

# collegiate camouflage



O R G E L L A N D A N T U A B  
 T O T A C A R U V A R B Z O R  
 R A R I O N D I O N C N O N A  
 E I T T U T E Z D R E A M I R  
 M O T E S R R D N D C O P D U  
 O O I G G E P R A R I I E O T  
 L S H S H M A C S C Z G G L A  
 L B O C Z O F M S Z O G G O I  
 A E S I O L F E I G O E I R G  
 T E G O D O L C L I E F O O G  
 E T N A D N A I G C N L S S O  
 T E T O T T A A H C S O L O P  
 O C L E O O D R Z O I S F O P  
 M C O T M A E S G R N L A N A  
 E O M I S S I N A I P O R B R

Can you find the hidden music terms?

- |              |            |
|--------------|------------|
| ADAGIO       | DOLOROSO   |
| ALLEGRO      | GLISSANDO  |
| ANDANTE      | GRANDIOSO  |
| APPOGGIATURA | LEGATO     |
| ARIOSO       | MAESTRO    |
| ARPEGGIO     | MOTET      |
| BASS CLEF    | PIANISSIMO |
| BRAVURA      | PIZZICATO  |
| CADENCE      | SCHERZO    |
| CADENZA      | SOLFEGGIO  |
| DA CAPO      | TREMOLO    |
| DOLCE        | TUTTI      |

## Highest Paid Woman

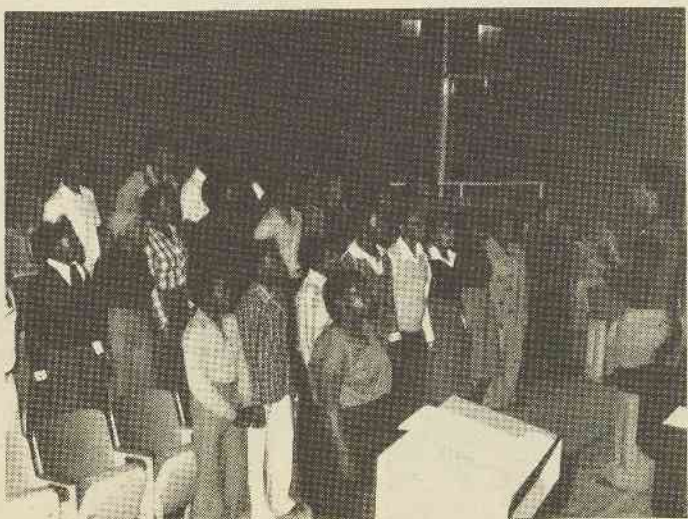


Jane Cahill Pfeiffer became chairman of the National Broadcasting Co. (NBC) last faal, and appears to have captured the title of highest paid female corporate executive, earning \$225,000 per-year plus a bonus of at least \$200,000.

Sometimes you feel like a nut - and look like one!

Support the Friday Film Connection!

## FSU Gospel Choir



### TOPIC:

**WILLIAM FRIEDKIN** Director of **THE EXORCIST** and the **FRENCH CONNECTION** talks about **"BRINK'S"**, his latest picture. With Noel Behn, author of the book "Brink's" is based on. Copyright 1978, Noel Behn

Noel Behn: Billy, you are in the process of directing a movie here in Boston entitled "The Brink's Job" based, in part, on a book I wrote about the 1950 million-dollar holdup of Brink's, Incorporated. Since I haven't seen a script or any of the dailies yet, let me ask you, how closely do you follow the book?

William Freidkin: My impressions of the robbers are largely gleaned from the book, but I don't purport that the movie is being presented as the factual account.

NB: How would you describe the account you're doing?

WF: In a way, the Brink's film is about a kind of loss of innocence. A comedy of manners. I've talked with some of the surviving robbers (i.e. most particularly, 72-year-old Thomas F. "Sandy" Richardson and Adolph "Jazz" Maffie, 69, two of the four remaining members from the original eleven-man gang). I consider Maffie and Richardson kind of relics of a much more innocent age.

NB: Any thoughts of how J. Edgar Hoover would have reacted to your version of the story?

WF: If Hoover were alive, running the FBI still, I don't think this version of the Brink's gang would be released. Or if it were, I think it would be widely denounced and I would probably wind up with a dossier and a great deal of heat. At the base of the story is an insecure company (i.e. Brink's) that is falsely represented as an image of strength. It had a reputation for being impregnable, a fortress; part of the foundation of security upon which our country rests. If you can't trust Fort Knox to have the gold, what else can you trust? And you have a group of small time thieves that steal golf balls and underwear who perform what was, at that time, the largest robbery in history. Now comes the foil for this event: the FBI under J. Edgar Hoover, the master storyteller of it all. Because without his story, without his interpretation, it wouldn't have become the legend it is. The Brink's robbery is as famous as the "Gun fight at the O.K. Corral." As famous as Custer's last stand. In the eyes of the world this bunch of guys, after they commit this robbery, are the master criminals of America, when in fact what they are is a group of cheap boosters. I think that's what you're book got to brilliantly.

NB: The thing that bothers me in writing the book was that no matter which way I sliced it, I was extolling something I didn't particularly care for. Somehow a grudging admiration for the criminals and an apathy for the victims emerges.

WF: This may be a problem with the film for audiences. I'm fascinated by criminals but only at a distance. I'm not fascinated by them enough to want to run with them or go on a

score. I have the American fascination with criminals that it seems to me, dates back to before Jesse James and Billy the Kid. This country has always been intrigued by criminals and criminal behavior, probably because of the dangerous, reckless lives these people are supposed to lead.

NB: Could it be that we have confused our frontiersman, the man who goes out and stands against society, with our criminals?

WF: Yes, there is that confusion, and also the fact that a criminal, especially a master criminal, is doing something that others dare not do. For whatever reason. Why do people give a damn about Evil Knevil? For me, there's very little vicarious thrill in seeing a guy leap a canyon on a motorcycle. Presumably, it's possible, or he wouldn't be out there trying. The guy is defying natural law by doing something that the rest of us would not have the ability, the interest, or the physical prowess to do. So the criminal has that same thing going for him. Somebody who picks up a gun and walks in and says "stick 'em up!" is, in the history of this country, a hero rather than a common thief. With the Brink's robbers, I tried to show the facade that covered the image of the common thief.

NB: A few days ago you had your own real robbery here. Several gunmen forced their way into the film editing office and stole ten or eleven reels of movie footage. How did you react to a bona fide stick-up?

WF: I was shaken emotionally because these guys, the editors, are probably my closest friends on the film. I wasn't really shocked or outraged because I have come to an attitude where I expect almost anything. In fact, through the whole experience, I just felt very good that nobody got hurt. Because it seemed to me that what happened had a potential for destroying not only the whole project, but the lives of the editors. More than any place I've been in, Boston is a town of casual violence. You don't know who you cross in this town, and you might get killed for it.

NB: John Huston believes that most every artist has a singular, all-consuming passion. He explained that his passion was greed. The subject of greed fascinated him. Do you have an overriding passion?

WF: Yes, I would say driving ambition. Irrational fear interests me more than anything else as an area of dramatic exploration. Although, maybe my overriding passion is sex, as it is with most of us. Poker comes a close second.

NB: Rumor has it, that with you, poker came first!

WF: It is true you can always find a sex partner, but it isn't always easy to find a good poker player.

NB: You've been criticized in the film industry itself for going over budget in shooting your movies. Studios tend to get horribly upset about budgets being broken.

WF: So do I. Much more than any studio or production manager. I don't set out to go over budget. I do set out to make the very best picture I can. I tend not to settle for less than the best I think I can get. On "The Exorcist" I felt I could get a hell of a lot better and so, in fact, did the studio. You see, nobody complained about the budget of "The Exorcist" after they saw the grosses.

NB: Where do you call home?

WF: I would say New York and L.A. is home. I like both places when I'm there but basically home is where I'm shooting a film. You make a film and it's a place to be. Not just in some hotel room in Boston or Iraq or Los Angeles. It's a place of your own in which you are, to some extent, happy. One can be happy on a battlefield. I don't mean happy in the sense of smiling, but let's say . . .

NB: Happy as opposed to content?

WF: Secure in some way. People can be secure even in conflict. Some people's security comes from being in constant turmoil either with themselves or with another person. We know of these legendary love-hate relationships that keep couples together fighting for forty years or something. Why? For a lot of reasons. But one reason - the phrase really belongs to prisoners of war - when a prisoner of war is asked, "How did you learn to stand the torture?", the common answer is, "You learn to love the rope." And in a conflict between human beings or a self-conflict or in trying to make a movie, you learn to love the rope.

Answers to

### COLLEGIATE CAMOUFLAGE

