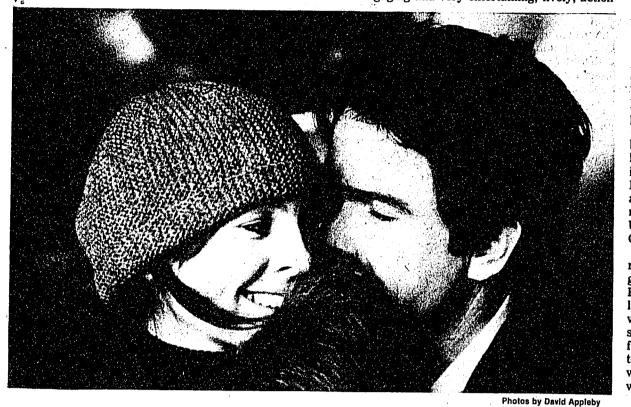
# Beatty's 'Reds' a possible classic But Warren may be too much of a good thing

**By STUART AUSTIN** 

Daily Collegian Staff Writer Purpose. Goals. Ambition. Dreams. We students are ombarded with such cliches daily, these banal justifiations for a life of pressure and anxiety that goes largely unrewarded. "Reds" is a story of purpose, goals, ambitions and dreams that are rewards in and of hemselves for that same kind of life. Reds," written, directed, produced and starring Varren Beatty, is the biography (obligatory historical

activist, adventurist of the early days of the 20th and romance-packed, star-studded and a real bargain century. An era of war, of political and economic unrest at \$3.75. But how much can one person do? dogma of dictatorship of the proletariat.

John Reed was there. He did more than just report Warren Beatty has successfully brought this character and his historical-novel lifetime to the screen. Successfully, did I say? I'd better qualify that. The



Diane Keaton and Warren Beatty

and collapse in Russia. An era of rising blue-collar Beatty's screenplay is excellent, and the cast (includconsciousness, of unions, of Socialism, of a global ing Diane Keaton as Louise Bryant, Jack Nicholson as Eugene O'Neill and Maureen Stapelton as Emma Goldman) captures the tension and emotion of it, bringing it history in the making, he was history in the making. to a life that's bigger than life. Clearly Beatty's directing is also top-notch, to put together such a myriad of emotions and conflicts without becoming confusing, too shallow, or worse yet, sentimental.

accuracy notwithstanding) of John Reed, journalist, film is engaging and very entertaining, lively, action- Fine. But, try as I might, I still see Beatty as the athlete a.k.a. millionaire Leo Farnsworth in "Heaven Can Wait," bouyantly addressing his board of trustees with a boyish grin of optimism for a utopian plan of goodwill-at-the-expense-of-financial-reality. So Leo Farnsworth wants to make the world safe for consumers. John Reed wants to make it safe for workers, and Warren Beatty wants to make it safe for cute guys with ots of fun ideas about how to make the world a better

> Perhaps this isn't fair to him, after all, he's been so busy writing "Reds" with Trevor Griffiths: maybe he hasn't had time to develop a new character. Maybe he identifies with Reed better than anyone else he knows. Maybe he's John Reed reincarnated. I'm becoming absurd, but there is a point. Beatty is just too much of a nice guy to render what an s.o.b. Reed must have been. Unlike Nicholson, who shows us just what an s.o.b. O'Neill could be.

Enough lambasting. Go see the damn movie; it says more than I can. What I will say is that Diane Keaton is great. She hit me with all the frustration of Louise Bryant, the struggling author(esss????) ignored by her lover's trendy friends, who thought that ol' Jack Reed was the greatest. All the bitterness of living in his shadow, but not being able to live without him. All the fiery self-confidence of a woman who would damn the torpedos and make it on her own. Of a woman in love, a woman who wanted and needed love, and who wouldn't wait around for it to happen.

Gripping? Definitely. Almost engrossing. Long? You betcha, but it's worth it. A classic? Well ... like the events that became history which Beatty has brought to the screen in "Reds," only time will tell

arts

## U2, Prince, AC/DC: hard rockers who are here to play **By CHRISTINE CURCIO**

**Daily Collegian Staff Writer** U2. "OCTOBER." Island. ILPS-9680

This curious release is courtesy of the relatively even fit in to the mold of New Wave.

Bill Murray in the routine of his not-too-popular when, in the lead track, he recites the Lord's nightclub entertainer.

tour in the following months.

Will this guy ever do anything middle-of-the- Prince's vocals.

Lead singer Bono has a tone of desperation in good for you, was I what you wanted me to be?" saving grace. As long as he puts out music that on "C.O.D.," "For Those About to Rock," and his voice which is effective on "I Threw a Brick "Controversy" has the subjects of sex ("Let's people will like, let him say what he wants. Through a Window" (the most commercially Work," "Sexuality," and "Jack U Off"), politics accessible cut), "October," and "Scarlet." But at ("Ronnie Talk to Russia") and religion ("Annie AC/DC "FOR THOSE ABOUT TO ROCK," Atlantimes he sounds a bit like Saturday Night Live's Christian"). Prince lives up to the album's title tic, SD-11111 Prayer. How much of a scandal is this?

"October" entered Rolling Stone's Top 100 at To avoid a dull discussion on Prince's political To avoid a dull discussion on Prince's political released a typically brutal collection of tunes that fresh material not expected of Prince. "Jack U dull picture of a cannon (it relates to the title, or, more of the same old stuff.

PRINCE, "CONTROVERSY," Warner Brothers, BSK 3601 Off" oddly enough has a beat reminiscent of 1940s swing. "Sexuality" has synthesizer work from art's sake, I prefer the cover of "Back in Black." Doctor Fink that is weirdly intertwined with The main complaint with this effort is its lack of originality. With Angus Young on guitar, this road again? After his latest success with "Dirty Prince's vocal range has much to do with the band can do anything. Going by AC/DC's early Mind" which dealt with incest, cross-dressing and complexity of the album. He is a little boy with his days with the late Bon Scott, the group did a lot new band, Ireland's U2. These lads have created fellatio, Prince was involved in a lot of, you falsetto on the syrupy "Do Me" and someone with incredibly suggestive lyrics and amazing an lp that can't rightly be called rock. It doesn't guessed it, controversy over his music and ideas. completely different screaming about gun control guitar work. Prince explains himself more or less in "Con- on "Annie Christian." This aspect makes the After Scott's death in 1979, Brian Johnson took This music is mysterious and hypnotic, with the troversy's" title track, dealing with his recent listener sit up and wait for what will happen next. over as lead singer in his own throaty, vulgar help of The Edge on lead guitar. The mixture of problems with the press and public over 1980's Choice cuts are the danceable "Let's Work," way. "Back in Black" showed that AC/DC could percussion and unusual guitar patterns lends an "Dirty Mind": "I just can't believe all the things "Private Joy," and "Controversy." Aside from go on without Scott, and had possibly their first unmistakable tone of originality to U2's strange people say/ Am I black or white am I straight or the heavy breathing and lyrics that you wouldn't biggest commercial success to date. gay/ I can understand human curiosity/ Was it want 'Mom to hear, these tunes are Prince's On this latest release, Angus Young is dazzling

Australia rocks again. These bad boys have



## Show a blast from the past, but then fades fast (

#### **Bv ELAINE WETMORE** Daily Collegian Staff Writer

The Roaring '20s with its speakeasies, bootleg whiskey and silk-seamed stock- stricting gag. ings swept into Eisenhower Auditorium Wednesday night in the swinging jazz musical "One Mo' Time." Unfortu-costumes of sapphire blue complete with nately, the storm quelled prematurely, blue fringe and feather all contributed to

Broadway hit under the direction of Bill unsurpassable. Gile recreated a bawdy, drunken night of Stevens boasts of body fluidity that is entertainment in the infamous New Or- not only enviable, but downright amazleans' Lyric Theatre and at times, as the ing. From the cane and derby routines to agitated theatre owner played by Sam Baker so aptly put it, featured "the best and could make the moves, and all he in colored entertainment."

tha Williams and her Touring Company's crowdpleasers. stage numbers with the troupe's comedic confusion between routines in the dressing rooms. The gaudy purple backdrops contrasted the shabby interior of the backstage cubicle, yet the diverse talents of the company surfaced in both settings. In the first half, numbers like "C.C. Rider" with Mama Reed, "He's in the Jailhouse Now" featuring Papa Du and Bertha's "Kitchen Man" set a rakish pace that never diminished. Each song and ensuing dialogue seemed better and funnier than the last. However in the was often overshadowed by the other second act, the flow never returned - the members of the cast. But her backroom scenes were disjointed and numbers less antics as the brazen hussy (or brown vivacious. Even Bertha's attempts at Heifer as Bertha put it) seemed charachumorous sexual overtones failed and teristic and were immensely entertain-Ma Reed's "Exotic Dance: Hindustan" ing. was particularly dismal. The spark that The talented members of the New ignited the first half fizzled in the second. Orleans band The Blue Serenaders per-Each of the two acts featured a dozen formed consistently well throughout. Alsongs running the gamut of musical bert Bemiss, piano; Manny Boyd, genres, all accommpanied by well-cho- clarinet; Joseph Lastie, Jr., drums; reographed soft shoe and chorus line John Brunious, trumpet; and especially

dances. Yvonne Talton Kersey as Big Bertha, (the adjective attributed to either her around which any of the show's success sheer immensity or her ample breasts evolved. The old sounds of Bourbon and forever threatening to spill from her Burgundy Streets and the Louis Armoutrageous get-ups), sashayed about the strong magic permeated the auditorium. stage, belting out the burlesque as well Through "One Mo' Time" the tingle of as the torche. Just like Nell Carter in the '20s did traipse through Eisenhower. "Ain't Misbehavin', "Bertha was the ba- if only for a short time.

ba-ba-boom, boob-jiggling, ass-wiggling husky tenor who forced a head-shaking laugh from wonderment or a throat-con-Lynne Clifton Allen as Ma Reed spar-

and the initial excitement dwindled to an occasional stir. an awe-inspiring whole. When accompa-nied by Ronald "Smokey" Stevens as Sponsored by the Artists Series, this Papa Du the two in the first half were

says is "Ain't nothin' to it but to do it." The show cleverly juxtaposed Big Ber- Even his corny, overtold jokes were

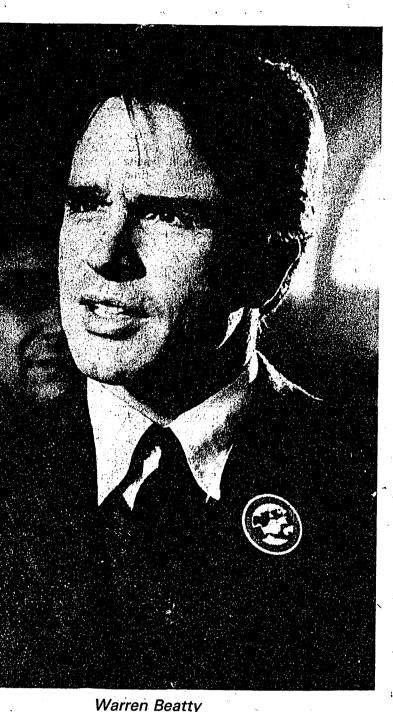
artists series

Densmore is dancing.

being in another band. express myself."

The weak link appeared in the role of Thelma played by Adjora Faith McMillan. Though a talented performer, she

Alton Carson, tuba (who had Big Bertha



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### "Put the Finger on You." He absolutely carries the band and is the focal point of their live This album will only be accepted by diehard AC/DC fans, because it takes a few listens to number 25, which isn't too shabby for a band both and social views, the musical merits of the album have given AC/DC fans something to argue about. Overall, this album, as far as AC/DC is connew and unusual. Watch for their North American should be mentioned. "Controversy" has plenty of The cover is terrible. The band's logo is above a cerned, could have been called "Back in Black II"

# Ex-Door dancing to different drum beat

#### **By MARY CAMPBELL AP** Newsfeatures Writer

died in 1971. The interest in them and ed.

reprinted next year. Doors organist Ray Manzarek and ance."

Jamaica. I think Wet magazine is going to put it out. "When that group fell apart, I

"I studied acting for 2½ years. I it. I know how to do it; I've done it so

friend took Densmore to a concert

by Bess Snyder and her small, avant-garde, modern-dance troupe. He The Doors were together a short and Miss Snyder talked after the time. Their first recording came out concert and came up with the idea in 1967 and lead singer Jim Morrison that he could drum while she dancin Morrison may be greater now "Then she started to make this than it was when they were perform- drummer a character. I got up from

my drums and spoke to her. Then A greatest hits album sold almost she said, 'I've got this one piece I a million copies in 1980. A Morrison think you could dance in.' That's biography, "No One Gets Out Al- when I started taking dance classes. ive," sold big. Morrison's book of She has a house in Santa Monica poems, "The Lords and the New Creation," published in 1969, will be kinds of dance. It's the focal point of the Los Angeles Area Dance Alli-

guitarist Robbie Krieger are work- Densmore is 36, as he quickly ing with rock groups in the Los says, "about the time when dancers Angeles area. And drummer John give up." But he is studying ballet, on an elementary level, always has Interviewed in New York while ' been thin and wiry, and says he can Bess Snyder and Company was visit-

ing to give performances, Densmore a year ago. Wore a Roh Marley T-shirt. The Doors played in Madison "Ray and I and Robbie made two Square Garden and Bess Snyder and albums after Jim died," he says. Company's audience is small but, "We realized we didn't have a focal Densmore says, when he danced point. Then Robbie and I had anoth- with her in "I Don't Think It's Funer group, the Butts Band, which was ny, Honey," in San Diego, San Frantogether about a year. We went to cisco and Santa Monica, he had Jamaica to record. I wrote an article butterflies in his stomach.

about Marley and my experiences in "I'm still interested in acting," Densmore says. "I'm sidetracked now, so I think I'll stay in dance for a few years. My individual growth is realized what a special group I was doing good. That's why I'm here. It in, in the Doors. I shied away from is painful sometimes to dance and it also feels good. My body is the instrument, not the drums. It's more wanted to break away from my vulnerable and frightening." drums. It is my security and I love Densmore is also able to help the group financially, which pleases many years. I wanted to get up and him. He was impressed with the

very first concert he saw by "this Then, a year and a half ago, a group of dancers trying to say something to people, for no profit."

### O'Toole finds the studio a difficult place to work By BOB THOMAS

**Associated Press Writer** HOLLYWOOD (AP) - "Stupid, ridiculous and ultimately self-defeating." That's Peter O'Toole's analysis of working conditions after his first real experience in the Holly-delighted with "My Favorite Year." Understandably so, since he has a

wood studios. The British actor has been per- envy. He plays Alan Swann, a largforming in films since "Kidnapped" er-than-life film star who swashes in 1959, and mostly for American buckles and swigs bottles with equal producers --- "Lawrence of Arabia," abandon. Sound like Errol Flynn? "Beckett," "Lord Jim," "What's The resemblance is more than coin-New, Pussycat?" "The Lion in Win- cidental. ter," "Goodbye, Mr. Chips," etc. Curiously, he has never undergone the Hollywood studio experience un- Cavalcade," starring Stan (King)

"Well. I did make some added scenes for 'Masada' at Universal," he cited, "and although 'Stunt Man' was shot mostly on location, we did a few pickup shots here."

O'Toole was spending a few moments of relaxation in his motor home-dressing room on his next-tolast day in "My Favorite Year" at MGM. His complaint was directed not at the movie, which he has greatly enjoyed, but at studio thinking that decrees a full workday. He arrives for work in the early morn-

ing and leaves well after dark. "It makes no sense," he declared, pushing a cigarette into his holder. 'Working in films is hard enough for

actors — doing one-or two-minute scenes every couple of hours. To try to maintain your energy for a 12-

hour period is absolutely impossible You can't even keep your makeup in suitable condition 12 hours at a

Aside from the hours, O'Toole is bravura role that any actor would

The year is 1954, and Swann is booked on television's "Comedy Kaiser (Joe Bologna). Swann, despite his on-screen bravery, is terri-

### Peter O'Toole

ssociated Press Writer

struggling with health problems, has experience together in the moonlight much to cheer him these days: praise for She will announce the engagement when his performance in the new film "On Golden Pond"; his appearance with lieved he was engaged — "That's how Katharine Hepburn on Time's cover; naive I was, and that's what a devil Bette praise for his autobiography, "Fonda - Davis could be at 17." My Life."

biographer Howard Teichmann, based house and partook of nightlife with movie on 200 hours of interviews with the star beauties. One night Stewart dated Ginger plus talks with his family and friends. Rogers and Fonda escorted Lucille Ball The result is a bit more adulatory than to dancing at the Cocoanut Grove and the modest Fonda would probably like, ended at dawn in Barney's Beanery. but with characteristic honesty he dis- When Stewart commented that the womcusses the major events of his life. en's makeup looked heavy in the morn-

est, but also a gentleman. He chooses to ardor cooled. Fonda comments: "If I'd omit some of the ill treatment from behaved myself, they might have named producers and directors and false that studio Henrylu, not Desilu." friends. Unlike some star autobiogra- Fonda is less than expansive about the phies, "Fonda - My Life" is not an rifts between himself and his famous exercise in retribution.

of a boy of five when his mother wakened lion against me as a parent didn't last too him to see Halley's Comet flash across long. They willingly admitted, 'I'm sorthe Nebraska sky. She told him: "Re- ry, Dad, for the hurtful things that were member this. . . it comes around only said.' Jane said plenty of hurtful things to every 76 years. Seventy-six years is a the press. She told one reporter she grew long time. . .' Fonda discusses with candor his expe- Fonda's restless spirit finally turned

riences with women, beginning with a tranquil after his marriage to airline disastrous initiation in Minneapolis dur- stewardess and model Shirlee Adams. ing his brief college career. Despite his lifetime shyness, he has loved many around. I'm easier with her than I've women, sometimes disastrously. He ever been with anyone before. Maybe speaks frankly of his four failed mar- I'm mellowing with age. Maybe with riages and blames himself for the di- Shirlee I'm more willing to compro-

Princeton campus with a blond New "His whole life opened like a rose coming England girl from whom he exacted a out from a tiny, tight bud."



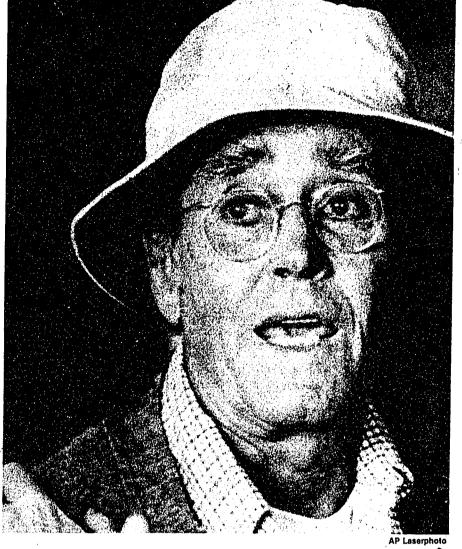
# Humble Fonda subject of new biography

car. A few days later, he received HOLLYWOOD (AP) - Henry Fonda, letter: "I've told Mother about our lovely

During their early Hollywood days, The book was written by playwright- Fonda and James Stewart shared a Well, almost all. He is incurably hon- ing light, Fonda agreed and Miss Ball's

children, commenting: "Peter and Jane One of Fonda's earliest memories was were successful very young. Their rebelup in a completely phony atmosphere."

The actor recalled a 1927 date on the His friend Nedda Logan observes:



Henry Fonda

