

Simple plot hurts 'Horseman'

By JAC VERSTEEG
Staff Writer

The title of the picture is *The Electric Horseman*, the director is Sydney Pollack, the box office draws are Jane Fonda and Robert Redford, but the horse steals the show.

The plot, like everything else about *The Electric Horseman*, is far from subtle. Robert Redford plays an ex-champion rodeo cowboy, Sonny Steele. Steele has turned into a cardboard cowboy, appearing on the box of Ranch Breakfast cereal. When Steele makes personal appearances at shopping centers and high school football games to promote the cereal, he wears a cowboy suit studded with electric lights—thus the title.

Steele does not prosper as a huckster. He's a drunken, pathetic wash-out who's sold his soul to a corporation.

The corporation Steele works for is planning some vaguely shady merger and a Las Vegas gala to launch the deal. Steele is scheduled to appear in the show astride the new corporate symbol and the once-great race horse, Rising Star.

When he discovers that Rising Star has been drugged to make him docile for the show, Steele revolts. The horse's artificially numbed spirit revives Steele's, and he swipes the horse—rides him right out through the lobby of Caesar's Palace and gallops into the neon sunset.

Enter Jane Fonda. She plays Hallie Martin, a tough TV reporter from New York. She doesn't care about Steele or Rising Star. What she cares about is "the story" and she tracks down

Steele in the wilderness to get it. What she gets instead is romantically involved. Sonny's simple idealism melts her icy, cynical heart, and she joins Steele as he tries to make it to Utah to set Rising Star free.

The characters in *The Electric Horseman* are strictly one dimensional and their fate is as clear from the beginning as Oedipus—these people are going to fall for each other. Shucks, we knew right from the start when Sonny and Hallie traded those cute little verbal barbs that they would kiss and make up. It's that kind of dialogue. It's that kind of movie.

Redford and Fonda are amusing in their roles. But in their scenes together they don't manage to infuse their characters with the sincerity that could have elevated this movie above the fluff level. The script also sacrifices plausibility and sincerity for the sake of cleverness.

But, if you're in the mood for a romantic comedy with a dash of easily swallowed idealism, this is a good movie to see. It's not serious and it doesn't carry a heavy intellectual message, but it is entertaining escapism.

And sometimes the horse and the cameraman make it just a little bit more.

The most memorable scenes come in the few minutes after Rising Star is finally liberated. The film of the horse running free is stunning. In those shots the film briefly stops being just a romantic comedy, and in images traveling directly from the optic nerve to the gut, offers a stirring glimpse of pure, powerful freedom.

funds

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resolve the dispute and other problems between the newspaper and SAFO. After the conference failed to produce a settlement, both parties agreed to ask Harold Q. Langenderfer, UNC professor of business administration, to arbitrate the dispute. Langenderfer was chosen because of his accounting background and professional experience.

The arbitration hearing was conducted Dec. 17. SAFO and DTH representatives each submitted briefs to Langenderfer and met separately with him to answer questions. Langenderfer said he hopes to reach a decision by Jan. 31.

"I'm hoping to make a decision before that, but right now I'm swamped with school work and I'm waiting for some additional information about the case," Langenderfer said. He declined to discuss the specifics of the case.

Both sides in the dispute have agreed to accept Langenderfer's decision as binding, and there will be no appeal. DTH Editor David Stacks said that Langenderfer probably will propose recommendations to ensure that similar incidents will not occur in the future.

"We didn't ask him to do this; he's apparently doing it on his own initiative," Stacks said. "Professor Langenderfer is highly regarded in the professional world, and I assume that his recommendations will not be disregarded."

In written briefs submitted to Langenderfer, Duers charged that the financial statements he received from SAFO were neither timely, accurate nor useful, and that SAFO had failed to maintain a proper accountant-client relationship with the newspaper.

When conflicts between SAFO and the newspaper were not solved with help from the University's Division of Business and Finance, the matter was submitted for arbitration, Duers said.

Sparrow refused to comment on the arbitration and would not reveal SAFO's stand in proceedings to a reporter.

David Neal, acting chairman of the Student Audit Board, which oversees SAFO, said that the \$5,000 figure was not an overcharge.

"Just as a matter of accounting principles, they (SAFO officials) know what they're doing," Neal said. "I would still say, in any event, that it has been suggested in the past that *The Daily Tar Heel* could take their account to another auditor. But really, they would probably have to pay more for it somewhere else."

But Duers said that University officials probably would disapprove of the newspaper withdrawing from SAFO and having its accounts handled by a private firm.

"We are forced to be with SAFO because we are a student organization," Duers said. "John Temple (vice chancellor for business and finance) doesn't want to see the \$70,000 we get from student fees floating around anywhere else. SAFO is protection."

Neal said the efficiency of the newspaper's accounting work has caused problems between the DTH and SAFO. *The Daily Tar Heel's* financial operations were controlled by the Media Board until February 1977, when the student body approved a referendum that ceded fiscal responsibility to The Daily Tar Heel Board of Directors.

"When students handled it (DTH business management), they didn't have problems so much," Neal said. "Once the independent board process concept was started, they started having problems."

Stacks said that the newspaper has made a lot of progress in the last year with regard to business and accounting procedures, such as hiring additional accountants and advertising sales representatives and soliciting advertising from outside the Chapel Hill-Carrboro area.

"The amount of money we're talking about—\$5,000—is enough to pay for two more pages in the paper every day for five weeks," Stacks said.

"We're averaging nine pages a day, and ad sales are up more than 14 percent over a year ago," Stacks said. "This is a success that we should be passing along to our readers, but we can't do that because SAFO has the money. In essence, SAFO has twisted our arm by taking the money beforehand, and there's nothing we can do to stop them," he said.

Neal said that he hopes the arbitration will be put in a constructive light by both sides involved in the fee dispute.

"It's not so much like we (the Student Audit Board and SAFO) are trying to create an adversary relationship," Neal said. "There needs to be cooperation on both sides."

'Jerks' humor absent in '1941'

By TOM MOORE
Staff Writer

Good comedies are a rarity. To make a really funny movie, one that induces much giggling, a frequent hearty chuckle, a few merry guffaws, some joyful knee-slapping and occasional delicious, tearful convulsions is almost impossible. So much can go wrong in making a comedy. *1941* is a textbook example of how to make a really bad comic film. Poor timing, bad direction, unimaginative writing and dull performances combine to make this epic the worst comedy in years.

1941 is the most expensive comedy ever made, costing between \$25 and \$35 million. The war comedy is directed by Steven Spielberg, whose earlier box office bonanzas—*Jaws* and *Close Encounters of the Third Kind*—did incorporate moments of inspired hilarity. The *1941* cast of 82 members features some of the finest of character actors—Dan Aykroyd, John Belushi, Lorraine Gary, Christopher Lee, Toshio Miune, Tim Matheson, Warren Oates, Treat Williams and Slim Pickens.

All the money and the talent involved, however, can't redeem the film's horrendous screenplay. Screenwriters Robert Zemeckis and Bob Gale's plot and characters seem exhumed from old issues of *Mad* magazine and hokey Hollywood movies. Zemeckis and Gale offer no new twists or satirical barbs at characters and situations which were never too interesting in the first place.

Most of *1941's* humor relies on slapstick. Spielberg, nevertheless doesn't handle the physical gags in the picture too well; he doesn't seem to have any sense of the comic timing that makes slapstick work. He stages visual gags—the collapsing of a house; a ferris wheel rolling into the sea; a dog fight between two American planes—impressively. Such special effects are awe-inspiring but they never make you laugh.

Despite its many flaws, *1941* does feature two fine, funny performances from Dan Aykroyd and Slim Pickens; these two actors are responsible for the isolated ten funny minutes of *1941*. Aykroyd in his feature film debut as the pompous Sergeant Tree gives a performance that is reminiscent of his role as the Weekend Update newscaster on *Saturday Night Live*.

The highlight of Aykroyd's role is a hilariously ridiculous speech he makes on American patriotism, which sounds eerily like the anti-Iranian preaching that goes on in the Pit these days. Pickens, as he does in most of his films, steals the show in the part of Hollis Wood—a redneck Christmas tree salesman kidnapped by the Japanese. Wood makes a big deal out of refusing to divulge any secrets to the Japanese abductors, even though he doesn't really have anything to hide.

Director Steven Spielberg and writers Zemeckis and Gale could use some lessons in film comedy. They should be required to see *The Jerk*, which stars Steve Martin and is easily the funniest film of the year. Although rough at times, *The Jerk* contains several hundred giggles and guffaws, about 10 knee slaps and one delicious tearful convulsion when Steve Martin is making out with... Well, I won't ruin it for you.

Martin in this twisted Horatio Alger story plays Navin Johnson, the adopted son of black sharecroppers, who leaves home to seek fame and fortune. Eventually, he succeeds at his quest after he invents a nose brace for eyeglasses. The plot is merely a springboard for Martin's zany gags in the same way that the plots of *Take The Money And Run* and *Bananas* were only loose frames for Woody Allen's inspired lunacy.

Martin has become stale lately on television and records. His overdone belting of ExxxCuuuuuse Meeeee!! etc. has become boring. Happily, Martin doesn't stoop to his usual routines in *The Jerk*; he uses the film to expand his comic persona. If Martin continues to push himself in his films and take chances with his work, he could mature as did Woody Allen in the 1970s.

Weekday Fare

Cinema

Campus

8½—Fellini's autobiographical film about a self-doubting director. At 7 and 9:30 p.m. today in Carroll Hall. Free with UNC student ID.

Harold And Maude—A comedy about a young man's love affair with an elderly woman. At 7 and 9:30 p.m. Friday in Carroll Hall. Free with UNC student ID.

Scarface—Hawks' film loosely based on Al Capone's life. At 7 and 9:30 p.m. Saturday in Carroll Hall. Free with UNC student ID.

Hari Kiri—A look at the samurai life in Japan. At 8 p.m. Sunday in Carroll Hall. Free with UNC student ID.

Chapel Hill

Varsity—The Jerk. At 3:15, 5:15, 7:15, 9:15 p.m.

Plaza I—The Electric Horseman. At 2:30, 4:50, 7:10 and 9:30 p.m.

Plaza II—The Black Hole. At 2:35, 4:40, 6:55 and 9:10 p.m.

Plaza III—The Rose. At 2:15, 4:45, 7 and 9:50 p.m.

Carolina Blue—Kramer vs. Kramer. At 3:5, 7:05 and 9:05 p.m.

Carolina White—Star Trek. At 4:30, 7 and 9:30 p.m.

Carolina Classics—To Have and Have Not. Last show today at 2:30 p.m. *The Philadelphia Story* starts Friday.

Carolina Lateshows—Sleuth at midnight Friday and Saturday. *All The President's Men* at 11:45 p.m. Friday and Saturday.

Ram I—1941. At 7 and 9:20 p.m.

Ram II—The Fish That Saved Pittsburgh. At 7 and 9 p.m.

Ram III—Going In Style. At 7:15 and 9:15 p.m.

Theater

Chapter Two—Neil Simon's comedy about a writer who falls in love right after his wife dies. At 8 p.m. Saturday and at 2 and 8 p.m. Sunday in Memorial Hall.

Thurber II—William Windom in a one-man show based on the works of James Thurber. At 3 and 8 p.m. Saturday in Stewart Theatre on the N.C. State campus. Call 737-3105 for reservations.

Touch—The mime trio of the Carrboro Art School will perform at 8 p.m. Saturday in the Carr Mill Mall. Call 942-2041 for reservations.

Poetry Reading—Robert Grey, Julie Suk and Maudy Benz will read from their works at 8 p.m. Sunday in the Gallery Theatre in Carr Mill Mall.

Auditions: Busch Gardens—Auditions for performers and technicians to work in the theme park this summer will be held from 1-5 p.m. today in the Great Hall.

Music

Recital—Lynn Glasscock, percussion. At 8 p.m. Sunday in Hill Hall Auditorium.

Greensboro Symphony Youth Orchestra—Featured works are Chaminade's Concertino for Flute, Haydn's Symphony No. 100 and Beethoven's Egmont Overture. At 4 p.m. Sunday in the Green Hill Art Gallery in Greensboro.

Planetarium

Star Of Bethlehem—The annual Christmas show. At 8 p.m. today and Friday, at 11 a.m., 1, 3, and 8 p.m. Saturday and at 10 a.m., 2, 3, 4, and 8 p.m. Sunday.

Laser Visions—A light show set to rock music. At 9:15 p.m. Thursday-Saturday, at 10:30 p.m. Friday and Saturday, and at 4:15 p.m. Saturday and Sunday.

Gallery

Ackland Art Museum—Vanguard American Sculpture 1913-1939.

Morehead Planetarium Gallery—Marine Paintings by Myron J. Becker through Jan. 31.

Art School Gallery: Carr Mill Mall—Paintings and prints by Nina Freilick through Feb. 4.

Design Color Gallery 405 W. Franklin St.—Mixed Media by Nanna Marie Ambrose through Tuesday.

Cat's Cradle—The Bluegrass Experience tonight. The Bill Blue Band Friday and Saturday.

The Station—Dave Holt and Norm Boggs tonight. Live Uyanik Friday and Saturday.

'10' star worst-dressed

LOS ANGELES (AP)—Bo Derek, the sexy star of the movie *10*, was named the worst-dressed woman of 1979 by designer Mr. Blackwell on Wednesday in his annual outrageous list of the worst in world fashion.

The love child of the '80s gets a minus 10 for fashion," Blackwell said of Derek. Asked, however, whether some wouldn't consider the star beautiful with or without clothes, Blackwell said: "That true. Then let's take it all off."

He described one of Derek's outfits as looking like everything had been washed the night before and not ironed.

The 20th annual list, which Blackwell unveiled in a news conference at his Hancock Park home, also included actress Jill Clayburgh in the No. 2 spot and an assortment of entertainment and political figures including Mayor Dianne Feinstein of San Francisco, Christina Onassis, rock singer Deborah Harry of

Blondie and Princess Margaret. The 10 worst in order are: Derek; Clayburgh; TV star Loni Anderson; Onassis, of whom Blackwell said "She's dressed to check her oil tankers;" Harry, whose attire he called "Ten cents a dance with a nickel change;" Dolly Parton, the Mayor Feinstein; Princess Margaret; actress Valerie Perrine and actress-model Margaux Hemingway.

Writers needed

The Daily Tar Heel is taking applications for staff writers, copy editors and photographers. A meeting of those interested will be held at 5 p.m. Jan. 14 at the DTH office in the Carolina Union. For further information, please contact Kathy Curry, Carol Hanner or Eddie Marks at 933-0245.

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THE ALL-NIGHTER IS COMING

CAMPUS CRITIQUE GOD, I WISH IT WOULD SNOW!
...PREFERABLY BY JUST A FEW FLAKES AT A TIME.
BOOM!
ME AND GOD JUST DON'T GET ALONG TOO GOOD SOMETIMES!

RULERS HAVE OTHER USES, YOU KNOW
SEE? IF YOU TAKE YOUR PEN AND GO ALONG THE EDGE OF THE RULER AND THEN LIFT IT UP YOU'LL HAVE A NICE STRAIGHT...
...SMUDGE!

DOONESBURY by Garry Trudeau
GOVERNOR, WHAT DO YOU DO ABOUT PRESSURE FROM FAMILY AND FRIENDS? FOR INSTANCE, MY WIFE IS ALWAYS CRITICIZING ME FOR PRICE GOSSING.
WELL, FIRST OF ALL, YOU MUST EXPLAIN TO YOUR LITTLE GAL THAT THERE'S NO SUCH THING AS PRICE GOSSING. IT'S CALLED SUPPLY AND DEMAND.
THEN YOU GOTTA REMIND HER. IT'S A ROUGH WORLD OUT THERE. AS I'VE SAID BEFORE, EVERYBODY'S HUMAN. THERE'S A LITTLE LARCENT IN THE HEARTS OF ALL OF US.
"US" GOVERNOR?
WELL, NOT ME. I WAS ACQUITTED. BUT STILL, IT'S QUITE NORMAL.

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