stars Matt Dillon (12).

OUR COVER
Gary Meyer painted the toothy shark.



Dennis Quaid (left) hits the beach in *Jaws* 3-D, while Loni Anderson (right) prepares for the worst in *Stroker Ace*.



Cross Creek stars Mary Steenburgen and real life husband Malcolm McDowell (above) as writer Marjorie Kinnan Rawlings and her editor Maxwell Perkins; John Candy and friend (right) in a desperate moment from *Going Berserk*.



letters

After reading Steven Barnes' splendid preview of Eddie Macon's *Run* in *The Movie Magazine*, I am heartbroken that you failed to mention the fact that the movie was based on the best-selling novel written by my husband, James McLendon, who died of cancer last March 12, at the age of 40. The movie production was begun just one month after his death. He knew that John Schneider was to play Eddie, a character fashioned after himself; however, he did not know about Kirk Douglas.

The novel, if you read it, is a story of our family, so naturally I am prejudiced to its merit. To see this novel made into a movie was one of Jim's fondest dreams; how sad it is that he won't be here with the three children and me to see it on March 25. The little boy in the film is patterned after my son, Ian, and the girl in the novel (but not the movie) is my oldest daughter Stacey. Caitlin was a mere 2-year-old when the novel was written and was not included in this particular novel, but her father did write a children's book titled *Caitly Kitty Kat* just for her before his death.

I particularly liked your assessment of the chase scene in the downtown streets of Laredo. I was with Jim when he did the research for this part of the book and we certainly got some stares when he was able to convince the police officer that it was absolutely necessary for him to take us down a one-way street at high speed so he could write it exactly as it was. He was a perfectionist in everything he did. When he was researching *Deathwork*, he had himself strapped in the electric chair for 2 hours in order to get the feel, the smell, the total picture.

Ann R. McLendon
Blowing Rock, NC

I was very surprised to hear nothing of John Cleese's classically hysterical series *Fawlty Towers* in the article "Monty Python Tells Us the Meaning of Life" (Volume 1, No. 2). In my opinion, *Fawlty Towers* is one of the greatest testimonies to Cleese's ability as a comedian and a comedy writer. Monty Python is funny, too, but somehow it doesn't have that blithe carelessness bordering on panic that Basii Fawly had.

Misy Kester
Gainesville, FL

Many thanks for Zan Stewart's informative and well-written article on the talented Anthony Perkins and the upcoming movie, *Psycho II*, in which he will be starring. As an avid fan of the seemingly defunct thriller genre, I am eagerly awaiting the sequel to *Psycho* — a true masterpiece in its own right. Because of the talents involved in this new production, I expect a suspenseful thriller of comparable merit. The American public is in dire need of a respite from the so-called "thrillers" of today, which are actually (for the most part) poorly acted, written, and directed movies with virtually non-existent plots, and enough blood and guts to repulse the most tolerant movie-goer. I hope my expectations will be met because I am tired of squandering my money on garbage.

Suzanne Schlosberg
Sherman Oaks, CA

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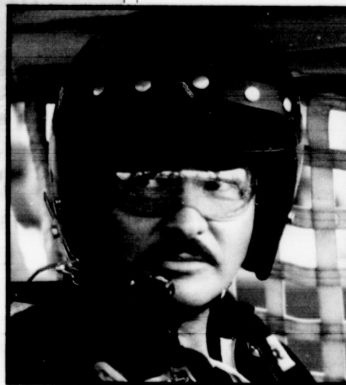
BY ZAN STEWART



The good old boys on the NASCAR racing circuit such as Cale Yarborough and Richard Petty may joke about their sport in TV commercials, but when the call, "Gentlemen, Start Your Engines," is heard, the laughs stop and it's business all the way to the checkered flag.

The team of Burt Reynolds, director/writer Hal Needham, co-writer Hugh Wilson and producer Hank Moonjean have found the smell of grease and gasoline and the roar of 500 h.p. engines a perfect subject for parody. *Stroker Ace*, the sixth collaboration between five-time box office leader Reynolds and director-stunt coordinator Needham, is a light-hearted spoof of the behind-the-scenes shenanigans on the NASCAR (acronym for National Association of Stock Car Auto Racing) circuit. The film (based on the novel *Stand on It*) was shot on location at many famous tracks, such as the Daytona International Speedway in Florida and the Darlington Raceway in South Carolina, and features such top drivers as Yarborough, Neil Bonnet, Benny Parsons and Harry Gant in cameo roles.

Here's the story: *Stroker Ace* (Reynolds) is a leading driver. When he loses his contract with one sponsor, he is quickly signed to another by Clyde Torkle (Ned Beatty), a rotund fried chicken king. The consequences are horrendous. Accompanied by his sterling mechanic, Lugs (Jim Nabors), Ace hits the race track and the publicity trail, all in the name of Torkle, who has dubbed Ace "The Fastest Chicken in the South." Ace and Lugs spend most of the picture blazing around banked ovals or trying to loosen the hold of Torkle's legal vise-grips.



Bringing welcome female relief into this male-dominated world of bolts and the nuts who tighten them is Pembroke Feeney, played with freshness and no small amount of skill by Loni Anderson. Known to TV audiences for her role as Jennifer, the bright, sarcastic blonde on *WKRP in Cincinnati*, Anderson here makes her feature debut as Feeney, Clyde Torkle's naive, girlish publicity director who eventually lands in Ace's camp, and arms.

Immediately prior to the six-week location shoot on *Stroker Ace*, Anderson finished *Country Gold*, a made-for-TV film where she played a country music superstar. It's no surprise, then, that the sequel to the character of Feeney wasn't exactly a snap. "First of all," Anderson comments, "it was a challenge because Pembroke is the sweetest person who ever lived. Imagine, the world's oldest living young virgin, a virgin in her thirties. On *Country Gold*, I played a very tough, knowing, worldly kind of woman and then I had to slip right into this unknowing, sweet, unworldly person. But I really enjoyed her, her softness and her vulnerability. It's nice to think that there's somebody like that around who's that sweet and untouched."

Director Needham was pleased with Anderson's portrayal. "It was a difficult part for a woman as beautiful as she is, difficult to play a virgin in her thirties," he said. "She handled it very well. A tough assignment." As an afterthought, he added, "People might think of Loni, because of the way she looks, as a typical 'dumb blonde,' but she's just the opposite, very intelligent."

Anderson has definite views on this subject. "I don't feel the 'dumb
(continued on page 18)



The nation's Number One Box Office Attraction for the fifth year in a row, Burt Reynolds (above) whirls around a few racetracks in *Stroker Ace* — when he's not pursuing luscious Loni Anderson (above left). Jim Nabors (below, far left) plays Lugs, Reynolds' mechanic, and Ned Beatty (see page 18) is the fried chicken king who forces poor Burt into that chicken suit. The action hits your local theaters on July 1.

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reviews

CRACKERS

BY ERIC ESTRIN

Screenplays have been written for stars before, and they've been written for directors, but the upcoming Louis Malle film, *Crackers*, is unusual in that it was written for a section of town — San Francisco's Mission District.

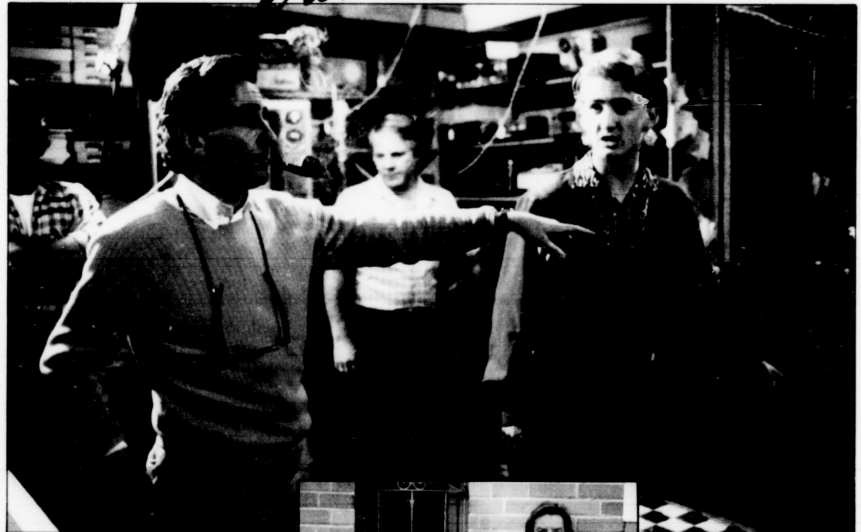
"I knew San Francisco pretty well because I'd been there a number of times," says Malle, the internationally acclaimed director who rose to fame in his native France with films like *Murmur of the Heart* and *La combe: Lucien*, before winning popularity in this country with the Oscar-nominated *Atlantic City*. "When we were looking for the right place to shoot — which we did even before writing the script — we fell in love with that district, which is sort of the barrio of San Francisco.

"The basis of the population is Latin American," Malle points out, "but it's really a very mixed group of people living there. There is a warmth and a sort of communal sense which is exceptional these days in a city. We absolutely wrote the script for that particular neighborhood."

For Malle, *Crackers* represents a chance to bring out into the open the wry humor which can often be found beneath the surface of his work. A comedy caper film in the tradition of the farcical *commedia dell'arte*, its story deals with a quintet of bumbling social misfits who conspire to burglarize the safe of a local pawnbroker, played by Jack Warden (*The Verdict*, *Heaven Can Wait*).

The pawnbroker Garvey, planning a trip to see his mother, has the foresight to hire a lanky local kid, Dillard, to set up an alarm system in his shop. But Dillard hooks up with a flashy black pimp and a taciturn Latino in an attempt to blow the safe while Garvey's away. The three are given direction when joined by an unemployed contractor, Westlake, played by Donald Sutherland, and his derelict pal, Turtle, played by Wallace Shawn (*My Dinner with Andre*, *Atlantic City*).

Malle was first approached to make the film by respected veteran producer Edward Lewis (*Mising*, *Spartacus*, *Seven Days in May*). After years of trying, Lewis had finally gotten the rights to remake an Italian comedy, *Big Deal on Madonna Street*, and he wanted Malle at the helm. "I told him no," Malle recalls, "because I was not interested in remaking pictures." But after thinking it over, the talented director relented: "I called him back and I said, 'Well, maybe there's a way to just use the origi-



nal movie as a springboard and do something that would be relevant to things that are happening in America today," he says.

Lewis suggested some possible screenwriters, including Jeffrey Fiskin, whose *Cutter's Way* had impressed Malle. So Malle and Fiskin began a three-month collaboration — first scouting the Mission District for locations, then writing the script.

The flavor of the area comes through strongly on screen — from the large, colorful murals that adorn walls and fences, to the picturesque hillsides and Victorian buildings, to the area's traditional "low-rider" activity when streets are jammed with flashy cars boasting modified shock absorbers and blaring sound systems. The action was photographed by Laszlo Kovacs, whose work includes the pioneering *Five Easy Pieces*; *New York, New York*; and *Paper Moon*, for which he received an Oscar nomination.

Co-producing with Lewis is Robert Cortes in his filmmaking debut.

They rounded out Westlake's gang with Sean Penn, the stoned-out surfer from *Fast Times at Ridgemont High* and the juvenile delinquent in *Bad Boys*, as Dillard; Trinidad Silva (*The Jerk* and television's *Hill Street Blues*) as Ramon, the uncommunicative Latino; and film newcomer Larry Reilly as the pimp.

"In a way," Malle says, "each character represents a stereotype, but within each type you have all the possible variations. I'll give you an example: the character of a black pimp has been done many times before, but if you give this black pimp a five-month-old child that he's carrying around all the



In *Crackers*, described by director Louis Malle (above, with Sean Penn) as "a comedy about unemployment," casting was crucial: "we were looking for the right chemistry." *Crackers* stars Donald Sutherland (near left) and Wallace Shawn (far left), as well as Jack Warden and comedian Irwin Corey. The film opens in October.

way through the story, then he's not a stereotype any more. So, they stop being conventional after five minutes of film."

This will be Malle's fourth American film, and all except the highly unusual *My Dinner with Andre* have dealt with an underclass of characters and a society in a state of flux. First, there was *Pretty Baby*, focusing on a house of prostitution in old New Orleans. Then came *Atlantic City*, concerning an aging gangster forced to cope with change. And now, after *Andre* (which was photographed almost entirely in a restaurant), comes *Crackers*.

"There's something I find very interesting in this country, especially compared to Europe, where people seem to be settled for life," Malle explains. "It's the fluidity of American society, and the fact that people are sort of drifting a lot.

"In this case, you have a motley group of people from all kinds of backgrounds," he says, "and they

couldn't be more different. They come from the absolute extremes of American society. So in a sense, it's sort of the basic instability of the social structure here — people on their way up, people on their way down, people moving around constantly. That's something that, as a European, I find fascinating."

Malle says his move to New York in 1976 was exactly what he needed to revitalize his work. "I'm just very attentive and curious about things happening in America today," he says. "I think I'm getting to know this country pretty well from inside, but at the same time, I still think of myself as some kind of stranger. So I have this slightly different point of view of America. If I keep that difference, I think maybe it makes my work a little more interesting that way. I don't think it would be very interesting to me to become just another American director."

At this point, there seems to be little chance of that.

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SCTV Attacks the Big Screen

BY DAVIN SEAY

"I think what we're trying to do is take the best of what we know about comedy — what we all grew up with — and bring it to bear on the Eighties. That really covers a lot of ground, when you consider how diverse our interests and backgrounds really are. It's everything from Woody Allen to the Three Stooges . . . Bob Newhart to Bob Hope."

Joe Flaherty is trying his best to make some sense out of a patently nonsensical, abundantly absurd and consistently inspired approach to the fine art of making people laugh. An approach that has taken a sharp turn to hysteria in the new film, *Going Berserk*. If he's a little reluctant to subject the secrets of comedy to too fine a scrutiny, it's certainly understandable. Anything that works as well as Flaherty and

friends' weekly television series SCTV — called, since its debut in 1976, everything from "the funniest, sharpest television program in the world," to "the fastest, smartest 90 minutes on TV" — should not be examined too closely. There's a delicate balance here, a chemistry and kinetic energy that has to be left alone to flourish and grow. If Flaherty knows why hilarity-hungry oddballs-in-arms everywhere have made *Second City TV's Network 90* a word-of-mouth video phenomenon, he's not telling, opting instead for some vague suggestions as to what it's not.

"It's not really satire," he allows, "because it's just too easy to sit back and take pot shots. And I don't think it's strictly parody either. What we try to do is create something new . . . to be funny in an orig-

inal context. That's harder to do, but when it works there's the satisfaction of knowing you've made the rules. And broken them."

Making and breaking rules of comedy has become sort of a free-wheeling obsession for the alumni of the venerable Second City Comedy Troupe, which was first put on its feet in Chicago in the early Sixties (with a branch in Toronto added later) and has since produced a bumper crop of zanies and whackos from Dan Aykroyd and Gilda Radner to David Steinberg and current SCTV stalwarts John Candy, Eugene Levy and Joe Flaherty. Indeed, an inordinate number of Second City grads (Mort Sahl, Mike Nichols & Elaine May, etc.) have gone on to attain dizzying success, in the process defining for a whole new audience a completely contemporary kind of humor — fresh, informed and inventive.

It's only natural that, as Second City had made its transition from the stand-up comedy stage to the TV screen, the next inevitable step would be film. "We're always putting together scripts, trying out different writing teams," explains Flaherty from his dressing room in the Toronto television studio where the current SCTV cycle is being taped. "After SCTV started getting some attention, Universal came to us and offered the chance to do a movie.

John Candy stalks a banana, among other things (top), while veteran actor Pat Hingle (left — the one without a wig) is surrounded by some memorable faces in this bizarre comedy which opens August 12th.



Silly,
mindless
bilgewater

Disgusting
tripe

What is
this thing
called love?



in **Going Berserk**

John and I sat down and came up with a treatment for *Going Berserk*. We were trying to come up with a vehicle to make the best use of the available talent."

The available talent, in this case, included some names already acknowledged as some of the brightest minds working in comedy today. Along with John Candy, Joe Flaherty and Eugene Levy is SCTV staff writer Dana Olsen, still aglow from a 1982 Emmy award for Outstanding Writing for a Variety Show. Canadian producers Pierre David and Claude Heroux next landed comedian/writer/director David Steinberg to cowrite and direct the film. Steinberg was a particularly apt choice for the job, having worked with both Candy and Flaherty on *The David Steinberg Show*, which aired in Canada in 1974-75.

"Everyone wants to direct," asserts Steinberg from the studio bungalow where he is busy on the final edit of *Going Berserk*. "I'm no different from anyone else, but I'm not that interested in making personal films. I'm after light comedies in which the director disappears and only the movie is present, so you don't see the director's hand everywhere. But what I really like is collaborating with people."

Collaboration is something of a hallmark for the SCTV family. "We really are an ensemble company," remarks Flaherty, "in the old-fashioned sense of the word. Even though on the TV show we mostly write

our own material, we know that we're depending on the performing skills of the other members to pull off our conceptions. I think ensemble comedy is rapidly becoming a lost art and we tried hard to revive it in this movie as well."

According to the rampant on-set rumors that began circulating soon after *Going Berserk* began shooting, the cast was not so much concerned with reviving a surviving Candy, for example, performed most of his own stunts. The rotund comic — known to millions by his SCTV alter-egos Johnny LaRue and Dr. Tongue — was alternately hung from his ankles out an office window, made to swim through a backlot swamp, tied by the feet and hoisted upside down over a nightclub stage and pummeled by sixty crazed matrons in a male strip joint.

Which should give one a pretty good idea of the tenor and tone of *Going Berserk*. "What we tried to do, I guess, was create caricature," says Flaherty, still trying gamely to explain the inexplicable. "We created a picture that was instantly recognizable and then twisted and exaggerated it."

If advance word concerning the alleged plot of *Going Berserk* is any indication, then Flaherty's comments have the ring of classic understatement. As best as anyone has been able to make out, the film revolves around a limousine driver and part time

nightclub drummer (played by Candy). Betrothed to a congressman's daughter (Alley Mills) he is kidnapped, on the eve of his wedding, by a religious aerobics cult and brainwashed into assassinating his future father-in-law. Their motive is by no means clear, nor are subsequent scenes involving Dolly Parton and Elvis impersonators, a *Father Knows Best* spoof (featuring the original "Princess," Elinor Donahue, with Flaherty as Robert Young and Candy as a transplanted Theodore "Beaver" Cleaver), a left field tribute to *Blue Lagoon* and the involvement of a sleazoid Hollywood producer named Sal DiPasquale, played by Eugene Levy (aka SCTV's Bobby Bittman, Sid Dithers and Saul Schmenגיע).

In short, *Going Berserk* echoes the same kind of non-linear surrealism that has made SCTV the ultimate late-night insider's joke. The addition of some brilliant comic supporting actors adds to the prevailing sense of barely contained chaos. Paul Dooley (another Second City grad) plays Candy's shrink, Dr. Ted, while Richard Libertini sets the cause of religious tolerance back a century with his portrayal of cult messiah Rev. Sun Yi. Murphy Dunne, Bill Saluga and Ron House, veterans of hundreds of choice minor roles, all seem completely at home in the skewed world of *Going Berserk*.

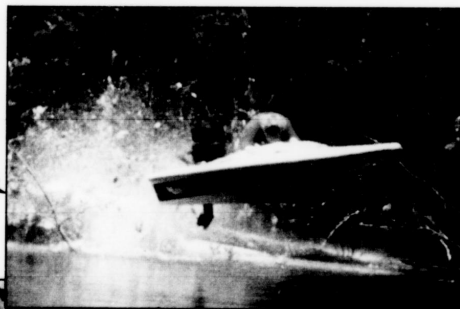
"We learned a lot about the potential of comedy doing this film," remarks Flaherty, the ghosts of his SCTV character Count Floyd and Guy Cabellero echoing in his voice. "Most importantly, I think, was that



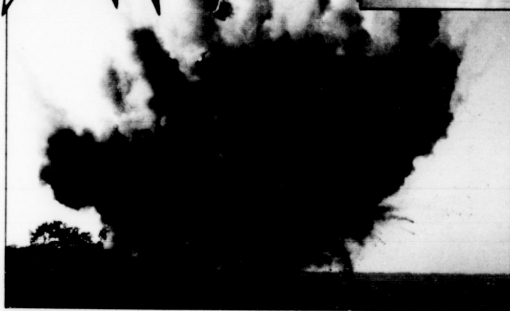
Father Chokes Best: Be-cardiganed Joe Flaherty teaches John Candy, playing a misplaced Theodore (Beaver) Cleaver, not to make unscheduled guest appearances.

you have to be true to your own instincts ... that internal sense that tells you what works ... what's funny. SCTV has always taken those kinds of risks and it's especially gratifying to see the way people have responded. The best comedy isn't really anchored to anything ... not politics or society or one-liners. It just floats around on its own, a world unto itself. In *Going Berserk* we just tried to push that process a little further, make that world a little more real. It was left up to us and we figured, 'why stop now?'"

SPLASHES!



CRASH



BLASTS!

SMOKEY BANDIT IS THE BANDIT PART 3

A couple of years ago, the films *Smokey and the Bandit* and *Smokey and the Bandit II* brought glory to the dashing men, charming women, fast cars, and good times of Southern legend. Now there's a new chapter in the saga — *Smokey Is the Bandit Part III*, which has something to do with a coveted prize fish, an epic car chase, and a pot of gold at the end of the rainbow. And, since nothing succeeds like success, the new film will once again bring glory to the dashing men, charming women, fast cars, and good times of Southern legend. But the creators of *Smokey Is the Bandit Part III*, realized that making a sequel would also require a few dashes of inspiration. So, for starters, Jackie Gleason will not merely re-create his starring role of Sheriff Buford T. Justice, which he also played in the two earlier *Smokey* pictures. Just to make things interesting, Gleason will also appear as Buford T.'s arch-rival, the Bandit (formerly played by Burt Reynolds) — hence, the slight variation of the movie's familiar title.

Now, getting Jackie Gleason to play two different starring roles was quite a stunt, but it was hardly the only stunt associated with the

filming of *Smokey Is the Bandit Part III*. Since the beginning, collisions, crack-ups and car chases have been hallmarks of the *Smokey* series. As the latest episode neared completion in Florida last December, some of the crack professionals who engineered and executed all those daring stunts offered a rare inside look at how they're done.

As in every motion picture or television program, it was the duty of the stunt people to stand in for cast members Gleason, Colleen Camp, Paul Williams, Pat McCormick and Mike Henry during potentially hazardous moments of the shooting. In much of the film the audience will actually be seeing the work of stunt men named Dave Cass, Rick Seaman, Orwin Harvey and Everett Creach, to name a few. While these aren't exactly what you'd call household names, the stunt men seem not to mind their anonymity. "A stunt man's security lies in his obscurity," says Dave Cass, who served as stunt coordinator and second unit director on *Smokey Is the Bandit Part III*. "There's no glory in doing stunts. You're not an artist, you're a mechanic," Cass adds.

Despite the veteran stunt man's

characteristically self-effacing remarks, several not-so-obscure members of the acting company were willing to place themselves in stunt men's shoes for a moment. Leading the list of actors who got in on the action was Jackie Gleason himself. In one scene, Gleason strolled into a bar called the Gator Kicks with costar Colleen Camp, who appears as the Bandit's heartthrob, Dusty Trails. This watering hole is as infested with bad ol' boys as a swamp is with 'gators, and one of the locals takes it upon himself to accost the Bandit's companion. Before you can say "Ten-four," the bar has erupted into a glorious brawl. During the shooting of the scene, Gleason did his own stunts, which included dispatching several of the tavern's patrons to the floor, over the bar, and out the window, just for good measure. Did the Great One consider himself burdened by these pugilistic duties? "In fact," says Cass, "he seemed to enjoy it."

Colleen Camp also volunteered to put herself in a tight spot or two. "The unknown is always somewhat frightening," says the actress, but fear of the unknown didn't prevent her from sitting in the seat of a Trans Am that

was scooting underneath an eighteen-wheel semi-truck. "I rode under it, and I'll tell you, it's claustrophobic," says stunt coordinator Cass, in one of the understatement of the year. "If that truck had bounced three inches, there could have been problems." Camp admits that she was apprehensive about the stunt at first, but got over it after she went through the motions once or twice beforehand. In another chase sequence, Camp had to take over the wheel of the car herself and steer. The only complication was that she had to reach over from the passenger side to do it, because "the Bandit" was busy trying to lasso a fish from the top of the Sheriff's Bonneville.

Smokey Is the Bandit Part III had to aim for the record books to keep up with the first two films in the series. And the new film depends partly on the ingenuity of the stunt men, because as Colleen Camp notes, "It's the stunts and the action that make the *Smokey* pictures exciting." As they devised the stunts, says Cass, a first general principle they tried to keep in mind was "to give the audience something it won't see on TV." For some stunts, Cass need have no worries about anything like them appearing on prime-time network television. At the end of an intricately choreographed chase sequence, a character is thrown out of a motorboat, then vaults over

SH
ES!



the water to the shore, where he lands in the midst of a nudist camp, surrounded by a group of surprised women.

While motorboats, fish, and even people got a workout during the filming of *Smokey Is the Bandit Part III*, a species of four-wheeled metal creatures bore the brunt of the stunt men's creativity. If they can refrain from hiding their eyes, audiences will witness cars coming

into contact with almost every conceivable obstacle. Sometimes, the cars even miss. Dave Cass promises modestly that toward the end of the film, "We go through World War Three." In the penultimate conflagration, he says, "a big, mammahoodoo explosion" almost demolishes one of the cars in the chase, "and they don't even slow down."

After such moments of

motorized mayhem are first suggested, they may go through several changes between the drawing board and the screen. One day it fell to ace stunt driver Rick Seaman to drive a car across the road. Simple enough, it seems, but there was a catch: there happened to be a truck in the way. What you see in the movie theater is actually a slight variation on the stunt originally planned. At first, Seaman was going to hurtle the car through an oil tanker, but producer Mort Engleberg understandably felt that such a stunt might be a wee bit too violent, even for a rambunctious film like *Smokey Is the Bandit Part III*. The idea seemed too good to abandon completely, though, so a small adjustment was made. Rather than drive through a tanker, Seaman sent the car flying through a truck whose center had been removed, and replaced with a 2500-gallon container of milk.

To everyone's relief, these stunts went off with nary a hitch. But it doesn't work out that way on every motion picture. Stunts are frequently shot several times before a take can be printed. Stunts for *Smokey Is the Bandit Part III* had to be shot on a fairly tight schedule, and because there were so many of them, the necessity of a great deal of reshooting could have hampered filming considerably. Of course, if you've been in the business for fifteen or twenty years,

like Seaman and Cass, you know a thing or two about getting it done right the first time.

When they see themselves up on screen, it's highly doubtful that these stunt men will give a second thought to the theoretical danger they faced while making *Smokey Is the Bandit Part III*. "Some stunts, even though they're big, are just basic variations of bread-and-butter stunts," says Seaman. As Dave Cass puts it, "You do a stunt, and when you see it on the screen, you say, 'My gosh, it doesn't look like it felt.'" Cass recalls filming a movie in which he had to fall out of a helicopter ten times over a two-day period. Even this failed to impress the stunt man: "I saw it on film and it didn't look like anything," he says. Without knowing it, Cass may have touched upon an unwritten trade secret: stunt men are supposed to make it look easy.

But perhaps the best illustration of the nonchalance of *Smokey's* stunt men is the way they often decided who would do what stunt. And exactly what method do you suppose these men employed to choose which of them would have to undertake the next crunching crash, the next flying leap? Exactly what you'd expect — the old reliable coin toss. Opens July 29 in selected cities.

BY PAUL ROSTA



Jackie Gleason in a Patton-esque pose; this scene may look tranquil, but shortly after Gleason/Patton finishes his speech, a car hauling a trailer bursts through the flag. "Action-wise — driving, jumping, crashing cars — there's more than any other motion picture that I've worked on in twenty years," says Smokey stunt coordinator Dave Cass.



Rumble Fish

BY R. SUE SMITH

While the title refers to a variety of Siamese fighting fish so fierce that they'll battle to the death with their own reflections, Francis Ford Coppola's *Rumble Fish* is a skin-and-blood, not fin-and-blood adaptation of S.E. Hinton's successful teen novel.

Rumble Fish is also director Francis Coppola's second film based on an S.E. Hinton novel, following this spring's release of *The Outsiders*. Like *The Outsiders*, *Rumble Fish* is a story of adolescence and struggle in urban, wrong-side-of-the-tracks America. Also like *The Outsiders*, it stars Matt Dillon, this time as lead character Rusty-James. Paired with Dillon as Motorcycle Boy, Rusty's brother, is emerging star Mickey Rourke, well-received in last year's *Diner* and the arsonist-for-hire of *Body Heat*.

Oklahoman Susie Hinton co-wrote the script with Coppola, and despite some similarities of theme and returning cast members, she expects very different audience reactions to the two films.

"*The Outsiders* is a movie people will come away from with strong feelings," she says. "With *Rumble Fish*, they'll come away thinking."

Star Matt Dillon (right, and far right with Diana Scarwid) is Rusty-James, who must emerge from the shadow of his older brother Motorcycle Boy (played by Mickey Rourke, above).

If so, they'll be thinking about the coming of age of teenager Rusty-James. With a derelict father (played by Dennis Hopper, best known as Peter Fonda's *Easy Rider* sidekick) and a long-bled mother, Rusty lives in the shadow of his legendary brother. Motorcycle Boy has been a great gangleader and street philosopher who has turned away from his old neighborhood and failed to find another throne.

The action begins when Rusty-James enters into a gang fight that threatens his relationship with girlfriend Patty (Diane Lane, also seen in *The Outsiders*) and results in two injuries: Rusty is knifed by rival gangleader Bill (Glenn Withrow, another *Outsiders* alum) and Bill, in turn, is nearly killed when Motorcycle Boy interferences with a two-wheeled weapon.

The rumble is followed by Rusty-James' near-miss on a theft

charge and an eerie prediction by the aptly-named Cassandra (Diana Scarwid, Oscar-nominee for her work on *Inside Moves*) who loves and fears for Motorcycle Boy.

After a wild party organized by buddy Smokey (Nicolas Cage, whose *Fast Times at Ridgemont High* performance shows this wasn't nepotistic casting by Uncle Francis), Rusty is expelled from school. Patty abandons him, and after a surprise attack by thugs on "the strip," Rusty has an out-of-body experience portending his own death.

Rusty seeks out Motorcycle Boy with rumors of a police watch, and finds him captivated by fish in a pet store aquarium. The store is vandalized, the police pursue, and it's blood on the tracks when the high-speed chase leads to the local river—and a final shooting.

Author Hinton calls the Motorcycle Boy the most complex character she's created in her four best-selling teen novels.

His relationship with Rusty-James is the conflict upon which *Rumble Fish* rests. Coppola sees that conflict as having a political overtone, one in which Rusty-James stands for the masses of today's youth.

"I see Rusty-James as being that kind of youth," he says. "Someone with no room to grow. All that beautiful stuff he has is trapped. He is living for false idols, and needs to get the message that it is he who will survive, not the Motorcycle Boy. He has to realize that he, not his brother, is the one who is blessed."

Will Rusty-James get the message? Better still, will the audience? Susie Hinton's understanding of the story is that of an intense psychological characterization.

"It's about over-identifying with something which you can never understand, which is what Rusty-James is doing. The Motorcycle

Boy can't identify with anything. He is something other than what his neighborhood thinks, but he can't find anything he wants to be or do.

"The Motorcycle Boy's flaw is his inability to compromise, and that's why I made him color blind. He interprets life in black and white, and he has the ability to walk off and leave anything, which is ultimately what destroys him."

Motorcycle Boy is "like a character out of Tennessee Williams or Carson McCullers," Coppola says, "a kind of rat who can't find his way out."

If response to the film is anything like the letters Susie Hinton gets from fans of her book, *Rumble Fish* will get a strong push from the younger, punk-oriented audience as well as from mainstream types.

"Everytime I get a letter from a kid who says that *Rumble Fish* is his favorite book," she says, "he's usually in the reformatory. I write about kids who don't fit into the mold; I wouldn't make them up. But the book's readers don't identify with the Motorcycle Boy; they identify with Rusty-James."

A black and white mentality is reflected in the film, which only occasionally uses color. The sooty, seething, city-street feel of the movie is the work of production designer Dean Tavoularis (who has designed all of Coppola's films since The Godfather), cinematographer Steven H. Burum and costume designer Marge Bowers. Burum and Bowers repeated Outsiders services for the Tulsa location shoot. Coppola composed his own music for the film, performed by famed barroom and bowery balladeer Tom Waits.

Coppola calls Rumble Fish a film "without restraint, beyond the pale of all limitations," in which style, structure and music are inextricably linked. Opens in October.





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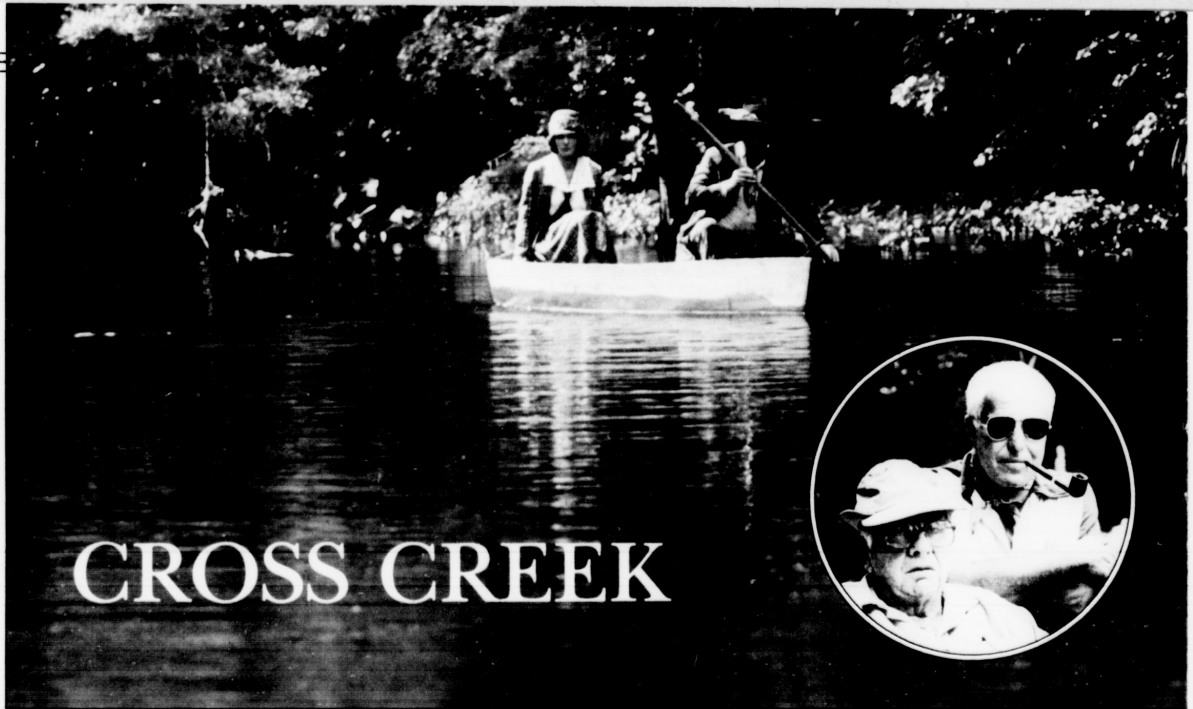
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CROSS CREEK

BY BYRON LAURSEN

Trust Martin Ritt to relish the story of a strong woman. Ex-Flying Nun Sally Field won a 1979 Best Actress Oscar for her Ritt-directed performance as a factory-working poor Southern woman who — in the process of becoming a grass-roots labor leader — discovers her own backbone. Patricia Neal got the same award for her gutsy characterization in Ritt's 1963 masterpiece, *Hud*, a sort of *Paradise Lost* set in Texas. Melvyn Douglas also won Best Supporting Actor and Paul Newman contended strongly for Best Actor in the same film.

In fact, Ritt has always specialized in stories about people discovering their own strength. His twenty-seven-year career in feature film direction has included *The Molly Maguires*, about union organizers; *The Great White Hope*, about black boxing champ Jack Johnson, a precursor of Muhammad Ali; *Sounder*, about a family of black sharecroppers in the Thirties; and *The Front*, about writers who fought McCarthy-era black-listing.

This time, Ritt is telling the story of Marjorie Kinnan Rawlings, remarkable author of *The Yearling*. His star is a woman whose trophy shelf already holds one of those prized Academy statuettes. Mary Steenburgen, who Oscared in *Melvin and Howard* (1980), stars in Ritt's newest film, *Cross Creek*, opening in October. Strength is a major theme. Rawlings, Steen-

burgen's character, won the Pulitzer Prize. She also left a secure, though unsatisfying, life up North to stand on her own feet as a writer in the poor hinterlands of Florida.

Working doggedly in orange groves, adapting, never losing the

need to express herself, Rawlings got inside the life of Cross Creek, her new home. When she came to understand the tempo and the concerns of life there, she was able to build into literature the people she had found.

Rip Torn, recently the star of

The primeval backwoods of 1920's Florida is the backdrop for the true story of The Yearling author Marjorie Kinnan Rawlings (Mary Steenburgen, below). Producer Robert Radnitz and director Martin Ritt (inset; Ritt in front) worked together once before, in the acclaimed Sounder.



Heartland and long considered an "actor's actor," plays the irascible neighbor who became a major character in *The Yearling*. Gregory Peck played the part in a 1946 film based on Rawlings' novel. Peter Coyote, the key-jangling scientist-sleuth of *E.T.*, is a local hotelkeeper who befriends and eventually marries Rawlings.

Martin Ritt, now sixty-two, started in show business as an actor. That's probable cause for the many highly regarded performances he has drawn from players in his films. On Broadway he played in *Golden Boy*. In 1944, at age twenty-four, he broke into Hollywood via the late master director George Cukor's *Winged Victory*. After World War II Ritt taught at an actor's studio and both played in and directed TV dramas. His taste has always been for naturalistic acting, particularly evidenced in the films he's done with Paul Newman. In *Cross Creek*, Mary Steenburgen draws on a large reservoir of personal experience. Her own upbringing was in a rural part of Arkansas.

Cross Creek, adapted from Rawlings' eponymous autobiography, is also an example of yet another Ritt characteristic. He loves to adapt from literature. Faulkner's short stories were the basis of *The Long Hot Summer*, a 1958 film with Newman, Orson Welles, Joanne Woodward, Angela Lansbury and Lee Remick. *The Sound and the Fury*, released the following year, also came from the great Mississippi writer. *Hemingway's Adventures*



reviews

THE LONELY LADY

BY BILL BRAUNSTEIN

Actress Pia Zadora explains it this way: "It's the story of a young woman's struggle to be taken seriously in Hollywood." No, she's not talking about herself; the sometimes controversial actress is describing the tribulations of JeriLee Randall, the character she portrays in Harold Robbins' best-seller-turned-movie, *The Lonely Lady*.

The film (adapted to screen by John Kershaw and Shawn Randall), scheduled to open September 30, is only Zadora's second. She costars with some respected actors — names like Lloyd Bochner, Jared Martin and Bibi Besch — but it is really Zadora's movie. She is on the screen in virtually every scene, starting out as a high school senior with aspirations of becoming a screenwriter, and then struggling through ten years of trying to make it in the film industry.

Along the bumpy road to success JeriLee experiences love, heartaches and all the harsh realities of life in a town where people will do anything for fame, money and power.

The story of a woman struggling to achieve respect in Hollywood is one that is close to Zadora's own. After all, when Zadora burst on the scene two years ago — in the movie *Butterfly* — seemingly from nowhere, she was immediately the victim of a barrage of negative publicity. For one thing there was the film: *Butterfly* was a screen adaption of James M. Cain's vivid tale of a seemingly incestuous relationship between a father and daughter. There was Zadora's millionaire husband who helped to finance the film, giving rise to a chorus that Zadora didn't "pay her dues." And then there was Zadora's winning the Hollywood Foreign Press award for best new actress amid cries of improprieties. Zadora, like her screen counterpart JeriLee Randall, has been forced to fight for acceptance.

"It's true in a way," she says, "the film could be related to me in that sense. This character is struggling to be taken seriously. For me, though, it's a little different because I'm married to a rich man. I have everything in the world and don't have to work for a living so people say, 'Why do you bother to work?' or they say that acting is just a game for me. So it is a struggle to be taken seriously."

What people don't realize about



Pia Zadora as 17-year-old JeriLee Randall in Harold Robbins' tale of a young writer's miseries and triumphs in Hollywood.

Zadora is that her acting career stretches back some 20 years to when she was seven years old, and spans the Broadway stage, a night club act of song and dance, plus a highly successful recording career.

But *The Lonely Lady's* producer Robert Weston, who has brought other Robbins' novels like *The Betsy* to the screen, takes the controversy that seems to follow Zadora in stride. "Look, can you name any person who has had such a rapid rise that wasn't controversial?" he

says. The bottom line for casting Zadora was that she was a perfect choice for the role. "I don't cast people to fit the press release, I cast people to fit the part. If you aren't going to do that, you are going to be in a lot of trouble."

If there is one person who can take credit for some of Zadora's on-screen maturity, it is director Peter Sasdy. A native Hungarian who was schooled in Vienna and later moved to England, Sasdy worked very closely with Zadora. "For two weeks we just sat and talked for three or four hours a day without rehearsing a scene," Sasdy recalls. "We went into JeriLee's taste in clothes, food, drink, sports... the books she reads... the television programs she watches... what makes her laugh and cry... what scares her... the way she holds a spoon or moves when someone speaks softly to her. Eventually we had a biography of a character, at every stage of her life, on which Pia could draw."

Although Zadora would like to eventually do a comedy role, she looks at her portrayal of JeriLee Randall as her greatest challenge to date. "I like to portray women with a great deal of strength, and this woman had it," she says. "Plus the film is a statement on feminism. It makes a statement for women."

Producer Weston asked Harold Robbins what he thought of the movie when it was screened for him. Said Weston: "Harold said that of all the books of his that have been made into films, this film best captures the spirit of the book."

of a Young Man was, of course, based on the partially autobiographical cycle of Nick Adams stories by Hemingway. *The Spy Who Came in from the Cold*, which featured a masterful 1965 performance by Richard Burton, was adapted from British novelist John LeCarre, whose works also fueled the recent excellent PBS series, *Tinker, Tailor, Soldier, Spy* and *Smiley's People*.

Producer Robert Radnitz has worked successfully with Ritt before — the 1972 triumph (big box office and four Oscar nominations) *Sounder*. Several studios turned down independent producer Radnitz's project on Marjorie Kinnan Rawlings, even though the script (by Dalene Young) was excellent and the story quite stirring. But when Ritt became available to direct, doors began to open. "He is, I believe, the finest actor's director we have today," Radnitz says.

As they had in *Sounder*, Ritt and Radnitz took the costly course of shooting in the homeland of the story. "Environment is almost another character within the piece," says Radnitz. Particularly in *Cross Creek*, where a sense of place turns out to be the missing link in Steenburgen/Rawlings' writing career. "Place and how it influences people has always played a very important part in all of my films. People are very, very influenced by their surroundings," says Radnitz. "Obviously, Marjorie was. It became the warp and woof of her writing."

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DENNIS QUAID TACKLES THE NASTIEST SHARK YET IN **JAWS 3-D**

BY DEBBIE MARKLEY

For Dennis Quaid, *Breaking Away* was indeed the turning point its title suggests. Since playing a macho Indiana teenager in that 1979 sleeper hit, Quaid has been busy rollerskating from one film role to another. This year, the 28-year-old actor will be headlining in not one but four major motion pictures.

On a sunny day in a fashionable old neighborhood of Los Angeles, Quaid takes a break from the filming of his latest endeavor, *Dreamscape*, a science-fiction thriller. Dressed casually in jeans and a cotton shirt, Quaid's laid-back demeanor belies the underlying intensity he devotes to his roles.

Not likely to be typecast, Quaid switches characters as fast as a chameleon changes colors. Most recently, he has played a musician-turned-boxer in *Tough Enough*, a marine engineer who chases THE shark in *Jaws 3-D*, and astronaut Gordon Cooper in *The Right Stuff*.

"Being an actor, I have an excuse to get into different areas," Quaid says. "I learned to scuba dive for *Jaws 3-D*, learned to fly for *The Right Stuff*, and to ride horses for a western called *The Long Riders*. It's almost carte blanche to explore the world and become a sort of jack-of-all-trades.

"For *The Right Stuff*, I got to go to NASA, which was great because I had always wanted to be an astronaut as a kid," he says. Leaning back in his chair, he suddenly grins mischievously. "You know, another thing that I love are doors that say 'Authorized Personnel Only.'"

The movie may hold some surprises for a lot of Americans on the astronauts' true lives. "*Life* magazine had pictured these guys as church-going family men who went to bed at 9 o'clock. But these guys were air force 'fighter jocks,' and they lived life very intensely. *Life* didn't portray them that way because they didn't think that's what America wanted to see. I mean, America was still watching stuff like *The Donna Reed Show* then," says Quaid.

With his customary thoroughness, Quaid took flying lessons during the filming of *The Right Stuff* to help him bring authenticity and "a pilot's attitude" to the role. He became so enamored with flying that he continued the lessons until he had earned his pilot's license.

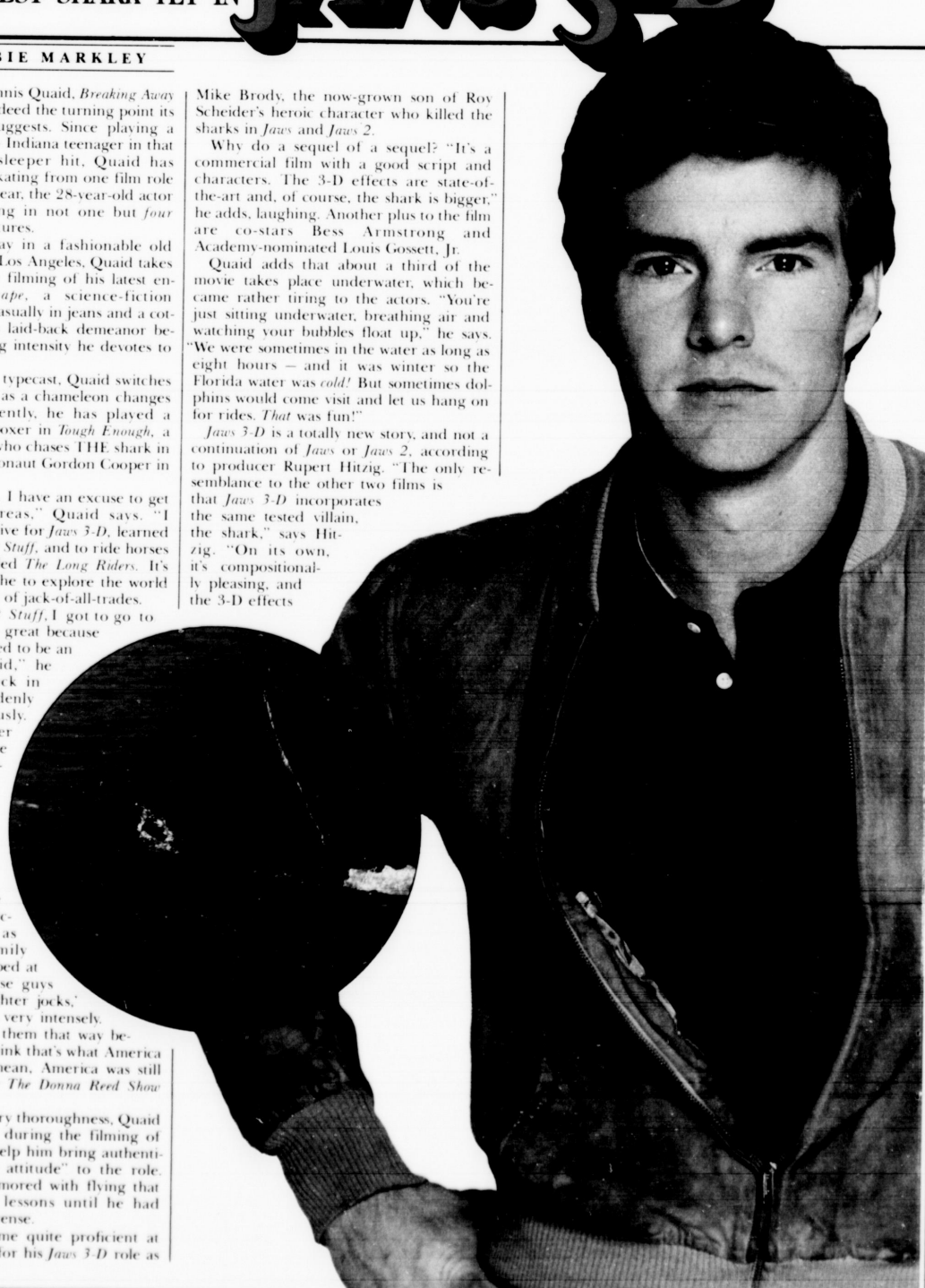
Quaid also became quite proficient at underwater sports for his *Jaws 3-D* role as

Mike Brody, the now-grown son of Roy Scheider's heroic character who killed the sharks in *Jaws* and *Jaws 2*.

Why do a sequel of a sequel? "It's a commercial film with a good script and characters. The 3-D effects are state-of-the-art and, of course, the shark is bigger," he adds, laughing. Another plus to the film are co-stars Bess Armstrong and Academy-nominated Louis Gossett, Jr.

Quaid adds that about a third of the movie takes place underwater, which became rather tiring to the actors. "You're just sitting underwater, breathing air and watching your bubbles float up," he says. "We were sometimes in the water as long as eight hours — and it was winter so the Florida water was cold! But sometimes dolphins would come visit and let us hang on for rides. That was fun!"

Jaws 3-D is a totally new story, and not a continuation of *Jaws* or *Jaws 2*, according to producer Rupert Hitzig. "The only resemblance to the other two films is that *Jaws 3-D* incorporates the same tested villain, the shark," says Hitzig. "On its own, it's compositionally pleasing, and the 3-D effects



add a new dimension to photographic reality."

The Alan Landsburg production faced multiple problems during filming. The 3-D system was extremely advanced technologically, the film company had to build an underwater facility, and most of the cast had to learn to dive, with the exception of Louis Gossett, Jr., who was experienced in the sport from his past role in *The Deep*.

Director Joe Alves encouraged the cast to perform their own stunts. "A lot of communication is achieved through body language to show fear, humor, anger, and all the other emotions," explains Hitzig. "We wanted actors underwater. Dennis was able to master a rather difficult task — that of changing from a diving mask to a welding mask under 24 feet of water. It's a very claustrophobic situation and I don't think I could do it very well," Hitzig says.

Co-star Bess Armstrong learned to ride the back of a whale and train dolphins for her role; Lea Thompson learned to water-ski with professional skiers and even became part of their pyramid formations.

The screenplay, written by Richard Matheson and Carl Gottlieb (based on the story by Guerdon Trueblood), centers around a Great White shark that is trapped in a lagoon at Sea World after one of the park's sea gates is closed. Unable to escape, the shark creates havoc among man-made acrylic tunnels that are a main attraction at the park. Forty people are trapped inside the tunnels at the outset of the adventure.

Quaid and Armstrong, the hero and heroine, are able to trap and then attack this Great White threat to the underwater kingdom.

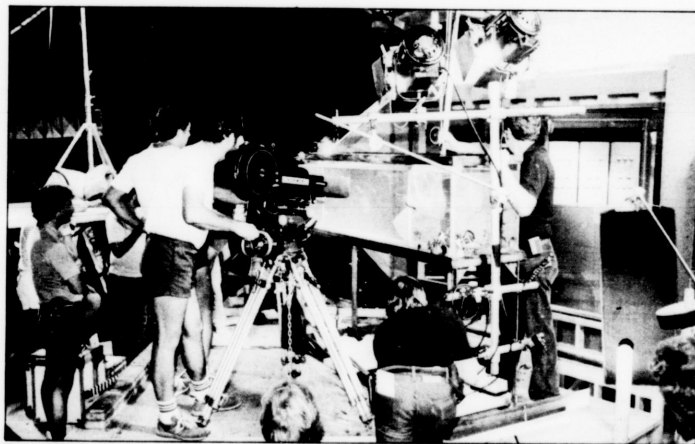
Even though Quaid had decided to be an actor while attending the University of Houston, he held a variety of jobs before moving from his native Houston to California. "I was a waiter, a construction worker, a carpenter, a clown in an amusement park (Astroworld, in Houston), a Fuller Brush salesman, an encyclopedia salesman... but I couldn't handle that one — 'hello, can I come into your home and screw you out of \$500?'" Quaid says.

"When I was fifteen, I had a comedy act at a nightclub in Houston. I did my own material and impressions of LBJ, Nixon and WC. Fields. I even played a strip joint once until my mother found out," Quaid admits. "It was my first time to see a strip show and I remember a girl took off her clothes to 'The Theme from Romeo and Juliet.' A real classy place," he says.

"But when I came out here I decided that was it. I wasn't going to do anything but acting. So, I sent my pictures to every agent and got turned down by absolutely everybody," he says. He was finally cast in

(continued on page 18)

Dennis Quaid flanked by the Famous Fin — eerie indicator of many sharp teeth below the water.



RON PHILLIPS

3-D Under Water — A Shark in Your Lap

BY JIM SEALE

Hollywood 3-D movies of the past offered "A lion in your lap, a girl in your arms," but this July *Jaws 3-D* will trump that by putting its audience into the choppers of a Great White shark.

Jaws 3-D comes on the heels of a new Third-Dementia boom led by *Comin' At Ya!* a few years back, but the former's producer, Rupert Hitzig, says refinements in the process have eliminated many of the traditional 3-D drawbacks. Those glasses will still be needed, but the old eyestrain will be gone.

"The 3-D you'll see is 25 to 50 percent more advanced, with crisper images, no fluttering, and more clearly defined colors," Hitzig says. It is so advanced that theater owners will have to buy special lenses to project it.

Universal's big budget investment in *Jaws 3-D*, opening July 22, represents faith not only in the continued popularity of its shark saga but in the durability of the current 3-D renaissance.

Its last boom in 1953-54 was widespread but very short-lived. The process has been around since 1897, and a 3-D film was the hit of the New York World's Fair in 1939. But Hollywood ignored it until a hustling independent producer made a disreputable 3-D B-movie called *Bwana Devil* in 1952. It opened to awful reviews and a quick \$5 million in business.

Within a few months, almost every major Hollywood studio halted productions in midstream to reshoot them in 3-D. Even Bugs Bunny and Woody Woodpecker cartoons joined the bandwagon. Many of the films, like *House of Wax* with Vincent Price, were hits, but by the end of 1954 the craze had ended as soon as it had begun. Several big movies shot in 3-D that year were released in 2-D.

Several factors helped kill off 3-D, with

The new split-lens 3-D camera on the *Jaws 3-D* set.

bad scripts leading the list. One producer announced he was doing a film in 4-D, "which means we'll use 3-D and we also have a story." Filmmakers hated a cumbersome process they never had time to master, and the studios much preferred simpler Cinemascope as a way to lure audiences from their TV sets. Exhibitors loathed 3-D because it required two projectors.

Much of what those legions hated has been eliminated for *Jaws 3-D*. For one thing, it wasn't shot with the old method of two cameras placed two and one-half inches from each other — the normal distance between human eyes. When the cameras were slightly off from that distance, it produced color overlap and fluttering in the film. *Jaws 3-D* used a special camera with one split lens. Theaters only need one projector to show it.

Other innovations for *Jaws 3-D* include the first underwater 3-D camera. Shooting took place at Sea World in Orlando, where Hitzig oversaw construction of the world's largest underwater filming tank. Made from a giant oil storage tank, it is 110 feet in diameter, 24 feet deep, has a special filtration system to keep the water clear for filming, and is solar heated.

Even the mechanical sharks developed by Roy Arbogast, who built the Great Whites for the first two *Jaws*, surpass their ancestors. "One shark head 12 feet long breathes air through its gills, its eyes roll back, and its lip curls in a snarl," Hitzig says.

And despite 3-D's reputation for assaulting its audience with spears, knives, even chewing tobacco, Hitzig insists *Jaws 3-D* uses the process in a new, more subtle way. "This is not a horror film or a gimmick film," he says.

But that doesn't mean *Jaws 3-D* won't glide past glistening underwater coral reefs or have moray eels and frolicsome dolphins charging at the audience. "We do see a man from his point of view get swallowed by a shark and look out of the mouth as it closes."

JAWS 3-D

(continued from page 16)

9/30/55, a year to the day after his arrival.

"I survived on peanut butter sandwiches, anchovies and sardines — all the great 'artist food,'" Quaid says with a grin. "I was getting \$50 a week in unemployment checks from Texas. Two other guys roomed with me — one slept on the bed, one on the couch, one on the floor and we'd rotate once a week." Quaid shrugs. "It works, you don't starve. A lot of the guys gave up and went home. But, for me, it was scarier to think of going back than to stay and stick it out. If it's something I really want to do, nothing can keep me from it."

"My brother, Randy, had been out here for four or five years already and had been nominated for an Academy award for his part in *The Last Detail*. He helped me out quite a bit psychologically but he couldn't help me get an agent or anything."

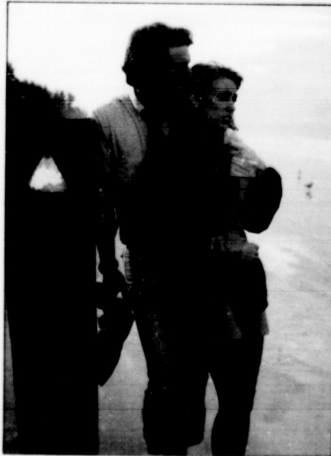
Quaid's role in *Breaking Away* provided a substantial boost to his struggling career. "I started getting offers after that," he concedes. "If you're in a successful film, it breeds work. I was offered a part in *The Dukes of Hazzard* but thought that by the fifth week I'd probably be going crazy, saying 'what the hell am I doing here?'"

Quaid prefers film projects to television series work. "I could never hold a job for more than two months. And I like going from role to role, visiting other towns, learning about the world."

Quaid is currently separated from his wife, actress P. J. Soles, but he says he'd rather not talk about his personal life. He and his wife "are really good friends," he adds.

Quaid's free time is limited by his current filming schedule, but when he is able to get away, it is far from the L.A. hustle, all the way to his ranch in Montana. His favorite pastime there is — "sitting." Sitting? "Well, I do some riding, fishing and walking, but, really, it's great just to sit and talk and watch the clouds roll across the valley."

Dennis Quaid and Bess Armstrong fall in love in *Jaws 3-D* — and then have to fight off the world's largest shark. It's enough to strain any relationship...



Dennis Quaid, Simon MacCorkindale, Bess Armstrong and Lou Gossett (left to right) are Florida Sea World colleagues . . . before *The Shark* changes a few things.

Burt & Loni

(continued from page 4)

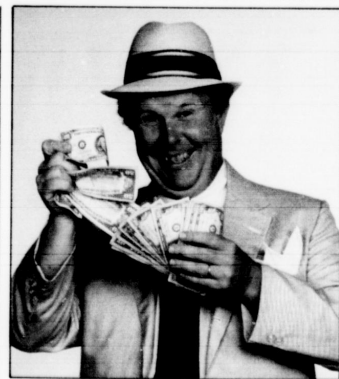
blonde' typecast fits me because I've never played one.

The set of *Stroker Ace* was a most compatible workplace for Anderson, and she found that her crewmates were very generous with their support. "I had a great time making this picture," she says. "Hal Needham was very easy-going, never overworking us. Burt was always good, Ned Beatty always entertaining, making us laugh. And Jim Nabors. Well, he is the sweetest man. He is so cute. He had just done the *The Music Man* at the Burt Reynolds Dinner Theater in Florida and he said that doing the movie was like taking a vacation in comparison."

Dinner theater is a corner of the acting craft that Anderson knows well. For close to ten years before she came to Hollywood, she worked that milieu all across the country, usually playing the leading lady to a visiting star. Then in Hollywood, episodes of *Barnaby Jones*, *M.A.S.H.*, *Policewoman* and *The Bob Newhart Show*, among others, preceded her four-year stint on *WKRP*. Incidentally, you might see Anderson on late-night re-runs with various hair colors, from jet black to strawberry blonde. Unraveling that puzzle, we'll tell you that before doing *WKRP*, she started lightening her black hair bit by bit and by the time the series began, she had gone blonde once and for all.

One of the delights for Anderson in playing Feeney were the costumes. "It was a fabulous wardrobe, all very feminine, all dresses, all in pretty pastels. I felt like a big parfait all the time, a big creme puff. It was fun, like playing 'dress-up,' very exciting. Jim Nabors once said I looked like a fairy princess."

Making movies hasn't always been so easy for the voluptuous actress. When she did her portrayal of Jayne Mansfield in *Jayne Mansfield: A Symbol of the Fifties*, it was very hard work. "It was the most grueling picture I've ever done because I was in every scene and it was an 18-day shoot. We were working 12 hours a day on most days, with a forced call, which means you have to be back before your 12-hour turn-



Ned Beatty, ace character actor, plays Clyde Torkle, fried chicken king, in *Stroker Ace*. Clyde is here fondling one of his favorite objects; another favorite object is his public relations expert, Pembroke Feeney, played by Loni Anderson.

around. I was glad Jayne looked really dissipated at the end of her life, because I felt that way at the end of the picture. It's hard to have fun on TV movies because the time's short. You have to give your life up to the project."

Taking a break after *Stroker Ace*, Anderson has returned to the home in the San Fernando Valley that she shares with her daughter, Deidra. Her much-noted romance with Reynolds has cooled slightly, though her publicist, Mickey Freeman, notes that "they do date, they're good friends and that's it at the moment."

Like most performers, Anderson enjoys her work and gets a little antsy between assignments. To alleviate boredom and to tone her physique, she's recently added an exercise room to her home, and has established a daily work-out routine.

"This year I'm spending a lot of time with Deidra. It's her last year of high school. She's president of her class, very academically oriented, and she has no plans to follow in my footsteps. She wants to go on to college, travel in Europe. She's not all that interested in what I do except she says she's proud of me and she thinks it's cute."

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