

# KENTUCKY Kerhel

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An Independent student newspaper

University of Kentucky, Lexington, Kentucky



Jazz artist wows crowd

Trumpeteer Dizzy Gillespie impressed a weekend audience during a performance that was part of the annual Spotlight Jazz Series. See page 4.

## MONDAY

From Associated Press reports

### Reagan official admits deficit could soar

**WASHINGTON** — President Reagan's chief economist, Martin S. Feldstein, conceded yesterday that the federal budget deficit could swell up to \$200 billion in fiscal 1984 without actions by the government to curb spending. Although administration officials have hinted privately in recent weeks that the deficit could soar to new heights, Feldstein was the first senior administration official to concede the magnitude of the problem in public.

Feldstein was interviewed on NBC's "Meet the Press." He also expressed little hope for significant progress on the unemployment front. The jobless rate, now at a 42-year high of 10.4 percent, will hover "somewhere around 9 percent" next year, even assuming a moderate recovery, he said.

### VA chief says payments being wasted

**WASHINGTON** — Robert Nimmo, director of the Veterans Administration, says millions of dollars are being wasted in disability compensation paid to veterans who have no difficulty holding down jobs. The VA chief said in an interview last week that reforms are needed in programs providing benefits to many of the nation's 30 million veterans, to avoid the kind of financial difficulties confronting the Social Security system.

But he said reforms probably cannot be achieved until a courageous president decides "that it is worth the political heat and the political sacrifice" to take on the organized veterans lobby and its congressional friends. Nimmo has announced his resignation and plans to depart when a successor is confirmed.

### Reagan to announce MX basing plan

**WASHINGTON** — President Reagan's announcement of a basing plan for the MX missile is expected to launch a new round of military and political arguments that already have stretched on nearly a decade. Reagan is expected to endorse today an Air Force plan known as "dense pack," which calls for clustering 100 missiles close together in super-hardened silos.

The missile decision is slated to be announced only hours before the president makes a nationally broadcast speech at 8 p.m. EST on arms control to propose steps the United States and Soviet Union should follow to guard against accidental nuclear war.

Reagan is expected to call for improving the hot line between Washington and Moscow and call for a program of advance notification of planned missile tests.

### Walesa fails to appear at church service

**GDANSK, Poland** — Thousands of Poles hoping to greet Lech Walesa jammed one of Gdansk's largest churches yesterday waiting for him to attend services. The freed Solidarity chief prayed at a chapel near home instead.

There was no explanation for why the leader of the outlawed independent union skipped what would have been his first major public appearance, one week after arriving home from 11 months of internment under martial law. He had been widely expected to attend Mass at St. Brzydka church.

But there was speculation Walesa decided the appearance might anger Poland's Communist authorities, who freed him after announcing he was no longer considered a political threat. He has been careful to avoid criticizing the government since his release.

### Soviets to name new president soon

**MOSCOW** — The new Soviet leadership, acting swiftly after the death of Leonid I. Brezhnev, is expected in the next few days to name a new president, fill vacancies in the ruling Communist Party Politburo and set out the plan for next year's economy.

Yuri V. Andropov, 68, already named to succeed Brezhnev as the party's general secretary, is widely believed to assume the largely ceremonial presidency, consolidating his hold on power.

Other leading candidates for the job of head of state are thought to be Soviet Foreign Minister Andrei A. Gromyko, 73, and Brezhnev protégé Konstantin U. Chernenko, 71.

Brezhnev took control of the party immediately after ousting Nikita S. Khrushchev in 1964, but he did not become president until 1977 when he took that job from Nikolai V. Podgorny.

## WEATHER

A 60 percent chance for light rain today with a high in the lower 60s.

A 40 percent chance of light rain tonight and tomorrow. Tonight's low will be in the low to mid 50s, tomorrow's high in the upper 50s.

## SGA considering election complaints

By JASON WILLIAMS  
Staff Writer

The anti-mandatory student health fee Students for Political Choice say they may have evidence that the outcome of a referendum on the fee, approved Nov. 11 by a more than 500-vote margin, was illegally influenced.

Similar claims are also being made about the Oct. 26-27 Student Government Association freshman senator elections.

SPC's case will be heard by the SGA Judiciary Board today at 5 p.m. in 115 Student Center.

The group alleges that approximately 600 copies of pamphlets encouraging students to vote in favor of the mandatory fee were stuffed in dormitory mailboxes. While not a violation of election rules, SGA President Jim Dinkie said the distribution of unaddressed materials through the mails is a federal violation.

The complaint also says the pamphlets were placed on polling tables and scheduling tables near the polling tables. Election rules prohibit campaign literature within 25 feet of polling places.

Bob Easton, treasurer of SPC, SPC member Phillip Taylor and SGA Senator-at-Large John Miller are scheduled to testify at the hearing on the allegations.

SPC has also complained that promotional fee literature was distributed by several dormitory resident assistants under orders from the Housing Office.

No one from the housing office could be reached last night, but Rosemary Pond, director of residence hall programming, said the charges were inaccurate.

"I think SHAC did distribute some materials," she said, "but the program could have done the same thing if they had asked to."

"After all, what's fair for the goose is fair for the gander, as the expression goes."

The SPC complaint says this was learned from a resident adviser who asked to remain nameless for fear of losing his job.

SPC said it will call on Arts and Sciences Senator Tim Freudenberg as a witness to this allegation.

"When I went to my dorm in Kirwan Tower around the first day of the voting," Freudenberg said, "I opened my mailbox, and there was a newsletter from SHAC [Student Health Advisory Council, which campaigned for the health fee]."

Freudenberg will also be involved in another case before the Judiciary Board today, in which he will represent Flo Hackman, journalism freshman, in an attempt to overturn the recent freshman senator elections.

The winners were Drew Gaines, an economics and finance major, and John Fish, a business administration major. Hackman and Grace Fuell, a political science major, tied for third place, eight votes behind Fish.

Gaines and Fuell ran together on a ticket, as did Hackman and Fish. Freudenberg said the attempt to overturn the election is based upon alleged campaign violations.

"(Hackman) is asking that Drew Gaines and Grace Fuell be disqualified because of a violation of election rules in the placing of posters illegally in a stairway in Holmes Hall," he said.

Freudenberg said the complaint is that the posters were placed on the stairs, a violation of SGA constitutional bylaws, election rules and the Student Code.

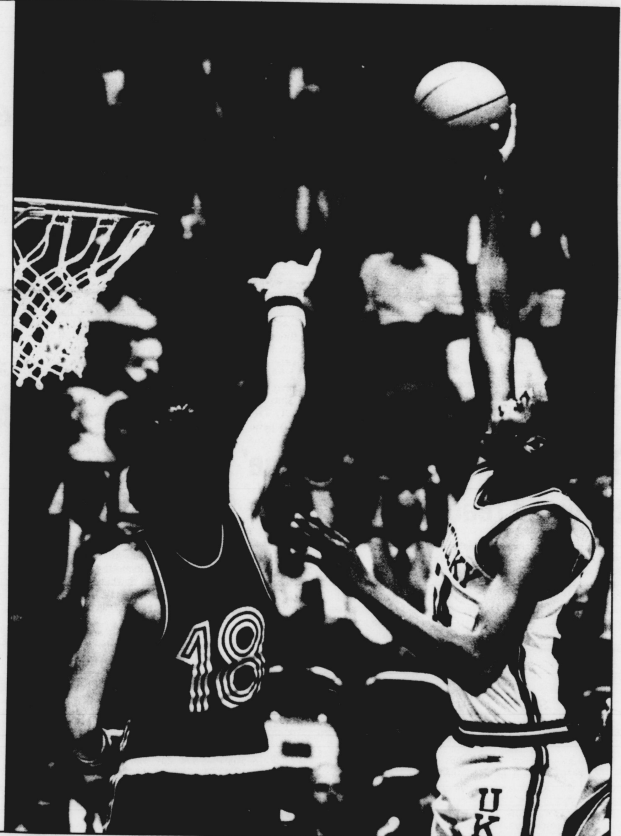
He said Hackman originally filed the complaint with the SGA elections board, which did not deem it valid. She then appealed to the Judiciary Board.

Freudenberg expressed confidence that the J-Board would overturn the previous ruling. "I think we've got a heck of a case," he said.

## Sky hook

UK junior center Melvin Turpin tries a hook shot over Russia's 7-2 Arvidas Sabonis in yesterday's 89-86 loss to the Russians. Turpin had 16 points and 12 rebounds before fouling out with three minutes left in the game.

BEN VAN HOOK/Kernel Staff



## Revenue official promoting flat tax

By BILL STEIDEN  
Editor-in-Chief

The state's personal income tax system, its framework "virtually unchanged for 27 years," is badly outdated and in need of change, Ron Geary, the state's chief revenue officer, says.

His proposal: a flat-rate tax — that is, a tax set at the same rate for all taxpayers and allowing a limited number of standardized deductions.

Geary, a UK trustee and Revenue Cabinet secretary for Gov. John Y. Brown, has been touring the state for the past few weeks presenting his proposal at a series of town meetings. He will bring his argument to Lexington at 7:30 tonight in the City Commissioners' Chambers, located on the second floor of the new City Hall on Main Street. The meeting is open to the public.

In an interview Friday, Geary said the current tax system, which sets the threshold of upper income brackets, the income sector at which the percentage of income paid in tax

begins to rise, at \$8,000, has become regressive.

This means the bracket is set so low that, after deductions favoring higher-income taxpayers are taken into account, the greatest burden of taxation falls on lower- and middle-income taxpayers.

A flat-rate system, he said, would be more equitable across all brackets because it:

- Applies a single flat rate of 3.65 percent to all taxable income.
- Increases the present \$650 standard deduction to \$1,700 for married persons filing separately, to \$2,300 for unmarried persons and to \$3,400 for married persons filing jointly.
- Allows a \$1,000 income exemption — more for the blind and persons over 65.
- Increases from \$1,651 to \$3,301 the income level at which a single person is required to file a state return and increases the figure for married couples from \$2,651 to \$5,401. Married couples over 65, who currently file at \$3,401, would not have to file until their income reached \$9,401.

This system, Geary said, would eliminate the tax liability of approx-

imately 200,000 Kentuckians — many of which he said would be university students — and reduce the liability of another 600,000.

Also, because state income tax can be deducted from federal income taxes, the higher-income brackets, which would pay more under the flat-tax system, would more than recoup the difference in lower federal taxes. Altogether, Kentuckians would save \$19 million in taxes under the flat-tax system, he said.

Because of this, he said, he opposes the proposed flat-tax at the federal level, which would eliminate this advantage. He also said a flat-tax would eliminate many of the checks and balances in the current federal income tax system that ensure the equitability he is trying to achieve with a flat-tax.

Geary said the simpler flat-tax would also greatly simplify the procedure for determining one's taxes. State tax returns would be reduced from this year's 100 pages to one two-sided page.

He said the flat tax would also greatly reduce paperwork for em-

ployers.

The governor, he said, has endorsed the flat-tax system and may call a special session of the General Assembly in the near future to consider it.

Geary said he has encountered no "significant opposition" to the proposal.

Political science professor and state legislature expert Malcolm Jewell, however, said in a telephone interview last night that the flat tax will probably encounter opposition from special interests such as realtors and home builders, who benefit from itemized deductions for interest income eliminated under the flat-tax proposals.

Other possible sources of opposition, he said, are churches and charitable organizations, which benefit from deductions allowed for charitable contributions.

Jewell said state legislators so far have not responded to Geary's proposal.

"I suspect that the legislators are not going to want to do anything until they know what the people think," he said.

# KENTUCKY Kernel PERSUASION

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## Analyzing football season remains difficult

Less than 24 hours after the first winless season ever for UK football, the true pride of the state of Kentucky took the floor to defend the commonwealth's and the nation's honor against the Soviet national basketball team.

The transition from football to basketball was abrupt, perhaps too abrupt for those willing enough to look back on this year's historic performance by UK's gridiron warriors. But before the dead are buried by the amateur analysts, before the blame that always seems to follow a debacle is placed, let's take stock in what happened to UK football during 1982.

The season was the first for a new coach, a new staff, a new system, a new way of doing things. Prodigal son Jerry Claiborne returned to his native Kentucky to restore a winning tradition, a respect and a pride long absent from the Fran Curci era.

What he faced upon his arrival was a late start in recruiting, little time to choose his staff and a hard road during Spring practice, culminating in the symbolic Blue and White game.

His fortunes during the fall were no better. Beseated by quarterback problems, his team limped along to early-season defeats at the hands of Kansas State and perennial powerhouse Oklahoma.

It seemed the team might get back on track after tying Kansas, but the rest of the season could best be classified as the year of the second half swoon. Only twice did the

Wildcats enter the locker room leading after the first half.

Multiplying his difficulties were the resignations or dismissals of seven players, including a sizable chunk of his offense.

And the worst factor of all — the schedule — killed the team. Eight of its 11 opponents are bowl-bound, another should be, and the combined winning percentage of its opponents approaches 70 percent.

Claiborne admitted Saturday the team didn't have "the personnel or depth to match the people we've been playing," but throughout the season it was clear the team did have one thing — character, more than it has had in recent memory.

For the moment, coach Claiborne, you have our best wishes.

On the subject of sport, we have one other wish — to see the National Football League season closed now.

It's clear after the resumption of play that fans don't care about the remaining games, and the playoff system threatens to surpass the National Hockey League's as the worst joke perpetrated on sports fans.

The players should take the fans' advice — go home until you feel like working again.



## Officials lack political courage to waylay severe deficits

Congressmen who emerged from elections two weeks ago armed with newfound vendettas against a swollen defense budget have about 30 days to deliver their quarry.



GLEN and SHEARER

Unless they can agree on some cuts by Christmas, they could guarantee severe federal deficits for the duration of the decade.

Cognizant that more than a third of Ronald Reagan's 1983 Pentagon request for \$245 billion is slated for weapons procurement, congressmen realize that a \$5 billion cut today

could mean as much as \$80 billion in savings through the 1980s.

As Bob DeGrasse of New York's respected Council on Economic Priorities put it, "Without some quick changes, the 1983 budget is going to lock Congress into a significant amount of spending."

Unfortunately, there is little chance that lawmakers will find the political courage needed to bolster words with actions.

While many congressmen have harped loudly about Reagan's lopsided commitment to the military, few will speak out — much less vote — against expensive arms projects when the time comes.

Of course, it might appear that the end is near for several controversial weapons systems. South Carolina Senator and presidential hopeful Er-

nest F. Hollings announced last week that he could "guarantee" the votes needed to kill the \$25 billion MX in the Senate.

Meanwhile, on Nov. 15, Rep. Joseph P. Addabbo, D-N.Y., convened his subcommittee on defense appropriations behind closed doors to hammer out reductions that could axe both the B-1 bomber and at least one nuclear-powered aircraft carrier.

Nonetheless, lawmakers may simply lack the votes needed to gut the big-ticket items. While the MX survived a House test this spring by a mere three votes, both the B-1 and the Navy's request for two \$3.5 billion carriers subsequently passed muster by 3-1 margins.

Moreover, unlike the MX, whose basic plan has stirred the ire of

many Western residents, grassroots opposition to the \$40 billion manned bomber is minimal; meanwhile, contracts on the carriers, according to one study, are held in more than 400 House districts.

Said one aide to Sen. Gary Hart (D-Colo.), who opposes the carriers, "There's enough pork for almost everyone on those ships."

Another factor is leadership. Against strong presidential support for military procurement, some Democrats complain that House leaders are still unwilling to forsake weapons proposals rejected by former president Jimmy Carter. By and large, Democrats continue to support Reagan's military buildup.

Even Hollings asserted last week that his newborn opposition to the MX was simply a way to force a

downsizing of the missile modernization program.)

When congressmen fail to tackle the MX or the B-1, they're still under pressure to cut defense, and they'll do so where it hurts most: in construction, personnel and maintenance.

Rather than assert control over long-term growth in the military budget, Congress will likely make short-term economies in areas that are already short-changed.

"The basic lay of the land hasn't changed," said Warren Nelson, an aide to Pentagon critic Rep. Lee Aspin, D-Wis. "Members don't want to challenge the military experts on a particular weapons system."

For Democrats, a standoff on defense would negate whatever spoils they earned in the 1982 elections.

After all, responsible defense spending was an almost universal theme among Democratic candidates.

Unless they move forward on their vow now, they'll be vulnerable to charges that their forte is winning elections, not leading the nation.

For a country at large, their lack of resolve would only extend the economic misery caused, in part, by the threat of continuing deficits. Short of massive pressure from constituents, lawmakers will continue to see short-term political advantage in financing weapons contractors at the expense of the economy's health.

Maxwell Glen and Cody Shearer are Pulitzer Prize-winning national columnists.

## The 'great American pastime' returns — to mixed reaction from office football fans

I got a very Lou Grant feeling last week when news flashed over the Associated Press that the football strike was over. Our editor-in-chief called for attention and read the earliest notes being released for radio stations.

James STOLL

"... longest strike in sports history comes to an end as a tentative contract is reached... season to resume Sunday..."

"The news was me' with various journalistic rejoinders.

"What? Strat-o-matic doesn't get to strike?"

"Sure, sure, my a-- the season will resume this Sunday!" (One editor has a tendency to be unprintable.)

"How could they do that?"

"This innocent-enough question was replied to resoundingly and simultaneously."

"Money!" several voices clamored.

"I felt it was time to assert myself."

"Like the hardened, practical types these journalists be, they all mumbled and muttered and re-

turned to their various jobs.

They'll think the significance of this event over in their minds and then chat about the concepts over their Big Shes and fries.

Somebody has to write newspapers, you know.

In any case, this is not a column about journalists. Nor is it about football, which this particular writer has labored of late.

This column is about greed in social progress's clothing.

Of course, I'm not complaining.

Professional football players are really little more than highly technical actors. They get paid so much more than your average theater major because stars of stage and screen don't often have to face Mean Joe Greene on opening night.

However, as much as they get paid for playing football, they want more. Like the baseball players and the air traffic controllers, they feel they don't have to be satisfied with enough.

Unions in Poland fight for freedom and dignity they need.

Unions in America fight for all they can get.

Still, I'm not complaining. My problem was that I looked upon the strike as a battle between oppressed and oppressors. I figured they'd talk over their differences and then come to a just, fair compromise.

Uh-uh.

Anybody who is looking for justice, fairness or compromise is missing the point like I did. This has to do with money.

I get certain images when I think of the word "strike." I see poignant, dramatic silhouettes of oppressed workers with nowhere else to turn. I see a crew of dirty, rugged miners struggling against corruption and indignity.

Frankly, I don't see a bunch of football players who are upset because their employers make more money than they do. It's hard for me to sympathize with a guy whose biggest problem is too much cocaine.

It's even harder for me to respect a strike whose end is forced by a Super Bowl date.

The guy who owns the pizza place I work at has always made more money than he, even when he didn't have to lift a pepperoni himself. I figure he has a right.

Oh, well.

I'm not complaining.

Sundays in America once more resound with the barbaric triumph of crashing shoulder pads. The strength, manhood and vicarious violence that made our country great is back at last.

Sure, I'm angry. Sure, I'm disgusted. However, I'll smooth my feathers and settle back to watch the remaining games with a semblance of satisfaction.

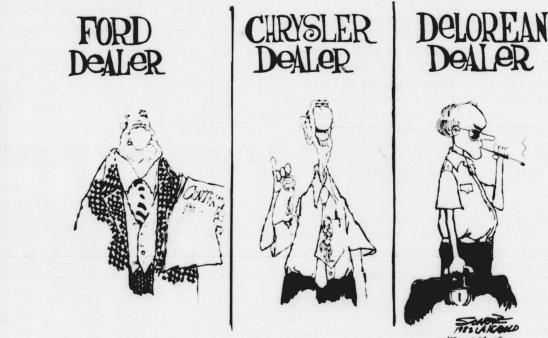
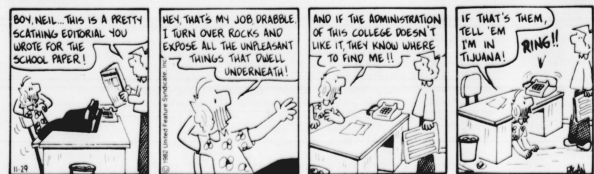
The great American pastime is back.

(Heavy, dramatic sigh.)

I wonder how they're doing in Poland?

James A. Stoll is a theater sophomore and a Kernel columnist.

by Kevin Fagan



## LETTERS

### 'Tasteless' photo

This letter is in response to the tasteless picture that appeared in the Nov. 15 Kernel. To refresh your memory, the photo I refer to was of a "down and out" old black man sitting in Commonwealth Stadium collecting leftovers from discarded liquor bottles. Besides the photo was the cute caption, "Uplifting His Spirit."

To make just of the misfortune of this society's "victims" is certainly easy and may even be humorous to some. But most sensitive, compassionate people see it as simply crude, besides being poor, poor journalism.

ing His Spirits," we were reminded of the Christian view that: "As you have done unto this the least of my brother, so you have done it unto me." The glib, repulsive and tasteless stab at a man ravaging through the largesse of UK football game leftovers is certainly no laughing matter. And, frankly, it does little good to advance the positive image of UK among thinking black people.

J.D. Vanhose's ambitions as a photojournalist should be made of sturdier stuff! Why not recall the stanza from "My Old Kentucky Home" and caption your penchant for the perverse: "Tis fall and the darkies are in need of warmth."

they determined the photograph itself depicted an unquestionably true scene, they deemed the caption accompanying it flippant and in poor taste. Therefore, the Kernel apologizes for any offense it may have caused.

### Letters Policy

People submitting letters to the Kentucky Kernel should address their comments typed and double-spaced to the editorial editor at 114 Journalism Building — UK, Lexington, Ky. 40506-0042.

Writers must include their names, addresses, telephone numbers and their majors, classifications or connection with UK. Identification will be checked.

### Negative image

When we viewed the photo in the Nov. 15 Kernel of a gentleman "Lift-

Greg Spotts Communications junior President of the Mu Theta chapter of Phi Beta Sigma.

Kernel editors, responding to a heavy reader response about the picture in question, have re-evaluated the decision to run it. While



# Divorce, ambition increasing older students, speaker says

By MATT KELLY  
Reporter

The increasing divorce rate and a desire for job advancement are reasons adult enrollment is increasing in universities across the country, according to Jane Stephenson of the Academic Support Service.

Stephenson was the key speaker at a lecture Saturday sponsored by the Lexington chapter of the League of

Women Voters.

"Women that find themselves the sole supporter of a family and wish to keep up the standard at which they are used to living find it necessary to return to the classroom," she said. This is evidenced by the fact that more women have re-enrolled than men.

Other reasons given for the rise in adult enrollment were the desire for job advancement in a progressing society along with obtaining creden-

tials for skills already possessed, Stephenson said. In addition, several adults return for the enjoyment of learning.

Stephenson stressed the need for proper academic advising for the over 3,000 non-traditional undergraduate students — adults over 25 — enrolled at UK.

"Adults do not have time to waste taking the wrong classes," she said. As well, several programs are offered by the University to aid adult

students, she said. Programs such as Project Ahead, a service that places women 25 or older in internships, and Career Directions for Self-Exploration, which serves men, are available.

For those who find it difficult to accommodate a full-time job and class meetings, there are evening and weekend colleges.

Also, the Independent Study Program allows students to have up to one year to complete their course

and can start at any time. In addition, the program has no specific registration date, she said. Students send in assignments and may never see their instructor unless they desire.

The program offers almost 150 courses ranging from foreign languages to philosophy and the sciences to math as well as others. Stephenson said.

The cost of higher education, however, sometimes poses more of a

problem to adult students than younger ones, she said.

Adults have more of a problem with educational costs because students often receive money from home, Stephenson said. "It is very rare that the adult student receives any financial aid."

Adults are often seen as being in a "gray area" of being too poor to afford tuition costs and too wealthy to receive grants or scholarships, Stephenson said.

## Increase in traffic deaths worry state police

(AP) — Kentucky motorists are killing each other at an enormous pace and Kentucky State Police officials say they expect a grim Thanksgiving weekend.

Around July, the state was about 50 below 1981 highway death rate, said Lt. John Lile of the state police public-affairs division in Frankfort.

The death rate has risen dramatically since then, even though the National Safety Council says Americans are driving slightly less and state police have cracked down on drunken drivers.

This year's highway death toll had drawn within one of the 1981 rate by yesterday, when six weekend fatalities brought the total to 741 compared to 742 by the same date last year.

"We were doing so well there for a while, then everything started going to pot," said Dave Salyers of the state police highway safety section. "You have a few bad accidents and they just start to grow."

The recent escalation makes law-enforcement officials unusually ap-

prehensive about the four-day Thanksgiving break, Lile said.

"Thanksgiving has been one of our roughest weekends," he said. "We will schedule a maximum amount of manpower out on the highways during the weekend."

Fourteen people died on Kentucky roads last Thanksgiving. That was three more than in 1980 and six more than in 1979.

In the last nine years, 107 motorists have been killed during the holiday period.

"Speed, alcohol and failure to

yield the right of way are the three largest contributing factors," Lile said. "If you look at national figures, alcohol has a very high place as far as a contributing factor in accidents."

It also is a traditional part of holidays, including Thanksgiving, Lile said.

"I think everyone has the perception of having a good time during the holidays," he said. "They think it (drinking and driving) is socially acceptable. The problem is we're killing too many people doing it."

## Instructors, alumni aid instructional contests Agriculture students learning through judging

By DIANA JEFFRIES  
Staff Writer

Aside from sports action, other competition exists at UK, such as the eight agricultural judging teams.

Competition is the common denominator for the members of the crops, dairy cattle, dairy products, floriculture, livestock, meats, soils and meat-animal (Ak-Sar-Ben) judging teams.

UK's agricultural judging teams received respectable awards in 18 different competitions with teams from other universities this year.

The University's crop judging team placed first in its region during a competition in Lexington Oct. 23. The livestock judging team received first place for the second year in a row in its region.

Other judging teams — soils, dairy products and dairy cattle also fared well in competitions this year.

"When competing with other universities at the various judging contests, there is some element of public relations involved," said Charles Barnhart, College of Agriculture dean.

"It is basically, but on a smaller scale, the same reason the basketball or football team competes. It is more or less a matter of being represented in a public, competitive event," Barnhart said.

"There are a lot of long hours involved in being on a judging team, so there has to be some motivating factor to keep the team going," said Jennifer Garrett, animal science ju-



nior and a member of the dairy judging team.

"Sure it's fun traveling and meeting people, but the name of the game is competition."

While previous skills are essential in sports, experience is not necessarily a prerequisite for the judging teams.

"I find it easier to work with the inexperienced student because they have no biased opinion," said Lanas Smith, livestock judging coach. "I look for someone who is interested in the industry, has an enthusiastic attitude, and is willing to work long hours."

The short-term goal is winning and gaining experience. However, like sports, the long term goal is career exposure.

"Traveling to the different packing plants, you get to meet industry people who appreciate your interest," said Kirk Swiger, pre-vet senior and a member of the meats judging team.

"When you're judging, of course, you want to win, but you're demonstrating your skills, which can help you in the future."

The principle behind judging is being able to think on your feet, a

skill that is beneficial in future career success, Barnhart said.

"Being on the team gives students an opportunity to make decisions under a time pressure associated with group competition. It enables students to think on their feet, develop a convincing argument, and then sell their viewpoint," said Barnhart.

"People who have had this type of experience tend to do better when they go out into the world."

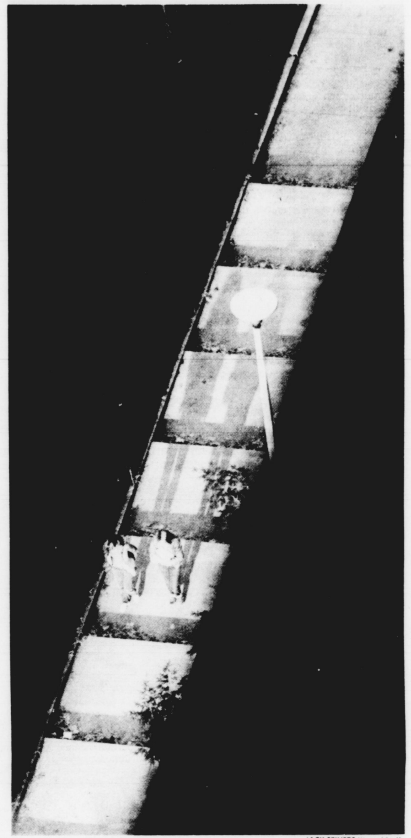
Besides students and the faculty, agriculture alumni and outside industries also aid the teams by contributing to the teams' finances, said Paul Appel, assistant to the dean. The remaining assistance is provided by departments, clubs, and fund-raising activities by the teams themselves such as the meat team's pork loin sales.

Although monetary assistance is vital, some of the people who work with the teams suffer from an element much greater — the lack of recognition outside the Agriculture College.

"We try to stress academics, social events, and extra-curricular activities such as the judging teams here at the Ag College," said Robert Vimini, meats judging coach. "I feel many students are lacking in their extra-curricular activities."

"Judging is one of the most worthwhile activities an undergraduate can participate in during their college career. However, it is also an activity that hasn't received the recognition it deserves," said Vimini.

Most judging team competitions have been completed. However, two teams — Ak-Sar-Ben and Floriculture — have meets scheduled for next semester.



Students approach the Patterson Office Tower from the Student Center. The photo was taken from the 12th floor of the tower.

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# FIRST NIGHTER

KENTUCKY  
Kernel

## Jazzman displays innovative, talented approach in work

Gillespie exhibits range, own spiritual direction

The king of bop, Dizzy Gillespie, visited Lexington Friday as part of the Spotlight Jazz Series and proved to Kentuckians why he is a legend in his own time.

The surprise of the concert, however, was not his music but his personality. In some ways the show was less of a musical performance and more of a continuous communication with the audience.

Early in the show he announced, "I am delighted with your presence 'cause it means another dollar in my pocket." This humorous tone quickly set the mood for the concert.

### REVIEW

Throughout the evening, Gillespie joked with the audience about good Kentucky whiskey, entertained them with long pretentious phrases, and danced, jived, and strutted his stuff around the stage.

His music was incredibly varied, showing tremendous versatility. His rendition of "Gillespiana," a song written for him by Lalo Schifrin, best illustrated the range of his trumpet skills.

He also demonstrated his talent on several percussion instruments throughout the evening, confiding later that he was "breaking in" his new drummer, Bernard Purdie.

"Gee Baby Ain't I Good," an original, featured his vocal prowess. His distinct mellow, sensual voice was surprisingly good.

He then switched to a set of "good old songs," which started with "A Night in Tunisia." The band jammed "it this song with several unusual, quick changes in tempo and provided solos for each of the musicians.

The bass player, Mike Howell, worked in several highly improvisational solos that earned him an ovation from the crowd.

Before the next song, "Doo Wah Diddy," Gillespie promised to turn his drummer loose. That promise was well-fulfilled, and this song proved to be one of the concert's highlights.

The entire song had a heavy percussive back beat that was very similar to rhythm-and-blues patterns. After a long guitar solo by guitarist Ed Cherry and a longer drum solo, Gillespie rejoined the group to play a series of soft, muted trumpet licks. Cherry echoed each on the guitar, creating one of the nicest effects of the whole concert.

The music then switched into an almost-synopacted



By CARLEE/Kernal Contributor

Jazz trumpeter Dizzy Gillespie bashfully receives a vase of roses from members of the local chapter of his faith, the Baha'i. He appeared at the Center for the Arts Friday night as part of the Spotlight Jazz Series.

drum and bass pattern that ended in a powerful drum solo.

The "early be-bop tunes" were saved for the last set. These complex tunes, which are his special contribution to music, seemed to put the audience under a spell. During Charlie Parker's "Confirmation" the entire band shone with perfection.

The highlights of the evening were Gillespie's two newest songs. Representing a drastic change in style, these songs were religious in nature and reflected what seems to be the latest direction of his music and his life.

The first was a tune he said he "stole" from Jerusalem on his last tour that, in translation, is titled "The Land of Milk and Honey." During this number, he had the audience clap to the almost marchlike cadence while he chanted the accompanying vocals.

ANNALIESE GRIFFIN

### Innovative trumpeteer shows humility offstage

By MICHAEL BRATCHER  
Reporter

John Birks Gillespie, known internationally as Dizzy Gillespie, showed himself to be a warm, caring human after his performance Friday at the Center for the Arts.

Backstage after the concert, Dizzy was happy to meet with people interested in speaking with him.

He greeted his fans without any pretentiousness whatsoever. Calmly eating a cheese sandwich, he waited for his fans to initiate the conversation. He willingly signed autographs, posed for photographs, and chatted casually with everyone around.

With obvious delight he bounced a little girl on his knee, kissed her and cooed to her and made his entire backstage audience laugh at his facial expressions.

He was presented with a vase of roses from the local chapter of his faith, the Baha'i. Gillespie spoke highly of his religious beliefs, which he had demonstrated during the concert when he dedicated his final encore to a former leader of the Baha'i, Enoch Olinga.

A local member of the Baha'i, UK math professor Carl Lee, said of Gillespie, "It's obvious he enjoys his music and his profession. Off the stage it didn't seem to be going to his head or anything."

These qualities are quite rare for a superstar, and the term "superstar" certainly befits Gillespie.

He has played jazz professionally for over 40 years, one of the first blacks to be acclaimed for his musical contributions. He has been not only a major cultural influence but also a political and religious influence.

He has toured abroad as a musical representative, the first jazz musician to tour as a goodwill ambassador for the U.S. State Department.

Former gigs include the 10th anniversary of the independence of Kenya and playing for President Carter at the White House. Gillespie is currently awaiting his next White House performance with some ambivalence, he confided. He is scheduled to play for President Reagan because "he asked me to play for him."

He then talked about one of his most famous trademarks: his uniquely shaped trumpet.

"The horn was an accidental design," Gillespie said. "I keep it because it's acoustically quicker. That is, the sound reaches my ears much faster than from a horn with a straight bell."

The accident to which he referred relates to an experience he had as a trumpet student when he was young.

Being told to be seated one day in class, he started to object since his horn was laying in his chair. His instructor reprimanded him and told him to shut up and sit down.

In doing so, he sat on his trumpet, bending it into its current shape and causing one of the most unique design innovations in musical history.

Because of his family's poverty, Gillespie said, he was not able to repair the horn or get a new one. He grew accustomed to its shape, discovering that he liked his own design better.

Gillespie was less talkative about his other famous trademark, his hollow cheeks. When one of his fans alluded to them, Gillespie cut the subject off rather curtly.

He was also not interested in speaking about his early jazz career backstage. During the concert, however, he made frequent references to his career.

At the onset of bop, critics and musicians claimed it was not even music. But by the late '50s, Gillespie and his peers were proclaimed the masters, and their innovative music had become a new form of jazz.

During his appearance, he described his own music as "a native art form that we call jazz."

He went on to say, "This may be the classical art form of the future. . . . There have been many, many who have put their offerings in the bouillabaisse."

Gillespie and his peers, Charles Mingus, Thelonius Monk, Bud Powell, Max Roach and Charlie "The Bird" Parker, created a new musical genre within jazz known as "bop."

In contrast to the simple, traditional jazz of that time, bop was extremely complex and required great virtuosity of the players. This rhythmic and harmonic complexity was obvious throughout his performance.

Recalling the early days of bop, Gillespie has said, "We didn't think about making some kind of revolution at this time. We were just trying to find a new way of phrasing the music, you know, and we didn't expect anybody to be upset."

In recognition of his contributions to jazz, Gillespie holds honorary doctorate degrees from Rutgers and the Chicago Conservatory of Music. His awards include a Grammy in 1975, the Handel Medallion, National Music Award and the Downbeat Critics Poll Award.

This illustrative musician considers series like UK's Spotlight Jazz Series important. "Every college should have one," he said. "It's very important to spread this new art form."

## Disco cats

Local marketing begins of Kentucky fight songs

By JOHN GRIFFIN  
Arts Editor

After playing the hit "Stray Cat Strut" for the crowds at Surf City, disc jockey/entertainer Bill Kelly decided a variation on the tune would make a good fight song for UK's basketball team.

"I had played the song several times at the club, and it seemed to have the right potential for a song about the Wildcats," Kelly said. "So I talked to a friend of mine, 'Biz' Bruckner, who has a recording studio, Harmony House Studios in Georgetown, and we decided to record it."

Once the lyrics of "Wildcat Strut," as the song was soon titled, were completed, Kelly and Bruckner went into the studio to record it with Kelly on vocals, Bruckner on bass and keyboards, Bruce Rutherford on drums and guitar, and Kurt Bruckner on background vocals.

The flip side of the 45-speed disc is "Funky Cat Fever," a disco/funk version of "On, on U of K," the traditional UK fight song, with "Take Me Out to the Ball Game" interwoven.

With over five record stores agreeing to market the record, Kelly has high hopes for sales and acceptance from Wildcat basketball fans.

"All the proceeds from the record are going to the UK Athletic Association," Kelly said. "We pressed 10,000 copies of the record for the first edition, which are now on sale (at several local stores) . . . but we hope the demand is so great we'll sell 2 million."

"Wherever there's a Wildcat fan, we hope to have a record nearby for him."



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# Vols' Reveiz boots winless UK to 28-7 loss

Volunteers gain berth in Peach Bowl with win

By DAN METZGER  
Senior Staff Writer

KNOXVILLE, Tenn. — Behind record-setting Fuad Reveiz, the Tennessee Volunteers regained the whiskey barrel from UK with a 28-7 victory Saturday, giving the Wildcats their first winless season at 0-10-1.

The Volunteers, now 6-3-1, later received an even greater prize: a berth in Atlanta's Peach Bowl Dec. 31 against Iowa.

Reveiz kicked five field goals, including two from beyond 50 yards, which broke the NCAA record for field goals in a season from that distance. The 5-11, 220-pound sophomore from Miami, Fla., has kicked eight this season, breaking the old mark of seven. He has hit 27 of 30 field-goal attempts and all 18 of his extra-point tries.

"Reveiz is amazing," Tennessee coach Johnny Majors said. "No coach could expect more of a place-kicker."

The Vols wasted no time, scoring on their initial possession of the game. Reveiz kicked a 47-yard field goal, and UK was quickly behind 3-0 with 6:31 remaining in the first period.

UK, starting on its 20-yard line, compiled an impressive drive that began when Randy Jenkins passed to split end Allan Watson for 15 yards and a UK first down at the Tennessee 35. A 5-yard run by fullback Shawn Donigan and a 7-yard

gallop off right tackle by tailback George Adams gave UK a first down at the Volunteer 47. After a delay of game penalty by UK, Jenkins, unable to find an open receiver, scrambled downfield for a 19-yard pickup.

Two runs by Adams netted 9 yards, and UK faced a third-and-1 on the 28. Jenkins pitched right to running back Terry Henry, who passed it back to a wide-open Jenkins down the left sideline for a 28-yard touchdown pass, and, with Chris Caudell's extra point, a 7-3 UK lead.

"We saw it was open in the films," Henry said, "and Randy mentioned it to offensive coordinator coach Eisman earlier in the week, so we worked on it, and they called me in to throw it."

"When we lined up, I knew it would work because they were coming with the blitz to our right side and it was like a sweep to the right. Their right-side cornerback was going to the middle to the flow and Jenkins rolled the other way, and I could tell he was open. It was just a matter of getting the ball there."

But once again, Tennessee was not to be denied, as quarterback Alan Cockrell masterfully engineered a 13-play, 67-yard touchdown drive that ended with Cockrell's 1-yard pass to a wide-open Jeff Smith.

Cornerback Kerry Baird intercepted a Cockrell pass at the UK 48 but lost 5 yards on the return. UK could not capitalize, as three plays netted only 5 yards.

Tennessee recovered the ball with 1:29 minutes remaining in the half,

and Cockrell went to work.

A pass over the middle was tipped by the intended receiver, and several UK players could not come up with the football. Wide receiver Clyde Duncan caught the ball for a 16-yard gain at midfield.

Several plays later, Reveiz kicked a 55-yard field goal with eight seconds remaining.

Perhaps the play of the game was a 64-yard scoring strike from Cockrell to speedster wide receiver Mike Miller, who beat UK cornerback Brian Williams on a deep pattern down the middle.

UK safety co-captain Andy Molls said the Cats were in a man coverage on the touchdown pass, and Williams could not be faulted.

"It only takes a step to get past a defensive back, and Brian probably played it exactly the way he was supposed to play it. But with the great speed and moves Miller has, that's all it takes."

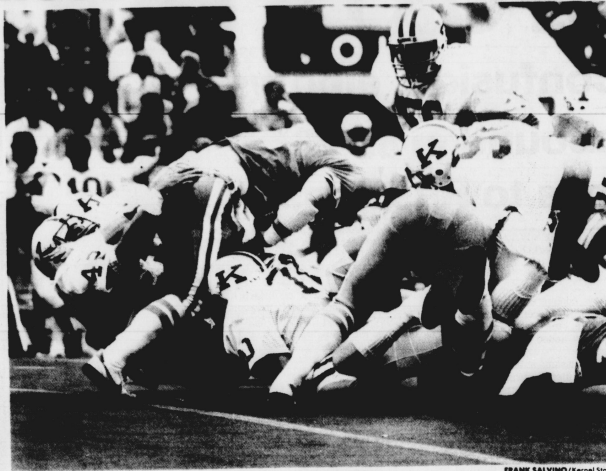
"Brian was a few steps behind him, and it was a perfectly thrown pass and a beautiful play on their part."

Tennessee attempted the two-point conversion, but UK defensive end Dave Lyons stopped Cockrell short of the goal line.

Reveiz added three field goals in the fourth quarter, including his record-setting 50-yarder.

Kentucky played without senior cornerback Tom Petty, who was suspended prior to the trip. Petty allegedly tried to sneak beer into Kirwan I, the football residence hall.

The game marked the end of 18 seniors' football careers at UK.



FRANK SALVINO/Kernal Staff

Middle linebacker Scott Schroeder (42) and guard Keith Martin (70) make the initial hit on Tennessee fullback Doug Furnas in one of UK's four goal-line stands. Although the Wildcat defense turned in a fine game, UK lost 28-7, ending the school's first winless season.

They spoke of character and learning from the losses, both themselves and the younger players.

"But most of all, they said they will miss their friends they have made at UK and that they are sorry they

won't be with Claiborne and the rest of the team in the upcoming years.

The game had extra meaning to Henry, a native of Knoxville. "It was very special for me," he said. "Not only it being my last

game, but I've played against a lot of the guys on their team in high school. It was probably one of the most exciting games for me."

"It was probably the most I've ever been up for a game mentally."

Former All-Star shortstop for Angels

## Fregosi to manage Louisville Redbirds

LOUISVILLE (AP) — Jim Fregosi, former California Angels manager and All-Star shortstop, will be manager of the Louisville Redbirds for the 1983 Class AAA baseball season, according to a Louisville newspaper and television station.

WLKY-TV reported Friday that it had learned that a news conference has been scheduled for today by Redbirds owner A. Ray Smith. The station said Fregosi's office in Anaheim, Calif., confirmed that he would be in Louisville on that day.

And, in a copyright story yesterday, The Louisville Courier-Journal quoted Fregosi as saying he was looking forward to his new job.

"I had an opportunity to talk to several clubs," said Fregosi. "I'm looking forward to managing at Louisville. I don't know if it'll be a steppingstone or not."

Fregosi, 40, would replace Joe Frazier, who managed the World Series champion St. Louis Cardinals' top American Association farm team during its first season in Louisville.

Frazier apparently will remain with the Cardinals as

a scout and consultant.

Fregosi managed the Angels from 1978 until he was fired in 1981. He took the Angels to the 1979 American League playoffs, but the team slipped badly the following season and a slow start in 1981 led to his replacement by Gene Mauch.

After leaving the team, Fregosi opened a fast-food brokerage company in Beverly Hills, Fregosi & Associates. Now, with his business doing fine, he said, he's ready to get back into baseball.

"A. Ray (Smith) said it's really a fantastic park there," said Fregosi. "With the number of people you draw it's got to be great. Yeah, I missed baseball. No question about it. I've been with it for 25 years, so it's tough to be away from it."

Asked whether he planned to model the Redbirds after Whitey Herzog's Cardinals, Fregosi replied: "You have to adapt to the ball club you have. You never know until you get to spring training. . . . I definitely feel that when you play on the artificial turf, you have to have a lot of speed — especially in the outfield."

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## Sports Beat

### UKIT tickets

General ticket sales for the UK Invitational Tournament, which features Tulane vs. Rutgers and Kentucky vs. Duquesne in the opening round Dec. 17, will go on sale today by mail order only.

Athletic Director Cliff Hagan said the tickets are bleacher seats priced at \$10 a set, which includes separate tickets for Friday and Saturday. All checks or money orders should be made payable to the UK Athletics Association and mailed to: UK basketball ticket office, Room 3, Memorial

Coliseum, Lexington 40506-0019. All mail orders should include a \$1 handling charge.

### Lady Kat volleyball

The UK women's volleyball team lost to Tennessee Saturday in the semifinals of the SEC Volleyball Tournament 10-15, 15-12, 15-8 and 15-12. On Friday night the Lady Kats beat Mississippi State 15-3, 15-3 and 15-2. Lady Kats Kim Cloy and Marsha Bond were named to the All-SEC team.

### Anderson leads Cincinnati over Eagles

PHILADELPHIA (AP) — Quarterback Ken Anderson used a basic passing attack and the power running of Pete Johnson to trigger the Cincinnati Bengals to a 18-14 victory over the Philadelphia Eagles yesterday in the resumption of the strike-ridden National Football League season.

Anderson's short passing game and Johnson's straight-ahead running set up two field goals by Jim Breech, while linebacker Reggie Williams sacked Eagles quarterback Ron Jaworski for a safety to build an 11-0 first-half lead.

In the third period, Cincinnati drove 44 yards on 10 plays, capped by a 2-yard touchdown pass from Anderson to Dan Ross.

The Eagles finally scored with 11:04 remaining in the fourth quarter on a 2-yard TD burst by Perry Harrington that made it 18-7.

Cincinnati took a 3-0 lead with less than five minutes remaining in the first period on a 62-yard drive, climaxed by Breech's 19-yard field goal.

Cincinnati set up another Breech field goal after a 13-play, 79-yard drive with a fourth down and 13 at the Eagles' 20. Breech then booted a 38-yard field goal with 1:01 left to make it 8-0.

Before the half ended Breech kicked a 49-yard field goal that made it 11-0.

Cincinnati boosted the score to 18-0 in the third quarter on a 10-play, 44-yard drive after the Eagles missed a 1-yard, fourth-down try for a first down at their 44.

The Eagles drove 61 yards on 13 plays late in the fourth quarter with Louie Giammona scoring from the 1-yard line with 22 seconds left in the game to make it 18-14.

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# THE MOVIE

M A G A Z I N E

VOL. 1, NO. 1 WINTER, 1983

**MERYL STREEP CHOOSES**  
*Sophie's Choice*

The Dark Crystal's  
**DAZZLING SPECIAL EFFECTS**

**JESSICA LANGE AS**  
**FRANCES FARMER,**  
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**TONY BILL DIRECTS**  
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& Mary Tyler Moore



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### *The Perspective*

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It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by *Breaking Away*, thrilled by *Raiders of the Lost Ark*, moved by *Ordinary People*, or charmed by *E.T.*

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We invite your input and encourage you to write us with your comments.

**Durand Achée**  
Publisher

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## NEW YORK

Here, on a big beige couch in a friend's apartment just off Central Park South, sits Meryl Streep, the 33-year-old actress whom *Life* magazine — in a heady flurry of hype and hyperbole surrounding last year's Victorian-era epic, *The French Lieutenant's Woman* — dubbed "America's Best Actress."

Meryl Streep is between pictures. At 3 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final "Cut!" on *Sophie's Choice*, the long-anticipated film version of William Styron's semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant living in the Prospect Park area of Brooklyn in the summer of 1947.

In another few weeks, Streep, with Sophie's blonde hair clipped to a scruffy shag and dyed dirty brown, makes for Dallas, Texas, where she starts work in the title role of *Silkwood*, after Karen Silkwood, the plutonium plant worker-turned-anti-nuclear activist who died mysteriously in 1974.

"I was real upset when *Sophie's Choice* wrapped," she says, talking in sudden animated bursts. "I had this feeling that I'll never get a part like that again. I put everything into it and it was hard to leave."

That's what they all say, of course, but Streep, who first read Styron's turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Stingo (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into

the part like a woman possessed. She underwent 5 months of tutorship to learn Polish and German for the scenes of Sophie's pre-World War II homeland. She immersed herself in Alan Pakula's script and Styron's book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

Though she had read the book back in 1974 and fantasized then about playing the part ("I was looking for every excuse to get out of drama school," she laughs), Streep's coming to the part of Sophie was not — even after her Academy Award for *Kramer vs. Kramer* and her much-ballyhooped role as Sarah in *The French Lieutenant's Woman* — a fait accompli. In fact, as she tells it, Streep practically had to beg writer-director-producer Pakula to consider her for the role of the enigmatic Sophie.

"It's a long story," Streep says, leaning forward and planting her red, low-heel Italian pumps on the carpet. "It was really silly to read it when I was waiting on tables and eating tuna fish at Yale thinking, 'Well, sure I'd like to play that part — who wouldn't?' But then, when years later, the possibility arose that I actually might play it, I reread the book. It had been after a couple of other things I'd done — *Holocaust* and *Kramer* — and I wasn't sure that I wanted to do another female victim."

"This was previous to reading a screenplay," she continues, "and there was this long evolution of events where Alan Pakula called me while I was making

*The French Lieutenant's Woman* in England and said 'Would you like to do it?'

and I said, 'Well, yeah, I mean, but what's the script like? It's a very nice novel but I don't know what the script will be.' And he said basically, trust me and I said, basically, no, I just can't. And he said, 'Well, I'll fly over to England and tell you the story.' And I said, 'Well, I know the story.' And so he got mad at me and went ahead and looked for other people."

So that was that, says Streep, except that then she got ahold of a pirated copy of Pakula's screenplay. "I read it and I just wanted to do it so badly," she remembers. "It wasn't the sort of stereotypical victim at all, it was really a multi-dimensional character with a lot of fun in it — humor and size — a kaleidoscope of emotions. So then it began all over again. My agent called Pakula and said, 'Please, please see her!' and he finally consented to see me. I walk in and he had this Czech actress' pictures all over the walls and he had just about decided that she was Sophie — she was just about set to do it. We talked for a long time. We talked and talked and talked. And about a week later he called me and said 'You can do it.'"

One of the reasons Pakula (and co-producer Keith Barish) had been inclined to go with an unknown Czechoslovakian over a big name Hollywood star was that he was, according to Streep, dead-set on Sophie's authenticity, on her Eastern Europeanness. "That's what really held him back," she says. "So I told him I'd learn Polish, I'd do anything."

"I thought it would be a piece of cake, like picking up Italian or French or something — but it's not. It's a lot like Latin because there are 7 cases, I think — my teacher will kill me if I don't get this right — grammar wasn't my strongpoint, I can get the accent. Anyway, because of that it was real hard to learn, you have to parse every sentence as you speak it, every word changes its ending according to whether it's the object of a sentence or the subject or the indirect object. It's really wild."

(Continued on page 7)

*Sophie's Choice* stars Meryl Streep, Kevin Kline as Nathan (center) and Peter MacNichol as the young narrator Stingo (right).

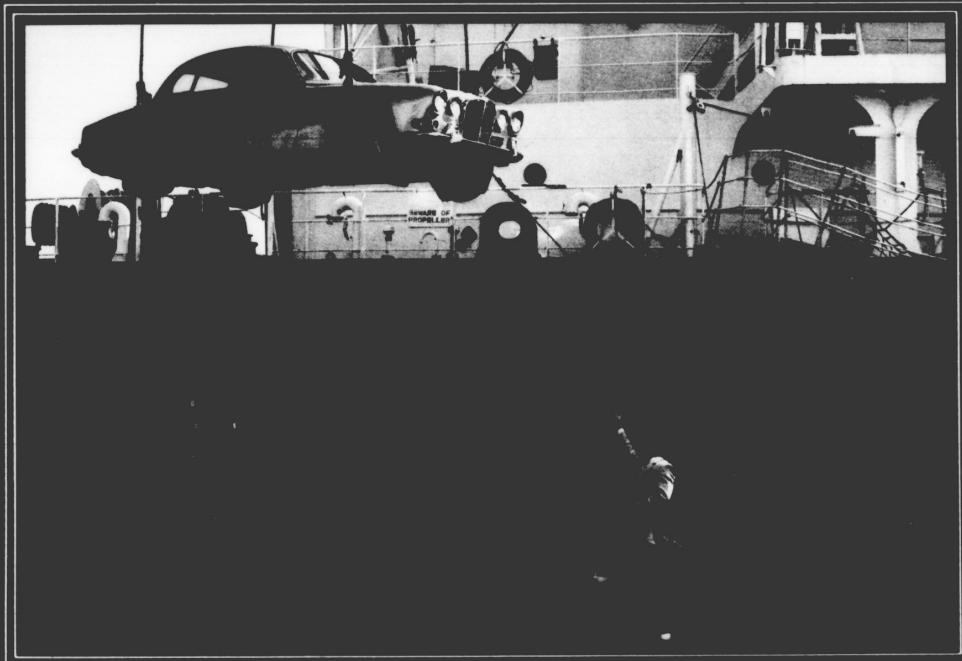


exclusive interview

## Meryl Streep Talks about 'Sophie's Choice,' Acting & Other Things

BY STEVEN X. REA





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# special effects

## THE DARK CRYSTAL

### Special Effects Wizards Create A Mystical New World

BY JACOBA ATLAS

It sounds like a producer's dream. No agents to call, no contracts to negotiate, no star salaries to pay, no temperamental actors to placate. In fact, no actors at all.

*The Dark Crystal* is the brainchild of Muppet creator Jim Henson. Henson came up with the idea of making a film populated only with creatures (he has no other definition for what he creates, noting this latest development is neither a puppet nor a muppet) five years ago, before *E.T.* was even a gleam in Steven Spielberg's eye. But *E.T.* has already become a national treasure. Any film which uses mechanical creatures to tug at our heartstrings is bound to be labeled a bandwagon jumper, whether deservedly or not. Can the man who made Kermit the Frog and Miss Piggy lovers for the Seventies and realized the Yoda for George Lucas take on the challenge of the lumpy, lovable Extraterrestrial?

"I never intended to spend five years making *The Dark Crystal*," admits Henson. He speaks with the slow, soft deliberation of a kindergarten teacher. "I was ready to go sooner but Lord Lew Grade (who financed the Muppet movies) wanted to make *The Muppet Movie* first. I figured why not postpone *Crystal* a little longer? I knew we could use the time for research and development.

"The big plus about the postponement," Henson adds, laughing, "is that at least now I can describe *The Dark Crystal* to people and have them understand what I mean. Before when I'd talk about a movie without people, no one knew what I meant. Now I can say it's on the order of *E.T.* or *Yoda*, only more so."

Much more, *E.T.* and *Yoda* were the only manipulated creatures interacting with a cast of humans, while *The Dark Crystal* is all manipulated creatures interacting with other manipulated creatures and special effects.

The logistics have nightmarish proportions, but Henson shrugs off the obstacles.

"In the early days of movies," Henson explains, "all you could do was put a man in a gorilla suit. Now there are options. You can create almost anything. Anything you can see in your mind you can put on film."

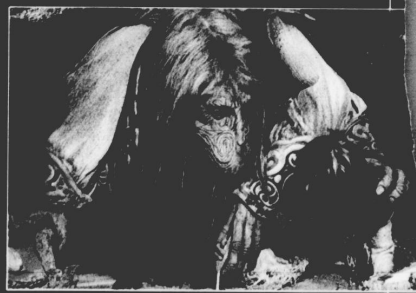
Yes, if you have the time, the money and the craftspeople to do the job. *The Dark Crystal*, for instance, ate up five years, more than \$20 million in production costs, and the talents of hundreds of skilled laborers, from the usual camera and lighting experts to the not-so-usual false-eye experts and even rubber importers.

Not many filmmakers could have found the financial backing for a film as complex and unprecedented as *The Dark Crystal*. George Lucas, certainly; Steven Spielberg, now that *E.T.* proves he can do no wrong; and Henson. Although Henson is a generation older than either Lucas or Spielberg (he has grown children, one of whom is the editor of Harvard's prestigious *Lampoon*), he shares with them a sense of perpetual childhood. It was Henson who kept the vision alive, Henson who brought in artist Brian Froud to design the look of the picture, Henson who co-directed with fellow Muppeteer Frank Oz (the creator of both Miss Piggy and Yoda).

*The Dark Crystal*'s story (by Henson; David Odell wrote the screenplay) is a traditional fable in an imaginary world where rivers whisper and mountains move. Characters come from races of Gelflings, Skeksis, Mystics and Garthims. Like most fables, the story is about the battle between good and evil where a loner hero, Jen, must prove his worth and deliver the world from greed and decay. Shades of Luke Skywalker and the Empire.

Says Henson, "I had created creatures for *Saturday Night Live* which were unlike anything I had done for the Muppets. Those creatures moved more realistically, and all of a sudden I started thinking along new lines. I wanted to do something that obscured the line between what was a puppet and what was human."

It was artist Brian Froud, most noted for his best-selling book, *Fairies*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, art deco with Victoriana. What Henson wanted and what Froud designed was a world of total anthropomorphism, every element in the world is



alive and possesses its own personality, its own history, its own complex set of emotions.

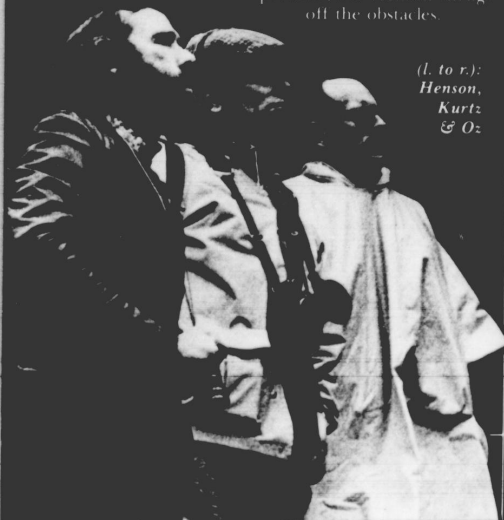
Froud interpreted Henson's thoughts, after which hundreds of people — molders, modelers, technicians, fabricators and mechanical designers — turned those thoughts into reality. Work on *The Dark Crystal*'s creatures began as early as 1979 when Henson and his cohorts were still filming *The Great Muppet Caper*. Many of the more than 450 experts who eventually contributed to making *The Dark Crystal* had never before worked in movies. Explains a production coordinator, "We needed people who were flexible. Some of the ideas Jim had sounded strange."

Quite strange. For instance the Skeksis, the evil masters of the Dark Crystal, are described as having birdlike faces, beak-like mouths, extra hands and a reptilian tail. The Garthim, the warriors who carry out the orders of the Skeksis, are beetle-like creatures with lobster claws, while the Landstriders have long legs, friendly faces and an anatomy based on giraffes. Each and every creature had to move realistically, requiring dozens of movable parts, naturalistic skin and professional eyes.

The eyes gave the filmmakers the most problems. Without believable eyes the creatures would be able to perform but not to *act*. After all, as some critic once said, all good movie actors speak with their eyes. At first the movie-makers went the traditional route, experimenting with taxidermists and the waxmakers at Madame Tussaud's. Eventually they settled on technicians who design eyes for humans who have lost them due to accident or illness. After a year and a half the eyes finally satisfied Henson and Froud. A major stumbling block, the technicians had refused to make the noses red. It just offended their professional pride.



Some of the creatures: a Mystic (above & top, with Gelfling Jen) & a Garthim Warrior (opposite page).



(l. to r.): Henson, Kurtz, & Oz



Another major problem was skin. Henson insisted that his heroes, the Gellings Jen and Kira, have humanlike skin. It needed to move, catch the light. Eventually foam latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for Dustin Hoffman's 120-year-old *Little Big Man*, came in as an advisor. By the time *The Dark Crystal* was completed, more than nine tons of Malaysian rubber had been used to cover the creatures.

Making them move was equally problematic. Henson wanted no jerks, no ticks, no hesitancy. "I don't like to get too specific about how the creatures were made to work," says Henson, "but we did use people inside them some of the time. They were mimes and clowns and acrobats, people who know movement. Those who did the movements were brought in very early and helped us work on the creatures."

Producer Gary Kurtz, whose credits include both *Star Wars* and *The Empire Strikes Back*, insists the mimes were used only about five percent of the time. The rest of the movements were accomplished through various techniques: radio control, mechanical linkage, hydraulic engineering and even traditional puppetry — the old arm-in-the-sleeve trick.

Henson admits the result of all the mechanics was often chaos. "E.T., for instance, was often manipulated by as many as eight people at one time — that's just for one creature. With us it was a matter of dozens of creatures performing at the same time. It got pretty crowded." Frank Oz, who co-directed the movie with Henson, likened the set to Grand Central Station. A traffic cop would have come in handy. Video saved the day.

"Without TV monitors we couldn't have made the movie," admits Henson who first developed the technique of watching a TV monitor while working the Muppets for *Sesame Street*. "The video goes through the camera and shows us exactly what's going on. When we are performing our primary focus is the video monitor. Each person who manipulated a creature had his own monitor. There were even tiny monitors inside the creatures for the mimes to see what they were doing."

Henson insists *The Dark Crystal* is not a traditional special effects movie in the sense of *Star Wars*. But in another sense the entire movie is one enormous special effect. The difference is that most of the effects in *The Dark Crystal* were accomplished during the shooting on the soundstages of EMI in London, not added during post-production.

Kurtz contradicts Henson and says that a great deal of the picture is accomplished through such traditional special effects as matte paintings, miniatures, models and even blue screens. Most effects are created serially — one aspect of an effect is shot on a piece of film, then another, then another until all the elements are finally married in optical printing. Special effects experts on *The Dark Crystal*, Roy Field and Brian Smithies, both veterans of James Bond and Superman movies, confirm Kurtz's assessment but add that much of what we see in the movie was accomplished on the set. Waterfalls, smoking orbs, flaming caskets were all exploded right on the sound stages.

For Field and Smithies the most difficult effect was aging the Garthim monster and the Mystics. "Usually," explains Smithies, "aging is

done with dissolves. But what we wanted was to show the process happening, so we created a vacuum effect where the skulls collapsed inward on command."

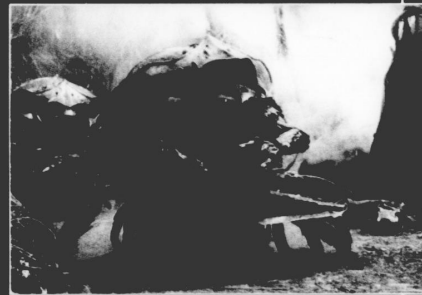
"In the first scene of the film," Smithies says, "the Dying Master, when telling Jen of his task, raises from a bowl of water the image of the crystal shard and Anghard's mountain (she's a sorceress). This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and melting the ice each time. It took about four hours and we had to keep the ice at freezing point because we also had light coming up underneath which naturally warmed the water."

The same applied to the crystal shard. Both those scenes having been shot were then improved optically by cutting out frames to speed up the sequence and doing a partial dissolve between frames to get away from the slight jerky movement that you get when you do stop frame."

(Interestingly, *Revenge of the Jedi*, the sixth *Star Wars* adventure, uses no stop frame action. Instead, Lucasfilm's special effects arm, Industrial Light and Magic, developed something they call go-motion, which eliminates the jerks. Go-motion was first seen in the otherwise forgettable *Dragonslayer* and earned an Oscar nomination for ILM.)

For all the technique, Henson is well aware that what draws people to a movie is story, imagination, a sense of magic. With fantasy films, perhaps more than with any other genre of filmmaking, a bond occurs between the storyteller and the audience. If that bond isn't created the movie lies flat and dull.

Henson, through his Muppets, has proven he can create such a bond. Like Spielberg and Lucas, Henson has a gift for translating the



fantastical into popular form. "I make movies I want to go see," Henson says simply, echoing the exact same words Lucas used to explain why he made *Raiders of the Lost Ark*.

*The Dark Crystal* opens December 17th.

## Streep . . .

(Continued from page 4)

Streep, along with the German-Polish contingent of the *Sophie's Choice* crew, spent four weeks filming the flashback episodes of the story in Zagreb, Yugoslavia — scenes aswirl with images of family and friends, sprawling ghettos, the constant rumble of trains and, in the end, the concentration camp.

"During that month I spoke no English at all," Streep recalls. "I spoke only Polish or German, and it was a Polish and German cast. They were all real. I was the only ringer."

Streep starts gushing all over the place when she gets going on her craft, recounting the roles that have plopped her in places like Cornwall, England, circa 1860, or Poland in the 1930s; her work in movies like *Julia* (Streep's film debut), *The Deerhunter*, *Manhattan*, *The Seduction of Joe Tynan*. "It's great. How many people get to live that many lives in their lifetime? That's really the whole kick of acting; jumping into these different circumstances. It's an ideal outlet for all sorts of emotions."

Prior to *Sophie's Choice* and the Silkwood picture which is just underway, Streep starred in *Still of the Night*, a suspense thriller in which she plays a wealthy New York art auctioneer who gets embroiled in a mystery and a love affair with her psychiatrist, played by Roy Scheider. Robert Benton, who directed Streep in her academy award-winning performance in *Kramer vs. Kramer*, was the director. Streep is loath to give away much of the story line for *Still of the Night*, suggesting only that the less known the better. "It's a very glamorous character, though," she offers. "I got some nice clothes out of it. It's a very glossy, dark, glamorous movie. I've never really been in a glamorous movie before."

Streep clears her throat. She runs a hand through her hair, shaking it up. Two gold, leaf-shaped earrings jangle against her long neck. The talk about glamour winds its way around to that age-old celebrity subject: fame and fortune. Streep, one of a select few American actresses who can demand million dollar per-picture salaries, an actress constantly deluged with scripts and movie offers, is trying, amidst all the stardom and the media hype, to maintain a life of relative normality. She is consciously trying to avoid becoming spoiled by the whole Hollywood syndrome — the aides in constant attendance, the limousines, the big parties.

"You can't get spoiled if you do your own ironing," the actress philosophizes, a grin crossing her pale, pointed face. Is she trying to hoodwink an unsuspecting public into believing that Meryl Streep — the same Meryl Streep who adorned the covers of practically every magazine in America last year — does her own ironing?

"Well," she concedes, her eyes sparked with amusement, "I must say I'm very into permanent press. But, I mean, I think it's important — for me — to keep a hand on my life and the maintenance of it because you're supposed to be playing characters that do their own ironing. If you forget how to do it then all you can play are movie stars."

"But you gotta love it," she adds, her voice swooping from one octave to another, "you gotta love it at the airport when they have the car waiting for you, I must say. Holy mackerel! You don't have to wait for anything and the guy carries the bag — that's great. You'd be a jerk not to love that."

*Sophie's Choice* opens Dec. 10 in exclusive engagements in New York, Los Angeles, Chicago, San Francisco/San Jose, Washington, Dallas and Toronto; other selected markets will open January 21, 1983.



The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.

## The Pirates of Penzance

BY JAMES H. BURNS

"The style of *The Pirates of Penzance*," says Wilford Leach, director and screenwriter of the upcoming multi-million dollar musical, "derived from our knowing that we had to create a world in which all that happens in the story would *logically* happen. The result is that *Penzance* offers a view of what really is another planet: one that is smaller, more old-fashioned, optimistic and generous than our own, but no less human."

*The Pirates of Penzance* is adapted from the Gilbert and Sullivan operetta first produced in 1879. It concerns a roving band of 19th Century privateers, led by the

dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parents' instructions and apprenticed him as a *pirate*. Ruth — now plain looking and middle-aged — has stayed with Frederic throughout his servitude. She has also fallen in love with him. Since she is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces her charge to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st

community of the privateers. Before the planned attack on the pirates can commence, however, the Pirate King and Ruth inform Frederic that since he was born on February 29th (which only falls every leap year), he has not yet had 21 birthdays. Frederic's sense of duty prompts him to rejoin the buccaneers, meaning that he must now and then in thwarting the police onslaught that he helped organize. This conflict eventually sets the scene for all of *Penzance's* characters to find happiness.

Modern interest in the Gilbert and Sullivan classic was inspired when Manhattan theatrical impresario Joseph Papp, head of the New York Shakespeare Festival, launched a Central Park staging of the play in July of 1980. Its enormous success led to a move to Broadway, where *Pirates* is still running, accompanied by affiliated productions taking place in many parts of the country.

As with most successful Broadway shows, interest in *Penzance's* film rights was almost immediately displayed by numerous studios and producers. Papp rejected those offers until he agreed to produce a film rendition in association with Ed Pressman, whose past credits (including *Old Boyfriends*, *Heart Beat* and *Conan*) proved that he possessed a shrewd combination of commercial and artistic sensibilities.

"Ed was the only person who seemed genuinely interested in presenting our adaptation in its original form," explains Papp. "Ed wanted to reflect the nature of the show by retaining the original cast and keeping Wilford Leach as director."

"I wanted actors whose voices would keep their individuality," the director responds. "I also like pop singers, which made it natural for us to think of Linda Ronstadt for Mabel. The Gods were with us, because not only did Linda have the voice to do the show, but she wanted to be in it. It turns out that Linda had wanted to be in a Gilbert and Sullivan show ever since she was in the sixth grade, when her older sister sang 'Sally Her Lot' from *H.M.S. Pinafore*. Actually, that's why we added that song to *Pirates*."

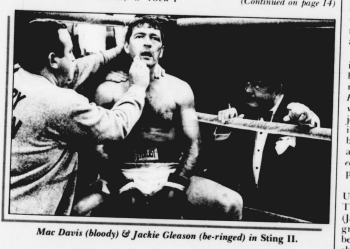
Leach filled the bulk of *Penzance's* additional starring parts with seasoned stage performers. Kevin Kline had trained under and worked for John Houseman, and won a Tony Award (Broad-

way's Oscar) for *On the Town* with George Rose had played on Broadway for over 20 years, in such plays as Richard Burton's *Hamlet*, Katherine Hepburn's *Coco*, *My Fair Lady's* twentieth anniversary revival and *The Kingfisher* (tearing awards for the latter *Threepeny Opera* and *Hippis End* and in the films *Night of the Juggler* and *Conan City*).

*Pirates'* remaining male lead role, Frederic, was ultimately given to Rex Smith, a stock

singer/actor who had been seen on Broadway in *Grease*, on TV in *Shower or Later* and in the film *Headin' for Broadway*.

The one newcomer to *The Pirates of Penzance's* headlines is another Tony Award winner, Angela Lansbury, veteran of 41 films (gathering 3 Oscar nominations for *Gaslight*, *The Pattern of Human Events* and *The Manchurian Candidate*), 13 major stage shows (most memorably in the 1960s *Mama* and the recent *Savonar* Todd), and 26 TV projects. (Continued on page 14)



Mac Davis (shady) & Jackie Gleason (be-tinged) in Sing II.

## SING II

1978's *The Sting* told the spellbinding tale of two con men, Fargo and Doc, who pulled off the perfect scam on a sinister gangster, Doyle Lonnegan. The world responded to the film by bestowing it with numerous awards and making it one of the highest grossing movies of all time. When it was announced that there would be a sequel *eight years* after the original's release, Hollywood was surprised. When it became known that Jackie Gleason would replace Paul Newman as Fargo and that Mac Davis, well known for his singing, would play Doc, instead of Robert Redford, Hollywood was *shook*.

"When you do the 'son of anything,'" says Jackie Gleason, "even if you are doing it with the original cast, you can be in trouble. Yet, *Sing II*, which opens February 11th, makes a switch—now there are different attitudes and approaches to the association between the grifters than in the first film. Judging by the way the movie has been directed and the acting in it, I think that *Sing II* is going

to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'"

Despite the new film's altered perspective, the original's scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chorus*, *Heroes*) taking over the reins from *Sing I's* production Paul Newman and director George Roy Hill, Ward as the only behind-the-scenes principal who worked on the initial picture.

Ward's screenplay picks up nearly ten years after *Sing I* in 1949's New York, when Kid Colors (Bert Remeni), veteran con man who helped Fargo and Doc in the first film's scam, is murdered by Doyle Lonnegan (Oliver Reed). Lonnegan arranges through the grapevine for Manhattan's underworld to think that a wealthy racketeer named Malcolms (Raul Malden), was re-

leased. Lonnegan's source recently made his directorial debut on *Cannery Row*, wrote *Sing II's* scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chorus*, *Heroes*) taking over the reins from *Sing I's* production Paul Newman and director George Roy Hill, Ward as the only behind-the-scenes principal who worked on the initial picture.

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(Continued on page 14)

## Reviews

## Video-drome

"If people go to *Video-drome* expecting to see a head explode, they'll be disappointed," says writer/director David Cronenberg, referring to the infamous scene in his last film, *Scanners* (about battling telepaths). "*Video-drome* is a bit more radical than my past work in terms of structure, but my sense and choice of themes and imagery is still intact."

Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies *The Brood*, *Fast Company*, *Rabid*, and *They Came from Within*, which featured such diverse subjects as the world of race car driving and a venereal disease that breeds parasites which drastically alter their hosts' personalities. *Video-drome* marks Cronenberg's first picture for a major studio.

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled *Video-drome* that is being aired covertly via satellite. It showcases perverse sex acts, including sadomasochism, bondage, and possibly carnal murders. Renn is captivated by the show, which soon starts causing him to have his own weird fantasies. When Max suspects that the broadcasts emit some type of inducement to their viewers to hallucinate, he becomes obsessed with tracking down *Video-drome's* source. During his investigation, Renn meets such eccentric characters as pop psychologist Nicki Brand (Deborah Harry); Professor O'Brien (Jack Creeley), who offers vagrants a mission where they can watch television for free; the Professor's daughter, Bianca (Sonia Peres); and Barry Convex (Les Carlson), who finally turns out to be one of the picture's heavies.

Renn's ultimate conflict begins when he has trouble separating his *Video-drome*-influenced illusions from reality.

"*Video-drome* is not the film that attacks television," states Cronenberg. "A tag line that would be an oversimplification, because *Video-drome* is incredibly complex. Such a description would also make the movie sound like a parody of TV *Video-drome's* nature, however, it does touch on television's potential for manipulation."

James Woods lashes out in *Video-drome*.



Universal's original release plan for *Video-drome* would have enabled America to have already judged whether the director's critique is apt. *Video-drome* was going to be distributed last October, until audiences' reactions at test screenings made the studio decide that *Video-drome* needed further editing. The picture is now scheduled to open January 28.

"Having to do the extra editing didn't bother me," Cronenberg claims. "In fact, that's who you have advance screenings. When I do a preview, I'm not hoping that people will love the film, because I know very well that the picture isn't yet perfect. The audience's response helps show you the areas of your movie that need refining."

Some of the film's reworked material concerns Max Renn's figmentations. Those sequences allow

(Continued on page 14)





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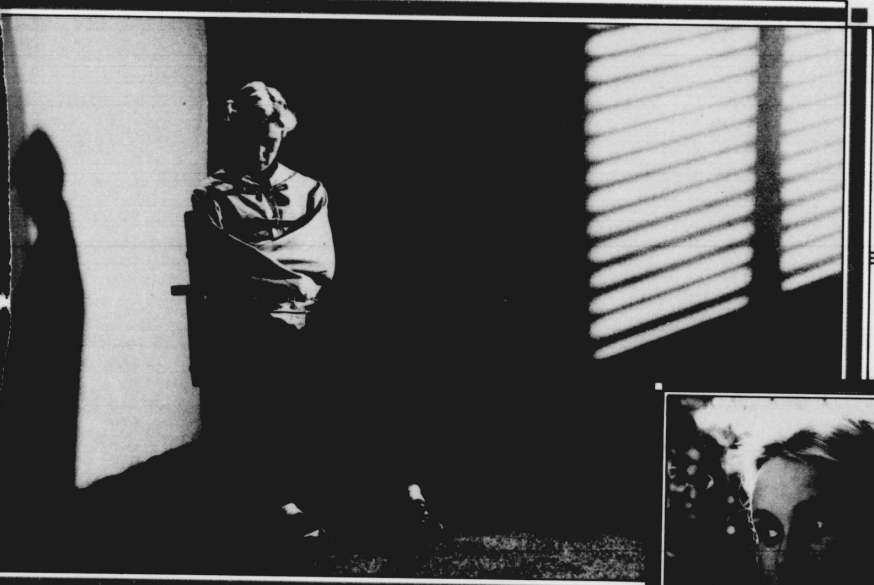
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## JESSICA LANGE AS FRANCES

### *Producer Marie Yates Brings the Compelling Story of Frances Farmer to the Screen*

BY CHRIS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an exposé of the grim, sharky side of the glitter pool. *Sunset Boulevard*, *The Oscar*, *The Big Knife*, early versions of *A Star Is Born*, *Mommie Dearest*, it's a long list. *Singin' in the Rain* is one of the few to take a light-hearted look.

This can't be an accidental trend.

It was a rainy day in the San Fernando Valley and Marie Yates, producer of the new movie *Frances*, was waiting for Mick Jagger to call. She came to the door of her dark slate house and said, "Good things happen on rainy days." She had warm, twinkly eyes, a maroon sweater, weathered jeans and gold slippers. It occurred to me, as Ms. Yates served me coffee in a black Chinese porcelain cup, that this was a different kind of movie producer.

Marie Yates was working a mid-level production job at MGM six years ago when she came across the shopworn, unsold manuscript of William Arnold's *Shadowland*, which told of the beautiful, spirited and rebellious 1930's actress Frances Farmer and her horrifying experiences with Hollywood, asylums, electroshock and worse. Yates not only bought the rights to *Shadowland*, she dove into the research and helped edit the book. Yates managed to root out the last survivors, including a very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's life (the screenplay is by Eric Bergren, Christopher DeVore and Nicholas Kazan).

*Singin' in the Rain* it isn't.

"She was like a Diane Keaton or a Jane Fonda. She dressed as she liked, she was outspoken, she went out with the farmworkers and picked fruit," says Yates. "That's why I say she was about 15 or 20 years ahead of her time."

Frances Farmer, though only 21 years old, had just scored her biggest success, portraying two roles in *Come and Get It* (1935) when she got fed up with Hollywood. She moved to the New York theater world and fell in with Clifford Odets and the left-oriented Group Theatre. Disappointed in them, she returned to Hollywood.

"When she came back, she really had to eat it," Yates says, shaking her head. "She was making B-movies back to back and she started to drink and take pills to keep her weight down. She was so beautiful and so well known, and she hated that. She started to resent the fact that people were exploiting her. They got more vindictive and gave her more B-movies."

"There was a scene in a movie called *Flowing Gold* where she had to fall in the mud. And she had to do it something like 17 times. She kept asking, 'Why am I doing this?' And her director just sat there and let her fall in the mud."

Because of her associations with leftists, she came to be labeled, wrongly, a communist. Her troubles came in a heap. While on parole for a drunk driving charge, Frances Farmer got in a free-swinging fight with a hairdresser, a woman, and broke her jaw. The hairdresser (whom Ms. Yates tracked down in Hawaii for interviews) pressed charges.

"The police went and broke down her door at the Knickerbocker Hotel where she had been sleeping in the nude," Yates says. "And they said she had been coming on to the police as they broke down the door. They booked her. That was the first time she was put into a home."

Farmer was released into her mother's custody. Whenever they would disagree, her mother would threaten her with another trip to the asylum.

Eventually, the threats were fulfilled. Frances Farmer spent five years in an asylum in the state of Washington, frequently subjected to electroshock therapy.

"I don't know if you know about the conditions of those days," Yates says. "They ate and slept on the floor and did everything else on the floor. She was taken out of the hospital and raped, I don't know how many times, by the soldiers from a nearby Army base. The soldiers would also take her to parties where politicians were, and they would dress her up and they would rape her because she didn't know one side from the other any more. And then they would electroshock her so she wouldn't remember any of it."

Farmer eventually found her way into the hands of a Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginings. By putting this instrument just underneath their eyelids, that would sever the artist's ability to imagine. Because that's where

(Continued on page 13)



# Actor-Director Tony Bill Sails Through Hollywood . . .

## & Guides Dudley Moore & Mary Tyler Moore In 'Six Weeks'

HOWARD ROSENBERG

BY ERIC ESTRIN

ony Bill stands at the helm of his 65-foot sailboat, *Olinka*, tanned and grinning. The balmy breeze ruffling his hair is also powering his craft gently up the southern California coast. It is late summer, the hottest, smoggiest day of the year in Los Angeles. But here on the water it is cool and clear, and Bill, decked out in white slacks and red shirt, looks as if his only concern in the world is keeping his sails full and enjoying the afternoon sunshine.

A Hollywood Renaissance man, Bill, now 42, achieved film success first as an actor (*Shampoo*, *Washington Behind Closed Doors*), next as a producer (*The Sting*, *Taxi Driver*), and most recently as director of the critically acclaimed *My Bodyguard*. He has just finished shooting *Six Weeks*, his second directorial effort (starring Dudley Moore and Mary Tyler Moore).

Despite all his activity in the film industry, Bill makes it abundantly clear that this is where he feels most comfortable. "I go to work so I can afford the boat—let's put it that way," he says, in a voice flat and calm as today's sea. "Sailing is my only habit."

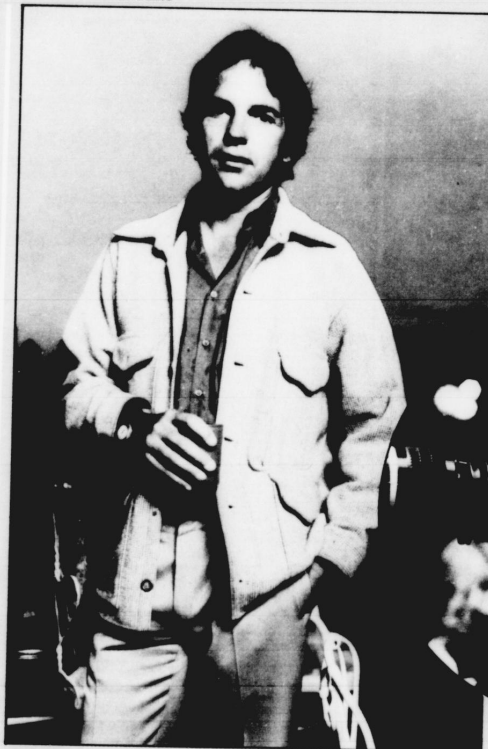
If Bill sounds a little different from the typical, "show-business-is-my-life" movie producer, it's because 20 years after breaking into the business playing Frank Sinatra's little brother in *Come Blow Your Horn*, he is still, in a sense, the new kid on the block, a Hollywood maverick struggling to do good work outside the competitive confines of the corporate film-making machinery.

"My feeling is, you spend so much time not making movies, that *that's* what you should pay attention to in your life," he explains. Accordingly, Bill surrounds himself with good friends and good art, and spends as much time as possible on the water, enjoying an average of two or three long sailboat races each year to places like Honolulu and Puerto Vallarta.

It's a schedule that allows him barely enough time to make movies, and certainly not enough to concern himself with the caprices of the business, which he considers a dying industry. "I'm totally ignorant about the movie business," he says. "I try not to pay attention to anything I have no control over. I just kind of don't go anywhere I can't walk."

The lifestyle suits him well. In a business where connections are said to be everything, Bill has gone outside the system to establish a network of his own and based it in Venice Beach, miles away from the Hollywood hustle. He has staffed it with neophytes in need of a break, and risen to the challenge by turning out an unusual ration of successful, quality films.

What's more, he's managed to become well liked by the Hollywood establishment while doing so, an unachievable accomplishment for



The director at ease (left) near his Venice studio and squinting through the camera (below). Opposite, Bill exhibits his low-key directorial style with Mary Tyler Moore (left) and Dudley Moore and Katherine Healy (right).



other independent-minded filmmakers who can't seem to get their work distributed to the public.

For that, Bill owes something to his boyish charm and even-tempered personality—a combination that makes him a talented dealmaker without causing him to sacrifice his personal vision. But Bill, or TB, as his friends call him, maintains that if he makes it look easy, it's only a little Hollywood sleight-of-hand.

When it comes to directing, he insists, any appearance of sophistication on his part stems not from knowledge or skill, but from his expectation of eventual failure. "I feel like I'm condemned for the rest of my life to go to work knowing that I don't know what I'm doing," he admits. "I do not have the confidence of the kind of director who says, 'I know just where to put the camera; we don't need to film the rest of that sequence; we're gonna cut over there, and then we're gonna come back over here.'"

Bill had been looking around for a film to direct since *My Bodyguard* in 1980. There were things about directing he clearly enjoyed—the opportunity to use a synthesis of his outside

knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Seltzer) is the story of a congressional candidate who's drawn to the head of a cosmetics empire after he flips for her young daughter.

Bill was attracted to *Six Weeks* for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. "It was as good as it gets," he says. "You show up in the morning, and laugh your ass off all day long while doing good work."

And Moore, in turn, praises Bill for creating "an atmosphere where everyone can contribute. Tony is very relaxed and he's very willing for actors to do what they want, what they feel comfortable doing. The fact that he doesn't consider himself a strong director is actually much more of a help than a hindrance because it allows me to deliver what I can instead of aiming for somebody's image of what I can do."

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bittersweet family drama.



The story revolves around young Katherine Healy, whom Bill calls "the most remarkable non-professional I've ever worked with, and I've worked with a lot of unknowns over the years." Healy, a star ballerina with the New York City ballet, was recruited for her first film role because of her dancing skills. She plays the daughter who serves as a catalyst in Mary Tyler Moore's reluctant romance.

Bill recalls meeting with the film's producers, Jon Peters and Peter Guber, when they asked him the big question: Could he start filming in eight weeks and finish 10 weeks later? "That was the given," Bill says. "It was a script and Dudley and eight weeks to go. So I called everybody who had worked for me on *My Bodyguard* and said, 'Can you ride again?'" Many could, and the film was eventually completed on time and under budget.

It probably couldn't have been done if not for Bill's studio, Market Street, which includes a projection room where he was able to view dailies, and editing facilities, which were valuable during the final phase of production. More importantly though, the dozen or so offices in the compact studio were stocked with friends and associates with whom Bill shares a give-and-take of opinions and advice. (The studio is also where Bill currently resides; he has two teenage children who live with his estranged wife in Brentwood.)

"If I have a janitor who goes around emptying the trash, or the windows need cleaning or the building needs painting or whatever, I'd much rather hire somebody who has the ulterior motive of being an actor or director, or writing a script, than somebody upon whom none of the surrounding atmosphere will rub off," he explains.

Bill has a reputation as the man newcomers can approach for a break, or at least an honest opinion about their work. Screenplays pour in over his transom. Almost all the films he's produced or directed (including the endearing but overlooked *Hearts of the West*) have come from scripts by first-time screenwriters without agents, and he's especially receptive to the material, he says, when approached in a creative way.

Though he might be able to find a higher percentage of quality scripts by dealing with established writers and agents, Bill says he'd rather deal in volume. He's staked out his own territory, and it enables him to stay close to Venice without having to hang around pub-

lishing houses to find out what the hot new novels are, and to take lunches with people he doesn't like. "I don't have a lot of people to compete with this way," he says. "It's something I wouldn't do well."

TB finishes his paté and lets the *Olinka* drift a while longer, while he discusses upcoming sailing plans with his friends. It's almost Labor Day weekend, so that means three days of sailing — one with producers Peters and Guber,

another with Sally Field and her kids, and a third day still open.

On the way back, Bill muses about his improvisational directing style, which he describes as "a tight wire act with no net." If he keeps his head clear and his balance intact, he can manage to avoid falling into the abyss of bad judgments and broken budgets that he's convinced would bring about a swift end to his directing career. "I have no idea how capable I would be of taking it on the chin," he says, not surprisingly, since it would be a relatively new experience for him. "I'm talking about real pants-down, boo, hiss, tomatoes-at-the-screen rejection."

"When that happens, to tell you the truth, I think I'll just skulk away," he says with a defiant chuckle. "Really, I think I'll just say, 'You're right, you're right, I agree. You finally caught up with me. Now I finally get to go on a real long cruise.'"

His crew has a good laugh over that one.

*Six Weeks* opens December 17th.

## FRANCES . . .

(Continued from page 11)

they were 'sick.' And what it would do would inhibit them, if not completely stop them, from conceptualizing. And if you take that away from an artist, what do you have left? Freeman was being touted as the king of the lobotomy, the brilliant man of the day. Later on people realized that he was a madman."

Yates admits the story would have been too depressing if it were not for a man in the shadows of Farmer's life, the partly fictionalized role that is played in the movie by playwright Sam Shepherd.

"The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phony murder charge, she supported him with about \$18,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear."

"I'd heard of him, but for 25 years he was still clandestine. He would never talk to anyone about Frances Farmer." A private detective, he ran a make on Yates. It took months for him to open up. "Finally one day he just cracked. He walked me to my car and a tear trickled down one side of his face. He said, 'It's been 25 years that I've never talked to anyone about Frances Farmer. Who are you to come along and open it up?'"

Every actress in town was naturally fascinated by the Farmer role (Jane Fonda and Goldie Hawn wanted it; Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story). Many of the uninterested studio bosses, however, still only foresaw a dark story of a star,

probably immoral, who used to throw fits.

"They didn't care why," Yates said. "I wanted to be true to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with *The Elephant Man* earned him the ready interest of EMI-Brooksfilms. Sanger knew that Farmer's story, which is taken as far as her 1958 appearance on the TV show *This Is Your Life* (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

Yates' being the Woman in Charge Here gave her some special insights into Farmer's problems, or those of any woman in the movie racket. "I'm not into identification at all," Yates demurred, "but I began to see some of the difficulties. Women are treated a certain way."

Also providing inspiration was Yates' show business family. Her mother was radio star Ann Page, and her uncle worked with Gregory Peck. "Montgomery Clift was always around and literally bounced me on his knees as a child," she says.

Besides overseeing the final stages of *Frances*, Marie Yates is also nailing down an 8-part TV mini-series, an original love story, and the Mick Jagger project.

Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. Was that Jagger?

"No," she said. "That was the call before the call from Jagger."

*Frances* opens December 3 in New York and Los Angeles and in other selected markets on January 28.



## The Pirates of Penzance . . .

(Continued from page 9)

sentations. Leach let Lansbury work fairly independently, which he says is the way that he deals with all actors.

"Let an actor find the role in himself," Leach asserts, "and then he'll almost be the character."

Leach's main concern with his cast was to unite them in bringing *Penzance* to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and the Marx Brothers.

"*Pirates*' humor comes from showing a world of reality askew," states Leach. "It would have been a mistake for me to think of *Penzance* in any conventional way. For example, at the time that this story takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some sort of free spirit."

To enhance *Pirates*' thematic delights with celluloid magic, Leach enlisted the services of special effects wizard Brian Johnson, who won an Oscar for *The Empire Strikes Back* and also worked on *Dragonslayer*, *Alien* and *Space: 1999*. (Johnson's tricks were added to live action footage shot by cinematographer extraordinaire Douglas Raiders of the *Lost Ark* Slocombe.)

The *Pirates of Penzance*'s visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg.

"*Pirates* gets so wild that a lot of people think that we did a lot of improvised tumbling and bumbling," says Tony Azito, "but we didn't. There *couldn't* be improvising with everybody moving around like that. There would have been chaos. Graciela Daniele (both the play's and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Azito and company were, a potential danger for *Pirates* is that moviegoers might consider the story an antique that couldn't possibly please a 1980s audience.

"We treated *Penzance* as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how *The Pi-*

rates of Penzance 'ought' to be done."

Leach's approach worked on Broadway, where *Pirates* won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are obviously gambling that this February 18, filmgoers will also react positively to a movie whose stylized whimsy could present a refreshing relief from the world's ubiquitous everyday hassles.

"*The Pirates of Penzance*," Leach admits, "presents a world without cynicism. There's not one character in the picture that you wouldn't like to have over to dinner."

## Sting II . . .

(Continued from page 9)

sponsible for Colors' death.

Jake Hooker, now down to his last dollar due to bad investments, and Fargo Gondorff, fresh from a two-year stay in the Florida State Penitentiary "on a bum rap," decide to get revenge on Macalinski. They scheme to have Hooker pose as a champion boxer, not realizing that Lonnegan is aware of their every move, determined to kill them in retribution for conning him a decade earlier.

Ward's script also introduces a beautiful con woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the "Countess" has some sort of mysterious tie to Lonnegan. Helping the gangster is Big Apple police detective Francis X. Bushman (Val Avery), whom Hooker first meets when he steals a railroad ticket from him.

"*Sting II* is inspired and is an expansion of the first *Sting*, rather than a continuation," asserts director Kagan. "Our Fargo Gondorff and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. *Sting II* also has more comedy and the nature of the con is more intriguing than in *Sting I*. In this picture, the con men *themselves* get conned."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Lonnegan from the late Robert Shaw) in from London for a few days so that he could get acquainted with the picture's ensem-

ble one month before the Englishman had to show up for filming. During that visit, Oliver clowned around by doing hand-springs and lewd gestures off-camera while the other actors were filming their scenes. At one point, Reed peeled off his shirt and jumped in front of the camera, dancing around the cast members.

"That's the way he is *without* having a drink," comments Jackie Gleason, grinning.

Not all of *Sting II*'s unplanned moments were as wild as Reed's stunts. When the film was lensing at Los Angeles' posh Rex restaurant — posing as "The Blue J" nightclub — famed bandleader/trumpeteer Harry James (who plays himself) and a few of *Sting II*'s other musicians treated the crew to an impromptu concert. The event was made even more memorable when Jeremy Paul Kagan joined the group on clarinet.

To help achieve a sense of pleasant illusion, the artists responsible for *Sting II*'s look often opted to "suggest" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing in *Sting II* capture the *essence* of the period, rather than actually documenting it," confirms costume designer Burton Miller.

One design element that *couldn't* be merely suggested: men's haircuts. All of *Sting II*'s male actors had to get 1940s coiffures.

"When that was done," Mac Davis recalls, "nobody recognized me. When I came home after the haircut, my dog — a big old bloodhound — tried to tear me up. Until he smelled me, he didn't know who I was."

Davis' pursuit of reality for his role included doing his own stunts during *Sting II*'s climactic boxing match.

"I got banged up," reveals Davis. "I was trying to make a slow motion shot — there's a point in the fight where Jake gets knocked down — and I went flying through the air, landed on my rib cage, and broke a rib: it looked terrific! It was my own fault, though. I was overacting."

Some media pundits have surmised that Davis went to such lengths to help offset a comparison between himself and his progenitor as Hooker, Robert Redford. When told that some people will view his performance in Redford's shadow, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers *Sting II* as another chance to expand his thespian abilities, displayed twice before in *North Dallas Forty* and *Cheaper to Keep Her*.

"I'm basically a songwriter who sings and an entertainer who acts, quote, unquote. Acting is a challenge because it's something I really don't have that much experience at. *Film* acting is hard work. It's long hours and very repetitious, but I love it. Acting is a chance to jump out of my skin and be someone else for a change. Who hasn't wanted to do that once in a while?"

Inevitably, the *entire* *Sting* sequel will be pitted against its predecessor. Jeremy Paul Kagan insists that his picture can sustain the test, as long as people care about *Sting II*'s characters.

"I think that they *will*," states the director. "Even though all of the characters in *Sting II* survive by lying, there's a 'backstage' area where they *don't* lie. *That's* where I feel audiences will learn to care about these people. At least, what's important to *me* is the truth in people's lives."

## Video-drome . . .

(Continued from page 9)

*Videodrome* to display the morbidly fascinating special photographic and makeup effects that Cronenberg's movies have become famous for *Videodrome*'s scenes of delusion — including a television that becomes organic — were developed by Rick Baker's EFX Inc. (*An American Werewolf in London*), Frank Carere and video coordinators Michael Lennick and Lee Wilson.

"Their contribution," comments Cronenberg, "is a tremendously vital part of the movie. *Videodrome* was written so that its hallucinatory aspects actually lead to one of the film's major revelations. At the same time, I'd hate for people to feel that *Videodrome* is solely an effects picture. Its first half hour doesn't have *any* effects. *Videodrome*'s other elements — acting and story — are good enough to stand on their own. If nothing else, I think that the least people will say is that *Videodrome* is an interesting movie. As a result, I think that its market can be broader than that of a film that only highlights special effects."

"Obviously," the director adds, "there'll be some people who might not want to sit through *Videodrome*'s 'straight' scenes. Overall, though, I don't think that will be the case. Effects freaks *still* want more than just special effects, even if they don't always realize it."

"I mean, why settle for great effects if you can get effects *plus*?"





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