

NOV
11
1983

Syrians fire missiles at U.S. fighter jets flying over Lebanon

By FAROUK NASSAR
Associated Press Writer

BEIRUT, Lebanon — Syrian gunners fired ground-to-air missiles at U.S. jets flying over central Lebanon yesterday, and Syrian-backed mutineers resumed bombarding Yasser Arafat and his beleaguered fighters in Tripoli after a short-lived truce. But the PLO chief again refused to flee.

The Syrian command in Damascus said it drove off four U.S. F-14 Tomcats over central Lebanon. White House spokesman Arson Franklin, in Tokyo with President Reagan, said the U.S. planes were fired upon from Syrian-held positions while on a reconnaissance mission. None, as reported, hit.

Arafat's loyalists in Tripoli came under heavy bombardment from Syrian-held heights north and east of Tripoli, state radio said. The attack at midday broke a truce, less than 24 hours old, between Arafat's fighters and mutineers, backed by Syria. Israeli jets buzzed the battle area, the radio said.

Arafat's chief spokesman, Ahmed Abdul-Rahman, in a statement distributed by the Palestine Liberation Organization news agency WAPA, said Arafat had no intention of abandoning his last Middle East strong-

hold and that any reports that he would flee were "completely untrue and aimed at creating chaos."

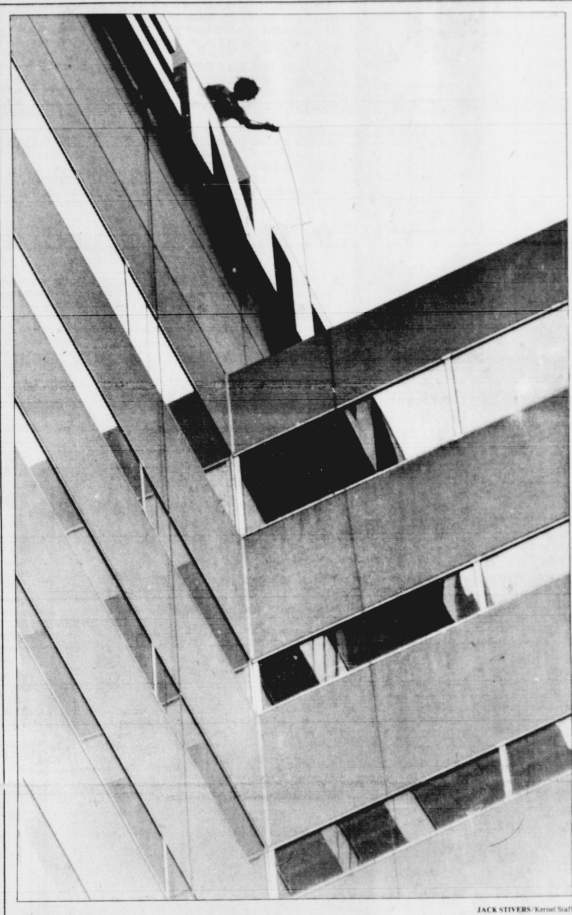
Italy's defense minister, Giovanni Spadolini, announced in Rome yesterday that if requested, Italy would evacuate Arafat from Tripoli and that two Italian warships had been ordered to the Lebanese coast to stand by for a possible evacuation.

Spadolini said Arafat could be picked up "at any place on land or sea where he might request it." None of the Italian peacekeeping contingent of more than 2,000 troops in Beirut would be involved in the rescue, he said.

Lebanese religious and political leaders in Tripoli were urgently contacting Arafat and rebel leaders to try to salvage the cease-fire, which earlier had been "generally holding," Beirut radio said.

During negotiations for the cease-fire, the mutineers insisted that Arafat must leave Tripoli. Newspapers controlled by Syria and Libya, which both back the rebels, said Syrian President Hafez Assad and Libyan leader Col. Muammar Khadafi "agreed that Arafat's departure from Tripoli is a must."

The rebel attack has cornered Arafat in Tripoli, 50 miles north of Beirut.



Roof Roper

A workman, taking advantage of a break in yesterday's inclement weather, passes a rope from the top of Kincaid Tower to a lower rooftop of the building.

JACK STIVERS/Kent Staff

Students rally against American intervention

By TRACY WHYTE
Staff Writer

Rain did not dampen the spirits of about 50 people who attended a rally yesterday to protest American intervention in Central America and the Caribbean.

The aim of the rally was to increase awareness on Caribbean and Central American issues, said Erik Lewis, a political science graduate student.

Held at the Student Center's free speech area, the rally's purpose was to make people think about what American involvement means to Central Americans, Lewis said.

Patricia Wack, president of Socially Concerned Students, said the rally was sponsored by the "November 12 Coalition," a group comprised of organizations protesting American intervention.

Members of Lexington Task Force on Latin America; Socially Concerned Students; Democratic Socialists of America; UK youth section of the Fellowship of Reconciliation; the Unitarian-Universalist University Union; and the United Campus Ministry participated in the rally.

The coalition believes the U.S. role has not been a constructive one, he said. "American policy should be one of hands-off," he said. "We should let people decide how to handle political and social problems their own way."

Father Bill Poole, a representative of the Roman Catholic Church, agreed. He said the Church's policy is a plea to both the Soviet Union and the United States to remain uninvolved militarily. Economic involvement, however, is welcomed, he said.

Wack said the Socially Concerned Students also wants to reject use of military force. "We support all those who work to provide a rational mind for the U.S.," she said.

Ernie Yanarella, a political science professor, agreed, saying the U.S. should not be the world's policeman.

Information tables were set up at the rally offering literature criticizing U.S. intervention. Members of the involved groups suggested ways for Americans to fight intervention.

Ed Oasa, a research associate in the sociology department and a member of the Lexington Task Force on Latin America, said the U.S. should be concerned about involvement in Central America and the Caribbean involvement because of the effects it has on our own economy.

He said \$1 billion of defense spending, if properly invested, could produce 76,000 jobs.

Lewis said the rally was held yesterday instead of Saturday because there are less students here on the weekend. A march on Washington, D.C. is planned for Saturday to protest U.S. involvement.

Student leaders gather for better communication

By ELIZABETH CARAS
Staff Writer

About 100 student leaders and University administrators "mixed it up" yesterday in an effort to promote better relations between campus groups and Student Government Association.

The SGA-Student Organization Mixer, designed to acquaint the leaders of the University's registered student organizations with SGA leaders and University administrators, attracted about 100 people throughout the day, said Bryan West, SGA director of student affairs and coordinator of the event.

"Some student organizations find it hard to in-

roduce themselves to us (SGA) so we decided to introduce us to them," he said.

"We wanted them to get to know some of the senators and directors," West said. "Incoming freshmen didn't have a chance to vote and they probably wouldn't even recognize the names if they saw them."

West said he invited administrators and campus officials because they are often the source of information for a problem, an idea or a question.

Alice Penton, president of business honorary Phi Beta Lambda, said she never met an SGA official before the mixer. "I like to meet people and this opened up the communication lines between different organizations and the SGA."

"I wanted to meet not just SGA members, but other club members also," Frank Croke, Finance Association president, said.

"What we're trying to do in the business college is to get some of the business clubs together," he said.

Carol Pundzak, member of Alpha Delta Pi sorority, said she never had the opportunity to get involved with SGA. "You hear names and you want to see faces," she said.

Robert Zumwinkle, vice chancellor for student affairs, said he thought the mixer was a good idea. "I look upon it as an opportunity to renew acquaintances that I already have and to meet a number of people I haven't met before."

Stepfamilies face special challenges and gain special rewards

By NATALIE CAUDILL
Staff Writer

Terri Fuller was not upset when her father remarried. She was 16 at the time, and although she was "apprehensive," she said the remarriage did not affect her much.

"I had read that it was supposed to be a traumatic experience but I was even at the wedding and that didn't upset me," said Fuller, a business sophomore. "I was glad that my dad found someone he could be happy with."

Fuller's experience with her fa-

ther's second marriage is typical of the increasing trend toward remarriage.

Divorce rates in America are steadily increasing every year, according to Nikki Garret-Fulks, a counselor at the Kentucky Counseling Center and a doctoral student in counseling psychology. It has been estimated that four out of five people who divorce eventually remarry, Garret-Fulks said. As a result, there are close to 15 million stepchildren in the United States, she said.

Garret-Fulks said living within a stepfamily poses many challenges — but the rewards are also numerous.

A stepparent herself, Garret-Fulks said a bad light has been shed upon the image of the "wicked" stepparent. "Everyone thinks of Cinderella and her stepmother but, in reality, this isn't so," she said.

Some problems are unique to the stepfamily, however, Garret-Fulks said. And many of the problems concern the children involved.

Some remarried couples bring unrealistic expectations into the new family unit, said Kay Pasley, an assistant professor of family studies and director of the Early Childhood laboratory.

"One mistake that stepparents make is trying to rush families," Pasley said. "During a first mar-

riage, there is time for bonding before you have to deal with issues about children — before the pregnancy (if it is planned) and while the child is an infant until that child reaches, for example, the age for dating.

"In stepfamilies, the bonding is supposed to be instantaneous," she said. "There is an existing myth called 'instant love' or because I love you, I love your children." It takes time to bond together, and by bonding, I mean emotional attachment.

Divorce can be a great change upon the life of a child. According to Garret-Fulks, children fear separation from a parent. "It has been found that children adjust much more smoothly if they realize (after divorce) that they have ready access to both parents."

"Each child responds to divorce in his or her own way," Garret-Fulks said. During remarriage, it takes some children from one to seven years to adjust to the new situation, she said.

"The fantasy about their biological parents reuniting dies," she said. "Sometimes children believe that if they are good enough, mom and dad will get back together. Some children grieve when their parent remarries."

Children feel divided loyalties when confronted with a new stepparent, Garret-Fulks said. "It's very difficult for children to forget the past. The missing parent still exerts an influence even though they are no longer present."

Pasley said: "Sometimes divorce allows the child a lot of time with the one natural parent and they will become very attached to that one parent. When the single parent remarries, they feel isolated and left out."

According to both Pasley and Garret-Fulks, children often feel confused and guilty because they feel that they cannot love both their natural parent and their stepparent.

Pasley said that children need to get to know their future stepparent and that both the stepparent and the child need ample time to build a relationship through the biological parent. Children often worry about the disciplinary and power rules that the potential stepparent will attain over them and they often try to test a new parent by challenging his or her authority, she said.

"A lot of times, children resent their stepparent telling them what to do, so the stepparent should say something like 'Do this because it is your father's or mother's wish' to begin with, and eventually, the children will come not to resent the new parent's power over them," Pasley said.



S.T. BRUNFELD/Kent Graphics

SGA officials debate over CHE process

By STEPHANIE WALLNER
Senior Staff Writer

The nomination and recent appointment of Jack Dulworth, student representative to the Council on Higher Education, resulted in a conflict between President David Bradford and former President Jim Dinkie, according to SGA officials.

Close to the end of his term as student body president, Dinkie chose Dulworth, finance junior, as the UK's Council nomination. But, according to Tim Freudenberg, SGA vice president, a precedent existed for the president-elect to make the choice. Britt Brockman, 1980-81 president, allowed Dinkie, as president-elect, to submit the nomination.

Freudenberg said he believed Dinkie would allow Bradford the same privilege before he took office. SGA President David Bradford nominated Katy Banahan, history senior, on April 14 and received SGA Senate approval on April 25, hoping to overturn Dinkie's nomination.

Harry Snyder, CHE executive director, announced Dulworth's appointment to the Council by Gov. John Y. Brown, Jr. on Nov. 1.

Dinkie said he received a letter from Snyder "around April 1" asking him to submit the name of a UK student for the Council's student seat by April 15.

"The letter asking for the nomination was sent to me," he said. "Harry Snyder took steps to see that I made the nomination."

Both Bradford and Freudenberg said they believed Dinkie should not have been the official to make the nomination.

"I'm surprised that Jim never brought the nomination before the Senate, before or after he made it," Bradford said. "He didn't consult me as incoming president and his vice president and it is the most important student nomination made for the 1983 year."

Bradford read from the SGA constitution which says, "(the president shall) make appointments to any Administrative or University Senate Committees, Boards, and Councils, with the advice and consent of the Senate."

"In my opinion, Jim knew he couldn't get that nomination through the Senate," Freudenberg said. "Therefore he didn't tell anybody about it, in direct violation of our constitution."

Dinkie, however, disagreed, saying all student body presidents sent by April 15.

See Dulworth, page 5

INSIDE

The Wallowford Order is a dance troupe whose performance deals with some of the important issues of today. For a preview, see FANFARE, page 6.

UK graduate Jeff Fryman defeated Glover Washington last night to become the state lightweight boxing champion. For details, see SPORTS, page 3.

WEATHER

A chance of snow? There is 50 percent chance of light rain or drizzle today; possibility of snow by late afternoon with temperatures falling to the mid 30s. Tonight it will be cloudy with a 20 percent chance of snow flurries with lows around 30 degrees.

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•Divorce

Continued from page one

According to both Pasley and Garret-Fulks, children are often members of two different households which contain two different sets of rules. "Sometimes this can be confusing and disruptive," Garret-Fulks said. "One or two of the kids might like spending Christmas at one household more than the other because they receive more gifts or allowance at one home than the other."

When remarriage occurs, there is also a merging of two family histories. "Not only do adults bring in information from previous family experiences but so do the children," Pasley said. "In a first family, the couple contributes knowledge from their parents but with a second family, not only do they bring that information, but the experiences of the former marriage as well."

Garret-Fulks said the stepparent is placed in a new and unexplored role. "They are left with the sense of 'Who am I? Am I a friend or parent to the new children?'"

Along with this, the stepparent is often compared by the children to the absent par-

ent, Garret-Fulks said. "They are tested by the kids as they would be in an intact family," she said. This is difficult for the new stepparent to cope with and frequently the stepparent tries to compete with the absent parent, she said.

Garret-Fulks said she advises against the stepparent falling into the competition. "Don't expect too much, too soon — it's a gradual process. It takes time to develop love and trust," she said.

"For the biological parent, there is a tough feeling of guilt and wanting to make everything wonderful for everyone in the new family. The difficult task for the natural parent is having to extend the relationship with the former spouse. They may have to confront the former spouse because of the children and many find it an uncomfortable situation," Garret-Fulks said.

But there are some advantages to living in a stepfamily, she said.

Stepparents can love more objectively than biological parents, she said, and children who have a difficult relationship with

their natural parent are offered a "second" chance with a stepparent.

Stepfamilies provide the children with more alternative role models than an intact family would, she said. "Children develop a better sense of flexibility when they are involved in two households instead of one. They are exposed to different ways of doing things," she said.

Fuller said she is happy with the remarriage of her father. "I read about all this stuff about rivalry between stepmothers and stepdaughters but there's never been anything like that between us. Sure, we don't get along all the time, especially since I'm not her natural child, but she's more of a friend."

"She's really a neat lady and she's great to my dad. It's almost better than a mother because she goes out and buys me clothes and she'll tell me things I don't think most mothers discuss with their daughters."

Pasley said she believes the future of marriage is a good one. "Marriage is very popular right now. There is hope for the future," she said.

"I was apprehensive," Fuller said, "but it really didn't affect me that much."

Pi Phi pledges peddle painted picture frames

Pi Beta Phi pledges will be selling lucite picture frames for the next few weeks. The frames, which are hand-painted by a Pi Phi alumna, feature a variety of different logos. They are available in sizes of 3 1/2x5 inches, 5x7 inches and 6x10 inches. They sell for \$5, \$6 and \$8 respectively.

Anyone interested in ordering a frame can do so by calling the Pi Phi house at 258-5148.

Money raised will be used for the house and for the Pi Beta Phi philanthropy. Arrowmont, located in Gatlinburg, Tenn. Arrow-

mont is a settlement school where the physically handicapped sell their crafts.

FRATERNITY SPONSORS UNITED WAY FUNDRAISER: The Phi Kappa Psi fraternity will cosponsor a basketball dribble Nov. 20 with Haggin Hall freshmen to benefit United Way of the Bluegrass.

The participants will dribble from the University of Louisville's Shelby campus 75 miles to UK, Bill Hinklebein, Phi Kappa Psi rush chairman, said. They will dribble south

on U.S. 60 to Versailles Road, turn right onto Mason Headly to Nicholasville Road and into the Haggin Hall courtyard.

Each member will take pledges from the public for each mile they hope to dribble. The 75-mile trip will begin at about 9:30 a.m. and take about 8.5 hours to complete.

SHEENA THOMAS

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

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Forgy resigns as GOP head, recommends Bunning for job

FRANKFORT (AP) — Lexington lawyer Larry Forgy said yesterday he'll step down as the Republican national committeeman from Kentucky and will support defeated GOP gubernatorial candidate Jim Bunning as his replacement.

Bunning said in a telephone interview that he would like the position and that he appreciated Forgy's support.

Forgy said he believes it would be fitting for Bunning to serve in the post, which, Forgy said, would provide Bunning with an official position from which to continue expressing his

views and attempts to unify the state Republican Party.

Forgy said he is resigning as Kentucky's male representative to the national Republican Party organization because he is the Kentucky chairman for President Reagan's re-election effort.

"I don't think there is much point in my holding both," he said.

Forgy said he will submit his resignation at a meeting of the Republican Party central executive committee Saturday in Lexington and will suggest that Bunning be selected to replace him.

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SPORTS

Old, new champions crowned in state professional boxing

By MICKEY PATTERSON
Sports Editor

Kentucky has a new champion and an old champion once more. In the state lightweight championship, UK graduate Jeff Fryman defeated Glover Washington in a brutal 10-round unanimous decision.

In the third fight of the evening, the Kentucky welterweight championship, Louisville native Kenny Heflin and Lexington's Joe Silver fought to a draw with Heflin retaining the championship.

The Heflin-Silver bout was a controversial decision. Heflin started strong, ending the first round with a flurry of combinations to Silver's head. Silver, however, came out strong in the second round, landing a strong overhand right hand to Heflin's head. Heflin received a cut over his right eye with noticeable swelling and blood.

In the late rounds both fighters stood head to head with neither gaining a serious advantage. In the 11th round Heflin came out strong, going to Silver's body continually. Silver responded with two counter-punches but Heflin worked him into the corner, landing a few body shots as the fight ended.

"The fight was rough, I mean really rough."

Kenny Heflin
professional boxer

The draw was very controversial with the crowd booing the decision loudly. A five-minute huff between the end of the fight and the decision left the outcome open to speculation.

"The fight was rough, I mean really rough," Heflin said. "I don't want to take anything away from Joe Silver; he's a good fighter, especially under pressure."

"I was scared to death when they didn't give me the decision right off. But I do think I won the fight."

Silver protested the decision vehemently. "You saw it; you know I won the fight," Silver said. "I had control of it the whole way." The

two are tentatively scheduled for a rematch in January.

The Fryman-Washington bout was a brutal match. Both fighters dealt out a great deal of punishment to each other.

Fryman came on strong in the late rounds to gain control of the fight. But every time he seemed to be ready to put Washington away, the Louisville native countered with left hooks and right overhands.

Fryman relied on a lightning-quick left jab throughout the fight to keep Washington from closing in too tightly.

"I kept him off balance with my jab," Fryman said. "I can't take anything away from my opponent. He deserved the title shot. The only reason I won was that I was in better condition."

Fryman has signed a contract with Tiger Eye Promotions, co-owned by movie star Sylvester Stallone.

In the opening bout Fryman's brother Greg won a first round knockout over Vernon Mitchell of Cincinnati after two minutes and 32 seconds of fighting. Fryman gave Mitchell a flurry of body punches from which Mitchell couldn't recover once he went down.

Sports Briefs

Wildcats hold first scrimmage

The "White" team defeated the "Blue" team 87-78 last night in the Wildcats' first intrasquad basketball scrimmage of the season at Summit Junior High School in Ashland before a capacity crowd of 4,600.

The "White" team was led by senior guard Jim Master's 25 points. Freshman guard James Blackmon added 18 points, senior center Melvin Turpin added 15, sophomore forward Kenny Walker had 15 and freshman forward Winston Bennett had 10. Turpin led the team with eight rebounds and Walker and Bennett each had six. Senior forward/center Sam Bowie led the "Blue" team with 30 points and 10 rebounds. Junior forward Bret Bearup added 19 points and freshman guard Paul Andrews contributed 18.

The Cats' next intrasquad scrimmage will be held tomorrow at 4:30 at Hopkinsville High School.

Lady Kat scrimmage lineups set

Lady Kat basketball head coach Terry Hall announced the lineups yesterday for tomorrow night's intrasquad scrimmage at Louisville Southern High School at 7 p.m.

Returning starting forwards Leslie Nichols, a sophomore, and senior Lisa Collins will head the "Blue" squad along with guards Donna Martin, a senior, and freshman Julie Duerring. Senior Jodie Runge and freshman Melanie Warren will alternate at the pivot spot.

The "White" squad will consist of front line players Karen Mosley, a sophomore; freshman Debbie Miller; senior Lynnette Lewis and Shelly Miller, a transfer from Penn State who will

redshirt this season. Junior Diane Stephens, who played at Southern, and freshman Sandy Harding will comprise the backcourt.

The Kats will also hold scrimmages Tuesday at Casey County and next Saturday at Greenup County.

Napier's surgery successful

Lady Kat basketball forward Melissa Napier, a 6-1 freshman from Barbourville, was released yesterday from Good Samaritan Hospital following successful surgery Tuesday morning on her right foot. Surgery was needed to repair a bone broken two years ago that never properly healed. Trainer Sue Stanley said she hopes Napier will return to play in 10 weeks.

Volleyball date changed

The fifth-ranked Lady Kats volleyball team, 38-4, will host Purdue Sunday at 2 p.m. in Memorial Coliseum instead of tomorrow as previously scheduled. The match will be the last home game before it hosts the Southeastern Conference tournament next weekend, beginning Friday. The Kats travel to Louisville Tuesday.

Women's swim meet tomorrow

The Lady Kats swim team will hold its Blue-White intrasquad meet tomorrow at 2 p.m. at Memorial Coliseum Pool. This will kick off the first-ever varsity season for the women's swim team.

Wildcat Warmup

Game: UK Wildcats vs. Florida Gators

Place: Florida Field, Gainesville, Fla.

Kickoff: 1:30 p.m. (EST)

Coaches: UK 6-2-1; Florida 6-2-1

UK and 144-88 overall

Florida - Charley Pell is 29-15-2 in his fifth year at Florida and 80-42-4 overall.

Offenses: UK - multiple; Florida - Pro

Defenses: UK - wide tackle six; Florida - 3-4

Injuries: Florida - None

UK - tailback Mark Logan, ankle, questionable, defensive tackle Frank Hare, leg, out; linebacker Scott Schroeder, knee, out; defensive guard Glenn Amerson, knee, probable; placekicker Chris Caudell, groin, probable; snapper Don Yarano,

ankle, probable; tight end Matt Lucas, arm, out; offensive guard Ron Bojalad, hand, probable

Favorites: Florida by eight

Players to watch: Florida - quarterback Wayne Peace, split end Dwayne Dixon, linebacker Wilber Marshall, tailbacks Neal Anderson and Lorenzo Hampton.

UK - defensive guard Keith Martin, linebacker Kevin McClellan, tailback George Adams, quarterback Randy Jenkins and kick returner Tony Mayes.

Notes: The Gators were riding high with a 6-0-1 record when they lost a heartbreaker to Auburn 28-21 and Georgia last week 10-9. Florida was near the goal line three times, but had to rely on the foot of placekicker Bobby Raymond for every score. Marshall is an All-American and a finalist for the Lombardi Award for the second consecutive season.

Kernel Board of Experts

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Southern Mississippi at Alabama	Alabama	Alabama	Alabama	Alabama	Alabama
UCLA at Arizona	UCLA	Arizona	Southern Mississippi	Arizona	UCLA
Auburn at Georgia	Auburn	Auburn	Arizona	Auburn	Auburn
Maryland at Clemson	Maryland	Clemson	Clemson	Maryland	Clemson
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Notre Dame at Penn St.	Notre Dame	Penn St.	Penn St.	Penn St.	Penn St.
Rutgers at West Virginia	West Virginia	Washington	Washington	West Virginia	West Virginia
Southern California at Washington	Washington	Temple	Temple	Temple	Temple
Louisville at Temple	Temple	Virginia Tech	Virginia Tech	Virginia Tech	Virginia Tech
Ole Miss at Tennessee	Tennessee	Purdue	Purdue	Wisconsin	Wisconsin
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VIEWPOINT

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Collins ought to be governor now, not vice president later

Martha Layne Collins' election as Kentucky's next governor has produced congratulations and praise from the major Democratic presidential hopefuls and other party leaders, raising her chances as a potential national candidate.

Democratic National Chairman Charles T. Manatt says Collins is among the party's brightest new stars. He also predicts that her election would give Democrats enough momentum in the South to reclaim the White House next year.

When her victory over Republican Jim Bunning was assured Tuesday, telephone calls came from former Vice President Walter Mondale and Sens. John Glenn of Ohio and Gary Hart of Colorado. All three are seeking the 1984 Democratic presidential nomination.

There has been no indication, however, that any presidential aspirant will seek her as a running mate. And although Collins said Wednesday the governorship was her first concern, she said she was ruling nothing out.

Sen. Wendell Ford, D-Ky., has expressed his hopes that "the press and the people" will let her be for a while as she organizes Kentucky's next administration.

"But right now, there's a lot of work to do. In Kentucky, governors go right to work; they don't get a honeymoon," said Mike Ruehling, the governor-elect's chief spokesman.

But Ruehling sounded a cautious note in reference to Collins' plans. "I think her future can be anything she wants it to be," he said.

The honeymoon is brief in Kentucky politics. Collins faces several serious problems that are hindering the commonwealth and the people of this state elected her, counting upon her guidance and leadership.

Although the allure of the nation's second-highest elected post is strong, it is hoped that Collins' commitment to the state — demonstrated through the theme of her campaign — will deter her from the vice presidential trail.

LETTERS

'Retire to Harlem'

This letter addresses the supposed "catastrophic" changes the greenhouse effect will bring us, as mentioned in the October 25th article by James A. Stoll.

Not every change is for the worst. If New York's climate is going to be like Daytona's within our lifetime, then capitalize on the situation. Buy

condos on the shores of Brooklyn, start a surf shop in Long Island, or an orange grove in Yonkers. This greenhouse phenomenon could be the answer to an investor's dream. Take my advice, buy now and you'll make a killing later, and someday you might be able to retire to Harlem.

David Henderson
Advertising Freshman

Judicial Board 'injust' to voters, candidates

I am very disappointed with a recent decision of the Student Government Association's Judicial Board. The Judicial Board decided to nullify the results of this year's freshman Senators' elections because Skeens and Greenwell turned in their expense reports and a \$5 fee later than the specified deadline.

In my opinion, the Judicial Board has made a much greater mistake than the minor, technical error made by Skeens and Greenwell.

As quoted in the *Kernel*, November 10, the basis for the Judicial Board's decision was a provision in the SGA constitution that states "failure to submit the expenditure shall be grounds for disqualification of the candidate."

Skeens and Greenwell did not fail to submit the information and the fee — they submitted them late. I find it impossible to understand how the Judicial Board could fail to distinguish between the two making such an important decision.

The Election Board accepted the late deposit and allowed

Skeens and Greenwell to run in the race. Had the Board decided to accept no late expense reports or entry dues after the deadline, then the candidates, in all fairness, should have been disqualified — but while they were still candidates! Waiting until these candidates have worked hard to win the race to disqualify them is a terrible injustice to both Senators-elect.

The Judicial Board has also committed an injustice to the freshman voters. Skeens and Greenwell won the race by such a wide margin over the other candidates that the Board is not only denying them their proper position in the Senate but also denying the freshman voters their choice of representatives.

I am very sorry to see such an unjust act committed against two of the finest choices of freshman Senators. I hope that in the future the Student Government Association will maintain consistent decisions throughout an election.

Susie Stuckert
Finance Junior

DROLL



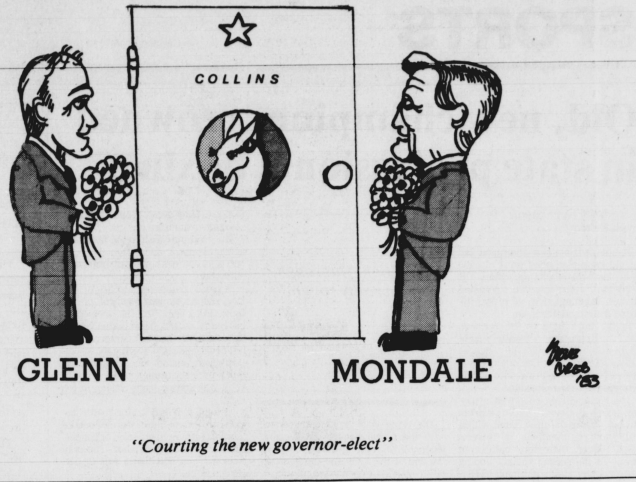
By David Pierce



BLOOM COUNTY



by Berke Breathed



"Courting the new governor-elect"

Today's graduates lack computer skills

Armed with an architecture degree from the University of Pennsylvania, Christina Harlander found work two years ago at a small Philadelphia consulting firm. For Harlander, a four year investment in a liberal arts education seemed to have paid off.

Last year, however, the 24-year-old Riverton, N.J. resident discovered that she lacked the training to make it a modern businesswoman. Having passed up Penn's assortment of computer sciences and related courses — "I was too busy taking other things," she explained — Harlander had neither the experience nor the academic qualifications for a top-flight business school.

Harlander fits the description of what some people call a "computer illiterate." If computer-competents are those who've either been formally schooled in programming or have learned it at work, computer illiterates are those who've fallen through the gaps and, without special training, could be left behind. They constitute a lost generation of Americans whose inadequate quantitative skills may be one of the most unfortunate legacies of the nation's educational crisis.

According to Katherine Pollak, vice dean of Penn's College of General Studies, the typical computer il-

GLEN & SHEARER

literate probably graduated from college between 1975 and 1982, earned respectable marks as a humanities major, but now realizes that he or she is woefully undereducated when it comes to computers.

"It was almost without consideration that students during the late 1970's went through four undergraduate years without taking math and computer courses, and emerged without those skills," Pollak told our reporter Michael Duffy. "Anybody who went to college in those years thought, 'I'm not going to do stuff like that in my life.'"

Indeed, even as late as 1980, computer science was regarded by many colleagues as all but exclusive to IBM-bound engineers or future NASA technicians. Until recently, computer courses were generally the domain of math departments — a tendency which only famed students' irrational fears of infinity, integrals and matrices.

Meanwhile, some students found "interfacing" with a big mainframe

computer a little queer; even if they could foresee the array of personal computer applications available today, few believed then that their life's work would involve a terminal.

A few years later, of course, that assumption seems primitive. Data processing has infiltrated businesses grown more user-friendly. Computer illiterates face a scary, premature obsolescence, as the demand for technically trained college graduates grows and an otherwise sluggish job market.

To help this strangely disadvantaged class (roughly 20 million Americans), Pollak conceived a program last spring for "retooling" liberal arts graduates in quantitative skills. In September, 33 students, including Christina Harlander registered for introductory courses in calculus, statistics, economics accounting and the "decision sciences" (computers). Some of Pollak's "Post-Baccalaureate, Pre-Business" students are eyeing an MBA; others just want to make themselves more valuable to their current employers.

Consider student Paul Rader, a 1983 graduate of Notre Dame. An English literature major with a weakness for Shakespeare, Rader was able to bypass Notre Dame's science requirements and, he says,

received only gentlemen's grades in economics. Rader, 23, now works at his brothers shoe store and kicks himself for ignoring the computer mania that swept South Bend in late 1981. "It was getting crazy," he recalled. "Everyone realized that the computer was going to affect their lives and wanted to get some experience (with it)."

Perhaps not surprisingly, Pollak contends that her program will self-destruct by 1985. As high school and undergraduate computer courses overflow with students (and, no doubt, graduates in other cities return to school to pursue computer skills) computer literacy will diminish. By Graduation Day 1993, computers will have become as rudimentary to liberal arts as James Joyce. As Pollak puts it, "Kids coming in (to college) now know better."

It's too early to gauge the extent to which the "lost generation" will see the need for retraining. But if the current job market provides any indication of future demand, this group's members may have to recognize that need soon or remember college as literally the best years of their lives.

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

Morning is trauma for sleeping beauties

I hate the morning. When the alarm clock goes buzz, and it's time for me to get out of bed — it is then that I curse the world. I curse it because my battered and tired body doesn't want to see another day — at least not for another hour.

I throw my sheets into the corner, where they become one giant crumpled ball. I stagger to my feet — wondering where in the hell I am. I then stumble to the window and look outside, so once again I can verify to myself that I'm alive.

My roommate is a morning person. He gets up at 7:45 for a 9:30 class. I hate morning people. All he does is comb his hair about 20 times and then he has the nerve to just sit there and stare into nowhere, or wherever his mind is.

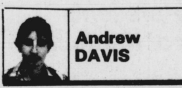
I like my roommate. We get along well. But when I want to get up at 8:30 for my 9:30 class, and I'm trying to get my last few, awarded minutes of sleep, I seem to wake up early because he is combing his hair again. He does his Henry Winkler imitation at the worst times.

So I lie there — just waiting for the clock to go off and force me from the warm confines of my bed.

After I verify that the clock isn't lying to me and playing a cold and cruel game, I grab my shampoo, soap, towel and bathrobe and head down to the shower.

The water rains onto my face, waking me up. Though I cry and cry that I want to go back to bed. Finally, after the end of the shower, I am awake — reluctantly.

I walk back to my room, using the walls for support. My mind is awake but my feet aren't. They just want



to collapse and fall asleep right then and there.

My hands hold my towel and my soap and shampoo. They are begging my brain to give the command to drop the articles, because they are straining to hold onto them. "Hello brain. This is the hands speaking. Give the command to let go of the soap." The hands, like the feet, want to go back to bed.

Only the brain doesn't listen. It knows that I've missed my 9:30 class two out of the last four times. "Sorry, you have to go to class. You will be totally lost if you skip it today," the brain says back to the hands.

The hands listen to the brain. They don't want to — it's almost like listening to your mother — but they do.

I get dressed, picking whatever clothes are easiest to reach. I don't care if it's a button-down shirt or a T-shirt with the name of some outdated rock group across the chest. Some days I don't even realize which one it is.

I then blowdry my hair. The hot air from the hairdryer makes me sleepy once again, just like hot milk did when I was a kid — and I counted my age in a single digit.

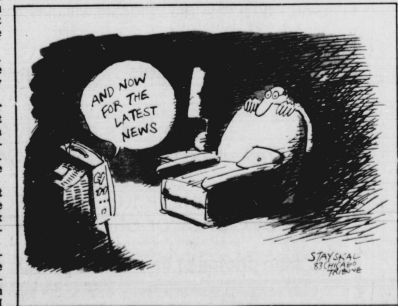
My next chore is to put in my contact lens (singular because I have only one). That's another battle because my eyelid refuses to stay open long enough to put the lens in. I

hassle it is to get out of bed before 10:00. The angels are singing with the morning birds, but I wish that they'd be quiet. I still want to go back to sleep.

People have told me that getting up early builds character. That's a bunch of baloney. I think that only old men who feed the pigeons believe that.

I don't know if my urge for sleep is normal or not. And, to tell you the truth, I really don't care. I do know that I don't want to be a morning person. But at least I haven't reached the stage that Peppermint Patty has reached. I don't sleep my life away; only about 90 percent of it.

Andrew Davis is a journalism junior and a *Kernel* staff writer



SPECTRUM

From Staff and AP reports

Speech marks Luther birthday

UK marked the 500th birthday of Protestant leader Martin Luther yesterday with a talk by English professor Lee Elioff.

About 25 people attended the talk which took place at noon in the M.I. King North gallery.

Titling his talk "Psyche and Spirit - Renewing the Life of Martin Luther," Elioff, who also teaches in the Religious Studies program, focused on perceptions of Luther's self understanding using psychoanalyst Erik Erikson's book "Young Man Erasmus" controversy with Luther over human free will.

"I come neither to praise Luther nor to bury him," Elioff said.

He suggested that Luther points to an insight: "truth is in the text and the reader; reason is not a capacity abstracted from the conditions of reasoning." Elioff said that Luther was closer to the founder of modern psychoanalysis Sigmund Freud than the neo-Freudian Erikson.

Erikson was also "in part disqualified," according to Elioff, by being closer in viewpoint to Erasmus. "Erikson believes in the power of reason and consciousness, Erasmus believes in power of reason and good will. Luther didn't."

In his book Erikson concentrated on Luther's relationship with his father, how it supposedly undermined his youth.

Congressmen seek impeachment

WASHINGTON - Seven Democratic members of Congress charged yesterday that President Reagan violated the Constitution in ordering U.S. troops into Grenada last month, and called for his impeachment.

The congressmen cited Article I, which grants Congress the right to declare war, and other sections that cover U.S. treaty obligations and the rights of its citizens.

"The president's invasion of Grenada is illegal and unconstitutional and, I am convinced, is an impeachable offense," one of the six, Rep. Ted Weiss of New York, said in a statement. "This resolution is being introduced ... after Congress has exhausted other remedies."

The other congressmen were John Conyers Jr. of Michigan; Julian Dixon and Mervyn Dymally of California; Henry Gonzalez and Mickey Land of Texas, and Parren Mitchell of Maryland.

More arms found in Grenada

ST. GEORGE'S, Grenada - U.S. Army spokesmen said yesterday that 6,322 rifles of all types have been confiscated on Grenada, along with about 5 million rounds of ammunition and a variety of heavier weapons.

That amount of arms appeared to exceed the needs of the Grenadian People's Revolutionary Army, whose size has been estimated anywhere from 800 to 2,000 people.

The Cuban-backed government of Prime Minister Maurice Bishop, killed in a coup Oct. 19 by radical-leftist military officers, had announced more than two years ago that it intended to build a militia of up to 20,000 Grenadians. Cuba has insisted the weapons were for the militia.

Dulworth

Continued from page one

two nominations - one at the start of their term of office and one at the end.

"I would interpret administrative to mean Student Government administration," he said. "The other state university presidents all nominated twice also."

Freudenberg said a number of incoming presidents sent in nominations as well as incumbents.

"My personal view is that Mr. Dinkle unethically, unconstitutionally and unscrupulously made a nomination without consulting his elected colleagues," Freudenberg said.

"I can't believe he had until two weeks after the (SGA) elections to consult with the president who will work with the representative," he said.

Dinkle said the discrepancy seems to be over the way the General Assembly worded the legislation. He said it is not clearly stated just how the student nomination is to be reached.

According to Kentucky law, the student body president of each state university must submit a nomination to the Council by July 1. The CHE, however, established an administrative deadline for the nomination on April 15.

"I don't know where Harry Snyder got off putting an April 15 deadline on this nomination," Freudenberg said. "The state law says the president of the student body shall submit a nomination by July 1."

Snyder refused to comment on the matter.

"David was just merely confused on who was to make the nomination," Dulworth said. "The letters were sent out for nominations to the presidents."

Bradford took over as student body president on July 1.

Dulworth pointed out that Bradford, having nominated Banahan last spring and recommending someone this spring, will have nominated twice.

Bradford and Freudenberg agreed Dulworth is qualified for the post and hoped he would help SGA's lobbying effort in Frankfurt.

"We weren't making any point of the validity of Jack Dulworth as the candidate for the council as far as his qualifications," Freudenberg said. "I wish him good luck. I certainly think he's eloquent enough to represent this University on the council."

Bradford said: "I think Jack can handle the position and I hope he is willing to work with me this year to represent the University in Frankfurt."

"I intend on proposing an amendment on the law in Frankfurt so this won't happen again." He also said he plans to work on the amendment before the General Assembly meets in the Spring.

Dulworth commented, "If I could lend a hand to Student Government in lobbying efforts I would certainly try to help."



JACK DULWORTH

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FANFARE

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

Political concerns displayed in dance by Wallflower Order

The Wallflower Order, a women's dance theater collective which recently relocated to the San Francisco Bay area, will present "Journeys: Undoing the Distances," at 5 p.m. this Sunday in the Center for the Arts Recital Hall. The show is presented by Amber Moon Produc-

and the Lexington Task Force on Latin America. The Wallflower Order is touring 25 cities in the Midwest and along the East coast. The group has also toured extensively throughout Europe, Canada and Latin America, performing before over 100,000 people. In their many sold-out perfor-

mances, Wallflower has presented a unique version of dance which incorporates theatre, song, sign language and even martial arts. The all-female Order preaches politics in the positive sense, illuminating the plight of exploited persons of all periods of history from all walks of life.

"Journeys" is their latest work, exploring, among other things, migrant factory workers trapped between the dream of freedom and the brutal realities of the sweat shop; a young girl's eagerness to participate in sports and other activities normally relegated to boys; the Cherokee Indians who died along the Trail of Tears; and a daughter's heart-ache over the fate of her alcoholic father.

"Journeys" deals are common to all people, and serve as archetypes in the dancers' exploration of the human condition and their expression of humankind's desire for peace and freedom.

The five dancers are trained in a variety of styles. Rather than adhering to any particular school of dance, however, Wallflower Order's choreography blends mime, dance and vocal stylings into its own vision of universal truth.

The Order originated in Eugene, Oregon in 1975, and has since garnered praise from critics and audiences throughout the world. The name "Wallflower" symbolizes the group's challenge to women everywhere to stop waiting to be asked to dance and assume their power today.

Tickets are \$7, \$8 or \$9 (self-selective price), and are available at Special Media Bookstore and at the door. Free child care reservations can be arranged by calling 252-3110.

The performance is supported in part by a grant from the Kentucky Arts Council.

COLLEGE LIFE AT CALVARY
Sunday Morning Bible Study 9:45 a.m.
Morning Worship 11:00 a.m.
College Forum (Pizza, 5:30) 6:00 p.m.
Evening Worship 7:00 p.m.

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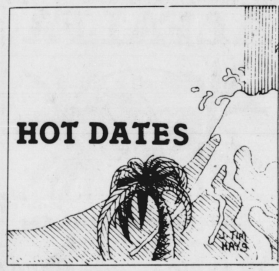
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WALLFLOWER ORDER



HOT DATES

- Today the Contemporary Photographers exhibition will be on display at the Center for Contemporary Art in the Fine Arts Building.
- Today thru Saturday and Nov. 17-19, "... but words can never hurt me" an original play by James W. Rodgers. Tickets can be reserved by calling 257-3297.
- Today thru Sunday, Junkyard Players will present "Cat on a Hot Tin Roof" at the Opera House. Tickets can be reserved by calling 252-7278. \$8 for all seats.
- Today, The Music of Brahms will be performed in M.I. King North Gallery at noon.
- Tomorrow, Sara Holroyd will direct an Open Sing Weekend. Rehearsals are from 2 to 5 and 7 to 9 p.m. in the Center for the Arts. For more information call 257-4900.
- Tomorrow, Guitarist Tim Mize will give a senior recital at 3 p.m. in the Center for the Arts.
- Tomorrow, Trumpet player Mike Tunnell will give a recital at 8 p.m. in the Center for the Arts.
- Nov. 14, University of Louisville Orchestra will present a free concert at 8 p.m. in the Concert Hall. Admission is free.
- Nov. 14, Symposium, "Social Aspects of New Music," in the Recital Hall at 3 p.m.
- Nov. 14 through 16, Lily Tomlin will perform at the Guignol Theatre in the Fine Arts Building at 7 p.m. each day and at 9 p.m. on Nov. 16. Tickets are \$5 for the general public and \$4 for students and may be purchased from the Fine Arts Building Box Office.
- Nov. 15, New Shoes, a benefit for FABBRO, UK's literary magazine, will be held at 8 p.m. in the University Club. Donations of \$2 or more will be accepted.
- Nov. 16, The UK Graduate String Quartet will perform at Memorial Hall at 8 p.m.
- Nov. 16, The UK Percussion Ensemble will give a concert at 8 p.m. in the Center for the Arts.

Correction

The photo of Oliver Lake on page 6 of yesterday's Kernel should have been credited to Student Activities Board photographer Eric Vance.

PICK'S PLACE

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5:30 p.m. - Fashion show

7:00 p.m. - Raffle - Trip for 2 Mt. Tremblant, Canada. (Need not be present). Arrangements by U.S. Air, Mt. Tremblant, together with Global Travel.

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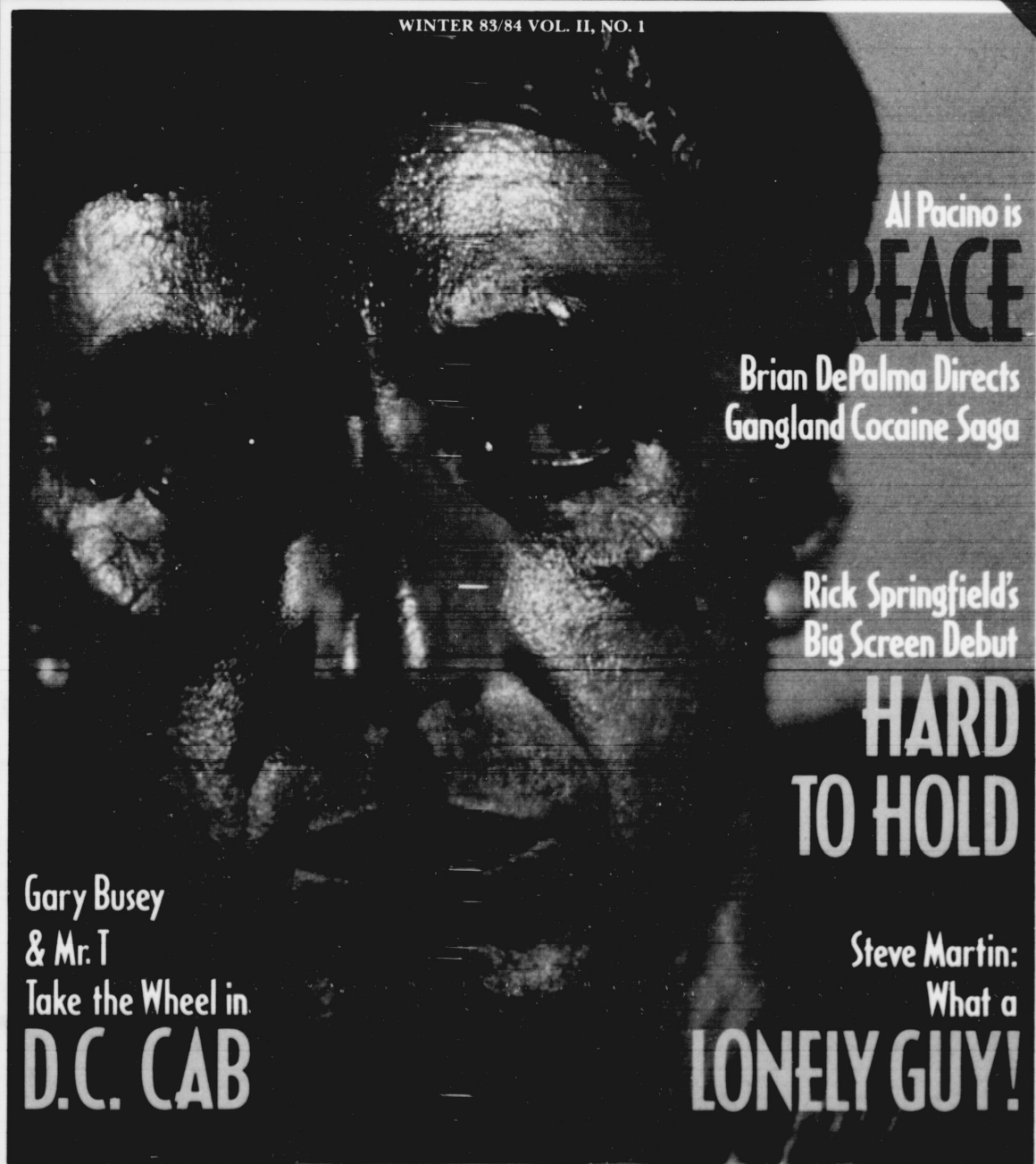
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THE MOVIE MAGAZINE

WINTER 83/84 VOL. II, NO. 1

At Last!
A Pathetic
Contest for Lonely
People... Details Inside!



Al Pacino is

FACE

Brian DePalma Directs
Gangland Cocaine Saga

Rick Springfield's
Big Screen Debut

HARD TO HOLD

Gary Busey
& Mr. T
Take the Wheel in
D.C. CAB

Steve Martin:
What a
LONELY GUY!

Previews of **ICEMAN**, **REPO MAN** & **WHERE THE BOYS ARE**

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THE MOVIE MAGAZINE

FEATURES

THE LONELY GUY
Steve Martin,
alone & miserable **6**

HARD TO HOLD
Rick Springfield's
big-screen debut **8**

D.C. CAB
Gary Busey
& the mighty Mr. T **10**

SCARFACE
Al Pacino stars,
Brian DePalma directs .. **12**



Steve Martin (left) illustrates one of many pitfalls of being a Lonely Guy: sleeping alone. Rick Springfield and Janet Eilber (right) find and almost lose each other in Hard to Hold, a rock & roll love story.



Al Pacino in Scarface (left) is the picture of success, gangster-style, while Gary Busey (right) looks slightly bemused as a whacko driver for a bizarre taxi company in D.C. Cab.



PREVIEWS

Timothy Hutton & Lindsay Crouse star in *Iceman* (14); Where the Boys Are (still Ft. Lauderdale, Florida) has sand, surf and hot bods (16). Repo Man (15) stars Harry Dean Stanton & Emilio Estevez in L.A.'s auto repossession racket.

COMING SOON 18
Films in the wings

OUR COVER
Al Pacino as Tony Montana, Cuban Marielito, who takes Miami's drug trade by storm in Scarface.

LETTERS

Folks, it was disturbing to read about R. Ben Efraim's new movie, *Private School*. As a student of marketing, I have learned that responsibly catering to consumer needs is the way to make money. However, Mr. Efraim has taken this principle too far.

Bud Powell
San Francisco, CA

Pythons have in fact reached their prime; they cannot (nor can anyone else) surpass *The Holy Grail*.

As for *Going Berserk*, I hope that the troupe will be possibly half as funny as the series was (NBC has cancelled the series). Perhaps the troupe will continue their work and some cable channel will pick up the rights to the old syndicated show.

Michael Stranathon
Stou, OH

I really enjoyed your review of *Monty Python's The Meaning of Life* and the review of *Going Berserk*. Being a follower (diehard) of SCTV, you can expect me to see *Going Berserk*. I was a little disappointed though with *The Meaning of Life* and so were my friends (they saw it as being too much in the style of Mel Brooks, i.e.: the tiger hunt, the restaurant, etc.). It seems as though *The Meaning of Life* was missing the element so vital to all Python productions, the element of surprise. It appeared that the Pythons weren't even going to shock, titillate or try to solicit any of the reactions they got when we watched (and laughed at) their TV series. Now it seems the

I read your article on *Monty Python's The Meaning of Life* and I loved it! I'm an avid fan of Monty Python, especially Terry Jones, Eric Idle and Graham Chapman.

P.S.: Your magazine is great! Keep up the good work!

Nancy Jones
Woban, MA

I was fortunate enough to receive a copy of your magazine today. I loved it! I'll be honest, the main reason I loved it was because Burt Reynolds was in it — he's the best!

Pam Blaydes
Canoga Park, CA

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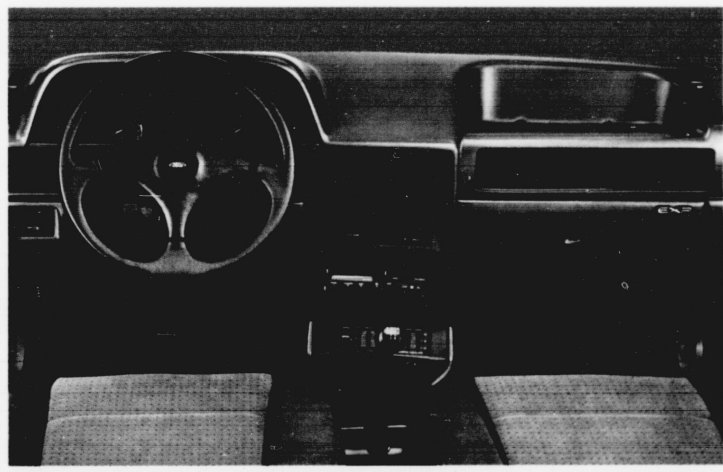
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Pam Blaydes
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Ford EXP Turbo.

New Dash.

The new EXP Turbo's full-function instrument panel provides you with a dash of technology. All dials and gauges, including the tachometer, turbo-overboost light, and standard AM/FM stereo with cassette are functionally designed and strategically placed. And for improved performance of another kind, there is an optional electronic search stereo plus graphic equalizer.



New Dash.

Cubic inch for cubic inch, the new EXP Turbo's electronically fuel-injected 1.6 liter turbo-charged engine is among the most powerful production engines Ford has ever produced. And yet, despite its performance capabilities, it is projected to deliver amazing ratings of [26] est. MPG/42 hwy. est.

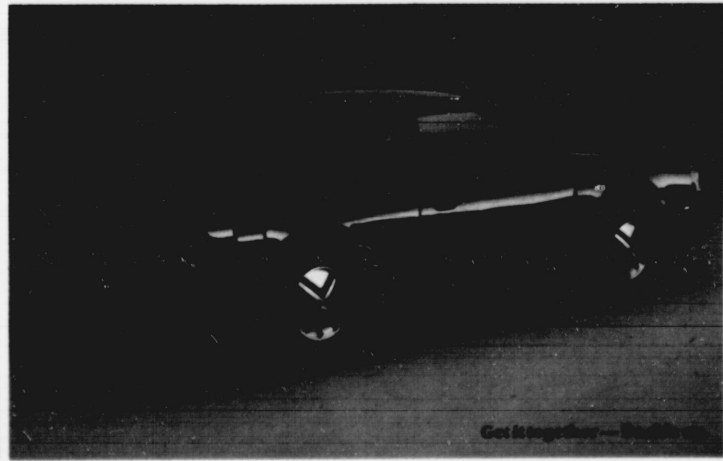
Although EPA mileage ratings were not available at the time of publication, these estimates are projected Ford ratings based on Ford Engineering test data, and are expected to be very close to official EPA ratings. Use for comparison. Your mileage may vary depending on speed, trip length, weather. Actual highway mileage will probably be lower.



New Dash.

You'll also find new spoilers, new aluminum wheels and a new bubble-back hatch. The end result is something rather rare in today's world: A car with all the dash you could ask for.

"Quality is Job 1." An independent survey established Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.



Have you driven a Ford... lately?

Get it together --

Steve Martin and Charles Grodin are sitting on the balcony of a high-rise Manhattan apartment, their backs to the panoramic, nighttime view. A gentle breeze is blowing across the potted plants that share the balcony; Martin is sipping a beer, Grodin a glass of milk. They are talking to each other quietly, recounting past, slightly disastrous dealings with the opposite sex. Martin recalls a particularly unsuccessful encounter with a high-school date in a movie theater, pauses for a moment, then adds, "It was fun, though. . . ."

Arthur Hiller says "Cut," Martin and Grodin stand up, the breeze suddenly stops and the lights of New York are switched off. It's the last day of principal photography for *The Lonely Guy* and Martin and Grodin have just completed one of a number of ad-libbed conversations that are sprinkled throughout the movie.

"Maybe 30 percent of the scenes between Chuck and me are ad-libbed," says Martin in his dressing room later in the day. "These are little stories from our experience that drop into the film at any point, just two guys talking. It was actually Chuck's idea, and they've worked out real well, so if we're on a set, we say 'Well, let's try a lonely guy story,' and we just set it up and try it."

These little conversations between Martin and Grodin represent one layer of creative contribution to a film that contains the work of a number of very talented people. *The Lonely Guy* is based on Bruce Jay Friedman's book *The Lonely Guy's Guide to Life*. Friedman is a prolific writer, perhaps best known for his play *Stambath* and for co-writing the movie *Dr. Detroit*, which was based on his story.

Director Hiller explains how the movie reached its final form: "The book was brought to Steve Martin's attention, and he said 'Hey, this should be a movie.' Neil Simon created a story from Friedman's book, but he became tied up with other projects, so Ed Weinburger and Stan Daniels did the final screenplay." (Weinburger and Daniels will be familiar to TV viewers for their work on *The Mary Tyler Moore Show*, *Taxi*, and *Phyllis*, for which they accumulated 8 Emmys for writing and producing.)

Adding to the contributions of Simon, Daniels, Weinburger, Martin and Grodin is director/producer Arthur Hiller, whose lengthy screen career includes *Silver Streak*, *Plaza Suite*, *The Out-of-Towners*, *Love Story* and *The Americanization of Emily*, as well as the recent *Author, Author*.

The story of *The Lonely Guy* concerns Larry Hubbard (Mar-



Steve Martin in
The LONELY GUY

His fern is his only friend
(and the fern may be faking it!)

BY RICHARD LEVINSON

tin) a struggling young writer from Iowa, who finds his live-in girlfriend Danielle (Robyn Douglass, first seen in *Breaking Away*) in bed with another man. Suddenly, he is transformed into a "lonely guy," and there are ropes to be learned about how one behaves in that sorry state.

In Warren (Charles Grodin), Martin finds an experienced teacher. Grodin, who has appeared in *The Great Muppet Caper*, *Heaven Can Wait*, *Catch-22*, and Albert Brooks' *Real Life*, among many other films, describes Warren as a "maven, prototypical lonely guy, the guy who always looks like he was hit by a bus."

Martin says, "I play a basically optimistic guy who becomes lonely, while Chuck is the true lonely guy, who's kind of depressed all the time, who says he never really gets sick but always

feels a little sick."

Grodin shows Martin the tricks of the loneliness trade, and here much of the original book is apparent.

"It's amazing how many of the vignettes from the book have survived," says Hiller. "For instance, yesterday, we did a sequence where Steve goes into a restaurant alone, and it's about how you handle being alone in a restaurant when you feel that all the people are looking at you, how you can take notes and pretend you're a restaurant critic. That comes right from the book."

There is, of course, a not-so-lonely guy who fuels the fantasies of Martin and Grodin. Played by singer Steve Lawrence, this paragon of social success doesn't just get the girl — he seems to get every girl.

Judith Ivey, the Tony award-

winning (for *Steaming*) stage actress, plays Martin's elusive love interest in the film. She describes her character, the six-time married Iris, as a woman who always marries men she is destined to divorce. Ivey has unbridled enthusiasm for this, her first leading role in a movie. "If audiences have as much fun watching it as I did doing it, the film should do very, very well."

Martin sees Iris as a woman who, in spite of her eccentricities, understands lonely guys. "She likes me as a person," says Martin, and they eventually get together in a romantic finale.

The city of New York figures prominently in the look and the story of the movie, with much of New York recreated on the soundstage. One particularly impressive set is a 120-foot-long section of the Manhattan bridge, built in life-size scale, suspended 8 feet in the air with a width of 44 feet. The bridge typifies Hiller's attention to detail. "We needed to shoot the scene with a lot of fog, and you can't create that constant mist out in the open, and you can't sit waiting for the mist to come."

The scene to which Hiller refers involves a thwarted suicide attempt by Grodin. The scene remains comic, beginning with a phone message on Martin's answering machine informing him that Grodin "can't make the movies" because he's decided to end it all. Happily, Martin reaches him in time, although Hiller feels that Grodin's character probably wouldn't have jumped anyway.

This gray area between comedy and tragedy is particularly fitting in New York. The city provides an enlarged backdrop that illuminates the funnier aspects of loneliness as well as the more serious. "The premise is that loneliness can strike anyone, anywhere, at anytime," Martin explains. "New York happens to be a good setting to point that up, it's so bustling, it's easy to be lonely. It's good because it presents more opportunities for vignettes. Eating Chinese food is just sort of a lonely thing to do, but it wouldn't happen in Iowa."

Grodin finds that the feelings in the movie "strike deep chords, touching everybody." He likens parts of the film to the Fifties classic *Marty*, which explored loneliness and the pressures of "finding somebody" on a group of single men. "It's a very good part, better than any I've ever played," he says.

The Lonely Guy represents another step in Martin's long and successful career. Aside from the experimental *Pennies from Heaven*, Martin is primarily associated with the manic/comic

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films *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man with Two Brains*. For a comedian who has two Grammys, an Emmy, an Academy Award nomination (for his short subject *The Absent-Minded Waiter*) and a best-selling book and who is hugely popular for his appearances on *Saturday Night Live*, *The Lonely Guy* provides a different kind of opportunity.

Hiller himself says that he is extremely happy with Martin's work in the film. "He comes up with ideas all the time, and they're terrific. What people are going to see is Steve Martin playing a realistic, straight role, despite it being a comedy. In the sense of relationships, there are many scenes that are very real.

"The original book was a

guide," Hiller goes on, "a series of vignettes. We do have times when he (Martin) is alone, watering his plants, talking to himself, eating a can of tuna. But when you're doing a movie, you need a story, and in order to do that, you need relationships."

Martin describes what he's drawn on for the part: "It's the experience of being lonely, experience with women, dating. There's a vague feeling that even when you're still with your friends, you're still alone. It's a different kind of life from the married, family personality. I just feel, I think Chuck and I both feel, that there's a concept of loneliness that he and I understand, that doesn't relate to anything specific, it's just a general attitude about life."



Steve Martin's girlfriend (soon to be ex-girlfriend), played by Robyn Douglass, is found in bed with another man (Richard Del Monte), which leaves Martin out in the lonely cold. The pointing man (top) is director Arthur Hiller. Martin then tries to woo Judith Ivey (above). Lonely guys Martin and Charles Grodin (left) share a happy moment with their best friends — ferns. *The Lonely Guy* opens February 17.



The First Annual (and Never Again) Lonely Guy (or Gal) Contest

DO YOU GO HOME TO AN EMPTY MAILBOX? Or an empty room, in which the only other living thing is your pet fern? When you walk into a restaurant, does everyone else get up and leave? Do you feel you are all alone — unattended, unappreciated and unwanted?

You're a Lonely Guy. Or Gal. Or both.

Well, lonely wretches, here's something just for you... a contest no one else would want! There is only one prize. (That's all you deserve.) Here's what some lucky, lonely creature's Grand Prize will include:

- Airfare for one to Los Angeles (unless the winner lives in Los Angeles, in which case we'll pop for bus fare)
- No one will sit next to the winner on the plane
- No free headset will be provided
- With any luck, no meal will be served, either
- The winner will not be met at the airport
- A single room in a lonely hotel will be provided
- No car will be placed at the winner's disposal
- The winner will "enjoy" dinner for one at a fine Los Angeles restaurant (preferably empty)
- The winner will attend a screening for one (of *The Lonely Guy* naturally)
- The winner will receive a pet fern
- Also a Lonely Guy/Gal address book — blank, of course
- The winner will not meet Steve Martin.

He's too busy • The winner will receive a poster of *The Lonely Guy*, not autographed • The winner will receive two books: *The Lonely Guy's Guide to Life* by Bruce Jay Friedman, and *How to Win Friends and Influence People*, by Dale Carnegie • The winner will also

All you need to do is fill in this form (or a 3x5 card) with your name and address, and then tell us in 25 words or less (preferably less) why you are a Lonely Guy (or Gal).

All entries will be judged by *The Movie Magazine* staff, a purely subject-

The winner will be notified by mail, or maybe telegram or phone, or maybe not at all. We can be pretty moody.

Void where prohibited by law or good taste.



receive an assortment of the finest personal care products: deodorant, mouth wash, dandruff shampoo, Preparation H, Maalox, Milk of Magnesia, Kaopectate and air freshener • The winner will be presented with Lonely Guy boxer shorts. Suitable for feminine wear because the fly doesn't open.

ive and vindictive bunch. We promise not to choose our relatives or pals (they all have friends, anyway).

All entries must be received by midnight, December 15.

All entries become the property of Alan Weston Communications, Inc. They will not be acknowledged or returned (they'll probably be burned).

Name _____

Address _____

City _____

State _____ Zip Code _____

College _____

Year _____ Phone _____

Yes, I am a Lonely Guy (or Gal) because _____

Mail this completed form to Lonely Guy Contest, 1680 North Vine, Suite 900, Hollywood, CA 90028, before midnight, December 15, 1983. Winner will be announced in the Spring 1984 issue of *The Movie Magazine*.



Musician/songwriter/actor Rick Springfield plays rock & roll hero James Roberts, whose performances (left) enthrall thousands, but whose private life is aimless and disconnected.

Rock & Roller
General Hospital Heartthrob
Stars in

HARD TO HOLD

BY R. SUE SMITH

Odessa, Texas, is oil country, flat as a grid-dle and twice as hot.

So hot the natives say you can stand on a beer can and see Lubbock, 150 miles north.

So hot that a local politician blistered more than his career when he suggested that if you want to raise a family, go to neighboring Midland, and if you want to raise hell, go to Odessa.

That kind of hot.

Tonight the sign outside the Ector County Coliseum reads 92 degrees at 6 p.m., and the clean teens lined up two hours before showtime say this is the biggest event since the city fathers banned an Ozzy Osbourne concert.

On stage, live, for one night only, Grammy-award-winning star of records, TV, and his soon-to-be-released first feature film, *Hard to Hold*, the very, very hot Mr. Rick Springfield.

This stop is somewhere midway in a 90-day tour supporting this year's *Living in Oz* LP. The grueling schedule will be Springfield's last chance for a while to touch base with his rock & roll roots before jumping from his established mixed-media pan into a new kind of fire.

If anything it's hotter backstage than it is outside. Springfield's sleeveless Levi jacket and sweatpants seem almost formal, given the temperature, and not even the city fathers could blame him if he wore a Ted Nugent-style loincloth on stage.

He won't, of course. Though right now his hair is short and punkish, controversy, exploitation, sleaze of any kind, are not part of the image. Rick Springfield knows how to give a good show without showing too much. After 15 years of rock & roll life, including 11 years on the American treadmill to success, Rick Springfield is a pro.

His show (backed by sizzling youngsters called The Fabulous Eels) is a solid package, choreographed and timed with no room for error. From the moment Springfield appears in a dry ice fog until his spectacular leaps from speaker to speaker while leading the crowd through the chorus of "Don't Talk to Strangers," the star gives his all. Hits blast out one song after the other, each tune performed the way the kids like them, just like the record, and Springfield's exuberant encore is a triumph in itself.

Retreating to the air-conditioned dressing room, Springfield carefully moves aside debris, clearing space for conversation. One-thing-at-a-time, his movements are relaxed yet deliberate, intent. When he sets his focus on *Hard to Hold*, it stays there.

"It's a love story," he explains, "about a musician, James Roberts, who's at the

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crossroads of success. He's worried about the future, whether he can maintain the pace, when he meets Diana Lawson."

Diana Lawson (played by Janet Eilber) is a San Francisco child psychologist who, unlike all the other women over the years, doesn't particularly want James Roberts. She has a life of her own, a sense of direction. She has what James is missing, and as Springfield tells it, "He's looking to this relationship with Diana to put a sense of order into his life."

If the character and his quest sound potentially autobiographical, it's because Springfield worked with director Larry Peerce and writer Tom Hedley in the development of this D. Constantine Conte

'Filming felt good, and it looked good in the takes I saw. But I don't expect to like myself. I'm very critical of my work.'

production. The screenplay is by Hedley, based on a story by Hedley and Richard Rothstein. The star and his advisors had input on plot, casting, technical authenticity. Springfield found it satisfying and fun, almost a luxury in the economics of shooting time.

"The freedom of the movies after TV was like going from a wading pool to the ocean," he says. "We had time to work on the characters and the scenes. When I did weekly shows (such as *The Rockford Files* and *Six Million Dollar Man*) the pace was hectic. Daytime acting (*General Hospital*, of course) was triple that pace."

But what the movies give in time, they take away in control. It's a disturbing thought to a man who likes working alone, writing songs alone, doesn't even consider collaboration since he's not interested in the compromises that would entail.

"The film is more of a puzzle, an enigma, than an album," he considers. "With an album, I see it through all its phases — writing, performing, production. Whereas with the film I was involved in pre-production, had more input than I expected to have, but then they take it all away."

"Filming felt good, and it looked good in the takes I saw last spring. But I don't expect to like myself. I'm very critical of my work."

"One thing I've learned is not to put a time limit on my goals. I thought success would happen when I arrived in the States in '72. If I'd known how long it would take, I might not have tried. But you can't gauge yourself by others, you'll always come in

second since you're your own hardest critic. You have to be such a striver to be an actor."

Rick says that he and the character of James Roberts don't really have all that much in common, unless it's that confrontation he calls "The battle between taking charge and not taking charge, living for yourself or what's expected of you."

There may be critics who don't expect much of Springfield's motion picture debut, classifying him by his ardent teen audience and somewhat second-class soap opera success. What they're not reckoning on is that Springfield, like James Roberts, is a "striver," a man with several respected acting workshops (such as with Malcolm McDowell and Mary Steenburgen in L.A.) under his belt and who is indeed his own harshest critic, setting goals he very much intends to fulfill.

"Setting goals," he says, "is about living to go further, go deeper. If I'm going to reach my full potential it's not going to come from sitting on my rear."

Will *Hard to Hold* be a step toward that full potential? Hard to say. In addition to the love story between James and Diana, there's a second story involving James' co-writer and former girlfriend Nicky Nides, played by former fashion model Patti Hansen. Further conflict comes in the presence of Diana's longshoreman father, Johnny, brought to the screen by veteran character actor Albert Salmi. The almost obligatory concert footage introduces two new Springfield songs, along with a band including former child star Bill (*Lost in Space*) Mummy on keyboards and one-time teenybopper rocker Tony (*Tony and the Tigers*)

Sales on guitar.

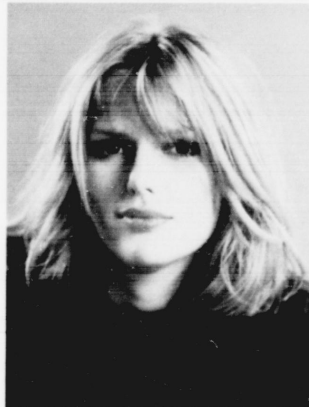
If *Hard to Hold* is hot box office, there will be more adventures ahead for Rick Springfield, movie star. Agents are already reading scripts, thinking about a second film without music to showcase the actor instead of the pop phenomenon. If not, Springfield is willing to see this as just a necessary step in the larger scheme of things. He recalls that another musician-turned-actor gave this advice to a young star.

"Bing Crosby said the important thing was to become multimedia. I don't know if all this was part of a game plan for me, it was just by chance that I got into acting. But now it feels like it's some kind of design."

"Whatever happens, you need to maintain your private place, somewhere to put your goals, your secret goals. There's no way you can feel normal as a recognized personality walking down the street. You have to have that real space where you feel grounded again."

"That's something James Roberts learns."

From the cool smile on Rick Springfield's face, placid and in control despite all kinds of heat, he must have figured that out long ago. *Hard to Hold* opens April 6.



Springfield falls for Janet Eilber (below), a capable, secure psychologist who doesn't need a flamboyant rock star in her life — or so she says. Model Patti Hansen (right) plays Rick's strung-out songwriting partner, the perfect woman for our hero — or so she thinks.



Gary Busey &
Mr. T: The New
Team in

D.C. CAB



BY BILL BRAUNSTEIN

Screenplays get written in many ways in Hollywood. Some get adapted from best-selling books, or long-playing shows. Others are developed by a writer over a period of months, even years, of writing. There is a third method.

Take writer/director Joel Schumacher. Independent producer Topper Carew came to Schumacher with a simple idea. Would Schumacher be interested in doing a movie about a cab company that was located in Washington, D.C.? Schumacher said yes. "Fine," said Carew. "Go write it." The result is *D.C. Cab*, which Schumacher not only wrote, but also directed.

"The idea appealed to me from the start," says Schumacher, a screenwriting veteran (*Sparkle*, *Carwash*, the screen adaption of Broadway's *The Wiz*) who made his directorial debut with *The Incredible Shrinking Woman*. "I went to Washington and spent quite a bit of time there with Topper, who knew Washington extremely well. I had only seen our capital as a tourist. I never realized that Washington was 75 per cent black, or that it had a huge Cuban population.

"I learned that there was this in-

credible street life that surrounded the monuments, the museums and the office buildings. And that's when I realized that no one had ever made a movie about the real people of our nation's capital.

"The story just sort of came together." That story is *D.C. Cab*, an ensemble comedy that stars Mr. T and Gary Busey, but also features Jose Perez, Irene Cara as herself and many newcomers to the screen, as well as some old television veterans.

The story concerns a young man, played by Adam Baldwin (who is best remembered as the bodyguard in Tony Bill's film *My Bodyguard*), who arrives in Washington, D.C., from the South to join a cab company that was owned by a Vietnam war buddy of his late father. When Baldwin gets to the company he discovers that it consists of a group of bizarre cab drivers, misfits in one way or another. Baldwin manages to instill in the group a new sense of pride and helps turn the cab garage into a respectable business.

However, when Baldwin is kidnapped, along with two children of the Canadian ambassador, the evidence seems to point to the cabbies. The drivers then band together into a cohesive unit and search out the kid-

nappers. It is one of the few times in their lives that they have shared a common goal. And this seems to underscore one of the points that Schumacher is trying to make.

"The story is about how a bunch of misfits find themselves. My philosophy is that most people go through their lives with the illusion that once they get that big break, they are going to be great. Well, no one grows up to want to be a cab driver. It's a corridor people take in life on the way to doing something else. The point is that if you want other opportunities, you've got to do whatever it is that you are doing *now* well. Then that will help you get those future opportunities."

The opportunity to write an entire screenplay from virtually a one-sentence idea isn't unusual for Schumacher. One of his earliest films came from just one word — carwash. Schumacher got the idea for the film when he was sitting in his car early one Sunday morning in front of a carwash. He saw a hooker drinking a beer in a paper bag, trying, with much effort, to line up some business on the phone. In a flash Schumacher realized that there was more to the carwash than met the eye. He wrote the screenplay on that simple inspi-

Gary Busey (left center) and the redoubtable Mr. T (right center), flanked by muscle twins Peter and David Paul, are rough-and-tumble drivers for a ramshackle D.C. taxi outfit.

ration.

To research *D.C. Cab*, however, Schumacher found himself in New York libraries, reading every available story he could on cab drivers, and then interviewing a number of cabbies. He found that the stories could be broken down into definite categories. Cabbies ripping off passengers. Passengers ripping off cabbies. Items lost in cabs.

"Unbelievable things are left in the back of taxis," says Schumacher. "Everything from a million dollars in cash to babies, Stradivarius violins, first drafts of novels, drugs. Then, there's this amazing amount of sexual activity that takes place in cabs. Almost every driver I spoke to said so. Some of the stories that you hear are so extreme, are so insane, you can't use them. The audience would never believe them."

The audience should have no trouble believing the divergent cast playing the group of cabbies. They come from almost every ethnic background. But it was Mr. T, says Schumacher, who managed to attract crowds wherever the crew was filming, particularly in Washington's heavy black areas. At times, remembers Schumacher, there would be as many as 1,000 people crowding in to watch the action, shouting and chanting Mr. T's name. At one point in the filming the crew had to call in a special squad of police to help control the crowd.

Mr. T is as surprised as anyone that he has received this kind of attention from children. "It seems like I'm a modern day Pied Piper," he says, "because wherever I go, thousands and thousands of children are present. Children respond quicker to me than adults, because they are honest and pure. Their hearts are open. They don't know racial hatred. They don't know prejudice. They don't know jealousy or envy. When a kid says 'I love you, Mr. T,' that's coming from his heart."

It seems these days, though, that an entire nation has opened its heart to the man with the hard looks and soft heart. A former bodyguard for the likes of ex-Heavy Weight Champion Leon Spinks, T made his movie debut in *Penitentiary*, but he came to the world's attention as Rocky's arch nemesis Clubber Lang in the third round of that continuing series. And it was his role in *The A Team* as B. A. Baracus that gave NBC one of its few cer-

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tifiable hits last season.

D. C. Cab presented T with the opportunity to do something a little different, namely a straight out comedy. "Because this movie is a comedy, it lets people see my versatility. I can be very funny when I want to be. It blows people's minds. And this was fun. On *The A Team*, I don't smile but once per episode, and in *D. C. Cab*, I get to joke and laugh and really have a good time."

There was another reason *D. C. Cab* appealed to Mr. T. It was the film's message: If you stick together, you can accomplish your goals. "I can sink my teeth into movies like that," T says. "People said I'd never get ahead. I come from the ghetto. I didn't go to the finest schools. I used to wear dirty pants and socks with holes in them. But through it all, I made it. And that's my message to other people: If I can make it, you can too."

For actor Gary Busey, whose varied career as a singer, songwriter and actor has landed him roles in films such as *The Buddy Holly Story* (for which he was nominated for an Oscar), *Carny*, *A Star Is Born* and *Barbarosa*, *D. C. Cab* presented the opportunity for an acting first: "*D. C. Cab* was the first ensemble comedy that I've done," he says. "In fact, it was the first ensemble acting that I've done since I was in educational theater years ago. The whole experience was an education for me."

The character Busey plays is named Del Dorado, and Busey describes him as a man who is "controlled insanity laced with panic. He seems to know everything about everything and he has in his head that everything is a conspiracy. You don't know whether he is taking anything seriously, putting you on all the way, or is taking everything seriously. Wherever Del is, it's not on this planet."

Even though Busey was the senior member on the set in terms of acting experience, he felt that being with all the newcomers in the film was a very humbling experience and went out of his way to help first-time actors whenever he could. Many of the new faces that appear in *D. C. Cab* came to the film by way of small comedy clubs around the country. Bill Maher, for example, has often appeared on *The Tonight Show*. Paul Rodriguez is another stand-up comedian whose irreverent barrio-style humor has won him a large following at Los Angeles comedy spots such as the Improv and the Comedy Store. Marsha Warfield was the winner of the 1979 San Francisco International Stand-up Comedy Competition. And another comedian, Charlie Barnett,

was literally discovered on a street corner.

"We found him on the streets of New York," remembers Schumacher. "He was a street performer who walks up to you and starts doing his routine right

Mr. T is happy with his role in *D.C. Cab* because "I get to joke and laugh and have a good time. On *The A Team*, I don't smile but once per episode."



there. After about an hour of impromptu comedy, he passes around the hat. We signed him up."

Other acting veterans in *D. C. Cab* include Anne DeSalvo, who was Woody Allen's sister in *Stardust Memories*; Max Gail, better remembered as one of Barney Miller's detectives on the television show of the same name; and Whitman Mayo, who was a regular on the *Sanford and Son* TV show.

"It was always so much fun on the set because of all these fine young comics," remembers Schumacher. "They would always get up and compete for laughs against each other. There was always this little show going on."

D. C. Cab, opening December 16, was filmed in Los Angeles in a converted garage, and also in various locations throughout Washington, including places like the Washington Monument, Lincoln Memorial, Capitol Hill, Arlington National Cemetery, Embassy Row and, perhaps the most familiar to Washington's cabbies, Dulles Airport.

Does Schumacher think that his send-up of the cab-driving profession will set back the industry a few hundred years? "No, I don't think so," he laughs. "No, I don't think so," he laughs. "I hope cab drivers like it. In fact, I hope everybody likes it. That's what we made it for."



Producer Topper Carew (top right) asked writer/director Joel Schumacher (top left) if he'd be interested in working on a comedy about *D.C. cab drivers*. "Sure," replied Schumacher. "Go write it," said Carew. The beauties atop the yellow beast are Marsha Warfield (above left) and Anne DeSalvo (above right).

AL PACINO IS
Scarface

A man who lived the American dream... too well

BY ERIC ESTRIN

Director Brian DePalma doesn't seem upset so much as surprised when he walks into producer Martin Bregman's office on the Universal lot in Los Angeles. "You'll love this, Marty," he says, tossing a copy of *Variety* onto Bregman's desk. "Here, read it."

Bregman scans an article in the show business trade paper until he comes to the paragraph in question. "Thirty-seven million dollars!" he exclaims, not sounding nearly as amused as DePalma. "I hate that. Nobody checks out anything."

Bregman is still standing by his desk half-a-minute later when his secretary reaches the article's author by phone. "Hello, Mr. McCarthy? This is Martin Bregman. I'm reading a piece that you did on (current) gangster epics where you say *Scarface*, which I'm the producer of, has gone to a budget of \$37 million..."

"Reportedly by whom? Would you care to find out what our budget is? Would you care to look at our cost runs? Well, why don't you get off your little bottom and get over here and I'll show you the cost runs, which are currently at \$22 million, and after having seen that, I would love you to retract that statement."

At the other end of the line, the reporter can very possibly smell smoke from the eight-inch cigar Bregman is waving at the phone. He promises to get a retraction in the paper soon.

"I'm getting to a point in life where that kind of reporting is unacceptable," Bregman says, placing his black, half-frame glasses on the desk in front of him and settling down for an interview. His feelings are justifiable. In the 10 years since he branched out as a talent manager by producing *Serpico*, starring his client Al Pacino, he's earned a reputation as a vigilant overseer of his projects with a much-appreciated talent for keeping costs down.

Having produced films like *Dog Day Afternoon*, *Simon and the Four Seasons* (starring another client, Alan Alda), Bregman has no doubt grappled with compli-

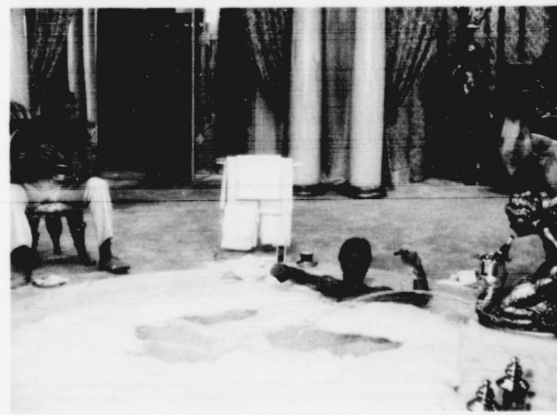
cations before. He dropped out of college at Indiana and NYU because it was "too slow," and eventually started advising young actors and entertainers how to get ahead in show business. Among his early managerial clients: Candice Bergen, Faye Dunaway, Liza Minnelli, Faye Midler and Woody Allen.

With the adverse conditions facing him on *Scarface*, it's impressive that Bregman was able to bring it in at any price. The picture deals with a recent Cuban immigrant's rise and fall in south Florida's cocaine business. Bregman conceived of the idea while watching the original on late-night TV, and instantly pictured Pacino in the lead role. He hired Oliver Stone (*The Hand, Midnight Express*) to write the screenplay and later signed DePalma (*Carrie, Dressed to Kill*) to direct.

But when the crew arrived in Miami to begin filming last year they found themselves embroiled in an intense controversy over how the finished product would portray south Florida's Latin community. After weeks of negotiations with Cuban leaders, during which time Bregman was alternately granted and denied permission to begin filming, word came down that the picture could roll in Miami — if he agreed to certain conditions. But by then, Bregman and the studio had decided to avoid the aggravation and moved most of the production to California.

Pacino's co-star in the film, Steve Bauer, found the political uproar particularly unfortunate. Bauer is a Cuban-born ex-Miamian, whose family and friends still reside in that city. "It's too bad there were so many problems," he says, "because the Cubans, generally, are a very open people with a sense of humor. They take things with a grain of salt—that's the Cuban personality."

Nevertheless, neither Bauer nor Bregman was prepared for the negative reaction *Scarface* received from a small but vocal part of Miami's Cuban community. "There was this one guy Perez (a city commissioner), who



made a big political issue out of it," Bregman says in a voice made calm by the grace of hindsight. "They kept escalating this as an anti-Cuban movie."

Miami's reluctance to serve as a location stems from a serious public relations problem the area has had since the spring of 1980, when its population was swelled by the influx of 125,000 new Cuban exiles from the port of Mariel. At least a fifth of these *Marielitos* were said to be undesirable — petty thieves, har-

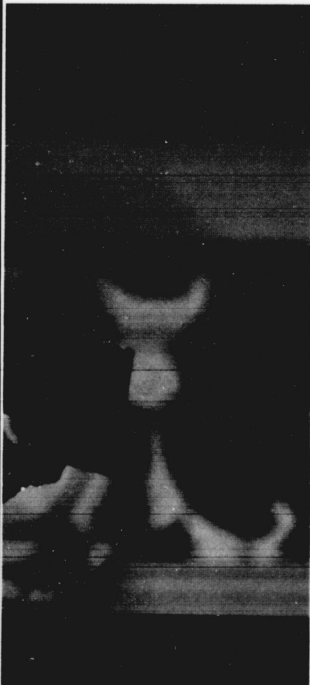
dened criminals and worse — set free from prisons and mental institutions in their native land to roam the streets of south Florida and make of their lives what they would.

In *Scarface*, Al Pacino plays one of these characters, Tony Montana. "He comes over here and sees gold in the streets, and he wants it," says Bregman. "He seizes upon one opportunity after another; he makes his own opportunities, and he makes it happen for himself. But in the

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Al Pacino blazing his way to success (left) and enjoying the fruits of his labor (below left). The wedding party (l. to r.): Mary Elizabeth Mastrantonio, Michelle Pfeiffer, Pacino, Steven Bauer.

end he's overwhelmed by it. The power he achieves becomes a time bomb."

Montana's "gold," of course, is mined in south Florida's runaway cocaine business, just as the original *Scarface* dealt with the boot-

legging fortune amassed by Al Capone in the 1930s. But in Miami the stakes are higher and the consequences rougher than in any Chicago gangster's wildest dreams.

"You know how big that business is? A hundred billion dollars!" Bregman says. "The whole motion picture business I think is seven or eight billion. Add another two billion for television and it's still not one-tenth of the drug industry in south Florida. That's crazy!"

Other than 10 days of exterior shots filmed in south Florida, *Scarface* was filmed in locations around southern California, including the magnificent Santa Barbara estate where Charlie Chaplin and Oona O'Neill held their wedding reception in 1943. Unfortunately, filming in Santa Barbara was twice interrupted by the worst weather to hit California this century.

And the film's violent subject matter took a toll as well. In one sequence, Pacino hit the ground during a shootout, only to land atop a red-hot machinegun barrel. Filming had to be suspended for a week while the star's hand recovered from serious burns.

Possibly even more difficult to deal with were the psychological pressures surrounding the crew during their time in south Florida. For weeks they mingled with drug kingpins and government agents in a world of hostility, paranoia and fear. "We had undercover agents with us most of the time — without incident, but nevertheless there were some frightening experiences," says executive producer Stroller, who often teams with Bregman for their New York-based production company.

"One night I had gone back to my room," Stroller continues, "and I told the guy who had been

(Continued on page 16)



BRIAN DE PALMA

From Razzle-Dazzle Violence To "An Epic, A Character Study"

What attracted director Brian DePalma to *Scarface* was simple. "I've always wanted to make a gangster picture and I've always wanted to work with Al Pacino."

DePalma's involvement began a few years ago, when he talked to Pacino about taking the part in the movie *Blowout* (which John Travolta eventually landed). Pacino told DePalma he wanted to do *Scarface*, which was then being developed, and showed him a video cassette of the 1932 version starring Paul Muni.

"It's very challenging to work with an actor who's as good as Pacino. He carries such an ominous film presence with him. When he starts getting angry, it's truly scary. What you saw him do in *Godfather* is nothing compared to this. It's an entirely different characterization, because in *Scarface* he's playing a dynamic, driven, flashy, energetic character. In *Godfather* he was a little more laid back, a little more controlled in playing a kid rising to take over his father's empire.

"Here he's a guy arriving in town on a banana boat and wants

to own the town as fast as possible, and he proceeds to do just that." DePalma describes the Cuban gangsters of *Scarface* as "a little more animalistic, a little more primitive" than the Corleones of the *Godfather* films."

After a controversial career that has included offbeat hits like *Carrie*, *Dressed to Kill* and *The Fury*, this 42-year-old director has settled down to make what he calls "an epic, a character study.

"I think a director every once in a while should go out and direct something that is away from what he normally does, to try and expand his vision to some extent. I think I've benefited from it," he says.

That doesn't mean he's thrown away the flamboyant camera an-

gles, the slow-motion action sequences and the garish color schemes that marked his other movies. But all of that takes a back seat in *Scarface*, he says.

"It doesn't have the total cinematic razzle-dazzle of *The Fury* and *Dressed to Kill*. There is one slow-motion scene, for example, but it's very sparingly used. It does have visually dramatic things, but I concentrated much more on straightforward storytelling. In the past the visual things were so strong they almost overwhelmed everything else. In *Scarface*, the characters and story are so strong that everything falls into a natural balance.

"I wouldn't say it is as violent as some of my other movies, which were visually violent. This isn't really violent because the kil-

lings are mostly done in shoot-outs. No people are being sliced up or things like that," he adds, chuckling.

DePalma's new style comes after *Blowout* was an unexpected 1981 flop after a string of box office successes. "I think one of the primary problems was that the advertising made it look like it was another *Dressed to Kill*, and it really wasn't. Plus it was a very somber view of the American political system, and those pictures always have problems. A lot of people don't want to see that, basically.

"Now *Scarface* is the American dream — gone crazy a little bit, but still the American dream."

DePalma's next project will be a "rock & roll picture" with John Travolta called *Fire*, which he is to begin probably in February. Will it be back to exploding heads? Our man just laughs and leaves us in suspense.



Producer Martin Bregman (left), executive producer Louis Stroller (center) and director Brian DePalma. *Scarface* opens December 9.

ICE MAN

BY ZAN STEWART

Many films have given us an idea of our distant future (2001, *Outland*, *Star Wars*) and one has imagined our distant past (*Quest for Fire*), but there hasn't been a film like *Iceman*, which at once explores our future and our distant past.

Iceman is Australian director Fred Schepisi's passion-filled science/fantasy adventure that describes what happens when a crew from an Arctic mining company discovers a 40,000-year-old man who has been cryogenically preserved deep in glacial ice. Mainly through the work of two intrepid scientists — anthropologist Dr. Stanley Shepard (Timothy Hutton) and cryobiologist Dr. Diane Brady (Lindsay Crouse) — the Iceman is thawed out and placed in a unique environment called the Vivarium, which simulates our prehistoric landscape. There, as the Iceman and the scientists observe and interact with each other, the past and present merge.

"*Iceman* is a way of looking at us," says Schepisi, whose credits include the chilling *The Chant of Jimmy Blacksmith*, and the off-beat western, *Barbarosa*. "There is a wonder in looking at someone who is really us from the beginning.

"When you go to the zoo and see a monkey, you see the similarities and the differences as well. Take it a stage further and you have a person who is the next major step . . . not a monkey or an ape . . . but a primitive human being. How much of what we were is still there in us? How much have we lost? How much have we layered over? How much do we accuse other people of even though it's really our nature?"

"If we can reach a better understanding of that, we will reach a better understanding of ourselves."

Iceman is the brainchild of John Drimmer, a former producer and documentary filmmaker for CBS News. Intrigued by news stories about frozen medicine and the prospect of bringing people back to life after years, even centuries, Drimmer pondered what it would be like if a prehistoric man were cast, alive, into the 20th Century. He scripted his idea but did nothing with it until he was leaving CBS. Then he arranged a fortuitous meeting with pro-



Timothy Hutton (left) plays anthropologist Stanley Shepard who, with cryobiologist Diane Brady (played by Lindsay Crouse, above), discover and nurture, teach and learn from a unique individual — a prehistoric human (played by John Lone, below).

Iceman is scheduled for April, 1984 release.

ducer-director Norman Jewison (*In the Heat of the Night*, . . . *And Justice for All*), who also has a personal interest in cryogenics. An immediate bond between the men existed and the project started to roll. "I was fascinated by this viewpoint," Jewison says. "It's a look at progress with a porthole to our past."

Together with his partner, producer Patrick Palmer (*Best Friends*), Jewison contracted Schepisi to film the screenplay written by Drimmer and Chip Prosser. "We were looking for someone who was as committed to *Iceman* as we were," Palmer says.

Timothy Hutton felt the same way — he wanted very much to play the part of the anthropologist Shepard. "It was the story, the character and something I've never done before . . . I'm playing older," says the 23-year-old Oscar winner.

The part of Shepard called for a 27-year-old but, as Schepisi acknowledges, "We were flexible and Tim was persuasive. He had some great ideas. It helped us broaden the scope. When everyone was considered, he was the best."

Hutton prepared himself for his role by immersing himself in the study of anthropology, and he adds, "For the first time, I was into the research from my point



of view instead of solely through the eyes of my character."

Lindsay Crouse, who also costars with Hutton in *Daniel*, was looking for something different and found *Iceman* "a refreshing change in a contemporary story." She says she liked playing a scientist, exploring a new realm, and that she discovered that scientists are a lot like actors — they go where the work is.

The visual concept of the Iceman himself came from an amalgam of generally accepted scholarly research on early North American native peoples. This included a lack of excessive body hair, with layers of fat supplying necessary insulation

against the elements. Additionally, a language for the Iceman was developed by Philip Lieberman of Brown University, based on his theories of what sounds the prehistoric voice box, jaw and tongue might be capable of producing.

John Lone, a classically trained Chinese actor who won an Obie for *The Dance and the Railroad*, was chosen for the title role. "John is remarkably talented," says Schepisi. "Although he's Oriental by birth, when you put make-up on, what you had was an indeterminate person . . . not Oriental, not European . . . but sort of something out of our past."

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A prized specialist in seedy character roles (*Missouri Breaks*, *Wise Blood*, *Alien*), Harry Dean Stanton (below) graduates to leading man in *Repo Man*.

Emilio Estevez (left) plays a burr-headed punk, under pressure to learn the car repossession racket.

REPO MAN

BY BYRON LAURSEN

"I had my friend dressed up as an L.A. cop, with the handcuffs on his belt and everything," says writer-director Alex Cox. "So he marched me into this meeting of studio executives and said, 'I'm going to give him ten minutes to tell you his idea, then I'm taking him downtown and booking him!' Then he made a big show of checking all the exits and he went out and waited in the hallway with his arms folded over his chest."

Alex Cox sold his story that day.

For the past three years, writing scripts has been Cox's living. Tonight, surrounded by the dry grass and eucalyptus trees of Los Angeles' Elysian Park, he's directing the first of those scripts to be put on celluloid, a fast-paced black comedy called *Repo Man*. Independent production is the miracle that made it happen for this young (28) English storyteller and his likewise young producers, all of whom became friends at UCLA film school. While major studios are often afraid of adventurous, unusual projects, they'll sometimes get involved after more daring types have gotten the ball rolling. *Eating Raoul* was a completed movie and already a hit at several film festivals before a big studio came forth to help with its distribution. *Repo Man* got lucky sooner. Harry Dean Stanton, the star, is

one of Hollywood's most sought-after character actors. Emilio Estevez, the son of actor Martin Sheen (*Apocalypse Now*, *Gandhi*), plays a punk who becomes a repo (car repossession) man. Michael Nesmith, former pop star ("*Hex, hex, we're the Monkees!*") and currently an award-winning producer of video clips, provided the timely financing help that escalated *Repo Man* from an extreme low-budget opus to a full-out feature.

A renegade nuclear scientist is somewhere in L.A., driving a trunkful of something mysterious around in a Chevy Malibu. His niece thinks it's an E.T. on ice. Others suspect an atomic bomb. Stanton and his fellow repo workers only know that a \$20,000 reward rides with that funky Malibu. The story pivots on everyone's crazed efforts to get it first.

Stanton's career is based on playing charismatic loners, hard-luck guys from the underside. He was a rustler in the western *Missouri Breaks* and one of the first victims of the ratchet-jawed outer space people-eater in *Alien*. More recently Stanton played Brain, the high I.Q. convict in *Escape from New York*.

Tonight he sits on the passenger side of a clapped-out green Impala, alongside another clunker manned by fellow repo specialist Light (played by Sy Richardson). Stanton tells Richardson his plans: find that Malibu and go independent with a repo yard of his own, buy a couple of pit bulls and "let the

other punks do the work." Richardson replies with his own dream — a large parcel of land up in Mendocino County where, he relates with a calculating grin, he'll raise "tomato plants."

For the uninitiated, Mendocino County, up towards the Oregon border, is one of America's prime marijuana farming areas.

Between takes, Stanton and Cox discuss whether "other punks" works better than "other guys." Earlier, Richardson had changed broccoli into tomatoes.

"I don't care if an actor changes a line," Cox observes a moment later, while a camera man plots out the next shot from the hood of Richardson's car. "As long as the point gets across, why

worry about it?" Lanky, humorous, with a crew cut that's grown out to the length and texture of puppy fur, Cox projects an essentially British antic sort of comedy. He'd be at home in either the pop music group Madness or the Monty Python comedy troupe. Tonight he's decked out in heavy boots, jeans with tall up-turned cuffs and a Mr. Goodwrench-style mechanic's smock. Formerly an Oxford student, he took film classes at the Old Vic Theatre School in Bristol and acted the lead in a well-received student film called *Nearly Wide Awake*. Self-effacing, he says "the protagonist" instead of "the lead," and grimaces shyly when I mention his reputation as a writer.

Last night scenes of gunplay were filmed in front of a lit-up oil refinery. Later tonight, past midnight, the crew is headed for the Silverlake Lounge. It's a dive, the perfect image of "gritty, comic-book naturalism" that the producers of *Repo Man* desire.

On many film projects, long hours of boredom between short segments of filming gradually take their toll. With *Repo Man*, says assistant director Allan, the crew has ruined a few takes by breaking out in laughter. That, like the cop story, is a tribute to Alex Cox and his ability to crack a tough, even jaded audience. If he's half so successful with the general public, *Repo Man* could be one of the surprise hit movies of early 1984.





BY DEBBY MARKLEY

Mention Ft. Lauderdale, and a sly grin might appear on the face of anyone who has ever participated in the spring craziness there. The Florida coastal city is a primary migration spot for hordes of class-weary northern college students who arrive en masse each spring to party, tan and covet with the opposite sex.

The bars pull out all the stops, offering every advertising gimmick and contest imaginable to lure customers away from the many other competing clubs. There is the Mr. Hot Bod Contest, the Ms. Hot Bod Contest, the Wet Tee Shirt Contest, beer-drinking contests, pizza-eating contests and on into infinity. On the beaches, it is sitting room only.

This curious American phenomenon was first depicted on the screen by Joe Pasternak in 1960 for MGM in the original *Where the Boys Are*. Now, over 20 years later, producer Allan Carr, who presented audiences with the film versions of *Tommy*, *Grease*, *Can't Stop the Music* and *Grease II*, returned to Ft. Lauderdale with director Hy Averback to create a totally new motion picture, scripted by Stu Krieger and Jeff Burkhart.

"I had never been in Ft. Lauderdale during spring break before," says Lisa Hartman, one of the film's principal stars. "I had heard it was incredibly packed with people but whenever I saw movies of it, I always thought they'd put in too many extras. I was amazed to find it really is that way!"

Hartman, currently a popular actress/singer on the television series *Knots Landing*, stars as Jennie, a reluctant participant in the Florida spring madness who is torn between two lovers, played by Russell Todd (as Scott

Nash) and Daniel McDonald (as Camden Roxbury III).

Lorna Luft, an experienced Broadway performer who made her screen debut in *Grease II*, portrays Carole, who would like to be liberated from her jealous boyfriend, Chip (Howard McGillin) — until it actually happens.

Instigating the girls' trip is the high-spirited Laurie, played by Lynn-Holly Johnson, whose starring debut in *Ice Castles* was followed by a co-starring role with Roger Moore in *For Your Eyes Only*. Wendy Schaal completes the foursome, playing a high-brow Texas debutante named Sandra. Schaal has been a series regular on *It's a Living* and *Fantasy Island*.

Rounding out the cast are Alana Stewart (wife of rocker Rod Stewart) and Louise Sorel representing hip members of the "over 30" crowd.

"We didn't set out to make a chauvinistic film or an exploitative one," clarifies director Hy Averback. "*Where the Boys Are* attempts to capture the real spirit of Ft. Lauderdale during spring



PREVIEWS

Lorna Luft, Wendy Schaal, Lisa Hartman and Lynn-Holly Johnson (below, l. to r.) assemble on the famous Ft. Lauderdale beach. Russell Todd (left) stars as one of two men vying for Ms. Hartman's affections (he previously appeared in *Friday the 13th, Part II* and *He Knows You're Alone*).

break. There are some sexual scenes, sure, but that's realistic and natural — like driving cars," he says, chuckling.

Actual filming of the project went relatively smoothly, despite the crowds and intermittent rains. Unexpected occurrences, however, added comedic touches not found in the script. In one scene, Luft's character has entered a Hot Bod Contest and is dancing on a raised platform by the water.

"During the filming of this contest," Hartman remembers, "one contestant was dancing topless. Our production crew noticed that a big ship carrying elderly tourists would be sailing right past us, so the crew waited, hoping to catch on film the honest, shocked reactions from these people as they see the topless dancing."

"But, they loved it!" Hartman continues, laughing. "Instead of being freaked out, these grandmothers were smiling, laughing — they even started dancing on the ship! It was great! Shocked all of us kids, though," says Hartman, shaking her head.

"This is a 'crossover' picture," Averback comments. "People in their 30s and 40s remember the old film fondly and then there is, of course, the youth audience." In any case, starting in March, moviegoers will surely see the difference 23 years can make on a city and its annual visitors.

Scarface

(Continued from page 13)

with me all day that it was silly for him to come; I could find my way back. We were staying at a different hotel from most of the crew simply for security reasons. As I started to walk to my room, these two Colombian guys came out of a room behind me and started walking right toward me. They walked up and said good evening and just walked right past. It was nothing, but you build these things up in your mind and you never know."

Stroller says the atmosphere of paranoia is reflected perfectly in Pacino's performance. "He was just incredible to work with," he says. "I used to watch him after a day's work. We'd go in and watch the dailies, and I'd come out exhausted just seeing how much he expended."

Bauer, who previously starred in the long-running *Que Pasa, U.S.A.?*, a bilingual situation comedy on public television, says some of the humor in the film derives from the superior attitude affected by the lead characters upon their arrival in America — an attitude common among the Cuban population. "I think they have kind of a funny elitism," he says. "It's their sense that in a foreign country, they feel like they know more than the natives. They feel like they could own the place within a few weeks, as soon as they get the hang of it."

It's this frame of mind that Pacino reflects, Bauer says, not only in his perfectly accented speech, but in the way he moves as well. "He's very perceptive and quick, and he just soaked it right up," Bauer says. "All the Cubans who came on the set in Miami, like my family and friends, they'd get to meet him and they'd always say, 'God, he looks so real! He looks so Cuban!'"

Co-starring with Pacino and Bauer is Michelle Pfeiffer (*Hollywood Knights*, *Grease 2*) as Elvira, an embodiment of the American dream for Tony upon his arrival. Several Cuban actors have small roles in the film as well, a fact that Bregman finds sadly ironic. "It's a shame that we didn't end up spending all that money in Miami," the producer says, "because the film really shows Miami the way it is. I would have built a club there if we had been welcomed, but I built it here. Nothing would have looked different, but we would have dropped all that money there instead. It would have been better for everybody."

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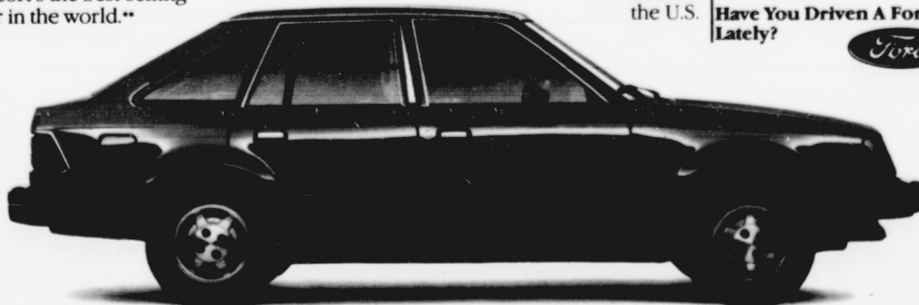
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†† Escort GL (shown) compared to Toyota Tercel 3-door deluxe liftback.

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COMING SOON



British actress Francesca Annis as Jessica, mother of Paul Atreides and disciple of the Bene Gesserit sect in *Dune*.

mighty blade again, with Richard Fleischer directing from a Stanley Mann screenplay.

Meanwhile, back in Los Angeles, at least three other less famous Conans wield swords at the Universal Studios Tour. They call it a "sword and sorcery spectacular." Three different casts (nine people each, including Conan, a lissome female fighter, four villains, one very bad villain, and a wizard) clang and clash many times *daily*, menaced by a fire-breathing dragon. Next year marks the 20th anniversary of the tour, and executives are huddling now to plan major birthday celebrations. We've heard a rumor (the drums, the drums — will they never stop?) that there will be a moving, roaring, chest-thumping King Kong. (Aren't you relieved I didn't make any jokes about going ape? You're welcome.)

Yet another Stephen King blockbuster will be rendered in celluloid: *Firestarter*. The young girl with the extraordinary torch talent is Drew Barrymore (from *E.T.*); her parents are played by David Keith (*Lords of Discipline*) and Heather Locklear (of TV's *Dynasty* and *T.J. Hooker*). Mark Lester directs from a screenplay by Stanley Mann.

Director Walter Hill just finished *Streets of Fire*, a futuristic rock-and-roll adventure fantasy which he co-scripted with Larry Gross, starring Michael Paré and

Diane Lane. Hill soon starts work on *Dick Tracy*, which he'll direct next year from a script by Jim Cash and Jack Epps, Jr. Warren Beatty is one of a few actors rumored for the role of the square-jawed crimestopper, comic strip hero to decades of Sunday funnies readers. No word yet on the plot, but I'm told by an unimpeachable source that many bizarre and familiar characters will appear — Breathless Mahoney, the Blank, Mumbles, Pruneface, Tess Trueheart (Tracy's true love), Big Boy and Flattop.

After the busy Mr. Hill deals with *Dick Tracy*, he will direct the fourth version of *The Magnificent Seven* (which he has already written with Larry Gross). The original *Magnificent Seven*, released in 1960, starred the then-new Steve McQueen and Charles Bronson, famous Yul Brynner and completely unknown James Coburn.

Burt Reynolds' next will be the title role in *Stick*, which he's also directing, from the Elmore Leonard novel about an ex-con who becomes a chauffeur in Miami Beach and gets tangled up with his boss and his glamorous financial consultant and a cocaine-dealing client of theirs. Leonard ("Dutch" to his pals) is doing the screenplay (he previously wrote *Joe Kidd* and *Hombre*).

Cloak and Dagger stars *E.T.*'s Henry Thomas, Dabney Coleman (*WarGames* and TV's *Bufalo Bill*) and Michael Murphy; it's all about a boy, an espionage plot, an imaginary superhero and a real friend. Richard Franklin directs from a screenplay by Tom Holland and Bill Phillips.

Australia's Mel Gibson (the

heartstopper in *Road Warrior* and *The Year of Living Dangerously*) plays opposite Sissy Spacek in *The River*, a Tennessee-located tale of small farmers and big troubles. Gibson was born in America (his family emigrated to Australia when he was 12), so he shouldn't have any difficulty temporarily losing his Aussie accent. Academy Award nominee Mark Rydell (*On Golden Pond*) directs from a screenplay by Robert Dillon and Julian Barry.

For those of us who miss James Garner's face on prime-time television, we'll be able to see it on the huge screen come spring. In *Tank*, Garner plays a retired Army Sgt. Major whose young son (C. Thomas Howell, from *The Outsiders*) is falsely imprisoned. Garner just happens to have a fully operational Sherman tank, and decides to roar to the rescue. (Ah, how often on the freeway have I yearned for a fully operational Sherman tank...). Marvin Chomsky directed from a Dan Gordon script, for Lorimar Productions.

Tim Hutton is enjoying an uncharacteristic calm spot in his career; his next film, *Road Show*, has been indefinitely postponed due to the illness of director Richard Brooks (who replaced first director Martin Ritt because of illness). But while Hutton knocks about Malibu in his red Porsche and prepares for *Falcon and the Snowman* with Sean Penn, fans will have two of his films to occupy their time: *Daniel and the Iceman*. The latter, filmed in Vancouver, B.C. under the direction of Fred Schepisi, has Hutton as a scientist who discovers, thaws and befriends a prehistoric human. The screenplay is by Chip Proser and John Drimmer.

Judith Sims

DUNE

FAN CLUB

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

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Details will be mailed as soon as they are available.

Stillsuited warriors on the planet Dune (right)





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