

## In 'Choose,' writer creates story of weirdos in limbo

By STEVE CARR  
Staff Writer

Don't be fooled by the very trendy exterior of *Choose Me*—there's a lot more to the film than meets the eye.

Alan Rudolph is not everyone's favorite director, but no one can deny his distinctive style. His earlier films, such as *Remember My Name* and *Welcome to L.A.* seem fragmented, disjointed, even self-indulgent.

Yet, like his mentor Robert Altman's masterpiece *Nashville*, *Choose Me*, written and directed by Rudolph, creates its worldview out of a mosaic of scatter-brained weirdos. His style is like the characters the film portrays: schizoid, intensely subjective, full of gawky beauty.

*Choose Me* centers on three extraordinary personalities. Genevieve Bujold plays Dr. Nancy Love, a lonely radio sex-therapist who gives wonderful advice over the airwaves but needs to follow some of it herself. Lesley Ann Warren is Eve, a hooker who found a bar with her name on the marquee and impulsively bought it. Keith Carradine is Mickey, the romantic catalyst who asks every girl he kisses to marry him.

The three talk, make love, fight—sometimes unaware just how much they come into contact with each other. Little does Eve know, for instance, that her mousy roommate Alan is really Dr. Love, the woman to whom she confides all her sexual problems.

Ultimately, however, *Choose Me* is not about people themselves, but about the appearances they don and sometimes become trapped within.

The whole look of the film is one of glossy unreality. Eve's bar, for example is in the worst section of town.

## cinema

Yet the interior of the place resembles a Holiday Inn cocktail lounge. Music constantly interacts with the character's emotions, whispering fragments of lyrics into the soundtrack. At one point in the film, Mickey sees an old billboard advertising Coca-Cola. There is a woman lying on a white-washed beach. It is in this one tiny scene that Rudolph sets up his fantasy-versus-reality theme.

Later in the film, Eve climbs to the roof of the building, where the billboard is, to commit suicide. It suddenly dawns on the viewer that the woman in the billboard bears an amazing likeness to Eve, only the woman is much more glamorous. Eve's mascara is running; her hair is unkempt.

Alan Rudolph may be the West Coast's answer to German director Rainer Werner Fassbinder. But while Fassbinder's homage to the unreality of '50s Hollywood becomes stodgy and tiring, Rudolph keeps his work alive, not only with decadent, glaring colors and carefully plotted *mise-en-scene* such as the inclusion of the billboard, but also with some very strong perceptions.

The strongest one of these is how we tend to glamorize people and expect from them the same kind of sanitized sensuality we get from *Playboy* or even a magazine advertisement.

Ultimately, however, *Choose Me* is not just a film with a message. It is a character study of people living in limbo, somewhere between comedy and tragedy, glamour and seediness, illusion and reality.

## 'Rose' really jumps off the screen at you

By IVY HILLIARD  
Staff Writer

Fetching adj. ATTRACTIVE, PLEASING. (Webster's)

Positively fetching. That's how to describe *The Purple Rose of Cairo*, the latest film written and directed by Woody Allen. By any other name, this rose of a movie might seem just as sweet, but only Woody could tap into every moviegoer's fantasy that his favorite character might step right off the screen and into his life and get away with it.

This is exactly what happens to Cecilia (Mia Farrow), a wistful, wide-eyed housewife in love with the movies. And who wouldn't be, in her depressing situation? It's 1935, she works in a seedy diner and her husband is a fat, abusive, unemployed slob who fritters away her waitress salary on booze and broads.

Unfortunately, Cecilia is so caught up in Hollywood lives that she can't keep her mind on anything else. When she gets fired for dropping too many dishes, she spends the afternoon at the Jewel Theater watching a near-perfect parody of glamorous depression-era flicks. She is sitting through her fifth showing when Tom Baxter, the handsome, pith-helmeted hero, breaks off in mid-sentence and tells Cecilia he'd like to meet her. Next thing the confused audience knows, Tom steps right off the screen, forsaking a "madcap Manhattan weekend" in movieland for a nerve-tingling New Jersey escapade and leaving his fellow characters on screen terribly confused.

If this sounds not fetching but far-fetched, bear in mind, as one of the

## cinema

film's characters comments, that anything can happen in New Jersey. Pretty soon Gil Shepard, the dashing actor who plays Tom, arrives to cajole Tom into getting back up on screen before he ruins Gil's career. Suddenly, Cecilia has two seemingly perfect men—one fictional and one real—out to win her heart.

*The Purple Rose of Cairo* is not Woody Allen's first venture into mixing fantasy and reality. One of his best short stories engages a college professor in an affair with *Madame Bovary* herself and transports the couple between the pages of the book and the New York's Plaza Hotel. However, this film boasts the trademark caricatures of the Hollywood dream factory as seen through the slightly skewed perception of Allen, the filmmaker's "Everyman" who has always suspected that movie champagne was really just ginger ale.

Mia Farrow has an ethereal quality that blooms as Cecilia emerges from her shell, but the real revelation of *The Purple Rose of Cairo* is Jeff Daniels. Previously known best as Debra Winger's husband in *Terms of Endearment*, he plays the dual, very different roles of Tom and Gil. The marvel is that he's equally funny as the gee-whiz Tom, who socks abusive husbands because it's written into his character, and the narcissist Gil, who feeds on praise the way Cecilia does popcorn.



Mia Farrow and Jeff Daniels embrace in Woody Allen's "Rose."

The characters who inhabit the film within the film are even more delightful. There is Zoe Caldwell, as the stiff-necked dowager/countess; John Wood, as an aristocratic dandy; Deborah Rush, as the platinum-haired, party-loving heiress; and, best of all, Annie Joe Edwards as the maid Delilah, who steals every scene she is in. Most of the film may be a fancy

flight, but in the end, *The Purple Rose of Cairo* brings the viewer back to earth with a melancholy, but not hopeless, resolution that is a little out of character with the rest of the film's mood. Still, the very worst to be said about this 90-minute film is that by the time Fred and Ginger glide across the screen "check to check" in the final scene, the audience, just like Cecilia, is left wanting more.

## Fair analyzes jobs for health grads

By SCOTT LARSEN  
Staff Writer

Jobs for graduates in health services may not be as attractive as in the past, health services recruiters said Tuesday at the annual Health Sciences Job Fair held in the Great Hall of the Student Union.

According to Marian C. Holmes, health services placement counselor for University Career Planning and Placement Services, jobs may not be as plentiful for this year's graduates because of cuts in Medicaid and Medicare which will cut down on the number of patients.

"There are always jobs available," Holmes said. "With entry-level positions, students may have to take the 11 p.m. - 7 a.m. shift instead of the 8 a.m. - 5 p.m. shift, but the jobs are there."

Representatives from both the Army and Navy said the military offers nurses better pay scales and opportunities for advancing their educations than commercial health services.

"Pay is about the same for both military and civilian nurses at the entry level, but pay goes up faster than in civilian counterparts," said Sgt. Donna M. Comeau, a U.S. Army nurse recruiter.

"The Army looks for competent nurses with good academic records and a potential for future leadership," said Comeau.

"They're not only nurses but also Army officers," she said.

Lt. Cmdr. Louise George said the

Navy offered nurses responsibility and opportunity for rapid promotion.

"Nurses can also pursue a master's degree at the Navy's expense while earning the salary of their present rank. There's no civilian counterpart for that," George said.

Proposed cuts in federal and state medical aid money are not hindering recruitment, said Dana Davison, a representative of the Department of Health Services. A wide variety of positions are available at DHS ranging from nurses to dental hygienists to clerical work, she said.

"A nurse may choose to work for Health Services rather than a hospital because of the regular work hours compared to working shifts, Davison said.

The starting salary for a nurse with a master's degree at DHS is \$23,616 and negotiable.

Eckerd Drugs is looking for staff pharmacists, said representatives. Eckerd offers a wide range of benefits for employees, they said.

"Dealing with customers rather than patients is essentially the difference

between working in a store and a hospital," an Eckerd representative said.

The shortage of nurses experienced in the last few years doesn't exist today, said Alvin Disher of Forsyth Memorial Hospital.

"Patient load is building up again, and more nurses are being hired. This generates hiring in other areas such as physical therapy," Disher said.

As life span increased, Disher said, more elderly people would need nursing care. People today are more health conscious and will live longer, but eventually they will need health care, he said.

The Job Fair was sponsored by University Career Planning and Placement Services, the Division of Student Affairs, and the Division of Health Affairs.

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All local film-makers are encouraged to submit any films up to 15 minutes in length to be shown at the Student Film Festival. Non-student films and films of any quality are welcome.

Pick up application at Union Desk now. Applications are due April 10.

