

WRITER

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sinking ship," Roberts said. "And as they're moving into the area, they've got to have their own space. They're wiping out the other local gangs."

Roberts had to do extensive research on the subject, much of which was done riding with Seattle police officers on their beats.

A month later, Roberts was off to the Coast Guard Training facilities at Cape Disappointment, near Astoria. There, he researched a movie envisioned as a *Top Gun* of the Coast Guard.

"It's a very formula type of film," he said. "There'll be a conflict between the older guy who has been at it for a while, and the younger guy. And, of course, in the end the younger guy will jump into a boat to rescue someone, all single-handedly. And if I have my way, he'll die."

Why the sad ending?
"I think that's true to life," Roberts said. "I don't think anything ends happily. Life is synonymous with tragedy."

His attempts to write a tragic ending for *Cool Rage* have been prevented by the film's producers and actors. Roberts originally intended to kill off his main character. But the actor portray-

ing the character protested the grisly ending.

Roberts was willing to make concessions.

"The main character survives, but his partner in the movie dies," he said. "And everybody else dies. So he's the only one left at the end."

Primarily a novel writer, Roberts was unaccustomed to the rigid formula of movie scripts. With no formal training in screenplay writing, Roberts had to learn the style very quickly.

"I had no time to make the change," he said. "It was really difficult because I'm more of a descriptive writer, and obviously, the screenplay is all dialogue."

Roberts studied other films to get a feel for the way dialogue is translated to the screen.

"That helped," he said. "And I'm kind of a moviegoer anyway. The thing that did it for me really was that it was such an incredible opportunity that I had to come through. I just couldn't drop it."

Thus far, Neal Allen, co-founder of Seala Ventures, has been pleased with Roberts' work.

"We knew right away, through interviews, that Sean was our man," Allen said.

After an initial period of adjustment, Roberts began to pro-

duce the type of script Seala wanted, Allen said.

"The first script he wrote read very much like a novel," he said. "But he's made the change very quickly."

Eventually, Roberts may have the opportunity to write a screenplay based on his own ideas. He hopes to base that film on a story he is currently writing.

"It's about an old pioneer spirit living in the rafters of an old saloon," he said. "It's about the building of relationships. As the people build on the old saloon, they're building their relationships. The only thing that is really accomplished is the spirit."

And of course, the movie would have a tragic ending.

"All the people in the story are moving toward one thing, which is disaster. At the end you see that things really don't change. I hope it's a sad ending."

Roberts realizes it will be difficult to get such a film produced in an industry that places an emphasis on happy endings.

"I think the happy ending is a cop-out," he said. "I think we're fooling ourselves. We're trying to surround ourselves in shrouds because we're scared of tragedy."

USSA

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asked. "I mean why are they targeting equity programs?"

Both Bills and Shah believe University students will suffer from the loss of the opportunity to participate in national politics through USSA.

"If this doesn't change, I doubt if we will ever see seven or eight University of Oregon students walking into Senator Hatfield's office and talking

to him about financial aid," Bills said. "USSA has provided outlets for students to do that."

This year the ASUO received a total of about \$11,000 in student fees to pay for its affiliation with USSA, \$1,000 of which paid for national membership.

About \$10,000 pays registration, traveling and lodging costs for national conventions. Bills said she believes traveling and lodging costs can still be covered by student fees because the money does not go directly to USSA.

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