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The Daily Egyptian, December 01, 1982

Daily Egyptian Staff

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Volume 68, Issue 67

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Man arrested in Tylenol murder case

By Andrew Herrmann
Staff Writer

To cut out or not to cut... is the question at this time for the thousands of Illinois students who currently receive Illinois State Scholarship Commission grants. Rather, the question is whether or not the grants are made, how deep will they go.

Larry Matejkà, executive director of the ISSC, said the reduction in awards will not be more than $150 for continuing students who met the June 1, 1982 deadline for applying for grants for next semester.

Matejkà reported that the Commission voted to limit reductions in ISSC grants to no more than $150; if indeed such cuts are made.

Matejkà said that "honestly, no cuts will be necessary for anyone," but he said the commission wanted to "preserve some students' seats at the severity of the grant reductions."

Keith Jepson, director of scholarships and grants for the state, said that students who did not make the June 1 deadline would experience larger reductions. How the reductions will be made has yet to be determined.

"It is not clear yet that the reductions will be made or how we're going to do it," he said.

"It could be a flat $20 reduction or 10 percent reduction. We may decide that those who are the semester will not receive any cuts at all."

In the SID, the announcement will affect all the students according to Dan Mann, director of student work and financial aid.

"It is an advisory to the students," Mann said. His department has yet to receive official word from the ISSC; it is possible the cuts will be reduced by as much as $150. He did say that the maximum number awarded to students at SID is $150 and the maximum in $525.

"If the commission votes that the ISSC will notify the students affected by the grant reduction."

Matejkà said there will probably be no announcement for students and schools," from the ISSC following the commission's meeting on Dec. 13.

Calling the reduction in awards, an "unfortunate and sad" step, the director of operations, said student work and financial aid personnel can break numbers this year and that schools that have been participating in the ISSC for more than two years have been participating in the ISSC for more than two years. Ham said that nearly 11,000 students applied and Oct. 15 but all of those who applied do not receive all the awards distributed on their ACT. Fell Grant and state aid forms that were being considered attending SIU-C.

By William Jason Yong
Staff Writer

The Undergraduate Student Organization has voted to have a Student Senate meeting for the fall semester at 7 p.m. Wednesday. A meeting scheduled on Dec. 8 was canceled to accommodate the time conflict.

Three bills and one resolution will be voted on at the meeting in the Student Center Room, Thursday night. All senators were present at this time to do a research at the National State Courts in Williamsburg, Va.

John F. Dunnig, of the Student Organization, said the Senate made a decision Monday to vote on a bill that would allow for the elimination of the Senate's internal affairs committee.

The Senate's internal affairs committee is responsible for the enforcement of the Senate's policies and procedures. The committee is also responsible for the investigation of any Senate member who is suspected of violating Senate rules.

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Kilquist puts experience on line as he assumes sheriff’s duties

By Bob Delaney
Staff Writer

Bill Kilquist, who promised his experience would make him an effective sheriff, took office Wednesday replacing Don White as Jackson County sheriff.

Jackson County State’s Attorney John Clemmons, for whom Kilquist worked the last two years as an investigator, said he expected to have a close working relationship between the offices with Kilquist as sheriff.

Kilquist said he had experience with the state’s attorney’s office as well as with the Carbondale Police and the Saluki Patrol would improve the sheriff’s department and restore public confidence.

Kilquist’s relationship with Clemmons started when Kilquist was with the Carbondale Police.

Clemmons said, “It’s not to say we didn’t have good relations with Don White. Clemmons said, “Don and I had a pretty good relationship. I think there will be better lines of communication. Bill and I are good friends.”

White, who was beaten by Kilquist in the Democratic primaries earlier this year, will step aside Wednesday after serving eight months.

USO from Page 1

Careers between Daniel Hansen and Rob Delaney

A total of 22 candidates will vie for 11 geographic seats. They are: for five East Side seats—George Medel, Brian Miller, Karen Schnell, Bruce Briggs, Ronald Orr and Dennis Boggs. For three West Side seats—Carmen West, Martin Wolf, Wesley Caffey and Lamon Brantly, for seven North Side seats—Sara Karvann, Leanne Borgeot and Anger Christopher.

Stephen Fisher compressed his Sike Muskum into Rushbundo, Debra Kalton Kathleen A. Sullivan, Ronald Scott Frank Giesa, Naomi Nimrod and Deborah Ferguson.

All the candidates except in spring, voting will be from 8 a.m. to 6 p.m. Dec. 8 in Truthwood Hall, Emmett Hall, Lonski Hall, Greek Flow, the Student Center, Morgan Library, the Student Recreation Center, the University of Oregon, the University of Oklahoma, and the University of Washington.

Ballot talking will take place at 8 a.m. Dec. 8 and is likely to be completed by 8 p.m. St. Pamer.

Guidelines for campaigning in University Housing, established by Samuel Rimel, director of University Housing, have been distributed to candidates.

The guidelines designated 6 p.m. to 10 p.m. Nov. 30 and 10 p.m. to 10 p.m. Dec. 1 and 2 as the times and dates for candidates to campaign door to door. Candidates who wish to campaign in housing must obtain a permit for each individual, candidate or representative who campaigns. Permits are limited to 25 per candidate and can be obtained at the first-floor, Central Housing Office, Building D, Washington Street.

Election posters may be put on bulletin boards in the vicinity of common rooms or bulletin boards. Each candidate or representative must have a permit for each poster.

NEWS ROUNDUP

Justice Dept. sues Park District

CHICAGO (AP) — Blacks and Hispanics have been systematically shortchanged by the Chicago Park District in the distribution of parks, recreation programs, facilities and funding, the Justice Department charged in a lawsuit filed Tuesday.

The lawsuit marked the first time the federal government has gone to court to enforce the anti-discrimination provisions of the Housing and Community Development Act of 1974, under which the parks department is accused of discriminating against minorities.

Coom Mission Secretary Malcolm Baldridge said that although many groups are piling up for his department’s forecasting gauge, the Index of Leading Economic Indicators, the increases have been smaller than those preceding previous recoveries.

Court to rule on abortion issues

WASHINGTON (AP) — The Reagan administration told the Supreme Court on Tuesday that elected lawmakers — not courts — need greater control over abortions.

More than three hours of oral arguments came as the nation’s highest court opened its most sweeping review of the explosive controversy since the justices legalized abortion in 1973.

Man beaten to death in soupline

MIAMI (AP) — An elderly man was found dead in a soup kitchen Monday while waiting in line for a hot meal served on, police said.

Ivory Scott, a 68-year-old drifter known as “Papa,” was bludgeoned to death Monday as he was waiting in line at the Camelot House, a soup kitchen that draws hundreds of down-and-out people to its doors daily, police said.

Scott had apparently pulled a knife on Earl Smith, 41, while both were line, police added. Scott was released from prison three months ago on charges of armed robbery.

Donald Smith said that although he has been beaten to death with a pipe as 300 to 400 people watched but did not act, Wasserman added.

DAILY EGYPTIAN

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News Roundup

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Man beaten to death in soupline

MIAMI (AP) — An elderly man who roamed the streets with a shopping cart full of tin cans and bottles was beaten to death in a soup line by another street person "as hundreds of vagrants waiting for a hot meal looked on, police said Tuesday.

Ivory Scott, a 68-year-old drifter known as "Papa," was bludgeoned to death Monday as he was waiting in line at the Camelot House, a soup kitchen that draws hundreds of down-and-out people to its doors daily, police said.

Scott had apparently pulled a knife on Earl Smith, 41, while both were in line, police added. Scott was released from prison three months ago on charges of armed robbery.

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**USO to have fall book co-op after all**

By William Josen Yang

Staff Writer

After a period of speculation, the Undergraduate Student Organization has decided to organize a fall book co-op after all.

Mike Lough, director of the book co-op, said that he expected this year's co-op to attract more books than it did last year: "The number of books will definitely be more than last year," said Lough, a senior in administrative science. "This year, I expect more student participation."

About 1,500 books were sold at last year's co-op, for a total of about $10,000.

**Study sees good in Halloween bash**

By Mike Nelson

Staff Writer

Larry Lauterjung believes that the Halloween celebration could be a boon — instead of an embarrassment — to the university's board of students and merchants of studying the report and could be a boon instead of an embarrassment, said Lough, a senior in accounting and carrying out an effective publicity campaign, he said.

About 1,500 books were sold at last year's co-op, for a total of about $10,000.

The book co-op will begin collecting books from 9 a.m. to 5 p.m. Dec. 19 through Dec. 21. Actual book sales are scheduled from 9 a.m. to 5 p.m. Jan. 17 to Jan. 26 in Ballrooms A and B. Disbursement of money to students whose books are sold will start from 1 p.m. to 6 p.m. Jan. 26 and from 9 a.m. to 6 p.m. Jan. 24 on the third floor of the Student Center.

Lough said that the purpose of the book co-op is to help students save their money. Students will benefit more by participating in the co-op, as they can sell books to the bookstores. The co-op allows students to set the selling price. Students who buy the books will get lesser prices as compared to those paid by the bookstores.

There is a dual benefit," said Lough. "It benefits the co-op and it benefits the students."

Students who wish to participate in the co-op will have to follow terms and conditions set by the co-op. At the co-op, the board also will assist Lough in organizing an advertising campaign.

In addition, Chris Boyer, a senior in accounting and carrying on the co-op, will assist Lough in organizing an advertising campaign.

Lough said that he had requested assistance from the College of Business and Administration (CBA) at the university for the advancement of a campaign, and had given a positive response. He said he is still searching for another organization to help in the co-op.

Sigma Kappa sorority will assist in the collection and sales of books, he said.

**Reagan drops tax cut advance under heat from Congress**

WASHINGTON (AP) President Reagan, facing stiff congressional opposition to the fear of losing next year's tax cuts, has temporarily abandoned any intention Tuesday of asking Congress to advance the end of the tax reduction from July to January.

Reagan told reporters after meeting with GOP congressional leaders that "we're not going to make a push" for moving up the scheduled tax cut, instead, he said, he will concentrate on resisting any efforts to delay or even cancel the tax rate reductions.

"We agreed that our most important objective for this final session is to protect the cuts that are already in place," Reagan said, shortly before departing for a five-day trip to Latin America.

Asked if he thought his third year cut can be preserved, Reagan replied: "I think it can be saved. I'm sure of it."

But to delay the tax cut past July 1, he said, would be "directly opposed to what is needed to restore the economy."
Abortion akin to Hitler's actions

I would like to comment and reply to a letter in the Nov. 17 DE concerning abortion in America. I want to thank Bruce Vincent for his paper on bioengineering, for saying something I've felt for years.

I realize the abortion issue is a touchy subject with a lot of people, but the holocaust is a very tragic subject with many people, too. I was always taught that Hitler was a horrid killer because of the mass murdering of the Jewish population during the World War II. However, I don't see the same problem as a result of a few people protesting the holocaust of our children through abortion. I do, however, believe that Hitler didn't believe in God, or, I'd never read here where people claimed Germany was a Christian state during his reign. So killing for him wasn't very hard, and the holocaust is far worse than the abortion.

But in the United States, we are supposed to be a society with high moral standards. Yet, in every country in this world, with children in your care, things are done to them. Where are all those protesters to Hitler, the Protestants to his actions? We find it hard to believe that the results of the recent November referendums for a bilateral freeze, or the laudable motion by the Carbendale City Council for the same, or even the sentiments of the Catholic Bishops of America, all represent a basis on the American people.

I read with great interest Don Stribling's distress over the Evergreen Terrace (DE, Nov. 19). After reading it carefully, I think the decision to improve Evergreen Terrace is to the benefit of the people who live there.

Mr. Stribling first complains about the roaches and then promises a lot of peope who are living there, that he is to the women who are living there. I feel that his wife has spent 300 hours preparing for sprayings by University Housing.

I'm on top of all this, the other folks in Evergreen Terrace don't seem to care. Mr. Stribling's enthusiasm for belying about the problem is the way to overcome it.

But I do think that some of the tips you suggest could be considered. Perhaps a better solution would be to provide alternative housing. Perhaps some apartments would be a better solution. Perhaps some apartments would be a better solution.

If the situation is really that bad why don't you look elsewhere?
International students to get holiday families

By Michele Inman
Naill Writer

Thanksgiving and Christmas break is the time when most SIU-C students are reunited with their families. But many international students do not get to return to their home countries during holidays or breaks. The longing to return home may not be felt at the same times as that of any other person. To help ease the loneliness, the Office of International Education offers the Host Family Program.

For special occasions, Christmas and Thanksgiving and other holidays, and when SIU-C has breaks, international students get invited to an American home in order to experience a traditional American meal and be part of a family gathering. Inga Sollberger, coordinator of the Host Family Program, said, "We have to constantly recruit," she said. This year we've sent pamphlets to new personnel faculty at SIU-C. The year before, 4,000 letters were sent to all SIU-C faculty and personnel.

"We reach people over television, radio and news releases," said Sollberger. "Community people may also be reached through local newspapers and churches. A speaker's bureau is also used." Sollberger said, "because we get requests from churches, schools and civic organizations who want international students to come and talk about their countries."

The program is also offered throughout the year on a regular basis if a family would like to see a student more often, she said. Any international student who is interested in the Host Family Program may sign up at International Services, 910 S. Forrest Ave.

Sollberger, 25, spent time as a student in physics. Hashmi said the family he visited was curious about his culture also. "We had a nice talk and a change of views," he said. "There was a lot of confusion about Eastern culture." There are about 80 families in towns such as Carbondale, Anna, Murphysboro, Caveville, Marion, Herrin and Sparta and more than 100 students participating in the Host Family Program. Sollberger said.

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Hemphill funeral in St. Louis; cause of death still unknown

A funeral service for Mark Hemphill, former SIU-C football player, who was paralyzed in 1979 while playing for the Cardinals, will be held at 7 p.m. Thursday at the Huddle Funeral Home, 4000 Natural Ridge in St. Louis.

Hemphill, 23, was found dead in his van about 4:30 p.m. Friday in the parking lot of the St. Louis apartment complex where he lived alone. The cause of Hemphill's death has not yet been identified, although a preliminary autopsy report ruled out carbon monoxide poisoning and no signs of a violent death were evident, according to Mary Case, deputy chief medical examiner for the city of St. Louis.

Case said Monday that an official report on the cause of death may not be released until next week.

Visitors may view Hemphill's body from 2 to 9 p.m. Wednesday at the funeral home. The burial will be held at 9:30 a.m. Friday at St. Peter's Cemetery, 121 Lucas Hunt Rd. in St. Louis.

Hemphill was survived by his parents, Mr. and Mrs. Obra Hemphill from St. Louis, and his daughter, Tiffany, from California.

Christmas tree sale underway

The annual Forestry Club Christmas tree sale is underway at SIU-C this year. The area residents may phone 552-2471 to reserve a tree to come for the holidays.

Forestry Club members will deliver trees for $15.00 within the Carbondale city limits or for $2.50 outside city limits. Trees will be delivered in December.

"In that particular family, there was no difference between the parents and children. They knew each other very well," Hashmi said. The family he visited was curious about his culture also. "We had a nice talk and a change of views," he said. "There was a lot of confusion about Eastern culture." There are about 80 families in towns such as Carbondale, Anna, Murphysboro, Caveville, Marion, Herrin and Sparta and more than 100 students participating in the Host Family Program. Sollberger said.

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The locally-grown trees are treated with a fire retardant and cost $2.50 per foot plus a $1.00 cutting charge per tree.
Fogelberg’s ‘Greatest Hits’ not in tune with his best work

By Cynthia Nector Staff Writer

Unless Dan Fogelberg releases a greatest hits album soon, much of the public may define him by the limited artistic element present in his newly released “Greatest Hits” LP.

Those who know Fogelberg from hearing some of his more heavily publicized “Innocent Age” might never have heard his early work, except for possibly the songs “Souvenirs” or “Gambler’s Prayer” sung in heart-felt style by a local umpire crooner.

Both early songs were more deeply lyrical and stylistically than the songs on the new LP, “Love” for the Roses,” from “Innocent Age.”

It’s been 15 years since Fogelberg sold the hopeful “Part Of The Plan,” the first single since his 1974 hit “Longer.”

Certainly, the next song representing his career is “Power Of One,” which details how a live-personal memory can creep upon the unusually tuned ear. The song, which quickly became a hit, was released on the 1978 Twin Mothers’ LP, the album “Different Mothers” that features the Love experiment between Fogelberg and Tim Weisburg.

Fogelberg’s first effort, “Miss You” released in 1972, contains some of his most tender acoustics and most melodic characteristics. “Longer” and “Heart Hotel,” four of his most touching songs and two new compositions.

There’s “Miss You,” in which the man associated with the kitchen and the “Cabin” sound exhibits a more upbeat side. It’s a fast, kind of jazz, and packed with punch. “Miss You” isn’t Fogelberg at his best, but it stands out nicely from the hit ballads.

His other new song, “Make Love” dedicated to Tom Robbins and inspired by the writer’s classic, “Still Life in Woodpecker,” another palatable ballad, it expresses desire to keep the intrigue and excitement of new love.

The philosophy behind greatest hits albums is simple: the songs which made money as singles, and since Fogelberg is one of the most artistic pieces.

Yet, even in this collection of two of his most artistic pieces, he is like a good comedian, making sure the jokes are well-timed and on the mark, for Fogelberg’s reflective lyrics. His repertoire is filled with hits, but not always so well-timed. He is like a good comedian, keeping the intrigue and excitement of new love.

And in the case of the Tower, he manages to make people visualize their own special fears and composing mood, moods, in some of his most tender moments. He is a good comic, making sure the jokes are well-timed and on the mark.

Cinderella” set for McLeod

At the moment most students in the first two years of grade school, the annual showing of “The Wizard of Oz” on television was joined with a second, personal favorite – Rodgers and Hammerstein’s “Cinderella.”

Under the direction of George Pinney, the classic fantasy will come to life on the McLeod Theater stage at 8 p.m. Thursday, Friday and Saturday and 2 p.m. Sunday.

Pinney has also choreographed the production and has worked with Robert Pevitts on the set design and Clark Reynolds on the lighting and special effects for the production. Pevitts is in the director of the Fine Arts program at Kentucky Wesleyan College and Reynolds is the technical director of the SIU-C Theater program.

Admission is $4 for students and $5 for the general public. Tickets are available at the McLeod Theater Box Office.

Woody Herman and his Thundering Herd

Sryock Auditorium

Gen. Public $9, Sen./Cit., $6
Students/Sen. Cit. $4, $4
(1 ticket per 1D)

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University Choir/SIUC Choral/University Choral/Southwestern Illinois Choral Society and Orchestra

Shrub Auditorium

Thurs., Dec. 2, 1982 / 8:00 P.M.

Tickets available at normal ticket office
Drunken driver plan seems to work

By Jennifer Phillips
Staff Writer

Although it's too early to measure success rates, the state police department's Remove Alcohol Impaired (RAID) drivers program seems to be working, said Sgt. Roger Draves, operations officer at District Thirteen in Du Quoin.

RAID was implemented statewide Nov. 1 to emphasize enforcement of drunken driving violations, according to Melvin Kersten, public information officer.

Funded by the federal government and through the Illinois Department of Transportation, chief troopers are hired by the state to patrol areas which have high rates of drunken driving arrests.

Drives said the Du Quoin district, which serves 14 counties in Southern Illinois, is concentrating on the Perry-Jackson and Johnson-Williamson areas.

Three troopers in three separate cars are dispatched on weekends to each area, he said, and so far things are going pretty well.

Capt. Raymond Siepert of the Du Quoin district said the RAID patrols will not be used to replace or substitute for regularly scheduled district operations.

Draves said arrest statistics for the first month are not yet available but would not indicate success or failure.

If a trooper constantly drives past a tavern, he said, people at the tavern might be extra careful about drinking and driving. That's success which doesn't show in statistics.

Troopers are authorized to "place emphasis on Driving Under the Influence violations." Kersten said.

The RAID law was designed to include drivers under the influence of other drugs as well as alcohol. Drives said and troopers do find drivers fitting this category.

RAID will continue through December and then from April through August, 1983.

Draves said extra troopers will not be needed during the holidays because the RAID troopers, along with regular units, will keep the highways sufficiently patrolled.

LADIES NIGHT
Ladies Drink Free Champagne 10-11pm
small bar

FREE PRANKS

Featuring Terry Lutrell, formerly lead singer for R.I.O & Starcastle

"Bucket of Bottles"
Bucket of Long-Neck Bottles
BUSCH
Packed In Ice

EVE SONNEMAN, color photographer: will give a slide and lecture presentation at 7:30 p.m. Wednesday at Dave Auditorium. When hall. The lecture is part of the Department of Cinema and Photography's "Contemporary Color Photography" series.

A DAY OF ORIENTERING, sponsored by Recreation for Special Populations, will be held Saturday. A skills workshop will be held at 10 a.m. in Recreation Center Room 108, and an expert-level competition at 1 p.m. at the Campus Lake. Interested students can register at the Recreations Center Information Desk until 5 p.m. Friday.

AUGUSTINOS FOR WSU-TV on air news, weather and sports for spring will be held Friday. Those interested can pick up applications on the bookshelves outside the WSU Newsroom, and sign up for a time slot to attend the Friday meetings. Psychiatry applications are also being accepted; questioning is necessary.

Puzzle answers

BUSY PEOPLE have to make quick choices.
Choose the Daily Egyptian to present your message in the most professional and efficient manner.

Contact a Daily Egyptian Sales Representative at 536-3311.
Today's puzzle

Puzzle answers are on Page 7.

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Campus Briefs

YETI RANI, professor of Community Development at the University of Zambia, in Lusaka, Zambia, will speak on "Community Development: An African Perspective," at 2 p.m. Wednesday in Quality Lounge.

APPLICATIONS for summer jobs at Yellowstone National Park are available from Pat Braham at 746-3281, or by coming to Woody B-381.

THE SOUL Music Department of WDVH has tickets available to see Prince, The Time, and Vanity 6 at the Checkers Dance Saturday. Reservations can be made 3 and 5 p.m. this week, until 5 p.m. Friday at the WDVH Music Office, located in Wright 1 basement. Those interested can contact Steve Jackson at 536-3281 for more information.

THE PROFESSIONAL Law Enforcement Association will meet at 7 p.m. Wednesday in the Kaisak Room. At 8 p.m., Bob Ledbetter of the Carbondale Police Department will speak on Driving Under the Influence.

THE PROFESSIONAL Environmental Center will meet at 7 p.m. Wednesday in the Orion room.

A FLAG football tournament, sponsored by the SIG Uactal Club, will be held Saturday and Sunday at the Arena field. Teams wanting to play may sign up at the Intramural Sports Office in the Recreation Center. A $5 per person entry fee is required, with entries due by 5 p.m. Thursday. For more information call Tom Spyebal at 536-2361.

THE PRE-VEI Club will meet at noon Monday in the Ikepse Room, to finalize plans for the wolf sanctuary trip.

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FRED'S

For That Special Christmas Party!

FRED'S has a Gift idea that will thrill the heart of anyone. A FLAG football tournament, sponsored by the SIG Uatal Club, will be held Saturday and Sunday at the Arena field. Teams wanting to play may sign up at the Intramural Sports Office in the Recreation Center. A $5 per person entry fee is required, with entries due by 5 p.m. Thursday. For more information call Tom Spyebal at 536-2361.

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- New Location
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- Much Better Atmosphere
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- Reasonable Prices
- Food especially prepared for Males & Muslim students

MON THRU THURS 11-10 pm SUNDAY 4-11 pm
FRIDAY 11-11 pm SATURDAY 4-10 pm

SPECIAL
with any purchase of $10.00 or more - you will receive a beautiful Chinese art calendar or key chain (while supplies last)

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9:30pm

BAHAMAS

Thursday, Dec. 9th
Orient Room
1st floor Student Center
8:30pm

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Ballroom B
SIU Students $1
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New tofu eyed as possible help for malnourished populations

By Teresa Muller
Student Writer

Steaming the tide of worldwide hunger has been an elusive goal, but one SIUC professor thinks he’s found a food that could help thousands of malnourished people in underdeveloped countries.

Frank Konishi, professor of nutrition, has been developing a new tofu, which he calls a “modified soybean product” that is higher in calcium and less gas-producing than the commonly produced tofu.

Tofu is a soybean curd praised for its high protein content. The higher calcium content in Konishi’s product will help countries where milk is scarce, he said, and he added that his product may be attractive to more people since many people don’t eat tofu because of the excess gas it produces.

The extraction of water by simple carbohydrates that cause gas, centered in soy and beans of any kind, makes the product less gas-producing, Konishi said.

The addition of calcium salt curdles the protein in the soy, he said.

Konishi said he hopes to get additional funds from a tofu producer in San Francisco who has been supporting his research. With added funding, he said he will be able to employ Latin American students to develop the product for taste and other qualities that would make it acceptable for use in underdeveloped countries.

Besides helping feed hungry people in underdeveloped countries, Konishi said his product can help American farmers. He said farmers have a surplus harvest of soybeans which has driven the price down.

“My product would increase utilization and consumption of soybeans, even in other countries,” he said.

One of the reasons for the low popularity of soybeans in the United States, Konishi said, is that may people associate soy with animal feed. He said that Illinois was the “number one soybean producing state and you can’t even buy them in a store. In addition to his recent research, Konishi wrote a book on weight reduction in 1979. The book, "Eat Anything, Exercise Diet," stresses that exercise coupled with reduced caloric intake is the key to losing weight and staying slim for life. The book contains tables that show "Exercise Equivalents to Food Calories in Minutes," that have been reproduced in thousands of magazines and journals. The tables, developed by Konishi as a way of recording weight control, show, for instance, that if a person reduced daily caloric intake by 500 and ran for 30 minutes a day, it would take 15 days to lose five pounds.

He said the book is not well-known because the publishers would not advertise it. "The publishers told me that the book did not make any wild or unusual claims, that is was not sensational enough to advertise.

The company won’t publish the book in paperback form either, Konishi said, which would increase sales because of the lower price.

What does an expert on nutrition say about his own dietary habits? "I guess I practice what I preach in that I eat less daily so I won’t have to exercise to burn off extra calories," Konishi said.

Frank Konishi, SIUC professor, may have developed a food to help stop world hunger.
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Blind Korean tackles language

CESL program helps ready students for college work

By Sheila Washington

Staff Writer

Like most international students who go to another country for school, Das Hyo Koo has learned the language of the land. But unlike most of his peers, the 40-year-old father is legally blind.

Koo, a native Korean who is determined to learn, enrolled in the Center for English as a Second Language in August at the recommendation of fellow countryman Yonggam Cho, a doctoral graduate of SIU-C teaching at a university in Taegu, Korea.

"I want to improve my speaking ability in English," he said. "When I feel comfortable with my English I will try to enroll here for a doctorate in rehabilitation counseling," he said.

Koo is different from many of his peers in the CESL program who study English for bachelor's degrees. In addition to earning bachelors and masters degrees in special education, "for the visually disabled." Koo has studied the oriental skill of acupuncture. He studied acupuncture for 10 years in Korea and attended Tokyo's Acupuncture Research Institute for three years.

"My goal is to be able to practice my medical knowledge here in the United States as a part-time job," he said.

In Korea, Koo taught high school and was a part-time college instructor in Taegu, he said.

Although his speaking is limited, Koo is one of a few blind international students to enroll in the CESL program during the past decade. But CESL has taught English to students from across the globe interested in earning a college degree in the United States.

CESL is a unit of the School of Continuing Education and is staffed by university faculty. Its intensive program is open to university students, professional people, businessmen and others who want to learn English as a second language, said Richard Daesch, program director.

Daesch said CESL was started June 30, 1966, consisting of four-week terms during the academic year. He said 10 international students are enrolled in the program, including those from Turkey, Venezuela, Japan, Sudan, Sweden and Ecuador, are enrolled in the program.

Although a small percentage of students who participate in the program are currently enrolled in other classes at SIU-C, Daesch said 40 percent of them are "progressive in the past decade." Said Daesch said students accepted into the program are tested in English-language knowledge before and after CESL instruction. Students stay in the program from an academic year to 12 months before taking courses at SIU-C, depending on how much they have acquired, he said.

Daesch said most CESL participants are not allowed to enroll in other classes while in the program because they are not fluent enough in English. But they are allowed to sit in on classes to strengthen listening skills. Koo tries to increase comprehension and develop listening skills by listening to tapes. The tapes, which allow him to replay words he doesn't understand, is a good aspect of the program because the face pace of English-speaking instructors sometimes hampers his comprehension, he said.

Being visually disabled and temporarily impared, Koo has found school to be an almost insurmountable challenge, until his English skills developed. "It's very hard for me to learn not being able to see. I would like to get a volunteer to read for me. I can't read print or see any gestures, so knowledge is very limited," he said.

Koo is optimistic about his speaking ability in English. "I am not poor at speaking. Although I cannot read, my speaking ability is better than my listening," he said.

John Riggles, instructor of CESL's intermediate grammar structure class, said some international students naturally pick up English faster than others.

"It all depends upon the structure of their own language," Riggles said. He said Arab students have the most trouble with English spelling and that the Japanese have more grammatical trouble than usual. But then, he said, Arab students usually have "superior" oral skills.

Koo said instructors of the Center for The Center for English as a Second Language try their best to help him, but competing with "bright" students is often difficult. Koo has a special tutor who supplements his classroom studies.

Koo, who lost his vision when he was 16 years old, wants to return to Korea after his studies. "After I return, I may teach visually disabled, but "all disabled people" he said."

Same old leader in new Congress

By Tom Raem

Associated Press Writer

WASHINGTON (AP) - Four Senate Republican campaign chairman and congressional leaders are returning to the 97th Congress to the same seats they occupied in the previous one.

The rare turnabout in party leadership could be the start of a split in the Senate Republican leadership in the 97th Congress.

Although newly elected senators will be seated until January, both chambers were holding party organizing sessions in early December.

An exception is the challenge Sen. Richard B. Lugar, R-Ind., has mounted to Sen. Bob Packwood, R-Ore., for the leadership of the Republican Senatorial Campaign Committee. Lugar, whooyo himself is a "friend of the president," is trying to wrest the key Senate GOP campaign job from the maverick Packwood, whose criticism of Reagan earlier this year put him out of favor.

Some White House aides sought Packwood's ouster from the sensitive campaign post for months, but Senate Majority Leader Howard Baker, R-Tenn., managed to smooth things until after the elections. Lugar has beer-hissy-rounding up pledges for the post.

But Packwood is waging a counteroffensive and claims to have enough pledges to win re-election to the job when the secret balloting is held Thursday.


Majority Leader Sen. Howard Baker, R-Tenn., has no opposition to gaining a second two-year term as the No. 1 Senate leader.

In the House, neither Speaker Thomas P. "Tip" O'Neill or Minority Leader Robert Michel, R-Ill., face opposition. nor do Majority Whips Thomas Foley, D-Wash., Democratic Whip Thomas Foley, D-Wash., or Minority Whip Trent Lott, R-Miss.

The only vacant leadership post in the House is secretory of the Republican caucus, held by Rep. Clair Burgener, R-Calif., who did not seek re-election.

Page 12, Daily Egyptian, December 1, 1982
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Milk, Dairy, meat, Pepsi or
8 oz. ctn.

Pepsi

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Gabriel stops masking talents, shines in fourth solo recording

By Tom Travin

Peter Gabriel has always been hidden behind a mask of one sort or another...with the extensive use of Genesis, one of the first "art-rock" bands to come out of England. Since 1980, he hid behind the theatrical nature of the band's stage shows and their often melodramatic music. As a solo artist, he has finally come out from behind his mask and stepped into the spotlight. And with the possible exception of one song, the results are stunning.

On his last three albums, Gabriel has developed a penchant for electronics and electronic percussion. With the aid of extraordinaire Morris Pert (former member of the Nazi-Fast, the mastermind behind the concept group Spydie), Gabriel has developed a vast array of electronic toys to play with.

In some cases, as in "The Rhythm of the Heat," "Have the Touch" and "Shock the Monkey," the electronics work well in the context of Gabriel's stark and ethereal "Wallflower." However, the electronics amount to little more than mood-setting. Despite this, one failure is the album's title track.

The album's gems are "Have the Touch," "The Rhythm of the Heat," and "The Family and the Fjord Net," which showcase both Gabriel's astounding vocal abilities and Jerri Marotta's rapidly developing skills. Marotta has been with Gabriel since his second album, and he keeps improving all the time. Gabriel also recruited percussionist Morris Pert (formerly of Spydie) and guitarist David Rhodes (who played on "PG II"), singer Peter Hammond and former Van Der Graaf Generation member David Linton. The band toured with Genesis in the early '70s and bassist extraordinaire Tony Levin, a group of studio musicians, they play extremely well as a unit and complement Gabriel's music.

Gabriel has always been known for his ability to get away with anything...and that's why he is such a force in the music world.

~

Southern Illinois singers to present holiday oratorio

A performance of Schubert's "Mass in G Major" and Mahler's "Kind David" will make up the annual Christmas Oratorio at 3 p.m. Thursday at Shryock Auditorium.

The combination of the University Choir, Chorus and Choral and members of the Southern Illinois Choral Society will be under the direction of Robert Kingsbury, director of choral activities in the School of Music.

"Mass in G Major," one of seven masses composed by Schubert, will open the program and will be followed by "King David," a musical telling of the biblical story of King David from his days as a shepherd to his reign in Israel, and ends with the prophecies of the coming of a Messiah.

Cerrie Compton will narrate the performance while Catherine Mahon will play the Witch of Endor. Christine Goldfinet, soprano; Karen Lewis, soprano; Kenneth McAfee, contralto; Brett Cato, tenor, and Greg Cook, baritone will be the soloists for "King David."

Tickets for the oratorio are $5 and are available at the Shryock Center Central Ticket Office or at Shryock Auditorium on the night of the performance.

~

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Page 14, Daily Egyptian, December 1, 1982
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Unemployment high but stable; turnaround expected next year

Unemployment remained high but stable in October, leading economists with the Illinois Job Service to predict a turnaround next year.

The only question, they say, is whether the recovery will come early or late in 1983.

Mike Vessell, economist for Job Service in Harrisburg, said he expected unemployment figures to be as low as 14 or 15 percent by March. Dennis Hoffman, economist for Job Service in Mount Vernon, said the rate could decline by April at the best, but a recovery by the end of the year would be more believable.

Jackson County unemployment rose from 9.8 percent in September to 10.6 percent in October, led by declines in construction. Hoffman said several large construction projects ended in the fall.

Unemployment figures in the region were mixed, but no changes exceeded 1.2 percent.

Coal mine layoffs hurt Randolph, Perry and Franklin counties, where jobless rates rose.

Unemployment was 16.7 percent in Williamson County, nearly a full percentage point more than the September level and four percentage points more than a year ago. Vessell said unemployment in Williamson County could reach 18 or 19 percent by the end of the year as construction winds down, construction which resulted from destruction caused by the tornado in Marion last May.

Hoffman said October traditionally is a strong month because the weather often stays warm, allowing construction, and because students are in school. Unemployment did not decline as expected in October. Hoffman said, and still remains high compared to last year.

Hoffman also said the number of people who have used up their unemployment benefits has exceeded those in recent years, indicating that a recovery has still not arrived.

**Divorce workshop to be held**

The ways that divorce can be viewed as a process will be presented in a workshop, sponsored by Women's Services, from noon to 2 p.m. Wednesday in Quigley Lounge.

Divorce can provide a means to greater self-awareness and personal growth when it is understood as a process of loss similar to that of the loss of a loved one, according to a news release.

Registration is not necessary.

---

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50% off Gold Chains

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At least 30% off everything else

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**Holiday Arts & Crafts Sale**

December 2 & 3

South Escalator Area and the International Lounge

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Buy two whoppers® and you get them for a value-packed price of $1.78. Reg. Price $2.78.

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Field Smoked Pork Chops $1.99/lb.

Broccoli 89¢/bunch

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SIU-C to try teleconferencing with 60-university network

By Eric Larson

The SIU-C Broadcasting Service and Division of Continuing Education have joined a pilot program exploring teleconferencing at the University.

"We've joined an experimental phase of the National University Teleconference Network along with over 60 other major universities," said Jody Faure, teleconference project coordinator.

Teleconferencing will involve a live broadcast transmitted from a satellite to some point in the United States by the Pacific Acme Service, said Lowell Hall, director of non-credit programs for the Division of Continuing Education. The program will be broadcast live to one of the Student Center rooms over either conventional or large screen televisions, depending on the size of the audience, he said.

Experts will be selected from the community to give comments on the material presented, Hall said.

Participants in a teleconference not only view the program live, but also are able to respond to and ask questions via a telephone link-up with the origin of the program, he said. It allows people in various locations to receive the same benefits as attending a "live" presentation while saving time and travel costs.

SIU-C will participate in a conference, "Productivity and Japanese Management," on Jan. 28, as part of the University's evaluation of permanent affiliation with the National University Teleconference Network, Hall said. The first teleconference will be broadcast from the University of Nebraska and American University in Washington D.C.

The conference is open to any interested individuals or groups, he said.

"We would like to market this idea in the southern third of Illinois and in the more populated, bordering areas of adjoining states," he said. "This particular topic is of great interest to the business community."

The cost of participation in this first teleconference will be $25 per person, said Hall. The money will be used to pay for direct costs of the conference including a subscription fee paid for the program, facilities, publicity and lunch for the participants, he said.

The subscription fee is based on the number of universities using the program since the total cost is divided by the number of subscribers, he said. At present, 43 universities have enrolled to take part in the first conference, he said.

A set cost per program will be established if the University decides to maintain affiliation with the network, Hall said.

The University also has the option of subscribing to two additional teleconferences as part of the pilot program, he said. If selected, "World of Television" will be broadcast in February and "Each Sheltered Housing" will be aired in March.

A final decision on joining the national network will be made in February after evaluating the success of the conferences held during the evaluation period, Hall said.

"We want to experience this one first before we make any decision," he said.

The Division of Continuing Education is also requesting comments from members of the general, academic and business communities in Southern Illinois as to the possible benefits of a teleconference system at SIU-C.

"Teleconferencing adds a new facet to conference services available to the University community as well as to business and industry," Faure said.

No new equipment will be purchased for the pilot teleconference although a large screen television may be leased, depending on the size of the audience, Hall said.

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Daily Egyptian, December 1, 1983, Page 17
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Students, faculty to vote for outstanding teacher

Nominations for the College of Liberal Arts Outstanding Teacher Award can be made by students and faculty Wednesday and Thursday. Nominations for the Outstanding Student in each COLA department can be made by students and faculty members of each department.

Five outstanding teachers will be chosen from those nominated by the Teaching and Learning Committee of the COLA Council. According to Katherine Pedersen, chairperson of the committee, nominations are based on evidence of effective teaching including student evaluations, letters of recommendation and participation in activities related to teaching, she said.

The names of the outstanding teachers will be announced by James F. Light, dean of the college.

How to civilize 7 a.m.

The schedule may be less than civilized, but you don't have to be. Try a warm cup of Café Francais. Smooth and creamy-light, it's a nicer way to meet the morning. And with topics for everyone...

RIF entices children to read while making books affordable

For many parents, encouraging their young children to read is like getting them to eat vegetables. There are too many other things to do, to play with their friends or watch television.

For those parents and others who want to see more children reading, there is a nationwide program to help. It's called "Reading is Fundamental," and it is in its fourth year both in Jackson and Perry counties.

RIF is a non-profit organization that gives to children inexpensive quality books that are interesting to them, according to Donella Odum, children's librarian at the Carbondale Public Library and participant in RIF. "What we try to do is bring present quality literature to children they can enjoy," Odum said. RIF was founded in 1966 by Mrs. Robert McNamara, wife of the former U.S. secretary of defense.

RIF's goal was to motivate children ages 3 through fourth grade to read, according to Robert McNamara, who heads the program. In fact, McNamara said, results of a questionnaire sent to all participating groups nationwide show that the majority of respondents favor the program.

Three committees perform the work at RIF. The Book Selection Committee orders titles from publishers and makes certain storage space is available for the books. The Nomotational Activities Committee acts as the publicity wing. It informs children, parents and community residents where distribution dates fall through the use of book marks, posters and newsletters.

The Fund Raising Committee collects money on the local level, which is matched at the national level by a maximum of $150,000, to be used exclusively for book purchases.

According to Stricklin, most complaints about the program stem from misunderstanding it. "RIF is not teaching method. We leave the teaching to the schools," he said. "RIF is a motivation program designed to cooperate with, not compete with, public schools.

Nominations for each outstanding student in each COLA department can be made by students and faculty members of each department.

Weight control for the holidays

Thursday, Dec. 2, 1982
Student Center Kaskaskia Room

How to avoid the "Indulge and Bulge" Syndrome

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Questions and answers
Freshman gymnast working on smooth transition to college

By JoAnn Marchzewski
Associate Sports Editor

Last year, Brendan Price was an integral part of the No. 1 high school gymnastics team in Texas. Now after only three meets at the collegiate level, Price has shown signs that he is on his way to becoming the same on the Saluki roster.

"The way I look at it, recruits come in two categories," said Coach Bill Meade. "Some freshmen have to work at it and take their junior year before they come into their own. Some start as freshmen and do well like Brian Babcock, Dan Muenz, Gary Moravito. Brendan is talented enough to go right into it."

Price can already name a collegiate meet among his personal highlights in gymnastics, which include placing second in state all-around and placing second in vault at the NCAA championships.

"I'd like to compete in all six, but it would be tough in those two events," said Price, adding that his most favorite is the floor exercise. Price added winning the vaulting competition with a 9.6 to that list.

Meade, the Salukis' all-arounder at the NCAA Invitational, November 12, said Price added winning the vaulting competition with a 9.6 to that list.

"Though vaulting is his strongest event, floor exercise and high bar are right behind, and parallel bars is also a good event for him. Price competed as an all-rounder at Kalamaaro, but it will be a while before he does it regularly, as his work on the rings and pommel horse needs some polishing."

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Having a good solid team this year, Meade is in no hurry to see working, page 23.

FIRST from Page 24

season. Vanderbilt fell to 2-1, having beaten North Alabama and Oregon State. The Commodores were led by Harriet Brumfield's 20 points and a pair oflicons, Wednesday, November 12, Price added winning the vaulting competition with a 9.6 to that list.

The Salukis handed Western Kentucky a 68-63 loss last year in Carbondale. SUU-C Coach Cindy Scott admits that the Toppers do not have the personnel of Oregon State or Vanderbilt, but points out the home court advantage gives any team a slight edge. Scott said Western Kentucky is a quicker team than SUU.

The Salukis will play their third game in four days when they face Western Kentucky in Bowling Green Tuesday night.

The Toppers have all five of last year's 15 starters returning.

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Georgia retains top grid spot

Unless something drastic occurs in next week's final regular-season Associated Press college football poll, Georgia and Penn State will meet in the Sugar Bowl on New Year's night in the nation's top two college football teams.

Georgia wound up the regular season with a 10-0 record and a near-unanimous choice for No. 1. The fourth week in the row the Bulldogs have been at the top of the poll. They received 52 of 56 first-place votes and 1,313 of a possible 1,393 points from a nationwide panel of sports writers and broadcasters.

Penn State trailed Pitt 7-3 at halftime Saturday before Pitt rallied but held onto victory 10-7. In the last two games the Nittany Lions have scored a combined 38 points. In the first 11 games they scored only 13 points.

"I've been impressed," Meade said about Price's performance. "Price accepted Meade's invitation to look into SIU-C.

I gave him two weeks," Meade said. "I told him I wouldn't call but he had to make his decision. I thought I might lose him to Oklahoma, and I was about to go looking for a gun because the coach at Oklahoma had already gotten in touch with him and I wasn't going to let him get this one, too."

But Price decided on SIU-C, which this season is the only position on the depth chart open for the Bartow native who went to the Texas Tech football clinic over Christmas, told Price he had to make his decision. I thought I might lose him to Oklahoma, and I was about to go looking for a gun because the coach at Oklahoma had already gotten in touch with him and I wasn't going to let him get this one, too."

In the Sugar Bowl Price is expected to replace Coach LSU's Mike Price, who was dejected when he said: "I think I've come pretty far in the short time I've been here." Price said: "In high school, all I wanted to do was compete as a collegiate gymnast, and now. I'm doing that but I'd do really well and contribute to the team's success, it's really what I want to do now."

MVC from Page 24
team got so depleted I thought there were times when they almost quit. I was very conscious two to three weeks ago the season that we were missing something. They were acting like we were losers."

Better late than never, SIU-C recovered to notch a winning ATS conference record, 2-1.

"What happens these years is that sometimes you go 4-7, or 3-7," said Dempsey.

Johnson pulled out of his slump at the end of the year, just in time to help carry the team back over .500. In the last two games he got some help from a formerly reliable ground game.

Except for Harper, the Saluki seniors may spend a lot of time thinking of what might have been. Can think about a potential pro career.
Top defensive honors to Harper as 3 Salukis make MVC team

By Dan Devine
Staff Writer

Even on one leg, John Harper was the best defensive player in the Missouri Valley Conference. The Saluki linebacker-defensive end spent much of the season hobbling on a bad, ankle, but the Cougars couldn't choose him as most outstanding defender this year.

"I was a little surpised because I wasn't having a good year by his standards," said Saluki Coach Roy Dempsey. "But I knew there wasn't anybody else anywhere in the world. They still thought he was good and they got a lot of respect for him when he was hobbled. When they saw his dad blank when they were asked what they planned to do about Harper. Most of them resigned themselves to directing their running game to the other side.

Still, he was SIU-C's second leading tackler, and leading pass rusher. Harper had 38 solo tackles and 52 assists, and kicked off opposing quarterbacks seven times.

I was just interfered with the season but overall I thought I had a good year," said Harper.

He hurt his ankle in the sixth game, and he really didn't right until the year's final. In between he played at between 50 and 80 percent of his usual ability.

Harper perfected his style of non-stop aggression during four years at SIU-C, starting by embarrassing seniors in drills his freshman year. Dempsey predicts that Harper will go in the first three rounds of the National Football League draft this spring. At 6-2, and 233 pounds, Harper is being projected as an outside linebacker.

This year he spent the first part of the season shutting between end and linebacker before a full-time defensive end during the Florida State game.

"He's going to play in the NFL," said Dempsey. "And he'll be a good player in the pro." Harper was one of three Salukis named to the Associated Press team.

By Michael Hinton

Saluki John Harper finished out his career at SIUC with a flair, picking up the Missouri Valley Conference's defensive player of the year.

Intramurals heat up as competition winds down

By Brian Higgins
Staff Writer

Survival of the fittest

Intramural action at SIU-C, that's exactly what the game looks like when sporting and would-be champions alike are currently jockeying for the top honors in the dwindling circle of teams remaining in sports competition.

Men's football, the most densely populated area of competition currently on the IM lineup, will crown its titans Wednesday afternoon, in the Men's "A" Division, the final scenario has been set with the undefeated Beavers pitted against unbeaten Bush Leaguer the Swingers in "A" action.

In "B" play, semi-final action was completed Tuesday with the SIU-C's Robby's Hoods and Co-Wrecks of the Southern Illinois state team facing off in the Division title chase. The "B" Division's semi-final, according to Joyce Craven, Intramural Director, is still too jumbled to call. That picture should be clearer next week, when the finalists will emerge from weekend action.

Indoor mini-soccer is currently winding down its regular season. In Men's "A" play, lead and Latinos are leading the pack with undefeated slates at season's end. Both teams were scheduled to receive round one byes in the first round of the playoffs but elected to play the first round. That decision paid off, as no number one or two teams fell in their playoff experience, as they went on to defeat their first round opponents, 1-0.

Latinos, Maya and Dirty Dogs II all posted perfect slates in "A" action during regular season play. Dirty Dogs beat the title chance however, after they used an illegal player in a 5-1 playoff win over Bombs, the team that will advance in their place.

The Co-Reac divisions also concluded regular season competition, with Kirk's and Indigenous pacing the "A" and "B" Divisions respectively, with 1-0 marks.

Mike's Done is fast proving while it may be water polo's most prolific team this season. The "A" Division squad currently posts a 6-0 record, with its average margin of victory over 20 goals in a sport where even 30 goals in a game is a rarity. "B" action is also being headed by a 6-0 squad. P.A. Navy. The 6ers, at 4-1 and Highland 1 appear to be the Navy's chief threats in the little pursuit.

Girls and Flames do battle for the other championship slot. Co-Reac competition finds Robby's Hoods and Co-Wrecks of the Southern Illinois state team facing off in the Division title chase. The "B" Division's semi-final, according to Joyce Craven, Intramural Director, is still too jumbled to call. That picture should be clearer next week, when the finalists will emerge from weekend action.

The Saluki women's basketball team insists on doing things the hard way.

First, the Salukis lost to 19th ranked Oregon State by one point Saturday night. The Salukis could have had the game, but they didn't get the ball over 26 shots and shot only 47 percent from the free throw line.

Monday night, the Salukis played the 16th ranked Villanova squad 72-49 in Nashville, Tenn. Had the team not shot a very impressive 54 percent from the floor, they would have fumbled itself on the short end again.

The Salukis did manage to cut their turnovers to 18 for the game, but still hit only one of 23 three-point shots. The Salukis' tallest players, fouled out down the stretch.

SIU-C managed to score only seven points for 44 shots in the six point scoring spurts at 6:24 in the first period, but shooting in the second period, shot in the 60's.

The Salukis led 48-27 at half time 45-1, but scored the first basket of the second half to go ahead. Vanderbilt tied the game up 55-55, but the Salukis reeled off six straight points to pull away. SIU-C led by as many as nine points twice in the last eight minutes, but Warring and Moore managed to close the gap to six (three rebounds), the Salukis' tallest players, fouled out down the stretch.

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MERYL STREEP CHOOSES
Sophie's Choice

JESSICA LANGE AS FRANCES FARMER,
TRAGIC THIRTIES STAR

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**The Perspective**

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You, as a reader of *The Movie Magazine*, belong to the most active movie-going segments of the population. As such, you have a tremendous influence on the film industry and the movies it makes. *The Movie Magazine* is designed to bring the personalities and the process of creating motion pictures into clearer focus. We hope to provide interesting insights into upcoming films—films whose creation you have directly influenced and which eventually may influence you.

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

Durand Achée
Publisher
NEW YORK — Here, on a big beige couch in a friend’s apartment just off Central Park South, sits Meryl Streep, the 35-year-old actress whose Life magazine — in a heady flurry of hype and hyperbole surrounding last year’s Victorian-era epic, The French Lieutenant’s Woman — dubbed “America’s Best Actress.”

Meryl Streep is between pictures. At 5 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final “Cut!” on Sophie’s Choice, the long-anticipated film version of William Styron’s semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant, living in the Prospect Park area of Brooklyn in the summer of 1947.

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

“I was real upsets when Sophie’s Choice wrapped,” she says, talking in sudden animated bursts. “I had the feeling that I’ll never get a part like that again. I put everything into it and it was hard to leave.”

That’s what they all say, of course, but Streep, who first read Styron’s turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Sinsg (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into the part like a woman possessed. She underwent 5 months of tutoring to learn Polish and German for the scenes of Sophie’s pre-World War II homeland. She immersed herself in Alan Pakula’s script and Styron’s book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

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

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

“This was previous to reading a screenplay,” she continues, “and there was this long evolution of events where Alan Pakula called me while I was making The French Lieutenant’s Woman in England and said ‘Would you like to do it?’

Sophie’s Choice stars Meryl Streep, Kevin Kline as Nathan (center) right Peter MacNichol as the young murderer Sinsg (right). and I said, ‘Well, yeah, I mean, but what script like? It’s a very nice novel but I don’t know what the script will be.’ And he said, ‘Okay, you can go and do it, and I’ll fly over to England and tell you the story.’ And I said, ‘Yeah, I know the story.’ And so he got mad at me and went ahead and looked for other people.

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

One of the reasons Pakula (and coproducer Koch Barish) had been inclined to go with an unknown Czechoslovakian over a big name Hollywood star was that he was, according to Streep, dead-set on Sophie’s authenticity, on her Eastern Europeaness. “That’s what really held him back,” she says. “So I told him I’d learn Polish, I’d do anything. “I thought it would be a piece of cake, like picking up Italian or French or something — but it’s not. It’s a lot like Latin because there are 7 cases. I think my teacher will kill me if I don’t get this right — grammar and accent. Anyway, because it’s that it was real hard to live, you would have to parse every sentence as you speak it, and word changes its ending according to whether it’s an object of a sentence or the indirect object. It’s really wild.” (Continued on page 77)

Meryl Streep Talks about ‘Sophie’s Choice,’ Acting & Other Things

BY STEVEN X. REA
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THE DARK CRYSTAL
Special Effects: Wizards Create A Mystical New World

BY JACOBA ATLAS

It sounds like a producer's dream. No actors, no special effects. Indeed, it is. But what it is in fact is a dream come true for the producers of the film. The Dark Crystal is the latest in a long line of fantasy films that have been created using a combination of live action and computer-generated effects. The result is a world that is both magical and terrifying, a place where the line between reality and fantasy is often blurred.

The story of The Dark Crystal begins with the arrival of a small group of children in a distant land. They are led by a wise old woman who promises to teach them the secrets of the crystal. As they journey deeper into the heart of the forest, they encounter a variety of creatures, each more peculiar than the last. Some are friendly, others are not so friendly. But through it all, the children learn to trust their instincts and follow their hearts.

The film's special effects are a marvel of their time. The creatures that populate the world are brought to life with the help of state-of-the-art technology. The puppets, designed by the legendary puppeteers Brian Froud and Tessa Packard, are made from a combination of natural and synthetic materials. They are carefully crafted to look as realistic as possible, and the result is a world that is both magical and terrifying.

The Dark Crystal is a film that is both a tribute to the past and a look into the future. It is a testament to the power of stories to transport us to places that are both familiar and foreign. It is a reminder that the best tales are the ones that challenge us to see the world in new ways, to question our assumptions, and to open our hearts to the possibility of wonder.
Another major problem was skin. Hanssen insisted that his heroes, the Geffings and the Shelves, have human skin. He needed to catch the light. Eventually, team Latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for Planet of the Apes, was brought in as an advisor. The time The Dark Crystal was completed, more than nine tons of Malaysian rubber had been used to cover the creatures.

Making them move was equally problematic. Hanssen wanted no legs, no necks, no hands. He didn't like any of the specific techniques he used to move the creatures. He wanted them to move through the environment. Those who did the movements were brought in very early and helped us work on the creatures.

Producer Hadwin's credits, which include both Star Wars and The Empire Strikes Back, insists the nuns were used only for the purpose of the pictures. He claims the movements were made by trained gymnasts and that the models were used in the latter part of the shoot.

Hanssen admits the result of all the mechanisms was often organic. "In fact, for instance, was often manipulated by 16 miles of eight-inch diameter wires, depending on the creature. With us, it was a matter of dozens of creatures performing at the same time. It got pretty crowded," Frank Oz, who co-directed the movie, has said.

The film's San Francisco traffic cop would have come in handy. Video saved the day, and for the most part, it worked. Hanssen himself, however, was in the dark about the extent of the work that went into the creatures. He was more interested in the overall story and the characters.

Hanssen insists The Dark Crystal is not a traditional special effects movie in the vein of Star Wars. But in another sense, the entire movie is one enormous special effect. The differences in the blends of models and the various techniques used to create the creatures are what make the movie so special. The use of the dark crystal, for example, is a key element in the story. Hanssen says he wanted the audience to feel as if they were in a dark, dungeon-like setting.

For Hanszen and Smith, the most difficult element of effect was aging the Garthim monster and the Woses. "It's hard, explains Smith, "aging is
done with dissolves. But what we wanted was to show the process happening as we created the creature. We didn't want the audience to know what the creature looked like in each stage of development."

"In the first scene of the film," Smith says, "the Thing Master, when telling Jen of his plans, speaks briefly of the magic of the crystal shard and Ankh Arad's mountain, where the crystal was first discovered. This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and echoing the ice each time. It took about four hours and we had to keep the ice free from freezing power. We also had light coming up underneath, which naturally warmed the water.

The same applied to the crystal shard. Both were done with stop frame to improve the sequence and a partial dissolve between frames to get away from the single image that you get when you stop frame."

Interestingly, Reynolds of the J. Sch, the sixth star of the adventure, uses no stop frame at all in the scenes that have been affected by the effects team. Industrial Light and Magic, developed something they call motion, which eliminates the ice and with the camera movement...

Hanssen, when he was asked about the role of darkness in the film, said, "It's difficult to say how many people go to the movies in their lifetime. That's really too bad of a kick for anyone making films. The differences in the styles, the need for humor, the need for suspense, the need for emotion..."

Pre-production, shooting, and the post-production of The Dark Crystal are topics often discussed in various magazines. A year after making the film, Hanssen, when asked about the process, said, "I'm not sure I can remember all the details."

For Hanszen and Smith, the most difficult element of the film was the creation of the dark crystal. They say they couldn't make a film about the dark crystal without the darkness. "The darkness gives the film its depth, its mystery. It's the darkness that gives the film its sense of brooding..."

Streep... (Continued from page 2)

Streep, along with the German Polish director and her Polish and German co-stars, spent weeks filming the flashback episodes of the story in Zagreb, Yugoslavia. The scenes used images of family and friends speaking in German, English, and Polish.

During that month, I spoke only Polish, German, and English. The films were all shot in the window of a train, in the window of a train, in the window of a train, in the window of a train, in the window of a train.

The film's San Francisco traffic cop would have come in handy. Video saved the day, and for the most part, it worked. Hanssen himself, however, was in the dark about the extent of the work that went into the creatures. He was more interested in the overall story and the characters.

For Hanszen and Smith, the most difficult element of effect was aging the Garthim monster and the Woses. "It's hard, explains Smith, "aging is
done with dissolves. But what we wanted was to show the process happening as we created the creature. We didn't want the audience to know what the creature looked like in each stage of development."

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Streep's performance is praised for its emotional depth and complexity. She is able to convey the complexity of her character, the thing master, and her relationship with the dark crystal, which is a central element of the film.

In the end, Hanssen says, "The dark crystal is a symbol of the power and the magic of the thing master. It's a symbol of the power of the dark crystal. It's a symbol of the power of the thing master's knowledge."

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The Pirates of Penzance

BY JAMES H. BURNS

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

The Pirates of Penzance is adapted from the Gilbert and Sullivan opera that first produced in 1879. It concerns a Roving band of 19th century privateers, led by the dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parent's instructions to apprentice him as a pilot. Ruth—now plump looking and middle-aged—has stayed with Frederic throughout his servitude. She has also fallen in love with him. Since Ruth is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces him to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st birthday, the time when his servitude is to be terminated.

On that birthday, the pirate ship sails into Cornwall, England where a group of beautiful young women—among them the Major General (George Rose)—are waiting. Frederic immediately sees that Ruth has lied to him, making him renounce not only the buccaneers, but Ruth as well. Frederic is also instantly attracted to one of the girls, Mabel (Linda Ronstadt). Meanwhile, the pirates are busy trying to woo the other ladies. Frederic plots to defeat the sailors by helping the Cornwall police commanded by a rambunctious sargeant (Rowe Acton) cal their community of the privateers. Before the planned attack on the pirates can commence however, the Pirate King and Ruth inform Frederic that since he was born on February 29th (which only falls every leap year), he has not yet had 21 birthdays. Frederic's sense of duty prompts him to repay the buccaneers, meaning that he must now aid them in thwarting the police onslaught that he helped organize. This conflict eventually sets the scene for all of Penzance's characters to find happiness.

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

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

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

Obviously, Pirates' casting decisions had already been made, but what made Leach choose his initial selections:

"I wanted actors whose voices would keep their individuality," the director responds. "I also like pop singers, which made it natural for us to think of Linda Ronstadt for Mabel. The Gods were with us, because not long after Linda had the voice to do the show, she wanted to be in it. It turns out that Linda had wanted to be in a Gilbert and Sullivan show ever since she was in the sixth grade, years ago. Her older sister sang "Sorry Mrs. Luisi" from HMS Pinafore. Actually, that's why we added that song to Pirates."

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

The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.
Mac Davis (bloody) & Jackie Gleason (be-ringed) in Sting II.

**STING II**

1973 The Sting told the spellbinding tale of two con men. Fango Mondorff and Jake Hooker, pulling the perfect scam on a sinister warmonger, Doyle Lonnegan. The world responded to the film by bestowing it with numerous awards and making it one of the highest grossing movies of all time. When it was announced that there would be a sequel with the same director, much was expected.

When it became known that Jackie Gleason would replace Paul Newman as Mondorff and that Mac Davis, best known for his singing, would play Hooker instead of Robert Redford, Hollywood was surprised. When you do the "Son of anything," says Jackie Gleason, "even if you are doing it with the original cast, you can be in trouble. Yet Sting II, which opens February 10th, makes a switch - now there are different attitudes and approaches to the association between the grifters than in the first film. Judging by the way the movie has been directed and the acting in it, I think that Sting II is going to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'

Despite the new film's altered perspective, the original's screenplay by Paddy Chayefsky, who recently made his directorial debut on the successful shows, and directed by Sidney Lumet, the story of the original, which revolves around the old crime heroes of the 1940's, is built up around the central figure of the 1973 film, the reformed criminal. When the original's release, Hollywood was surprised.

When it became known that Jackie Gleason would replace Paul Newman as Mondorff and that Mac Davis, best known for his singing, would play Hooker instead of Robert Redford, Hollywood was shocked.

James Woods lashes out in Videodrome.

**Videodrome**

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

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

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled Videodrome that is being aired covertly via satellite. It shows people, people, what's going on their lives, people, people, what's going on their lives, people, people, what's going on their lives, people...

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

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

Some of the film's reworked material concerns Max Renn's hallucinations. Those sequences allow (Continued on page 14)

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**THE MOVIE MAGAZINE**
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When Hollywood makes a picture about Hollywood, it usually turns out to be an expose of the grim, starkly sifts of the glitter pool. Sunset Boulevard, The Oscar, The Big Knife, early versions of A Star Is Born, Momme
deared, it's a long list. Singin' in the Rain is one of the few to take a light-hearted look.

This can't be an accidental trend.

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

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

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

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

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

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

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

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

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

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

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

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

Farmer eventually found her way into the hands of Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginings. By putting this instrument just underneath their eyes, that would sever the artist's ability to imagine. Because that's where (Continued on page 13)
Actor-Director Tony Bill Sails Through Hollywood . . .

& Guides Dudley Moore & Mary Tyler Moore In ‘Six Weeks’

BY ERIC ESTRIN

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

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

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

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

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

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

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

What’s more, he’s managed to become well liked by the Hollywood establishment, while doing so, an unachievable accomplishment for other independent-minded filmmakers who can’t seem to get their work distributed to the public.

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

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

Bill had been looking around for a film to direct since My Bodyguard in 1980. There were things about directing he clearly enjoyed — the opportunities to use a synthesis of his outside knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Seltzer) is the story of a congressional candidate who’s drawn to the head of a cosmetics empire after he tips for her young daughter. Bill was attracted to Six Weeks for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. “It was as good as it gets,” he says. “You show up in the morning, and laugh your ass off all day long while doing good work.”

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

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bitterweet farce.
The story revolves around young Katherine, whom Bill calls "the most remarkable non-professional I've ever worked with, and I've worked with a lot of unknowns over the years." He says, and he's especially proud of his role in the New York City ballet, where he was recruited for her first film role because of her dancing skills. She played the daughter of a TV anchor in Mary Tyler Moore's romantic comedy.

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

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

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

Still has a reputation as the man newcomers approach for a break or, at least an honest answer about their work. Screenplays pour in for his transom. Almost all the films he's produced or directed (including the endearingly but overlooked Hearts of the West) have come from scripts by first-time screenwriters about agents, and his is at least constructive, but if he's being rhetorical material, he says, when approached in a nice way.

Though he might be able to find a higher percentage of quality scripts by dealing with writers and agents, Bill says he'd rather deal in volume. He's staked out his own territory, and it enables him to stay close to the people, to have last say, to have that voices without having to hang around with professional's decision-making role.

They could. and it worked. Bill worked with friends. The Studio is also where he was able to study the lines of an artist. "She was a basket case by the time she realized that she was a madman," Yates admits the story. "The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phonored murder charge, she supported him with about $10,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear."

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

Every actress in town was naturally fascinated by the Farmer role, Janie Frota and Dolly Hawn wanted it; Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story. Many of the uninterested studio bosses, however, still only foresaw a dark story of a star probably immoral, who used to throw fits. "They didn't care why," Yates said. "I wanted to be true to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with The Elephant Man earned him the real interest of EMI-Brookhills. Sanger knew that Farmer's story, which is taken as far as her 1950 appearance on the TV show That's Your Life (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

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

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

Besides overseeing the final stages of Frances, Marie Yates is also tailoring down an 8-part TV mini-series, an original love story, and the Mick Jagger project. Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. What the Jagger?" "No," she said. "That was the call before the call from Jagger."

Frances opens December 3 in New York and Los Angeles and in other selected markets on January 28.
The Pirates of Penzance...

(Continued from page 9)

sentiments. Leach let Lansbury work fairly independents, which he did in the way that he dealt with all actors.

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

Leach's main concern with his cast was to unite them in bringing Penzance to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and the Marx Brothers. "Pirates' humor comes from a world of realities asks," states Leach. "It would have been a mistake for me to think of Penzance in any conventional way. For example, at the time the story takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some kind of fool." To enhance Pirates' thematic delights with redolent magic. Leach enlisted the services of special effects expert Richard Johnson, who won an Oscar for The Empire Strikes Back and also worked on Dragonslayer, Alien and Space 1999. Johnson's tricks were added to live action footage shot by cinematographer extraordinary Douglas Rourke of the Lost Art Shombe.

The Pirates of Penzance's visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg. "Pirates' gets so wild that a lot of people think that we did a lot of improvised tumbling and bumbling," says lrons Art, "but we didn't. There could be improvising with everybody moving around like that. There would have been chaos. Gracela Daneile (both the play's and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Art and company were, a potential danger for Pirates is that moviegoers might consider the story an antique that couldn't possibly appeal to modem audiences.

"We treated Penzance as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how The Pirates of Penzance ought to be done." Leach's approach worked on Broadway, where Pirates won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are of this mind: "There's something that this February 18, filmgoers will also react positively to a movie whose stylized humor could present a refreshing relief from the world's ubiquitous everlastings balalaikas. "The Pirates of Penzance," Leach admits, "presents a world without concern. There's no one character in the picture that you wouldn't like to have over to dinner."

Sting II...

(Continued from page 9)

responsible for Colors' death.

Jake Hooker, now down to his last dollar due to bad investments, is a drug dealer in the Florida State Penitentiary "on a bum rap," decide to go revenge on Macalinski. She's gambling that this February as a champion boxer, not realizing that Lomogean is aware of their every move, determined to kill them in retribution for confining him a decade earlier.

Ward's script also introduces a beautiful new woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the Countess has some sort of mysterious tie to Lomogean. Helping the gangster is Big Apple post detective Francis K. Burschman (Val Avery), whom Hooker first meets when he steals a railroad ticket from him. "Sting II is spruced up and is an expansion of the first Sting, rather than a continuation," asserts director Kagan. "Our Fargo Lundo and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. Sting II also has more comedy and the nature of the con is more intriguing than in Sting I. In this picture, the con men themselves get conned."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Malcolm from the original Sting) from London for a few days so that he could get acquainted with the picture's ensemble one month before the Englishman had to show up for filming. During that visit, Oliver clowned around by doing hand springs and led gestures off-camera, while the other actors were filming their scenes. At one point, Reed peeled off his shirt and jumped in front of the camera, dancing around the cast members. "That's the way he is without having a drink," comments Jackie Gleason, grinning.

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

To help achieve a sense of pleasant illusion, the artists responsible for Sting II's look often opted to "suggest" the 1940s, instead of re-creating the era. "Our goal was to have the same feeling as classic designer Burton Miller."

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

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

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

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

Some media pundits have surmised that Davis went to such lengths to help offset a comparably tepid performance as Hooker, Robert Redford. When told that some people will view his performance in Redford's obvious contrast, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers Davis' performance as another test to expand his theatrical abilities, displayed twice before in North Dallas Forty and Challenge to Keep Her.

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

Inevitably, the entire Sting sequel "in the tradition of its predecessor. Jeremys Paul Kagan insists that his picture can sustain the test, as long as people care about Sting II's characters. "I think that they will," states the director. "Even though all of the characters from Sting II survive by living, there's a 'backstage' area where they don't lie. That's where I feel audiences will learn to care about these people at least, what's important to me is the truth of people's lives."

Video-drome...

(Continued from page 9)

Video-drome to display the methods fascinating special photographic and makeup effects that Cronenberg's movies have become famous for. Video-drome against its predecessor. Jeremys Paul Kagan insists that his picture can sustain the test, as long as people care about Sting II's characters.

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

"Oh, of course, the director adds, "there are some people who might be turned off by watching through Videodrome's 'straight' scenes. Overall, though, I don't think that will be the case. Effects freaks still want more than just special effects, even if they don't always realize it."

"I mean, who's selling for great effects if you can get effects plus?"
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<table>
<thead>
<tr>
<th>Engine</th>
<th>2.3L, 4-cyl Fuel-injected Turbo Diesel</th>
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*For EPA est. mpg. See comparison. Your mileage may vary, depending on speed, distance and weather. Actual highway mileage and range will generally be lower than est. hwy. EPA est. mpg. EPA values 2WD: 34/32, 650/450. EPA values 4WD: 30/28, 650/450.
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