

arts

Actress Goldie Hawn uses laughter to fight image

Goldie Hawn is one of Hollywood's brightest stars. Since the beginning of her national career, as a dancer on "Laugh In," she has been one of America's favorite comedienne.

"Laugh In" was not the

beginning of Hawn's career though, "I got a head start by being born into a very colorful family," she said. "My father's a musician whose family came to this country when there were still 13 colonies. In fact, his great-great-great-great... how

many 'greats' are we up to? . . . grandfather was the youngest signer of the Declaration of Independence."

Following in her family footsteps, Hawn became the youngest student at Takoma Park, Maryland, School of Dance. By the time she was 17 she was teaching ballet in her own dancing school. "I also handled all the business details," she said. "But in other respects I was a slow starter," she said, "I was very, very flat-chested. And shy with boys. I ran with a bad crowd for a while, smoking cigarettes, wearing eyeliner, looking tough . . . and *still* kept my reputation. That's how shy I was."

Throughout her early career—from ballet dancing at 10, playing Juliet in a regional theater production at 16 and at 18 struggling in New York City as an actress/dancer, Hawn never forgot that the best way to make points was through laughter.

"You have to laugh at your own weaknesses," she said, "Because the alternative is no use at all. Laughter opens up people. It breaks down walls. It's our best weapon against the ugliness we encounter in the world."

Laughter was also the key to Goldie's eventual success. After dancing in several New York Productions and even starring in a forgettable Walt Disney picture she was hired to dance on "Laugh In" and to announce an occasional skit.

That's when Hawn's talent to make people laugh came into public view. During a rehearsal she blew a simple introduction three times and then burst into giggles. The producer liked



Goldie Hawn

Photo courtesy of Warner Bros.

her catchy laugh and from there on the challenge was to make Goldie laugh spontaneously.

Week after week they kept dreaming up new ways to distract Goldie while she was in front of the camera. They even had meetings on the subject. Every week she knew that something strange would happen but she never knew what.

Of course this constant giggling, her big eyes and girlish face immediately established her in the public's eye as a so called "dumb blonde." This was an image she would carry through most of her career. Even with the Oscar she won for her screen debut in "Cactus Flower" in 1969 people still did not take her seriously.

"I'm smarter than people give me credit for," she said, "I have moods and levels, like

everyone else. Sometimes I feel klutzy and little girlish but there are other times when I feel sophisticated . . . In a feminine rather than a funny way."

This "blonde" image continued to follow her even though she starred in some of the most intelligent comedies of the past years. "Shampoo" and "Foul Play" among them.

Following this Hawn started the project of starring and producing the international hit of "Private Benjamin." After this blockbuster Hollywood could no longer consider her "just a pretty face." She had proven herself.

She is currently starring with Burt Reynolds in "Best Friends" and is working on a new movie, "Protocol."

"Performing," she said, "(is) a natural part of my life."

Winter production announces company

A view of Christianity and Christians as outsiders and "athiests" in ancient Rome is the theme of Clackamas Community College's theater department presentation of Bernard Shaw's "Androcles and the Lion." The play,

directed by communications and theater arts chairman Jack Shields, is based on the ancient fable concerning the friendship

between a Roman christian and a lion.

The play is set just before the year 100 A.D. and the costuming and properties crews have been conducting extensive research to guarantee historical accuracy in clothing, arms and armor. This has identified that there may be a basis of truth in the legend.

The case and crew are extensive and the list is as follows:

Stage Management.....	Roberta Ellsworth
	David Harvey
Costuming.....	Lynn Myers
	w/Dianna Hardy
	Charissa Smith
Properties.....	Donald Williams
	Roger Nuffer
Sound.....	Jody Sherrill
Lights.....	Steven Berglund
	w/Ed Degrauw
Lion.....	Etta Leonard
Androcles.....	Victor Toman
Megaera.....	Diana Bauer
Centurion.....	Joseph Schenck
Captain.....	Patrick Sterling
Lavinia.....	Kristin Black
Beggar.....	Terrie Kemp
Lentulus.....	Joe Maher
Metellus.....	Sean Carlson
Spintho.....	Jim Nicodemus
Ferrovius.....	Robert Ems
The Ox Driver.....	Brett Bigham
The Call Slave.....	Denise Schwehr
The Editor of the Gladiators.....	Eileen McDonald-Ferguson
The Menagerie Keeper.....	Joe Maher
Retiarus.....	Ed Degrauw
Secutor.....	Joe Schenck
The Emperor.....	Brett Bigham
Christians.....	Roberta Ellsworth
	Dianna Hardy
	Lynn Myers
	Charissa Smith
Soldiers.....	Ed Degrauw
	David Harvey
	Donald Williams
	Roger Nuffer

College offers film nights

The Associated Student Government of Clackamas Community College will offer two films for viewing this week. They will also run a baby picture contest through Feb. 2.

Poltergeist: This 1982 release produced by Steven Spielberg will be shown this Friday in the CC Mall at 7:30. Admission will be \$1.00 and ASG will supply the popcorn.

The Incredible Shrinking Man: This classic sci-fi film will

be shown Jan. 13 in the Fireside Lounge. The film starts at 1:00 p.m. and there is no admission.

Baby Picture Contest: Currently enrolled students at the College are asked to submit baby pictures of themselves or friends who are attending college here. The deadline for photos is Feb. 2 and the picture must have been taken before the age of four. Bring pictures to the Student Activities Office in the CC Mall.

Benatar musses hair, hardens voice for "Get Nervous" album

By F. T. Morris
Of The Print

I think I can say that this has been a good year for women singers and not have the statement disputed; nearly all the records released by women this year have been critical and commercial successes.

"Get Nervous" is the title of the latest Pat Benatar release, and the cover alone is worth the money. For years Benatar has complained about her "pretty-girl-who-can-sing" reputation (her exact words); on this album she fights to alter that stereotype by posing in funny and extremely unattractive ways on the front and back cover.

While her opera-trained voice is still pretty, she sings

much tougher here. The only complaint I've had about Benatar is her constant jerking at the end of notes, that high, teary sound that Tanya Tucker has turned into her trademark (and a bit of a joke, too). Benatar tosses that habit out the window for the most part and concentrates on perfecting her tuff-chick persona. The voice still soars, but in a much coarser style.

Which leads to my major dislike concerning "Get Nervous." To compliment her angrier singing, the band has roughened up considerably. They have even added a Doors-like keyboard player, Charlie Giordano. Of course, some will find this a positive quality, but I never claimed to like screeching guitars. The

harder sound is *well done*, though; it may not be my kind of music, but at least they know what they're doing (which is more than I can say for most heavy metal musicians). The only disappointment is the fevered guitar solo in "Shadows of the Night;" this song is beautiful and unexpectedly compassionate, but it certainly isn't loud enough or wild enough to merit this solo, which seems almost like an afterthought.

"Get Nervous" probably won't make Pat Benatar haters into fans, but fans should enjoy it. It says nothing that hasn't been said before and isn't too courageous, but there is comfort in its familiarity.

Clackamas Community College

