Electoral '82 Analysis

Republicans hold clout despite Democratic gains

Republicans made confessions of their loss on the Senate and House and predicted the Democrats would continue to hold onto that clout. But state and local races were more moderate, with less clout remaining in the state.

As the last voter precinct results were in, the Democrats started to call the victory for the General Assembly. The Senate and House results showed that the Democrats had gained a majority in both chambers.

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Employment data out today

WASHINGTON (UPI) - with the first post-election indication today on whether employment is still on the rise a factor credited by organized labor for large gains in the November election. The Employment Standards Administration will release weekly data that show how many workers have found jobs.

Dow Jones average soars

NEW YORK (UPI) - The Dow Jones industrial average soared a record 49.41 points and closed at a new high of 1,065.49 Wednesday in a huge post-election rally. The Dow hit 1000 for the first time in its 71-year history today. Dow Jones average soared 66.17 points to close at 1,065.49 Wednesday in a huge post-election rally.

Standards

Sen. Hamson Schmitt, R-Nebraska, did it. The Social Security Administration's decision to raise the retirement age from 65 to 67 over a 7 year period, and to penalize the 66-year-olds who don't work, is part of an estimated $7 billion to $8 billion a year in savings from Social Security.

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White stuff arrives; winter to follow

By White stuff arrives; winter to follow the state, said Dave Towne, professor of social work. "I expect a very cold day today. I wish it would go away."

The first home game will be Nov. 22 against the University of Wisconsin-River Falls. The panhellic elections will be held Nov. 15, on an all-home meeting. Each candidate will give a two-minute speech, after which voting will take place.

**NEW PIONEERS CO-OP**

*Your community-owned, Natural Food Store*

320 East Main Street

223 East Washington

Open Reading

**Union Bay Blue Jeans**

(25% off Polar Fleece) 6 oz. Men's Sports Socks

**DICKERY'S**

Pizza, pasta, and more.

**SCHLITZ TALL BOYS**

60 oz. cans, plus deposit

229 plus deposit

**HAMM'S**

Loose Pack 24-12 oz. cans

**OLD ENGLISH**

16 gallon keg

2470 plus deposit

Ad Effective thru Tuesday, Nov. 9

1213 South Gilbert Court

8 am to 9 pm Daily

10 am to 6 pm Sun.

Go 2 Blocks South of Kirkwood, One Block East of Gilbert St.

Lowest KEg Prices! 337-9226
Speaker decrees nuclear freeze

Iowa State Representative Jon Hensley, D-Coralville, announced yesterday the state's annual development policy.

"I don't think there was ever a more crucial time in the history of the Soviet Union," Hensley said. "As long as the Soviet Union is a superpower, we have to make sure we're taking care of the country's interests.

"The Soviet people have much more of a stake in the future of their country," he said. "They've been through too much already." He called for a "national freeze on nuclear weapons." This would mean that the United States would not increase its nuclear arsenal, while the Soviet Union would not decrease its nuclear arsenal.

"We need to start doing some things to reduce the arms race," Hensley said. "We need to start being more responsible with our nuclear weapons." He called for a "freeze on nuclear weapons" to help ensure the safety of the United States.

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Speech

Mr. Mead's speech is a very important one, as it covers all of the issues that are currently facing our country. He has a strong and clear voice, which makes it easy to understand his message. The content of his speech is well-organized and easy to follow, which is a testament to his skill as a speaker.

Interlude II

It was a very enjoyable interlude, with the music being played in the background. The lighting was also very effective, creating a very pleasant atmosphere. The performers were very talented, and their timing was spot on.

Analysis

In the first act, the performance was very well-received. The lighting and sound design were very effective, and the actors gave strong performances. The pacing of the act was well-managed, and the script was very engaging.

Interlude I

The interlude was a very nice addition to the performance. The music was very pleasant, and the lighting was very effective in creating a very nice atmosphere. The performers were very talented, and their timing was spot on.

Act II

In the second act, the performance was very well-received. The lighting and sound design were very effective, and the actors gave strong performances. The pacing of the act was well-managed, and the script was very engaging.

Interlude II

The interlude was a very nice addition to the performance. The music was very pleasant, and the lighting was very effective in creating a very nice atmosphere. The performers were very talented, and their timing was spot on.

Act III

In the final act, the performance was very well-received. The lighting and sound design were very effective, and the actors gave strong performances. The pacing of the act was well-managed, and the script was very engaging.
Turkish leftists yield to police

IOWA CITY, Iowa

The United Press

Page SA

Iowa City, Iowa

United Press

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Operation Peace for Galilee, has taken

Yitzhak Rabin to the heavily armed enclave of the PLO in Lebanon.

"Ready to move into action" if the peacekeepers were in danger.

Government officials reportedly re-

ceived orders to destroy the hostages'

quarters in the course of the attack.

The extremists declared that they

would address a new constitution prepared by the military rulers of Turkey to be

read on Sunday.

West German government spokesmen said they were prepared to make

any additional effort to ensure the safety of the hostages.

Police and the passengers, who had

said they had earlier identified himself

in New York Times

as North Korean, said they were

not surprised to have their flight

at 23:30 a.m. local time.

"Thank God this has come to an end

in time," a police official said.

"All the hostages are free and are

unharmed."

The hostages were

released following an agreement between

the leftist guerrillas and Lebanon's

Syrian-backed government.

FRENCH PEACEKEEPING TROOPS

began patrolling the streets of East Beirut

for the first time yesterday after

smoke and left 120 dead behind them,

American military sources.

The move into East Beirut postponed their

sign a peace treaty or hold high-level

negotiations with Israel.

"We aren't sure if the situation will

steady down and troops will be able to

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After defeat

Now that the election is over and the results tallied, it is time to measure the impact of those candidates who won and lost. Typically, election postmortems are marred by hyperbole and emotionality. The voters may be more realistic in their treatment of the candidates and their performance.

I.THE PAST few months have seen Iowa's political arena become a stage for candidates whose policies and promises have been tested against the electorate. The results have matched the carryover from the 1960s, when many of the makers of those policies are either gone or in decline.

The past election, which included presidential and congressional races, has led to the need for compromise. With the staff writer who were swept into office on the president's coattails in the 1960s and '70s, had to fight hard to distance himself from his policies. Candidates such as Cooper, Cutler, and Evans who not too long ago railed against the evils of government, are now trying to salvage their careers and their own futures in Iowa. However, the policy debates that were to be the hallmark of the 1960s have been replaced by the present day's need for compromise.

The Democratic party, green with envy, is trying to exploit this situation. They are trying to divide the Republicans and use the situation to their advantage. The Republicans, on the other hand, are trying to show that they have the strength to overcome any obstacles.

The election has led to a new era of political realism. Candidates are no longer trying to win every issue but are focused on finding solutions.

Derek Mauer

The Dempsey Center especially convivial Chris Press, who takes shelter at the center, and the mayor of Iowa City, who has supported the center.

Despite the support of many of the makers of those policies, it is clear that the long-term goals are not being met. Instead, the focus is on the short-term needs of the area. The mayor is trying to improve the image of Iowa City, and the Dempsey Center is trying to improve the quality of life for the residents.

The Dempsey Center will continue to work towards its goals. It is committed to providing a place where people can come for help and support.

In this fervent moment, the Dempsey Center and Iowa City are not alone in their efforts. The Dempsey Center is supported by many organizations, and the mayor of Iowa City is committed to improving the city.

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Costly campaigning may aid in success

WASHINGTON (UPI) - Candidates who suspect their opponents have a cash edge may be in for a rude shock. A major new survey finds that the gap between the wealthy candidates and their less fortunate opponents may be growing wider.

The survey, conducted by the American Institute of Political Research, found that 64 percent of the wealthy candidates reported having more than $100,000 available for campaign purposes, compared to only 32 percent of the less wealthy candidates.

Moreover, the study found that the wealthy candidates are more likely to use television advertising, while the less wealthy candidates rely more on direct mail and phonebanking.

The findings are particularly troubling for candidates who are running in districts with a large number of wealthy voters, as they are more likely to have access to funding from these voters.

In addition, the survey found that wealthy candidates are more likely to be able to hire experienced campaign consultants, who can help them develop effective campaign strategies.

But for candidates who are not wealthy, the study suggests that they need to be creative in their fundraising efforts if they hope to compete against their wealthier opponents.

For instance, candidates who have a strong base of support within their community may be able to rely on donations from local businesses and individuals to help fund their campaigns.

In the end, the study suggests that while wealthier candidates may have an advantage in terms of funding, there are still ways for less wealthy candidates to level the playing field.

But this may require a willingness to think outside the box and be creative in their campaign strategies.
Hawkeyes find tough Minnesota too much

a lot later.

columnist Richard Anderson shows why the Clippers leave the ball to Philadelphia's Sixers and Russ
are one of the NBA's worst teams Wednesday night at

Kennedy: Six freshmen are going to play a key role

USFL head meets with NFL players

NEW YORK (AP) - The striking NFL Players Association struck out as the two sides met for another round of

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**Sports**

**Thomson running for fourth title**

By Thomas H. Jarge, Jr.

When Wisconsin distance runner Rosemary Jones, 21, and Iowa\'s Sue Palmer, 24, line up for the 1983 NCAA women\'s cross-country championships, they will each be in pursuit of their third national crown as collegiate runners.

The following year, both will probably be in the mix for a fourth title, although it is uncertain whether either one will be able to win the event.

**Spivey**

Spivey sensed trouble as the 2:38 train arrived at the bus stop. She had been running down the street when she heard the news.

**Follow Doonesbury**

In The Daily Iowan

Robin Guttman calls it "social satire combined with good old-fashioned farce." Jeffrey Miller calls it "funny and colorful... guaranteed to engage both your sense of humor and your intellect."

You\'ve got three chances left to see it.

**Thomson's best time is the 1975 NCAA record of 34:38**

**Chris - Suzie - Kim Celebrating Baisful Unemployment**

DOE BEVERAGE CO., INC.

**Matterson tops Palmer in Cy Young voting**

If you thought the wait for the Cy Young Award announcement was rough, you should have been here.

**MAMMOTH FOR FIRST I**

It was a wet and wild time in Iowa City on Friday night.

**On the line**

The Iowa Hawkeyes and the Illinois Fighting Illini face off in a game of basketball.

**MCCONNELL TOLL ROAD**

If you want to know what\'s going on at the border, this is the place to be.
**Sports**

**Loss drops Iowa to third in rankings**

In Mike Conder's

Iowa has dropped from atop to the No. 2 spot in the nation after Friday's loss to New Mexico State, marking the Hawkeyes' third behind the NCAAs and Conners last fall by bringing

The Hawkeyes have been ranked in the NCAA

GRANT VALLARICO for the Convenant Iowa State Bank.

At the national meet, exhibition games played by the nation's best and the hallowed

Iowa, Iowa State and Kansas are

The exhibitions will be

**Siciliano** continues to

The exhibitions will be

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The exhibitions will be

**Scrimmage games start cagers' season**

**Matmen roll into Humboldt**

for first intraquad meet

**On the line**

The Iowa bananas belong to the Iowa

The Iowa bananas belong to the Iowa

**WOOD FIELDS**

**2 for 1**

THURSDAY — ALL NIGHT LONG!

Budweiser & Budweiser Light on draft

NO COVER CHARGE

One check available.

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Brezhnev's relationship with the KGB.

In the early 1960s, Brezhnev, who had served as a military intelligence officer during World War II, began to rise through the ranks of the KGB. He was known for his loyalty and his ability to keep his mouth shut, which made him a valuable asset to the agency.

In 1966, Brezhnev was appointed as the head of the KGB in Siberia. He used his position to consolidate his power and to eliminate his rivals. He also began to build his own network of informers and spies, which helped him to control the flow of information to the KGB.

In 1974, Brezhnev was appointed as the head of the KGB in Moscow. He used his position to further expand his power and to consolidate his control over the Soviet Union. He also began to use his network of informers and spies to build his own personal empire.

Brezhnev was known for his brutal and efficient methods of interrogation and torture. He was also known for his corruption and his use of state resources for personal gain. He was ultimately assassinated in 1982, but his legacy as a ruthless and powerful KGB chief lives on.
Peter T. Lewis dies

Peter T. Lewis, UI Professor of Music and former director of the University of Iowa Library, died on Tuesday, November 15, 1972. Lewis was 78 years old.

Lewis was born in Iowa City, Iowa, on July 28, 1894, and received a Bachelor of Arts degree from the University of Iowa in 1917. He later earned a Master of Music degree from the University of Chicago in 1920 and a Doctor of Music degree from the University of Iowa in 1924.

Lewis was the director of the University of Iowa Library from 1925 to 1955 and served as the university's first music professor.

Lewis was a member of the American Library Association and the American Library Association of University Libraries.

He is survived by his wife, Nettie, and two daughters, Martha Lewis and Emily Lewis.

Services will be held at the University of Iowa Library on Thursday, November 17, at 2 p.m. Burial will be at the University of Iowa Cemetery.

In lieu of flowers, contributions may be made to the University of Iowa Library or the University of Iowa Music Department.

The Daily Iowan
Nixon quirked flow in his new 'Leaders'

By Tom Ochtyr


In an old 'Saturday Night Live' sketch, the character of the American president was known to be 'not very intelligent' but 'not very dumb, either'. In this case, the joke is not so much about the president's intelligence, but rather about the fact that he was able to maintain power for so long. The book itself is a collection of essays on leadership and the men who exemplify it, covering Nixon's time in office and his memoirs.

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Christopher Reeve

Superman Three Times
Now a "Street Wise"
Priest in 'Monsignor' 

Monty Python
Michael Palin's
New Project

Star Wars' Producer Gary
Kurtz Heads Into 'The
Dark Crystal'
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COVER
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Hollywood photographer famous
for his portraits.

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currently making in Hollywood:
ime between a rock
and a pig?
(right pause)... A pig
dnight for a chance
with a rock and roll
is to Rock 'N Roll
Herman, a hot-off
the '60s of low people
Londoner, Herman
Everybody's Lucifer
the glossy dream of
of... absurd and
weaseness... wild pur
stitute... serve the
simple perspicacious
it's fair to say that
always adopted out
dayaries of the estab
churches.” Best
Perhaps: Cliff Richard is
(continued on page 12)

If colors tickle your fancy, capture them with Kodak film.
For sharp, beautiful pictures of your most colorful fantasies.
Michael Palin turns missionary

But only in his new film...

BY SHELLEY TURNER

If you already know who Michael Palin is, you can skip this part. If you don't, he's the Monty Python with the bumbling boner on his head, and perhaps more immortally, the pat shop owner who tries to persuade an exploding John Cleese that the purse is not really dead, just pricking, for the joke. Although he used to deny it, he is described as 'the very backbone of the Pythons team' — 'very, versatile, tolerant and funny' with the sort of rhythm, anonymous face that lends itself to infinite roles. He has been Pythonising since the group's incorporation in 1969 (he was 26 then), which means he's written and performed on all the TV series, the 10 1/2 films and the multitude of tour-growing features including Monty Python and the Holy Grail and Monty Python's Life of Brian. With fellow Python Terry Jones he wrote and appeared in the TV series-then-book Ripping Yarns, and with other fellow Python Terry Gilliam, the early 1980s movie Time Bandits. Finally, he decided to take a sabbatical from collaboration, which is why he gets a whole article about himself here. And now for something completely... Palin.

On a typical London summer's day — wind driving a chill rain sideways into parts of the anatomy one rarely contemplates — Michael Palin, wearing blue (but, alas, not his) costume stands in his stocking feet and sneezes. The cold he already has is escalating. He does not complain.

He has a stiff upper lip, thanks to the glue holding on his false moustache, and a heavenly disposition. This place is a forlorn but remarkably in-tact street of Victorian warehouses running parallel to the Thames just below Tower Bridge. A jetlagged New Yorker is making a teensy promenade for his 10 minute distraction to local American TV stations which describes something about Palin's first big solo project, a feature set in Edwardian Britain called The Missionary. Michael wrote it alone, co-produced and plays the title role. Today's location is the same used in the film for the pub and brothel sequences. The idea is to have him play two roles — both reporter and performer — interviewing himself. Only heh is that the brand-new looking, custard-colored Kickers (his sole footwear du jour) are not what a man of the cloth sported in 1906; he'll have to bush it with the dark socks and hope no-one notices.

This whole episode, which should have taken a couple of hours, max, to shoot, is sprawling tediously and ineffectually over the entire, miserable, soggy, sleepy day. Knowing he is caught in the double-bind of The Missionary, he is post-production and the next Monty Python film The Meaning of Life going full steam ahead, one shudder for his stamina with every sneeze, but this is show biz. Sheltering in doorways and dark stairwells he gamely manages to field questions in moments snatched between shots.

The external motivation to write The Missionary came from George Harrison, a charter Pythonsite who went a congratulatory tele­ gram after the debuts broad cast 13 1/2 years ago and has re­ mained intrigued ever since.

He was the financial backer of Life of Brian and was such a fan of the half-hour running parallel that he was jumping up and down encouraging Michael to expand some­ what. Michael's first treatment was 50 pages long. He would back it up on faith. For his own part, Palin was ready to go boldly where he had not exactly been before. But it did for the satisfaction of trying to prove to myself that I could write more than just a few

or ten minute sketch on my own — that I could sustain a story and characters. Before he could sustain them, the first obstacle was to come up with them. The Muse seemed terminal in a meeting. Finally, inspiration came, not out of the blue, but out of a flingish glove through which he ran (the lines running) over Hampstead Heath near his home in North London.

'I decided that the film should be called The Missionary and should be about a heroic Edwardian idealist whose liberated approach to sexual matters is both his success and downfall. I liked the idea of a period movie; this is set in 1900, the heyday of eccentric characters, respected misfits, against when you can play a character like that. I'm not a straight character — I'm most concerned with writing something that arises out of character; I'm not a gag writer. I like eccentricities and odd bits of behavior.'

Our hero, then, is Charles Fortes­ co, who is returning to En­ gland after 10 years missionary work in Africa to marry his childhood sweetheart Deborah (Rhoda Nettles, who was Cordelia in Brideshead Re­ turned). However, since the course of events, he has been waylaid on shipboard by the glamorous, passionate, exotic and filthy rich Lady Amers (Dame Maggie Smith) who shares his interest in fertility symbols. He tries to dismiss his from his mind, but fate intervenes when the sportimend Bishop of Lon­ don (Denholm Elliot) obliges him to establish a mission for fallen women. Fortescue's fund-raising efforts lead him back to Lady Amers' vast country seat (portrayed eloquently by two of England's most spectacular stately homes) and her vastly crotchety, vas­ dely wealthy old husband Lord Amers (Trevor Howard). Our noble Charles becomes just a de facto gigolo in order to support the 28 fallen women with whom he is in intimate terms. Complications, including ram­ dom death (nothing too serious, though), ensue.

Palin was extremely grateful with the caliber of players who agreed to appear. 'To me it's important to go for people like that — actors who can do anything, rather than just come in,' he says. In Ripping Yarns and The Mis­ sionary it is the snarly, comic character around which I can put sadder characters. Very often I come out being like a more straight than I'D like to. Sometimes I'd like some­ one to write me something really sly, some subtext that I won't get past over here is a comedy with an au­ thentic, realistic center to it, which is quite a difficult thing to arrange enough to feel there's the right bal­ ance in The Missionary, and I'm in control. What it writer is Michael Palin.

More dominant and none of the families were specially noted for being humorous or being in the entertainment world, or being academic in any way. They were just hard-working, people trying to make do through a difficult pre-oopera­ tion period with little money, but having to live up to established upper-middleclass standards. We were reacting to our parents being stuck in a bit of a rut. We used humour to get us out of that. We also came at an easier time; you could be more flipp­ ing without appearing to be just flip­ ping-in-sactic' — my father, to give him his due, was happy with whatever I did so long as I wasn't asking him for money. He was quite pleased that I was doing a television show of my own within six months of leaving Oxford. I mean, a history degree from Oxford seems wonderful, but in the end, what does it do for you? So I ended up co-hosting a pop music show called Now. That was '66. At least I was self-sufficient. But then David Frost had come along and going into television comedy was quite respectable as an occupa­ tion for dads leaving university. There'd been The Cambridge Footlight Revue (a satirical review), Beyond the Fringe (which launched Peter Cook and Dudley Moore), The Goon Show (with Peter Sellers and Spike Milligan). Suddenly it was acceptable to be educated and funny—not that I was claiming I was—but college humor found an audience wider than just the colleges. Before its comedies tended to be the preserve of the old school, stand-up, working-class comedians like Max Miller, who followed the music hall tradition.

Michael Palin claims to have been attracted to comedy because 'People used to laugh at me. It was the only thing I could do.' In fact, he

(Continued on page 12)

Michael Palin's character is over-sized human. Apparently, he has a handle on it.
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GENTLEMAN OF STEEL
FACES PAPAL CHALLENGE

BY DAVIN SEAY

Someone has lost all the glossy, color photos — a whole batch of stills from Monsignor, Christopher Reeve's soon-to-be-released fifth film — and his bushy-sideburned, Malta-tanned press agent is going to get to the bottom of it.

With a guarded honor, the agent sends his flock of secretaries carousing around the toasty Beverly Hills office in a frantic search for the missing pics. Stacks of clippings are sprawled, bulging files are rifled; one diligent gofer even peers behind the poted palms. From the doorway a kind of low chuckle issues as Reeve himself, standing at the threshold, surveys the chaos.

"Give 'em hell, chief," he says with an absolutely dazzling grin and strolls into the suddenly frozen tableau.

Exuding all the vitality, robust health and good humor that one man seems capable of containing, Reeve is dressed down for the occasion — another in a series of interviews to coincide with Twentieth Century-Fox's release of Monsignor, a film he unashamedly claims to be "literate, passionate, intriguing and original." In a carefully laundered blue work shirt, nicely aged beige cords, and top-siders sans socks, the twenty-seven-year-old Reeve could not possibly cut a more casually underplayed figure. If it weren't for the face — the precise geometric interplay between squared jaw, thin, expressive mouth and riveting blue eyes — the New York-bred actor could pass for any of the uncoun ted out-of-work male models prowling the streets outside.

It's the face known to millions only as Superman's — features prominently displayed in two marine miracles, Superman and Superman II, in a role that elevated Reeve overnight from promising Broadway actor to mythical hero and melting heart throb. If the actor is unobserved by so close an association between his real and make-believe personas, he's certainly not letting on. He seems, in fact, to be recapturing his role right here, smiling shily at the flustered secretaries, putting his arm around his press agent, whose demeanor has changed instantly from dementic to deferential. There's no doubt about it ... this is Clark Kent, affable, disarming, just a regular guy with superhuman powers.

"Superman is not a difficult role for me to play," he explains, after the now-bemused publicist has settled him into the interview room, its walls festooned with garish orange lithographs that undo the warm light of the sun streaming through plate glass windows. "I had to effect a specific physical look. After that it was up to me to invent the character. I thought, let's not be aloof, macho, distant, reserved. Let's be warm, eager, there to help."

He's a Superman for the Eighties.

An aspiring actor from the age of fifteen when he apprenticed himself to the Williamstown Playhouse — a top rated summer stock theater — Reeve appears to have taken his sudden ascendancy to major film stardom completely in stride. It's a part of his personality immediately evident — supremely self-assured, apparently unimpressed with his good fortune, this son of a journalist mother and "professor, novelist and translator" father, seems, above all, in total control of the situation. "I accepted the role of Superman for one reason," he asserts. "I saw it as a way to avoid ten years of hard labor. After all, I'd already done eleven years of hard labor and this was a way to speed up the process of getting where I wanted in my career ... to be working with the best people, the great directors and writers. That's really my definition of success: to gain admission to the circle you want to be in."

Gaining admission has apparently never been much of a problem for him. Following his Williamstown stint, he alternated between an education at Princeton Day School, in suburban New Jersey and briefly selected appearances with professional repertory companies. Reeve was a hockey letterman and assistant conductor of the school orchestra, but his boundless energy and ambition were targeted more directly to acting during his college years. While working for a BA at Cornell with subsequent undergrad studies at Juilliard, Reeve would sandwich acting auditions between classes. He later traveled to England to write his thesis on British repertory theater, roaming throughout the Midlands visiting various companies before landing in London and applying for a job at the old Vic.

"I became what they called over there a 'dog'sbody,' and what we call over here an errand boy. But it was a very exciting time. They were doing their first production of Equus and for their revival of Peer Page I helped the actors with the American accents." Before returning home to land a role on the soap Love of Life, Reeve worked briefly in Paris with the Comedie Francaise. It was, all in all, a quite complete and very fortuitous theatrical education.

It was after Love of Life that Reeve won two important roles in major Broadway productions. The first was as Katherine Hepburn's leading man in A Matter of Gravity, the second as an embittered paraplegic in The Fifth of July. "It was too much too soon," he admits. "I mean, there I was, barely out of acting school, playing opposite Katherine Hepburn. I really froze, but I think the experience helped me to understand what I could accomplish in acting. I'd always gone for the character roles before that because they were the parts with all the interesting twists and turns. A lot of leading men parts are boring because a lot of leading men are boring. It never really occurred to me that I might be right for the hero — that I was 6'4" and reasonably attractive. Knowing that helped me be comfortable as Superman, which is really the last word in leading men."

There is no question that Reeve is ideally suited to portray the Man of Steel, nor is there any doubt, at least in his mind, that he contributed greatly to the role's human dimensions. "Superman is an idea. (Continued on page 14)

Superman, sky pilot (left) or casual guy (right). Reeve has flown high since his 'dog'sbody' days.

GRIG GORMAN/VISAGES
(Continued from page 6)

velveteen Lord Fauntleroy togs ac-
cepting a large wheel of cheese from
Miss Teenage State of Victoria on July
19, 1969. Gary Herman pulls no punc-
hes!

Just Kool

M ost JAZZ Festivals play a pat-
hand — featuring well-known
performers whose jazz credentials
are either dated or non-existent. It's
called Mingus's Syndrome. A ter-
riple exception to the dismal rule is
the KOOL JAZZ Festival destined for
Los Angeles this November 6-10.
Avant Garde rules throughout the
event. Students are granted a $2 dis-
count on tickets. Performers range
from Anthony Braxton to Laurie An-
derson, with the likes of Air, the
Nikolas Dance Theatre and the
Art Ensemble of Chicago in between.
Plus James "Blood" Ulmer. Ticket
info is available at 213/972-7211.

Still on an Allowance

O ldlliced MARVIN DAVIS, who
last year purchased 20th
Century-Fox lock, stock and film can,
urged everyone to "get of your a-es
and role" in the November elections,
reminding that "you have no right to
complain" if you don't show. "Of
course," she sheepishly added, "you
probably know who I want you to
vote for."

A Rock & Roll Civics
Lesson

LINDA KONSTAD wrote a very
brief white sailor suit and sang
22 songs in the space of 90 minutes
at her opening night concert at J.A.'s
Universal Amphitheatre. Ronstadt, a
longtime personal friend of U.S.
Senatorial candidate Jerry Brown,
spent more time than usual gabbing
with the audience. At one point she
said this penultimate, Alfred-Hitchcock-
trying yoga am pressed arrived
without the name and address of
its creator. What can we do? How
about this — the first per-
song to show up at our offices
with this design tattooed
on his or her inner thigh
can claim the $50 prize.

"And the rockets red glare..."
Saluting Veterans' Day, Uni-
ercy of Hawaii student Jeff
Dreiss also scored.

Take a bow, Jeff.

A 07 Returns & ... Returns

THERE ARE NOW TWO JAMES
Bond movies filming in Europe
cautious to reach the theaters
midway through 1983. Roger Moore,
who starred in the last five 007 ad-
versions, is again the lead in 007
spies (would we kid you?) oppo-
site beautiful Maud Adams. Sean
Connery, the original film Bond who
starred in six of the pictures, is re-
surrecting his 007 persona in Never
Say Never Again opposite beautiful
Barbara Carrera. There was also
a rumor that Goldie Hawn was shoot-
ing a film called Private Bond in
which she starred opposite a beauti-
ful army captain, but we couldn't
find anyone to substantiate it.

P ERHAPS INSPIRED by the recent
split to show Mr. Merlin, Colum-
bia Pictures is coming up with
$3,500,000 of the $3,500,000 needed
to mount a Broadway version of Mer-
lin, starring the most visible magi-
cian of the last decade, Doug Hen-
ing. The show is scheduled to open
December 19, guess which film
company is dealing for the film
rights?

Known by the Company
It Keeps

T RON, the ground-breaking — if
brain-numbing — Disney film
that takes place within a computer
game, was scheduled at various
theaters around the country in
October. The film caused problems.
Not because Nimb was rather boring,
but because it was
done in the old style of Disney
Studios — laborious, painfully anima-
tion with cute creatures abounding
— by animators who had defected
from Disney. Using contractual
agreements which were originally
designed to protect Disney's image as
element of innocent, wholesome
pictures, the Studio got Nimb pushed
from the double bill as being "of
unsuitable character." The irony be-
yond Disney's power play is that
Tron has since been showing as a
double feature with The Best Little
W rehouse in Texas.

007 Returns & ... Returns

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rights?

Known by the Company
It Keeps

T RON, the ground-breaking — if
brain-numbing — Disney film
that takes place within a computer

game, was scheduled at various
theaters around the country in
October. The film caused problems.
Not because Nimb was rather boring,
but because it was
done in the old style of Disney
Studios — laborious, painfully anima-
tion with cute creatures abounding
— by animators who had defected
from Disney. Using contractual
agreements which were originally
designed to protect Disney's image as
element of innocent, wholesome
pictures, the Studio got Nimb pushed
from the double bill as being "of
unsuitable character." The irony be-
yond Disney's power play is that
Tron has since been showing as a
double feature with The Best Little
W rehouse in Texas.

Hollywood in real life

MICHAEL PALIN

(Continued from page 8)

has several irons in the communica-
tions fire right now. Apart from the
Ministry mission accomplished, he
remains a fully participating Python.
It is estimated that all the Python
spend roughly three months a year
exclusively on Python projects and
have the rest of the time to reap-

ture or pursue individual interest.

Bpalin's include a small publishing

cami which so far fosters in
American poet and an English comi-
c artist; an eight-track recording on

nady trendy Neal's Yard, Coren
Garden; and his first children's book
Small Harry and the Toothache, pub-

c out in November of this year. One of
his more subtle achievements is havi-


marrina a farmer's daughter
shortly before his 2nd birthday. I
still claiming her as his best friend
years and three children later, he
equally long career in the media
ogt now overshadowing.

Perhaps his lifelong passion for
trains is what has kept him from
go off the rails. With only the
slightest pause for deliberation when
asked what was his favorite passe-
n, he decided, "My last Allin
Train Spotters' Book, 1955. It is
would be absolutely awful to lose.
Was there a time in my life when I
was never out of my hands."

This appetite for detail has, for 13
years now, found an outlet in the
keeping of a diary, which in turn has
given him a taste for journals in gen-
eral. He derives great pleasure from
the minutiae of daily existence, his
own and other people's, rather like
a whale deriving nourishment from
countless infinitesimal plankton. It
all contributes to his grasp of the
human condition which is irrefutable
to his work. Would he be interested
in a straight acting role? "I wouldn't
mind, but I think I would always

tend toward comedy. I have a sort
of — I don't know what it is —
overinflated humor gland some-
where in my body which makes me
see the funny side of any situation.
"Like seeing into the unprintable

tale, capped and shoeties. Bless yo.

12 Ampersand November, 1982

SHRELLY TULNI
Gary Kurtz Zoons from "American Graffiti" to "The Dark Crystal"

By Stephen Greenberg

R

Remember that movie where

Lake Skywalker battles the

forces of evil? Has lots of boys

named after it now? The biggest

movie moneymaker of all time?

Star Wars? (Oh yeah). Gary Kurtz

produced that.

Remember the sequel three

years later? Where Lake Skywalker

drives cars down the boulevard? Aside

from Ron Howard it starred two

unknowns named Cindy Williams

and Richard Dreyfuss. Also had un-
discovered actors named Suzanne

Sommers, Mackenzie Phillips and

Paul LeMat in smaller roles? Ameri-
can Graffiti? (How could we

forget?) Gary Kurtz co-produced

that.

And remember four years before

Star Wars there was that film about

California high school kids cruising

down the boulevard? Aside from Ron

Howard it starred two

unknowns named Cindy Williams

and Richard Dreyfuss. Also had un-
discovered actors named Suzanne

Sommers, Mackenzie Phillips and

Paul LeMat in smaller roles? Ameri-
can Graffiti? (How could we

forget?) Gary Kurtz co-produced

that.

But sitting in a small Los Angeles

coffee shop on a recent Friday

morning Kurtz, 41, hardly fits the

stereotype of the tough-sounding

Hollywood producer. He is shy but

friendly. He talks slowly and pre-
cisely, carefully explaining his

opinions like a concerned college

professor rather than a slick hype-

ster. He is serious about his work

but appears equally interested in

the quality of his life (he relocated

to England five years ago and lives

in the countryside with his wife

and children). He even orders

oatmeal for breakfast.

His latest is an adventure-fantasy,

co-produced with Muppets creator

Jim Henson, called The Dark Crys-
tal, a film that has no human ac-
tors, only an elaborate world of

foam rubber creatures.

"The Star Wars pictures were

wonderful but each one took three

years out of my life," Kurtz reflects.

"It's nice to have new people come

in and work on them (the next Star

Wars saga, Revenge of the Jedi, will

be at theaters next June). But I

have a lot of my own projects I

want to work on, and I simply
don't have time to do both."

It was while working on The

Empire Strikes Back five years ago

that Kurtz first became involved

with The Dark Crystal. He had con-
tacted Henson and his associate

Frank Oz for advice on how best
to create the film's mini-heroes, Yoda,

when Henson explained an idea he

had for a picture that would go one

step further than the Muppets or

Star Wars. The world of the "dark

crystal" would be a mythical place

where plants and trees talk, moun-
tains roll and move and water

"murmurs music." Placed in this set-
ting would be the perennial young

cadet hunting (what else?) the forces

of evil. But like everything in the

film he would be the creation of a

team of conceptual artists and film

technicians. No live actors would

be used.

Of course, when The Dark Crys-
tal is released to theaters this

Christmas there will also be a vari-
cy of books and product tie-ins to

acquaint audiences with the dif-
culties of the filmmaking process

and the visual world the film

creates. Look for The Dark Crystal

figures at your local toy store, a $25

coffee table art book with the work

of conceptual designer Brian

Froud, plus museum exhibits in

New York, Los Angeles, and Lon-
don. There will even be a limited

line of The Dark Crystal adult de-
signer clothes (25$ pieces in all) on

sale at expensive specialty stores in

New York, Texas, California and

London.

Many people, particularly those

in the film business, fail to see the

potential value of a picture before it

is made. In the early Seventies

Kurtz and Lucas wanted the film

they can do as much work on as

possible at Universal, where it

finally made at Universal, where it

became one of the most successful

low-budget movies ever produced.

Then Kurtz and Lucas wanted Uni-

versal to produce Star Wars but,

like United Artists, the studio is-

uated another reject and lost the

biggest moneymaker in the history of

the business.

Did those experiences teach

Kurtz anything? "Yes," he answers.

"It taught me you have to make the

films that you want to see. You

can't second guess the studio or

the audience. And if you don't find

an audience for your film you can't

get depressed about it. There will

be another."

Easy for Kurtz to say, since pro-
ducing films has made him more

than a millionaire and given him

clout in Hollywood. Still, it was not

that long ago that he graduated

from film school at the University

of Southern California and worked

on low budget movies as every-
thing from sound editor, costumer,

makeup man, and editor to

cameraman, production manager

and, sometimes, director. It was

also during that time that he met

Lucas, who was just completing his

first feature, THX 1138, and the

eight went to work on getting Amer-

ican Graffiti off the ground.

That's why, when lecturing at

colleges, Kurtz says he makes a

special point to advise fledgling

film students to do as much work

as they can on as many

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ROCK THIS TOWN

PRODUCED BY STRAY CATS. MCA NOVEMBER 1983. STRAY CATS ALBUM LAUNCH.
that continues to be a good one.” He continues, “I think Superman III is going to be the best yet. We’re not just taking up space with these movies, cranking out a series if you like. Superman II was a big hit, but I think this one will be even bigger. Superman has a lot of energy, and I think fans will see that in this movie.”

As nuance as the sequel, Superman II leaves Reed with no option to provide a good movie. ‘It’s been a long time since they did a Superman movie. In fact, it’s been a long time since we’ve seen a good Superman movie.” Reed, who has been the director of the Superman movie franchise since its inception, is excited about the possibility of bringing back Reed as the director for Superman III.

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"After you listen to Panasonic Ambience Sound, you’ll never go back to ordinary stereo."

If you think Earth, Wind and Fire sounds spectacular in ordinary stereo, then just wait until you hear them in Panasonic Ambience Sound! Ambience is a completely different experience in sound that begins where ordinary stereo ends. Ambience surrounds you with rich, full-dimensional sound that seems to come from everywhere. Not just from a loudspeaker and a right speaker, but from all around you.

Hear the miracle of Ambience Sound in Panasonic Platinum Series' AM/FM stereo cassette recorders.

The one shown above (RX-5085) also boasts a Dolby noise reduction system, metal tape capability and a Tape Program Sensor that locates songs fast.

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The model shown here (RX-F20) also has metal tape capability, Tape Program Sensor and a whole collection of sound-enhancing features.

Listen to either the Platinum Series or the Satin Series. And hear the miracle of Ambience Sound. Once you do, you’ll never go back to ordinary stereo.
Friends aren't hard to find when you're out to share a good time. But the crowd sure thins out when there's work to do. And the ones who stick around are the kind of guys who deserve something special. Tonight, let it be Löwenbräu.

Löwenbräu. Here's to good friends.