

"The Warriors"

Movie experience new to many

To the uninitiated, it can be a most interesting and somewhat bewildering experience to observe first-hand various phases of a movie in-the-making.

Upon arrival at the set for the first time, one is struck by the incredible amount of activity. Crews bustle back and forth with lengths of cable, all kinds of sound equipment, aluminum cases of film, props, megaphones and cameras. People seem to be running "full tilt boogie" amid shouts of instruction.

Strange looking lights are mounted on what appear to be small oil derricks, and smoke billows from a pipe placed atop the whole eerie framework. Lighting gaffers seem to be able to move these awkward structures about with no apparent effort. Amazingly, in all the confusion, everyone usually ends up in the right place at the right time.

Simultaneously, there is an equal amount of inactivity and just plain waiting around. Some crews may not be needed for several hours, but must be

ready immediately when called upon. So they wait. The same holds true for some of the actors and many of the extras.

To those who are involved in a movie for the first time, this waiting around has come as somewhat of a surprise. When one sees the finished product, probably the last thing considered are all the takes and re-takes. Most of the extras from the reservation agreed that "it is boring" most of the time, though some said it is still "kind of interesting."

A Colorful cast and crew:

Since there is ample opportunity for conversation during lag time on the set, the sea of faces inevitably develops into distinct personalities. And "The Warriors" has its share of interesting figures.

Charles White Eagle, the grandfather, got his start in the Southwest as a traveling clown and acrobat. "It made me feel good because it made the kids happy." He moved on into small speaking and stunt riding parts in movies and TV. He is particularly proud of his involvement in a film entitled

"The Secret of The Incas." Sy Gomberg singled White Eagle out as perfect for the part. Says White Eagle, "The part seemed to be written for me."

Lois Red Elk, the mother, is from Wolf Point, Montana and has been acting for about 12 years. "When I first started in films," she said, "directors didn't care who they used to play the part of Indians. They didn't care how I looked, or whether or not the portrayal was authentic."

She said that things are different now. "Keith Merrill really cares. He understands Indian people and wants things to be real and honest. He's so good with everybody that it's a pleasure to work with him."

Kiko Soto, the boy, has taken to the movie business, but of course boys will be boys. He loves joking with local kids: Raydine Spino, his sister in the film said, "Kiko's crazy! He really makes us laugh the way he talks." In the evenings Kiko enjoys swimming and assembling models. Kiko's dad, Joe, is thrilled with the good fortune that his family has experienced.

"Everything is working out so well for us . . . and to think that all Kiko wanted out of this was a bicycle for himself and his brother."

Sy Gomberg, the script writer, is a warm and genuine man who wants the script to be believable and workable. He said he was inspired to write the story while reading Indian legends to his kids. "I intended to write it in the style of an old Indian man telling a story." The script is constantly being revised to suit the actors and the setting. This is not distressing to Sy: "You can't anticipate problems with lines." Gomberg is a veteran writer with 15 produced TV and musical scripts under his belt.

Randy Quaid, the forest ranger, might look familiar to those who have seen *The Last Detail*, *Missouri Breaks* and *The Last Picture Show*. His home is Texas, which is where he was chosen by Peter Bogdanovich, to play the "goony kid" who took out the lead lady in *The Last Picture Show*. Randy has been quite busy with a number of films across the country in the last few

years. But here in the dry sagebrush country on the reservation he feels somewhat at home.

Kiko has his 13th birthday: Newly-made friends among the cast, crew and reservation community helped Kiko celebrate his 13th birthday August 24. People gathered at Kah-Nee-Ta Village for cake and ice cream and an evening of Indian singing and dancing.

Nathan Jim Sr., the star mechanic in the film, introduced and welcomed the movie people and gifts were exchanged freely. The Spino family presented Kiko with a beaded pendant and Byron Patt offered a Pendleton blanket.

An early morning departure time for The Wasco County Fair the next day did not prevent people from joining in the festivities, a warm and happy opportunity for locals and visitors to become acquainted.

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Interview: Tribal Education Director Charles "Jody" Calica

by Cynthia D. Stowell

This month Jody Calica assumed the position of Director of Tribal Education. He filled the spot vacated by Morrie Jimenez last year and held on an interim basis by Rudy Clements, the Municipal Manager. The reactivation of this position represents no real change in the scope of the job as designed by Jimenez, but it is an affirmation of the need for such coordination of tribal education programs. The following interview is intended to introduce the position, the issues and the individual to the public.

Q. What skills and experience do you bring to this position? Why did this job interest you and what do you hope to do with it?

A. I find it hard to define my skills. I have done a variety of things in my life that contributed to making me what I am. I have held many temporary short term jobs including logging, maintenance, door-to-door sales, consultant and others.

I would have to say that explaining why I came to this profession also explains the experience that I bring to this position. I can still remember the difficult adjustments that had to be made in order to survive school and social pressures to conform. I do not care to dwell on that history. The major turning point of my life came about as a result of having been caught up in the ugliness of the Vietnam War. Again, I don't care to think about or discuss any specifics. I cannot condemn the action but the experience did accent

one very important thought: a person should have access to enough facts to be able to predict the physical and mental consequences for the decisions that they may make. That started it all.

My first attempt at college, in the field of Civil Engineering, was far from successful for a variety of reasons. One of the reasons was that I never really knew what courses I should have taken in high

school. I tried for two years and quit. I wonder how many of our students are experiencing these same feelings and quit, never going back to fulfill their career goal.

I eventually got recruited into the University of Oregon and started getting involved in the "people business." Through volunteer involvement at Chemawa Indian School, the State Correctional Institute and the State Penitentiary for a period

of two years, I started finding out more and more that there was something lacking in the backgrounds of these people that was getting them into institutions. Working in the prisons was another step in my awareness.

Probably the greatest impact on my professional training was my work at McLaren, the state school for boys. There are some pretty fantastic kids there whose main problem is that they don't have someone that cares. It's so easy for kids to get put in that kind of place and so hard for them to escape the stigma of having been in one.

I used this as a background to find out some of the causes for these situations, and took the things that I found out and came back to the community, hoping to find and correct the same problems here. There we were dealing with very extreme cases, but we do need to analyze the extremes to find out how vast our problem is.

Q. When you came back to the community what did you do?

A. The first thing I did was get involved with the Warm Springs Intern Project to finish up my degree and teachers certification requirements so that my efforts would have some validity. Through a shortage of teaching positions I took a counseling position at the high school. I really enjoyed my work with the kids, which I did for two years.

There were a lot of things that I found out were needed through my exposure to the reality of our student situation. Taking this position as director was the result of those concerns that got me into this line of work in the first place — that is to establish a com-

mitment. I guess this is just the means for fulfilling that commitment. One of my reasons for leaving my position at the high school was my eagerness to develop a program for those kids who are not making it through high school. What is available for a sixteen year old who drops out of school as far as career development? What jobs are available, what training opportunities? How much further down the road is it that they realize that they did need something to be successful?

Q. What needs are addressed by the reactivation of the directorship?

A. The needs I can best define is a disproportionate number of students entering high school as compared with those who complete high school. When comparing numbers of Indian students entering Madras High School with those graduated in the past two years, we've lost two-thirds of them during the four year course.

There are a lot of things that can cause that type of situation. It will take some very serious looking to find out why that is happening. There are things we can blame on the school and things we can blame on some of the support services provided by our Indian counselors. That's only a small part of it.

I believe it's part of this position's responsibility to analyze those causes and come up with some prescriptive processes to correct the discrepancies.

Q. What are the responsibilities and authority associated with this position?

A. The position itself is that of a department head in charge of one secretary, two part time bus drivers and the

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CHARLES "JODY" CALICA