

## MOVIES

(Continued from page 8) dives into headfirst."

*The Color Purple's* top black cast includes comedienne Whoopi Goldberg in her first film role as Celie and Danny Glover (*Silverado, Places in the Heart*). Hollywood will be watching *The Color Purple* closely—both as its director's attempt at a film "Sidney Lumet could make standing on his head," and as one of several new "black" films, after years in which black subjects were seen as box office poison.

Mike Bygrave & Joan Goodman

## Rocky IV

Prior to the release of *Rocky III*, Sylvester Stallone told an interviewer that "I love the character too much to do a *Rocky IV* and have people go away disappointed and say we bled it dry. So this is it."

After *Rocky III* went on to outgross both of its predecessors, however, Stallone underwent a change of heart. The result is *Rocky IV*, to be released November 27 by MGM/UA.

Since May, a record-breaking 4200 trailers have been warning viewers to "get ready for the next world war." Of course, as most of us know by now, the "war" involves the confrontation between Rocky Balboa and Drago (who's played by Dolph Lundgren), his gargantuan Russian opponent in the ring.

*Rocky IV* marks the end of Carl Weathers' ongoing participation in the series, since Apollo Creed (whom Weathers portrays) is killed in the ring when he goes up against the Soviet giant.

Will Rocky avenge his buddy's death and KO the Russian champ? One thing's for sure, the \$12 to \$15 million (plus a percentage of the gross) that Sly's receiving for writing, directing and starring in *Rocky IV* has already made Stallone the winner.

Alan Karp

## A Chorus Line

Sir Richard Attenborough's "Wonderful, darling, that's lovely," rang through the Royale Theater in New York all day as 2000 "gypsies" auditioned for the movie *A Chorus Line*. "Broadway gypsies" are the chorus girls and boys who flesh out a musical. *A Chorus Line* is their story, and they love it.

Sir Richard and his choreographer, Jeff Hornaday (*Flashdance*), watched with patience and encouragement as dancer after dancer did

their turns. "In the end, we found a wonderful cast, a mixture of total unknowns and fledgling stars," said Sir Richard enthusiastically.

The hardest role to cast was that of Zach, the director/choreographer who forces the 17 dancers in his cast to reveal themselves. "Michael Douglas is magnetic in the role of this god-like but vulnerable character," Attenborough praised.

The plum role of Cassie, the ex-lead dancer trying to start over again in the chorus, went to Alyson Reed who had portrayed the part in the national company of *Chorus Line*. "I have a lot of Cassie in me," she says. "All I've ever known is dancing."

It was a challenge to turn *A Chorus Line* into a screenplay without losing, "the theatricality that is its essence," says Attenborough. "I've been wanting to do a musical for a long time. What I particularly enjoyed about *A Chorus Line* was the ensemble feeling of the cast. The wonderful thing about this film is that everybody gets to be a star."

Mike Bygrave & Joan Goodman

# HAND IN HAND WITH HOWIE MANDEL

We caught up with comedian Howie Mandel on the set of *St. Elsewhere*, his weekly NBC series in which he plays Dr. Wayne Fiscus. Always a campus favorite, Mandel will be doing a tour of 17 cities this fall, in addition to filming a special for HBO. He has also just finished the film *A Fine Mess*, due out in May, 1986.

**KYLE COUNTS:** The word on your big break in comedy is that you were visiting California and performed at the Comedy Store. George Foster saw you and signed you for "Make Me Laugh."

**HOWIE MANDEL:** When I went up at the Comedy Store, I didn't do anybody's jokes, not even my own; I just kinda made noises.

**KC:** Is that where your trademark line, "What?" born?

**HM:** They started laughing and I didn't know what they were laughing at, and I went "What? What?" and they laughed even more.

"Make Me Laugh," was a perfect opportunity for someone who didn't have a vast amount of material—60 seconds to make somebody laugh.

**KC:** How did you become a full-time comedian?

**HM:** I did Merv Griffin and got a call from a law firm wanting to know if I was Howie Mandel, the

guy who put a rubber glove on his head on the Merv Griffin Show. I thought I was gonna get sued by a rubber glove company. They asked if I was interested in being the opening act for their client in Vegas, who turned out to be Diana Ross.

**KC:** Were props always in your act?

**HM:** Always. Even that first night at the Comedy Store, I was carrying a bag shaped like a hand. I always have a bag of toys and props. I just got a Julio Iglesias cut-out. I haven't figured out what to do with it yet, but I already took it on stage. I just held it up and said, "I have nothing funny to say about this." And they laughed.

**KC:** Your tour is going to a lot of college towns.

**HM:** Colleges are my audience. I played Ohio State, Florida State, University of Montana and University of Utah. At Utah, the women were in full-length gowns and the guys were in suits. It's weird to feel underdressed for your own show.

**KC:** Psychologists say that comedians are desperately seeking the approval of others.

**HM:** Definitely. Even if I play a 7,000 seat hall and I get two standing ovations, if I hear that one person didn't like me, it'll ruin my year. ♦

BY KYLE COUNTS



## Spies Like Us

When you put three very funny people together you get a very funny movie. When the three people are John Landis, Dan Aykroyd and Chevy Chase, respectively the director and stars of *Spies Like Us*, you also get a very funny film set. Off-camera moments were filled with light bulb jokes, sight gags and lightning repartee.

"I wanted to do a movie with Danny," says Chase. In the film that won him over, Chase and Dan Aykroyd play unwitting decoy spies. The rigorous qualifying tests are rigged, so our heroes aren't aware that they're not the real thing. "There's a lot of physical comedy, a lot of slapstick," says Chase. Chase plays a fast-talking goof-off, and Aykroyd is his serious-minded sidekick.

Aykroyd originally wrote the script for himself and John Belushi. ("I play taller and a little lighter," says Chase.) "Chevy and I sat down for a week together and rewrote it. It was like *Saturday Night Live*. We could

always write for each other." John Landis (*Animal House*) was the natural choice as director for the project.

For Aykroyd, Chase and the audience, this may be the best thing since *Saturday Night Live*.

Mike Bygrave & Joan Goodman

## Jewel of the Nile

Fes, Morocco—When last seen in *Romancing the Stone*, novelist Joan Wilder and her real-life hero Jack Colton were gliding down a New York avenue in Colton's sailboat. To the South of France for an idyllic interlude.

Perhaps Jack and Joan would have lived happily ever after if audiences and 20th Century Fox hadn't clamored for a sequel. Instead, when *The Jewel of the Nile* begins six months after the couple has settled down together, they're not getting along.

Before Jack and Joan get too bored with each other, they find themselves in jeopardy again, this time in a nameless North African country where they're looking for another