

Mass appeal focus of 'Ghost' director

By Julie Naughton
Senior Editor

For many filmmakers, moviemaking is a deadly serious business, a business in which they must struggle to share their version of art.

Not so for director/producer/writer Jerry Zucker.

"I don't see film as an art," he said. "I see it more as communication. A movie isn't a success until an audience likes it."

Zucker, director of the top-grossing movie "Ghost," said that some filmmakers are great artists within film, but that he's "a very different type of filmmaker."

He said that his films are geared toward communication, while filmmakers like Martin Scorsese create "art on film." There are advantages to both approaches, he said.

"He (Scorsese) doesn't appeal to mass audiences the way we (Zucker and brother David) do," he said, "but we don't get critical acclaim and awards like he (Scorsese) does."

Zucker and filmmaker brother David grew up in Shorewood, Wis., a suburb of Milwaukee. Both attended the University of Wisconsin and made

several student films while there.

Their interest in entertaining people continued after college, and with friend Jim Abrahams, the Zuckers formed Kentucky Fried Theatre, a comedy troupe that first played in the back of a Madison (Wis.) bookstore. The group moved to Los Angeles in 1972 and went on to become the most successful small theater group in Los Angeles history.

Zucker called Kentucky Fried Theatre "a learning experience."

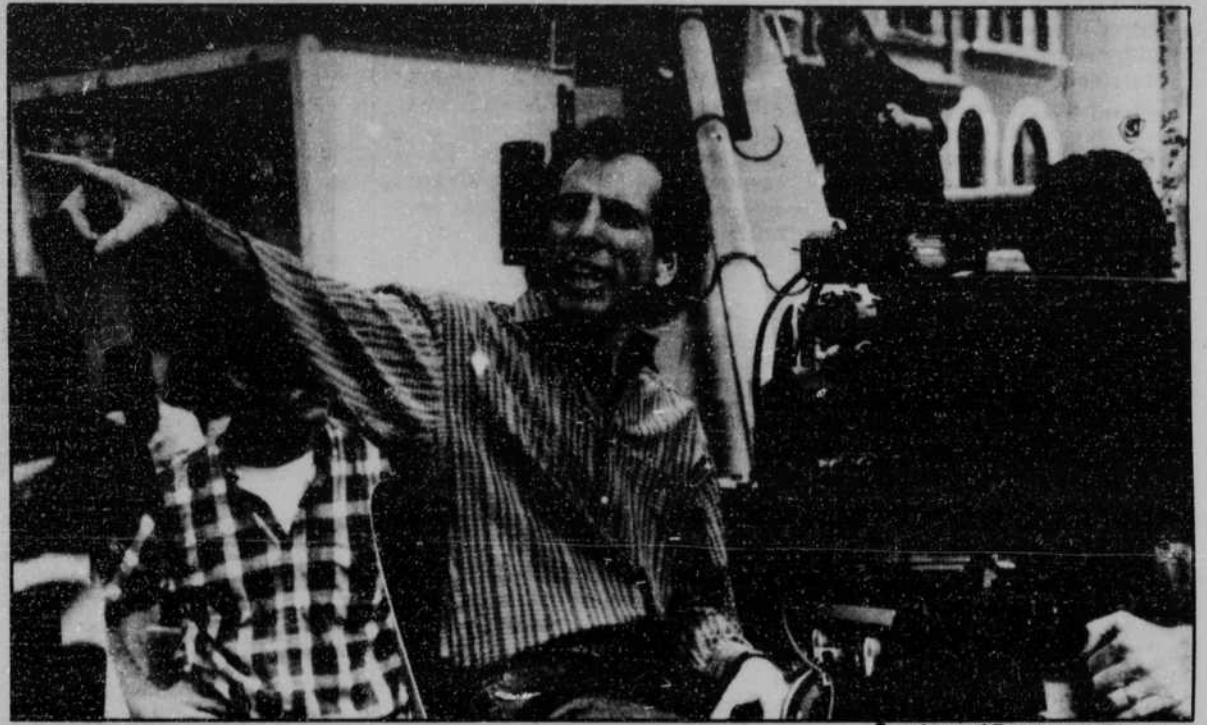
"We learned 'this works, this doesn't work,'" he said. "We learned how to entertain people."

From the leftover chicken bones of Kentucky Fried Theatre came "Kentucky Fried Movie," a collection of short parodies.

The next step in Zucker's career was the '80s hit "Airplane," which he wrote and directed with David and Abrahams. Zucker said he did not expect the film, inspired by disaster movies of the '70s, to do as well as it did.

"People discovered it, just as they did with 'Ghost,'" he said. "It was a surprise, and there's something won-

See ZUCKER on 10



Courtesy of Paramount Pictures

Director/producer/writer Jerry Zucker works on the set of one of his latest movies, "Lame Ducks." Zucker is one of the film's producers.

Audiences' poor etiquette disrupts event for everyone

By James Finley
Staff Reporter

Despite all the praise that artists have heaped upon the Lied Center, there has been one common criticism: The audiences can create a disruption for the performers. If this is noticeable in a hall as large as the Lied, imagine what it must be like in small venues like Kimball Hall or Westbrook recital hall.

According to students and instructors, lack of manners is becoming a growing complaint at cultural events on campus. While it is good that students are attending these events, many feel that students need to learn about audience courtesy before attending these performances.

One way students can learn courtesy and culture is through such courses as "The Arts Today" and "The Music Experience." Ironically, these classes are often perceived as being the cause of the problems.

According to Larry Lusk, dean of the College of Arts and Sciences and a "The Arts Today" instructor, many students don't mean to be rude — they just don't know better.

"Lack of preparation or experience on proper etiquette exists," he said, "and perhaps we need to do a better job of teaching it."

One senior music education major agreed.

"I think they try to be considerate and discreet, and some of them are intimidated by the experience," said music student Rick Peters.

Despite the best intentions of the teachers and students, some infractions of etiquette occur. People rustling their notebooks, tapping their feet and leaving while an artist is performing are the most common complaints.

According to many of the performing faculty, such as Robert Fought, there are some basic audience rules that, if followed, will result in a better experience for everyone involved.

Fought's suggestions:

1. Be on time for the performance. Enough said. It's rude to show up late; it shows a profound lack of respect for the performers.

2. Plan on staying for the entire performance. If you were up there, would you want people to leave?

3. If you must enter late or leave early, wait until between pieces or an intermission. It's distracting to walk in or out while a company is while a musician is playing. Even if you really don't like the performance, this is not the time to make a statement.

"If it really offends you, wait until intermission and unobtrusively leave," said senior music education major

See ETIQUETTE on 10

Behind all the glitter, Townsend's flick 'The Five Heartbeats' lacks structure

By Jim Hanna
Senior Reporter

The performances are inconsistent, the dialogue is sometimes hackneyed, the music is mediocre and the theme is unoriginal.

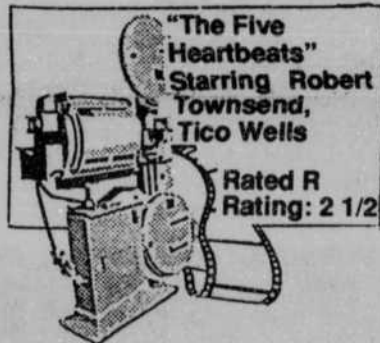
Yet somehow, Robert Townsend's new movie "The Five Heartbeats" is a watchable flick.

Inspired by the rhythm and blues groups of the '60s, "The Five Heartbeats" tells the story of five friends who live the dream of musical success and the nightmares that come from that success.

This slick-looking movie follows these five friends through three decades of music-making starting in 1965. The group's songwriter and main driving force is Duck (Townsend), an idealistic goof who is far too dedicated to his friends and who never seems to be unhappy.

The remaining Heartbeats include lead singer Eddie (Michael Wright), Duck's womanizing brother J.T. (Leon), the level-headed family man Dresser (Harry J. Linnix), and the naive son of a minister, Choirboy (Tico Wells).

The less-than-innovative plot details their climb from local talent shows to superstardom, com-



plete with No. 1 songs, gold records and appearances on magazine covers.

Along the way, the dynamics of the group friendships change and the characters grapple with those changes. The movie deals less with group's rising fame and more with the altered friendships that go along with it.

Townsend, who also directed and co-wrote the movie, has created a sharp movie that is interesting from an aesthetic viewpoint — i.e., it's pretty to look at. The screen is always filled with lots of color and sound and energy.

The problem with the movie is its skeletal nature. There really isn't much substance behind all of the

glitter. The movie, in essence, is a series of interesting vignettes that don't satisfactorily congeal into a whole movie.

For instance, there is a very interesting scene in which the group is driving through Georgia on its first road tour. The men are pulled over by angry, white, racist cops who give them a hard time. The scene is well-done and effective, but it is never tied into the remainder of the movie — Townsend simply plunks this cool scene into a bunch of other cool scenes with no connections.

This melange of scenes also adds a sense of incompleteness to the storyline. The Heartbeats' rise to fame comes from nowhere and seems to happen too easily. One day they're collecting a paltry \$100 for a talent show victory — and the next they're on the cover of Newsweek.

The movie also stumbles on movie clichés about the costs of success. Is it a surprise to anyone that one of the group's members begins to abuse alcohol and drugs and ruins his life? Not really. Townsend seems to be trying too hard to make very obvious points.

See HEARTBEAT on 10

Falling short of potential

Repetition drowns album's bayou roots

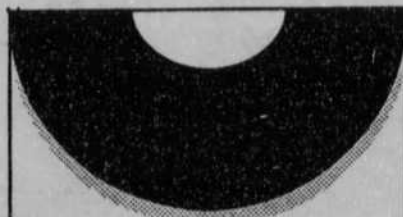
By Kristie Coda
Staff Reporter

The Bluerunners had a lot of potential, but just didn't deliver.

The song titles on their self-titled album seemed to hint at a bluesy rock, with songs like "Heat Down Below" and "I Sho Do." Unfortunately, it was only a tease — the audience is left wanting.

The Bluerunners' Lafayette, La., roots are evident in their style, which represents another convert to the back-to-basics trend in rock music today. Their rockabilly bayou sound is interesting and enjoyable in small doses, but becomes overwhelmingly monotonous by the end of the CD.

Liberal use of unusual instruments



The Bluerunners
"The Bluerunners"
Island Records
Rating 2 1/2

Ratings are 1 (bad) to 5 (excellent).

such as the washboard makes up the Bluerunners' unique sound, but their limited musical range is not enough to carry them over from being mere novelty.

The same instrumentation that differentiates this group from others is also among its drawbacks. Their press release describes Steve LeBlanc's accordion style as "bruising polyrhythmic delirium." It would be more accurately deemed a mind-numbing staccato nightmare. This incessant accordion assault detracts much from music that can't stand to lose much more.

The best track on the album is "So Long Ago," which is the only one to really depart from the Bluerunners formula. It is a refreshing — though not radical — change of tempo and style that gives the listener's ears a break; unfortunately it appears third on the album, and there is very little

See BLUERUNNERS on 10



Courtesy of Island Records