

# Kaleidoscope

## Nicholson brings Prizzi alive

### Cinema

By Chandler McRee  
Staff Writer

It's always nice when a film which has everything possible going for it delivers its goods in a single, neatly-packaged story. *Prizzi's Honor* has a lot going for it — Jack Nicholson and Kathleen Turner as its stars, a bevy of competent and convincing supporting players and the legendary John Huston as director. Huston knows how to produce a quality adult film, addressing topics like life and death, passion and murder (which often go hand-in-hand), and family honor — inevitably winning out in the end — all in a hard-knock, no-punches-pulled manner. Still, a light touch of humor protrudes where needed.

Jack Nicholson plays Charley Partanna, loyal hit-man for the Prizzi family mob and strong contender to head his own syndicate in the future. While attending one of the Prizzi weddings, he glances behind him and spots the woman of his dreams. She's Irene Walker, with a past as shady as Charley's. They fall in love (a little too quickly, but that's Hollywood) and get married. As Charley's wife, she receives a sort of honorary niche in the Prizzi clan, which is just what she wants; Irene has been hired as part of a one-time deal to swindle

the Italian mob out of \$360 big ones. The lovebirds continue their romance as the scandal grows wider and deeper. Charley is ordered by his boss, Don Corrado Prizzi, to "ice" his wife and protect the Prizzi honor.

Violence abounds in this new twist on gangland families in America. It's difficult to root for any single character, because everyone is corrupt to begin with. Nicholson, riding high since his Oscar-winning portrayal of an astronaut in *Terms of Endearment*, is no less charming and hilarious as Charley. He brings new meaning to stiff upper lip, and his Brooklyn accent and day-glo outfits are wildly realistic. He is one of America's most unpredictable actors and proffers an offbeat quality to counter today's mundane silverscreen.

But the women in *Prizzi's Honor* are the real eye-catchers. Both Kathleen Turner and Anjelica Huston (Prizzi's granddaughter and Huston's real daughter) stand out as hard-headed vixens capable of emasculating any male, physically and mentally. They're cold-blooded females playing on the weaknesses of the strong-willed, pompous Prizzi men to get their share of the stakes. There's a certain resourcefulness to their actions; creativity has a major role in the way they must conduct their lives in a male-dominated syndicate.

Turner's hit-woman screams sex appeal; she's Joan Crawford, only

softer and less brutal. And Huston's is the most bristly face to hit the screen in 1985. Her portrayal of the hardened, ruthless Maerose Prizzi should not be overlooked when Oscar nomination time comes next February. She has enough angles to her features to keep a camera from ever having to shoot her the same way twice. She is a joy to watch.

Early on, *Prizzi's Honor* lets us in on its secrets. Someone must die to protect the family name, and the film's conclusion is as unpredictable as are its participants. A code of honor for the Prizzis is artificially imposed; a defense mechanism so that these killers might live with their rampant bloodletting. In the end, murder is regarded as self-defense and takes on a more humane aspect. The movie's original intent is lost amid the confusion of who kills who and how much of whose take is finally nabbed.

*Prizzi's Honor* ranks as one of John Huston's best features. He has so much become a part of the legend of Hollywood and his movies convey that feeling. From the overblown, moody musical score to the grainy, mismatched camerawork, *Prizzi's Honor* shows us that movies are not the perfect medium of expression. Quite simply, they make perfect an overblown, mismatched world where misfit, gangland families believe in an honor code for the sake of survival.

## ArtSchool

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ing the guitar for 17 years. He sang two Crosby, Stills and Nash compositions with confidence and topped off his performance with an original composition.

Some of you may have heard Berkeley Grimboll, Scott Young and Alison Weiner performing at the Red Baron or at Papagayos. Better known as Mango Jam, this acoustic group has been playing together for the last six months. Playing mainly original compositions, Mango Jam managed to more than please the crowd and were judged the best performers of the night by judges selected from the audience.

Jackson, Curran and Hayes performed together for the first time as a group. This rock and roll band relied mainly on original compositions and improvisations and brought a section of the crowd to their feet to gyrate to the beat. JCH took second and stayed on to perform at the Art School after the scheduled show was over.

The surprise of the night was Ether, an air band. Seven members of the *Actors' Co-op*, a group of working people who are artists based at the Art School, twanged their "guitars," thumped on "the keyboards," banged on "the drums," "sang" and danced, all in the air, to put forth an act which was a complete

put on. Members of Ether must be complimented for their talents, both theatrical and sartorial. By popular demand, Ether returned to give a table-thumping repeat performance.

Since our last report on *Monday Night Live* appearing in the *Daily Tar Heel* in April, several upcoming shows have been confirmed. The potpourri of music, magic, comedy and dance continues throughout the rest of June, all of July and well into August. Singer Ronnie Williams and magician Tate Elliott take to the stage on July 1. Comedienne Joanne Gilbert stands up and Terio demonstrates computer music the following Monday.

Singer and guitarist Tracy Drach is billed for July 22 and the night air of the July 27 will tingle with the sounds of The Tintinabulators playing with hand bells and The Improbable String Band playing the hammer dulcimer.

Mary Ruth who is at the helm of *Monday Night Live* would like to hear from willing participants. Call the Art School at 942-2041.

The organizers of *Monday Night Live* deserve kudos for providing a wonderful opportunity to local talent and for helping to melt away the metropolitan blues of this reporter and others for at least one night.

## WUNC: Good shows make for good listening

By Aniket Majumdar  
Staff Writer

A Sunday night "Goon Show" with Peter Sellers is among the highlights of the June lineup on WUNC, one of two radio stations on campus. This is one of several National Public Radio features carried by WUNC.

WUNC, located in Swain Hall, is a regional radio station serving central North Carolina transmitting about 90 miles around Chapel Hill. It is a member of National Public Radio and a major portion of its programs comes from NPR, European broadcasting stations and commercial syndicates. The rest of the 20 hour daily schedule is made up of locally developed features on classical, jazz and folk music and other informational and educational programs.

Classical music programs form the bulk of WUNC's music broadcasts. Upcoming programs include Saturday afternoon opera presentations: Debussy's *Pelleas et Melisande* June 22 and Bartok's *Bluebeard's Castle* and Ravel's *L'Enfant et les sortilèges* will be a double feature June 29.

On April 12 Margaret Whiting, Julius LaRosa, Rhetta Hughes and Marlene Verplanck joined the Loonis McGlohon Quartet at Memorial Hall to pay tribute to the music of Johnny Mercer. *I Remember Johnny* was spot-recorded by WUNC Radio and will be broadcast on Sunday, June 23.

The Philadelphia Orchestra will perform 20th century music on Tuesday evenings featuring composers Berg, Rochberg, Ruggles and Premru. Special programs are interspersed with the regular features broadcast over the week by WUNC. On June 21, Peter Ustinov, Leonard Slatkin and the Chicago Symphony present five works in a tribute to the Theater, the Visual Arts, Literature, Dance and the Opera.

Marian McPartland's Piano Jazz airs Sunday evenings. Artists to be interviewed are Paul Smith and Dave Brubeck. Another weekly jazz program, *The American Jazz Radio*

Festival, is broadcast at 11 p.m. on Saturdays. Back Porch Music, the other weekly music feature, also airs on Saturday evenings and features traditional and contemporary folk music styles from around the world.

Among the news features, Soundings, a locally prepared presentation, highlights conversations with scholars and visitors to the National Humanities Center in Research Triangle Park. The remaining program for June is "The Art of Doc-

umentary Photography" to be broadcast on Tuesday at 6:30 p.m.

Another BBC Radio production rounds off the schedule. On Thursday nights, Lord Peter Wimsey contemplates the conundrum (a riddle whose answer is or involves a pun) of the "Unnatural Death."

*Listen*, the monthly program guide published by WUNC Radio, is available for free and lists all major programs to be broadcast over the month.



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