

Arts & Entertainment

'Terms' premiere prompts four-star event

(UP FROM BLACK, MUSIC UP)
The Scenario: On Nov. 22, the official "world premiere" of "Terms of Endearment" will show at the Stuart Theatre. It's been several months since the film finished filming in Lincoln.
(CUT TO SCENE 2 — "THE PARTY")
Let the stellar celebration commence. There will be red carpet and searchlights sweeping the sky. Thirteenth Street will be barricaded to

Steve Abariotes

accommodate the arrival of limosines carrying passengers who have paid as much as \$75 a ticket to see the show. Proceeds will be given to the Lincoln General Hospital Oncology Service Area for cancer research and treatment. The Lincoln General chairperson for the benefit is Penny Bradley, who said she wants the opening night festivity "to be as big as it can possibly be."

(THE PLAYERS)

Everybody who is somebody is invited, and they will bring a lot of money with them. If Debra Winger shows up, then Gov. Kerrey will probably attend. Director Jim Brooks may show. Producer Martin Jurow will be there, along with several other Paramount executives. Jurow will arrive early in the week and is expected to give some sort of seminar on campus. Former Lincoln Mayor Helen Boosalis will attend because original plans for the firm were coordinated during her time in office.

(Scene 3 — "AIN'T WE GOT FUN")
A formal cocktail party begins at 6 p.m., high atop the NBC building. The party will jam along until 7:30 p.m., when everyone will stumble across the street to see the film. The premiere is essentially a private screening. The next day "Terms..." opens to the public in New York, Lincoln and Holly-



wood.

A "rough cut" of the film was screened in California this summer for audience reaction. It was then "fine cut" and will run two hours and 15 minutes.

At 10:15 p.m., there will be a reception for the film's viewers at The Villager Motel which booked all of the digs for cast and crew. Epicurean good cheer should be the order of the evening at both the NBC cocktail party and the Villager reception.

(DISSOLVE TO NEXT SCENE — "LOOKING AHEAD")

Will another Hollywood film crew ever invade Lincoln? According to Doug Breisch, a city employee and informant to the newly founded "Mayor's Task Force On Film", the answer remains optimistically unascertained. One thing is known for certain, how-

ever, Lincoln will remain a possibility for future Paramount projects.

"Paramount called us and said they were pleasantly surprised with the cooperation they got from the Lincoln community. They couldn't believe the ease with which they were able to obtain permits for locations, as well as the overall lack of 'red tape,'" Breisch said.

Of course if George Miller were to film the sequel to "Mad Max," here, local public opinion could very well change. However, people will still line up to get involved with the dream-makers.

(DISSOLVE TO WIDE SHOT, BEGIN SLOW TRACK TO THE LEFT)

Lincoln citizen Jackie Beavers coordinated the search for local talent for the film which involved choosing about half a dozen people for speaking roles. She was also responsible for

thousands of extras, including everyone who skipped class to participate in the chase scenes, shot here on campus with Jeff Daniels and Winger.

Beavers is forming a talent pool from thousands of glossies and portfolios she received before and during the production. The talent pool will provide actors for local commercials, a few locally produced television shows and perhaps another film.

"Hopefully there will be another film," Beavers said. She described her work as casting coordinator for the film as "really crazy."

"They wanted people at the last minute, and when I got them there they (director Brooks and the Paramount people) had already changed their minds. They needed somebody totally different, sometimes totally opposite. But it was fun and very satisfying, she added.

Beavers was recently elected head chairperson on the Lincoln film and Television Committee, which will seek more film production in Lincoln.

Well, the work is over for the time being, and the only task at hand is the anticipation of this potentially Academy Award-winning effort. The film allegedly contains homage to Norman Rockwell and other bucolic, mid-America themes.

But forget about the Midwest for now. On the evening of Nov. 22, Lincoln will get a little shot of Hollywood, an eclipse of what would otherwise be an exclusively west-coast stellar observance. Impassioned zodiac heroes emerging from deep, black limos. All because of a silly preoccupation with fame and materialism and the way light is flashed on a wall.

Note: In its Oct. 21 edition, the Lincoln Star reported that "Terms of Endearment" could possibly premiere in other parts of the country before it shows here.

The Lincoln premiere and benefit on the evening of Nov. 22 will show as scheduled, and the film will open to the public the following day.

'Good Friday' a long day of wrath

By Eric Peterson

"The Long Good Friday," a British film by John Mackenzie shown as a UPC Foreign Film at the Sheldon Film Theatre Sunday and Monday, is separated from many suspense films by its highly developed and interesting mood.



Film Review

Harold, the main character played by Bill Hoskins, suddenly finds himself in very big trouble without understanding why. When Harold is just about to close his biggest deal, the crime boss finds that all he has considered solid ground is giving way. "The Long Good Friday" does not simply picture a chain of events, but shows through that chain of events how a person faces his day of wrath.

The opening shot follows a suitcase, and the hands gripping it, to its destination. We see a man, Colin, played by Paul Freeman, pick up another man at a bar, then narrowly escape being abducted and killed. Then a widow spits in the face of another "corporate" (the crime syndicate thinks of itself in purely business terms) figure. The progress is perfectly chronological and straightforward, and as in most suspense films we wait for further information to fill in the gaps of what so far is a completely disconnected series of occurrences.

Not only the audience feels this disconnection at first — the confusion is general among the characters. "It's the work of a maniac," Harold says about the stabbing of Colin at a swimming pool. "He never hurt a fly — well, only when it was necessary."

And the film tries to make Harold come across as not such a bad guy, even if his business is illegal. He's very patriotic — speaks with great pride of London and of England; he has respect and affection for his associates until things begin to fall apart. These

people emphatically do not consider themselves gangsters — they aim for security, and Harold has ruled calmly over part of London's underworld for some years. This is an ironic attempt to portray Harold as a guy who might have had his faults (didn't Oedipus?), but who is the undeserving and sudden victim of fate.

Christian imagery is used repeatedly in Harold's story. We see a line of people, including Harold's mother, kiss the foot of a statue of Christ — and soon after Colin is stabbed at the pool.

Directly after that, we see the host lifted up at the moment of transubstantiation in the Mass — and, in front of the church, a bomb rips apart Harold's Rolls-Royce with one of his people in it.

Another victim of this seemingly sourceless reign of terror is nailed by his hands to the floor; and after Harold senselessly and insanely kills one of his friends, the burning of his bloodstained clothes and his own purifying shower have religious associations. The religious metaphors help to strengthen our idea of Harold as victim.

His wife, Victoria, portrayed very well by Helen Mirren, is strong, like Harold, but cool and intelligent as well. Yet she seems no more able to discern why, as Harold puts it, "Somebody is having a go at me." With the paranoia of this Good Friday, even two such nice people begin to see suspicion flower quickly, find confusion and apathy replacing their courage and resolve.

Harold's anger helps to do him in. The most shocking scene, physically and emotionally, is one in which Harold confronts Jeff, formerly his most trusted lieutenant, whom he now wrongly suspects of being behind all the trouble. He begins calmly enough, inviting Jeff to have a drink, clearly wanting to put the best interpretation on things. By the end of the scene, and without meaning to, Harold has broken a bottle and jabbed it in Jeff's neck.

The pressure of fear and anger clearly have made Harold begin to come off his hinges. The man dies in Harold's arms, as horror and misery and outraged incomprehension follow each other on Harold's face.

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HOTSPOTS

Television

• If television ever manages to replace newspapers, Mark Russell may very well become the new Art Buchwald. Russell's quarterly PBS specials feature some of the wittiest political commentary around. In light of Tuesday's events in Grenada, it will be interesting to see what Russell comes up with. The show airs at 7 p.m. tonight on KUON, channel 12.

• Sir John Gielgud, James Warwick and Cheryl Campbell star tonight in one of Agatha Christie's greatest thrillers, "Seven Dials Mystery," which will air on channel 12. The mystery set during the Roaring '20s is scheduled to begin at 8 p.m.

Radio

• KUCV (90.9 FM) Maxim Shostakovich conducts the Chicago Symphony tonight at 8 p.m. Featured will be pianist Horacio Gutierrez. Pieces tonight include Rachmaninoff's Piano Concerto No. 3 and Tchaikovsky's Symphony after Bryon's Manfred.

• KZUM (89.5 FM) "Aural Delights" will feature two hours of reggae music tonight, beginning at 10:30 p.m. Among featured artists will be Bob Marley, The Gladiators, Third World and Steel Pulse.

At the Sheldon

• Jean Luc Godard's classic French new-wave film "Masculine-Feminine" will show film theatre at 1 p.m., 7 p.m. and 9 p.m. The film has a worldwide reputation for its brilliant documentary-style footage. Although the film is being shown as part of a film studies class, the general public may see it for a small donation.

On Stage

• "Major Barbara" continues at the Howell Theatre, 12th and R streets. The play is one of George Bernard Shaw's most acerbic works. Admission is \$4 for students, \$5 for the general public. Show begins at 8 p.m.