









Movie Review

# Missing Flirts with Greatness

By David Goldsmith

*Missing*, directed by Costa-Gavras. This isn't just another documentary/drama—with Costa-Gavras at the helm, *Missing* flirts with greatness. In this, his first Hollywood film, Costa-Gavras has again shown himself to be a master of the overtly political movie. By interspersing his hard-driving, straight-ahead approach with flashbacks, tasteful voice-overs and bold visual imagery, Costa-Gavras manages to keep our attention riveted to the screen for much of the film.

It is unfortunate, however, that *Missing's* plot-line, unlike that of Costa-Gavras' best known film, *Z*, makes for a political thriller with a notable lack of thrills. In too many respects, *Missing* is a Z-clone which fails to reach the power and perfection of its model. Whereas *Z* starts out slowly only to move inexorably faster, like a coin spinning to a frenetic halt, *Missing* maintains a constant, almost static tempo until, finally, it limps off into the sunset. Unable to sustain any tension this way *Missing* should have either been cut in length or else made to deviate substantially from the actual events it was designed to portray.

*Missing* is purported to be the true story of the disappearance of Charles Horman. It seems that Horman (John Shea) and his wife (Sissy Spacek), young Americans both, had been drawn to Salvador Allende's Socialist experiments and had taken up residency in Santiago, Chile. There Charles, a most naive political neophyte, became active in leftist publications. It was all very idealistic, stimulating, innocent, until one bloody night in 1973 when a right-wing junta toppled the Allende regime, thus turning Charles Horman into an enemy of the state. In short order Charles Horman is missing.

The story revolves around his wife's and his father's (Jack Lemmon) efforts to



locate young Horman in the weeks after the coup against Allende. Predictably, Spacek is the archetype of Southern courage; Lemmon represents religious conviction and ultimate belief in the American Way. Both have been getting a lot of mileage lately playing these roles and true to past performances they play them again quite well here. The very best parts of the movie though are not centered around the interaction of the two.

Costa-Gavras' strong suit remains his ability to orchestrate explosive and convincing street scenes. At its most gripping best (early on and in the flashbacks)

Spacek, no doubt wondering if she is still dreaming, lays her head back down. In a simple, eloquent image we have seen liberty being driven out of the land. This is the stuff of great movies.

In many respects *Missing* is a timely production. As with the *China Syndrome*/Three Mile Island connection, *Missing* benefits from the current concern over U.S. involvement in El Salvador. While leaving a lot of questions unanswered, *Missing* does suggest that this government is guilty of some heinous actions in at least one Latin American country. And one time *Missing* voices the bottom line of American democracy quite explicitly to the effect that What's Good for General Motors Had Damn Well Better Be Good for the American People.

Which brings us to the bottom line of this review. Though, as I've said, it falls short of *Z*, *Missing* is still an altogether worthwhile movie experience. At the very least, its tightly woven plot will demand that you pay some close attention. It is even more likely that you will leave the theater with much to talk about. Is not what Solidarity was trying to do in Poland similar to what Allende was trying to do in Chile? Then, for its intervention is not the U.S. on the same low-level as the Soviet Union? But, perhaps not quite, after all *Man of Iron* cannot be seen in Moscow while *Missing* is most certainly showing in D.C. A thought provoker, *Missing* is, and a must for mom and dad to see.

It's a long way from Chile to the U.S., to be sure. The beauty of *Missing* is that it closes the distance by drawing tight that common thread of humanity which suffers whenever and wherever ideals and realpolitik, innocence and brutal reality, hopes and corrupted dreams come into conflict. Costa-Gavras again presents to us these universal themes which, in addition to any contemporary significance, are of timeless importance.

*Missing* shows a society in disintegration from the vantage point of jeeps and helicopters, from behind uniforms, rifles and walls. In the most powerful sequence, Spacek races home after curfew through streets ridden with corpses, holing up in a courtyard for the night. Terrified and exhausted she falls into a fitful sleep, a sleep punctuated by the cackle of guns and the drone of helicopters. Sometimes before dawn, nearby shots awaken her and as she lifts her head she sees the image of a white stallion being chased down the street by a gang of thugs in uniform, firing at it from their jeep.

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Leisure Education Coordinator Kristi Fog says participants can sign up through April 9 without paying a late fee. Workshops that are not filled will accept registrations until April 16 with a \$5 late charge. The following changes have been made in Leisure Education classes:

The Silkscreening workshop will be held April 17 and 18 instead of the 10th and 11th.

Intensive Life Drawing has been changed from April 10 and 11 to April 24 and 25.

All Aerobic Dance classes except Re-tread will begin the week of April 12.

Creative Self-Care has been moved to Library 2204.

Another Kayaking workshop will be offered on Wednesdays from 6:30 to 8:30 p.m.

A Weaving Workshop from 9 a.m. to noon on Wednesday has been added.

The Saturday Pre-School Swim Class is full, but there are still openings in the Wednesday class.

For a complete listing of workshops offered, see the Leisure Education newsletter. The Leisure Education Office is in the Campus Recreation Center, Room 302. Their phone is 866-6530.

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## Miller times starring Miller High Life

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# Oly Goes Blue with John Lee Hooker

By J.W. Nielsen

Sunday night, Olympia was treated to a special appearance of one of the world's great blues musicians. John Lee Hooker rattled the rafters for two shows at Astair's on 5th Ave. Olympia was the last stop for Hooker and his Coast to Coast Blues Band after a long tour. Hooker said he was ready to party and party he did.

Hooker could have written the book on the blues. His dynamite guitar leads got even the mellowest in the crowd on their feet to boogie. His songs were about love and the blues, jealousy and the blues, and blues and the blues.

After letting his band play three songs by themselves, he took his place front and center and "got down." He sat bouncing his leg to the beat of the music, as unbelievable notes jumped out of his guitar, he would look to the left and then to the right as he acknowledged the many signs of approval from the audience.

His opening song for the second show was *Stormy Monday* which soon became a medley with *Little Red Rooster*. After that it was one hot jam after another. Towards the end of his show, Hooker put down his guitar and got to his feet to boogie along with the music of his band. He danced around the stage observing his band members as a teacher would observe his students. As he encouraged his band to "tell it like it is" they would respond back to him and the audience with incredible solos.

On his over 100 LPs, Hooker has been backed by such greats as Van Morrison, Charlie Musselwhite, and Elvin Bishop. During the early 60's, groups such as The Rolling Stones and Eric Clapton and the Animals opened his shows as warm-up bands.

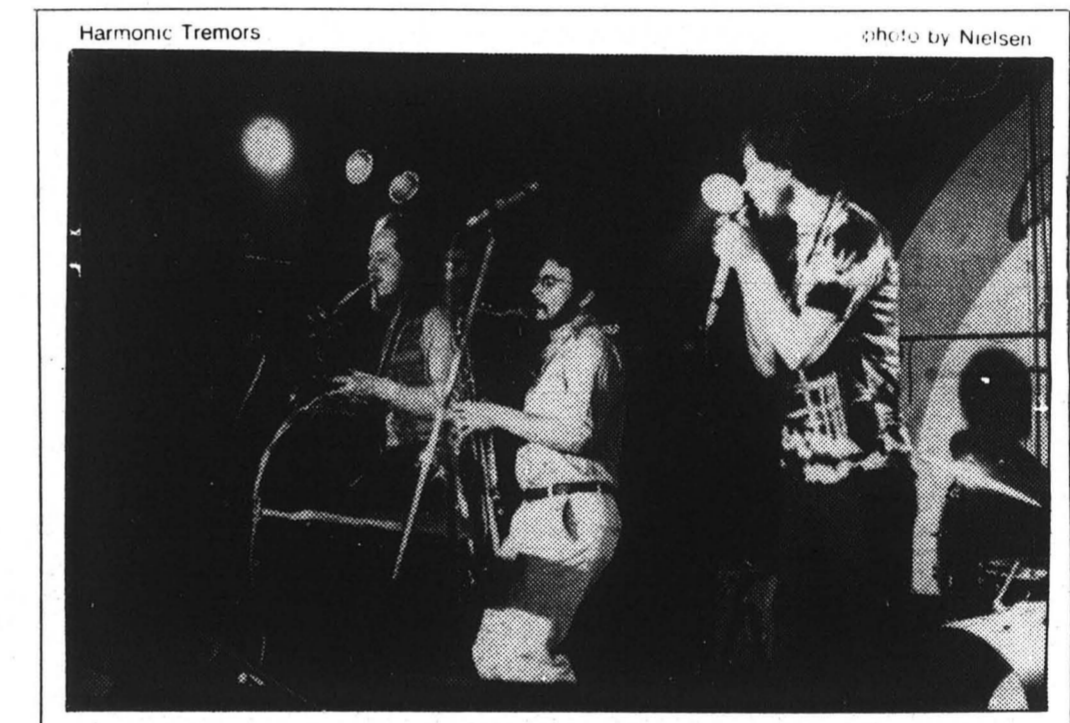
Olympia's own Harmonic Tremors (not to be confused with Mt. St. Helens' Harmonic Tremors), opened for Hooker and set the mood with its jazz/blues style. Astair's has a good-sized dance floor and the Tremors got the crowd up and on their feet. By the time Hooker's Coast to Coast Blues Band took the stage, everyone was ready to get down and boogie.

Hooker was brought to Olympia by The South Sound Concert Company whose roots and inspiration stem from the Evergreen student GIG Commission two years ago. The company is made up entirely of present and past Evergreen students. They will be producing blues guitarist virtuoso John Hammond at Evergreen on April 22 and Charlie Musselwhite later on this summer.

I spoke to Lon Schieder, head of South Sound Concert Company and he told me that he only had one complaint during the two shows. That complaint was that too many people were dancing and someone couldn't see Hooker. Schieder told me that the owner of Astair's had commented to him that he was surprised at how well-behaved the crowd was.



John Lee Hooker photo by Nielsen



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# Life In Modern Times

Ah Springtime, the season when love awakens the hormones of even the most diligent and studious of Greeners. Turning my investigative reporting skills towards the subject, I found that a five-stage pattern arose during the love affairs of 99 44/100% of all couples.

Curiously enough, my best gal pal, Sally, and her boyfriend, Frank, typify the average couple. Stage one began for Sally and Frank in Sally's kitchen. I distinctly remember standing in Sally's kitchen with the empty beer bottles, the overdue bills, the letters from home, the pots half-filled with grease, the moldy canteloupe, the dirty socks, yes, standing there, looking at the tacky postcards glued to the refrigerator door, with my back turned on the dining plants, and Sally who was running through the living room in a frenzied panic.

"Frank's due here in two hours. This place is a mess, I'll never be able to fit all the laundry into the closet, and I haven't even started the lasagna. I have no idea how to cook it, you know I always eat at SAGA," she whined. "And worst of all," she said in a gravelly serious voice, "I have absolutely no idea how to get the mushrooms off the shower walls."

"Well, look," I comforted her, "do something about this place and I'll make the lasagna for you."

There I was forging lasagna for Sally, while she was doing her best to fit everything into the hall closet, trying to hide the real "Sally" before Frank got there.

The mess was disgusting enough when lying around her apartment, but when she threw the canteloupe on top of dirty dishes in the hall closet, I began to seriously question her sanity.

The next morning I heard a synopsis from Sally over coffee at SAGA. "He's so wonderful, we played records and danced until two in the morning. I was having such a great time, but then the record ended, and we were just standing there in the living room, things got really weird a minute there, and he said to me, 'Well,

you can either take me home, or let me sleep on the sofa if you're too tired to drive me home.' Hey, I would've felt really strange with someone I hardly know sleeping on my sofa, but I was sooooo tired, and I thought maybe I'd feel even stranger with him sleeping in my bed," she explained.

"So what happened?" I asked impatiently.

"I lent him some jammies and he spent the night," she said wickedly. "But nothing happened, I swear," she added with a raise of her eyebrows.

After that night, Frank was never to return home. His roomies thought he had dropped out and gone back to Ver-mont. The condition of Sally's apartment went slowly downhill. The beer bottles began to pile up in the kitchen again, but the canteloupe never emerged from the closet. Sally didn't care though, she was in love (luv).

Stage two had emerged by this point, about two-and-a-half weeks into the relationship. Frank began to find out who Sally was and vice versa. He must have really fallen for her, because she never figured out how to get the mushrooms off the shower wall. She hadn't thought of sandblasting, I guess.

I knew for sure they had reached the stage three when I saw Sally looking a little green around the gills exactly three weeks and four days into their affair. She came into the office, stared at me like a lost puppy, and said, "Take me to SAGA, I need a cup of coffee."

Seems as though the phone had rung around eight the night before, and Sally had made the mistake of answering her own phone. It was a woman calling for Frank. At first he had claimed it was his sister in Omaha but Sally was too smart for him, she knew his sister lived in Ver-mont. Sad but true, Frank had a girlfriend at home.

"Jesus Sal, why'd ya answer the phone?" I asked her.

"I was afraid it was John," she said, pleading with her eyes for me to understand.

"He's the one in Chicago, right?" "Naw, he lives in Boulder," she replied dejectedly, "John's from home, from L.A."

You can't feel sorry for a gal with so many stringers, and well she didn't feel sorry for herself for too long either. Now Sally and Frank were really beginning to work the score.

Things went smoothly for the next three weeks, and I was sitting in the office wondering when the big stage, stage four, was gonna hit, when Sally ran in, and skidded to a stop in front of my desk. Breathlessly she panted her news to me.

"Frank and I were house-hunting all day, we found the greatest cabin, it's half a mile from campus, has a woodstove, Frank can get free wood, and the most wonderful view of the bay," she cried out, and stopped for a breath.

"When did you decide this?" I asked,

# Dear Norma

Dear Norma: The CPJ just did it to me again. I am one of those Greener men who needs a positive role model.

I don't want to be a sexist pig. I respect women for their minds. I attend every feminist gathering they will allow me in. I avoid making any comments about women's bodies, especially compliments. When I talk with a woman I always talk about what she's interested in. I subscribe to Ms. and buy the Matrix in the Book-store. I do everything I can to be a caring, supportive man.

The women here will talk to me. They even will go out with me sometimes, but they spend most of the time talking with whatever other woman is around. That's okay, I guess.

There's this guy in my program who always makes sexist comments and tells dirty jokes and refers to women all the time as "chicks." He never asks anything about what they are interested in. He dominates conversations. Every other week, he's coming on strong to some new woman, maybe two or three. He does his little Billy Joe routine and the next thing you know he's down at Popeye's boogy-

ing. He's getting plenty. I know because some of the women I've talked with have gone with him and they are full of bitter talk about it. If he doesn't get what he wants he just walks out and tries elsewhere.

So I'm confused. Dear Abby would tell me to try churches, but surely you can come up with something more useful than that. Should I buy a leather jacket?

RALPH.

# Withdraw Day

continued from page 1

"My impression of them was that I didn't matter. They told me that their business was banking." He continued, "Kids must lean on their parents. I'm 35 years old but I still told my parents about Sea First. They have since closed their \$50,000 account. They should have listened to me."

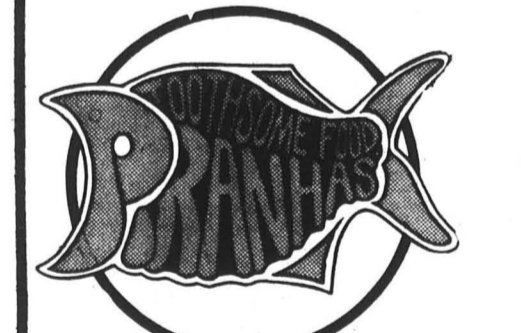
Some people en route to the bank said they had already withdrawn their accounts and that they were on state business.

Withdrawals in the Olympia area numbered less than those in some other areas in the state. Howat said that this stemmed from the fact that there was no Irate Rate-payers organization in Olympia, and that consequently the area was less mobilized.

He said that the Don't Bankrupt Washington Committee is planning a rally at the state capitol in mid-April which is expected to draw at least 5000 union members to protest against the banks involved in the anti-394 suit.

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