

## Willard Scott to broadcast from Columbia zoo on Wednesday

By REBECCA ODOM  
Staff Writer

Toupee or no toupee, Willard Scott will broadcast his report from Riverbanks Zoo Wednesday.

The NBC "Today" show's weatherman will broadcast his forecast from 7 to 9 a.m. at the zoo's new reptile exhibit.

Assistant Zoo Director Mary Leverette said the broadcast is "strictly publicity" for the Aquarium Reptile Complex, which opens Saturday.

The ARC is an enclosed complex housing reptiles, amphibians and invertebrates from all over the world. A special attraction is a 60,000-gallon aquarium containing sharks and fish.

The broadcast will not be open to the public because the ARC space is limited, Leverette said. Zoo supporters are urged to watch on the local NBC affiliate WIS-TV.

"It was very easy to get Scott to come," Leverette said. The zoo requested the visit this past February and received confirmation in July. WIS arranged the televising of the show.

Scott's expenses will be paid, but he will receive no other payment for the visit.

"He is coming in celebration of the opening," Leverette said. "The ARC will get bigger and better."

Zoo hours are from 9 a.m. to 4 p.m. daily. Admission is \$3.50 for adults and \$1.50 for children. For more information, call 779-8717.

## THE GREAT WHITE HOPE

Play explores racism through life of black heavyweight champion

By KATHY HEBERGER  
Staff Writer

**T**he *Great White Hope*, which begins its run at Longstreet Theatre Wednesday night, examines racism as it covers the life of black heavyweight champion Jack Johnson.

"The play is confrontational — it doesn't allow the audience to just sit and absorb it," said Bernard Addison, who has been lifting weights, doing aerobics and jumping rope to get a full sense of the body reality of a boxer in preparing for his role as Johnson.

"It's a very moving play. In one scene a character looks straight at the audience and asks, 'How white do you want to be?' It makes you stop and wonder, 'Am I a racist?'" graduate student and scenic designer Tim Harvey said.

Jack Johnson's boxing success frustrated the whites of the early 1900s, and the way he separated himself from his race's troubles confused the blacks who wanted Johnson to win for them, not just himself.

Johnson's life is a tragedy in that the characteristics his fans liked about him the most — his smiling confidence and his arrogant aura — brought him down, Addison said.

"Johnson is so big and so open that he thinks he's above the lines drawn by society, above tradition. He thinks he's his own man and that society should accept him as he is," Addison said.

This way of life was not feasible in the early 1900s, director Ann Dreher said.

"Johnson's situation was tragic, but he caused his own problems. His personality kept him outside the rules, and he refused to see that the moral climate of the country was closing in on him," she said.

Addison's presence on campus was the reason for doing the play. "It's a thrill to have Bernard back at USC. He is so scrupulous in his acting habits. He's a

wonderful role model for the other actors. We're lucky to have him here," Dreher said.

"It's a big, huge challenging role. It requires so much of your total concentration," said Addison, a USC and University of North Carolina-Chapel Hill alumni and visiting professor at USC.

Addison said his greatest challenge is acting in front of his students. "I have to keep on my toes, practicing what I preach in the classroom," he said.

As Johnson's life story unfolds, the audience will see that racism is a broad term encompassing jealousy, misunderstanding, lust and conflict over the male-macho image, Dreher said.

"It wasn't his race that drove them crazy, but his being black and heavyweight champion of the world," she said, adding that being heavyweight champion of the world in the 1900s was equal to being the most macho man in the world.

The play's turn of the century setting, a time when newspapers had a powerful influence on the public's perceptions of events, is significant, but the play's themes also apply today.

"The issues in the play are current — things we still talk about every day," Dreher said. "The cast is like a bi-racial army to confront the community with their views. You can't help but feel drawn in."

"Some of the scenes are offensive to the audience, but in a healthy way. It makes them look at their hearts," she said.

The scenery draws in the audience by placing them between two mediums: the action on the floor and the scenes and newspaper headlines showing above the audience on two opposing screens in the theater.

*The Great White Hope* starts at 8 p.m. Tickets are \$5 for USC students; \$8 for USC staff, faculty, military personnel and senior citizens; and \$9 for the public. It will run Wednesday-Friday, Nov. 14-17 and Nov. 28-Dec. 3.



Joanne Fayan and Bernard Addison star in *The Great White Hope*.



Woody Allen and Mia Farrow star in *Crimes and Misdemeanors*.

## Allen does it again with 'Misdemeanors'

By DAVID BOWDEN  
Staff Writer

Woody Allen is one of the very best film-makers today. Although most famous for his comedic films such as *Bananas* and *Love and Death*, Allen also has made thought-provoking stories focusing on such topics as man's place in the universe.

His latest work is one of the latter category. Allen once again proves his directorial skill with the intelligent and entertaining film *Crimes and Misdemeanors*.

This picture is actually two stories loosely connected. One is the story of an ophthalmologist (played

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by Martin Landau) who has his mistress (Anjelica Huston) murdered before she can expose their affair.

The other story is much lighter, describing an obscure film producer (ironically played by Woody Allen) who falls in love with a TV producer (Mia Farrow), even though he is already married.

Both the doctor and the film-

maker learn lessons about life. The doctor learns that one can commit murder and get over the guilt. Allen's character finds out that love stinks.

The theme of the movie is morality, and whether or not human sins can go unpunished. Without giving away the plot, let it be said that Allen seems to think there is no higher law governing human actions.

That is not the greatest view of life ever presented in the movies, but it shows thought rarely seen in modern cinema. Allen is the only American director today that could actually be called a philosopher.

This is a deep movie with many richly developed characters. Many famous actors have small roles, including Alan Alda as a slimy television producer that competes with Allen for Mia Farrow's affection.

Another character who stands out is a rabbi (Sam Waterston) who is slowly going blind. Landau's character asks the rabbi for moral advice. The rabbi represents God and morality, yet by the end of the film, he cannot see. Nice metaphor, Woody.

Martin Landau is superb as the

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