



The Courier

The Trend

Monday, February 6, 1984

Photo by Laura Chatham

An Interview With Dudley Moore

Dudley Moore: the man and the actor

I opened the letter. "Congratulations! You have been selected to attend a 20th Century-Fox junket," it read.

Not knowing what a junket was, I grabbed a dictionary. According to *Merriam-Webster*, a junket is a trip made by an official at public expense.

The dictionary was partially correct. After I spoke to Mary Claire Goss, of 20th Century-Fox in Dallas, I learned that a junket, in modern movie-making terms, is a promotional weekend underwritten by a film company, during which members of the press are offered cocktail parties, a preview showing of a new movie release and exclusive interviews with stars, directors and producers of the movie.

During this junket — being held to promote the movie, *Unfaithfully Yours*, — actors Dudley Moore and Armand Assante, as well as Director Howard Zieff and Producer Marvin Worth would be available for interview. I literally jumped for joy upon hearing that I would be able to personally talk to Moore, a hilarious comic and one of my all-time favorite actors.

The following is an attempt to account for the 30 glorious minutes I was allowed to spend with him.

During the junket, the actors, director and producer traveled round-robin style to five tables with eight to 10 reporters seated at each. Zieff, a warm and personable man, had been talking at my table for 25 minutes about directing the movie, and was supposed to move on to the next group. Moore had already finished his first interview, and was walking in our direction.



"Get off my table!" Moore yelled at Zieff. Zieff quickly fled, and the 5-foot-2-inch shaggy-haired actor proceeded to shake our hands, mumbling, "Nice to meet you" or "Great to know you" to each person.

Moore, dressed in brown corduroy baggy pants, a brown tweed jacket and a navy and khaki long-sleeved polo shirt, sat down and took a sip of coffee flavored with Sweet-n-Low. "Mmmm," he said, and looked at our group.

"Did you enjoy the film?" one reporter, a heavyset man with a red beard asked.

"Yeah, I enjoyed it," Moore said. "I was happy with the results. The fact that it has a sort of built-in, sort of comedic rush."

"Do you look, say, more for a script that might be not quite complete, so you can kind of fill out some of the blanks?" the

same reporter asked.

"No. Well, I always . . . I just feel that . . . I just feel I like to find a script that appeals to me comedically, and on some sort of poetic level, which sounds strange. And . . . shut up, Howard! Keep your voice down! Good God. I can't hear myself speak over here!"



Photos by Laura Chatham

Zieff, seated at the next table, quieted down. Moore, as well as the rest of our table, laughed thoroughly. One of the reporters sarcastically suggested that Moore and the director must have gotten along wonderfully during the filming.

"Oh yeah, he's a real . . ." Moore said, curling his lip. He chuckled softly. Then, after propping his chin on his hand, he got back to the interview.

"No . . . I . . . I . . . what was the question?" he asked, smiling.

The English-born actor, in his early 40s, was very down-to-earth and comfortable with the group. He spoke with ease — the kind of ease one speaks with when talking to a good friend. His grammar was not perfect. He did not strain to say the right thing. He was quite relaxed, and made his interviewees feel equally so.

When asked if he likes to improvise when acting, Moore nodded his head.

"I always add a lot myself. So, it (the script) could be absolutely complete and I'll still add a few scenes, and the thing will have a super-saturated quality.

"But, uh, I don't believe in challenges, because I think we are circumscribed by who we are and what we look like and so forth, and what our temperaments are, so I tend not to play a 6-foot blond Dane. 'Cuz that's sort of out of my scope. I haven't any experience of it. I think acting is something that has to come from a very relaxed center. . . . Good, God, I'm sorry for those two words," he said.

Moore talked about his favorite film, *Six Weeks*, a movie condemned by most of the critics last year.

"I loved that film, and I was amazed when it was brutalized. . . . I think it was a rather joyful, triumphant, poetic film rather than a lugubrious, ghoulish look at death. . . . I was truly mortified when certain people just couldn't stifle their contempt. . . . I think *Six Weeks* manipulated a lot of emotion out of people, and some people objected to being tugged on that deeply. It certainly *killed me*," he said, with a pained expression.

I decided to question him about his relationship with reporters.

"Do you resent being asked personal questions, say, about Susan Anton or your height?" I asked.

"No," Moore said. "I can always deflect them and say, 'I can't answer that.' It doesn't bother me. I'm able to deal with it. I don't feel them to be too threatening. . . . So, what d'ya wanna ask?"

Moore laughed and looked at me, waiting for the personal questions. I decided not to pursue the matter — at least, not for the moment.

Moore is not an ugly man, but he is not attractive either. He has a rather large nose, and lines on his face reflect a lot of living. Moore underwent psychotherapy three years ago, but since that time, has remained relatively optimistic about things. He was not, however, in the best of moods this morning. He was suffering from a hangover, and his eyes were severely bloodshot.

The actor flung his fingers about in the air when asked about tabloid newspapers that print untrue stories about his private life.

"I came across some angry letters that I wrote recently," he said. "I responded to the personal stuff, you know, the inaccurate stuff, which I thought was so absolutely aggravating and crass that I had to say something. But I never sent these letters. They lie festering in my basement, looking uglier by the day. But I was rather proud of them when I reread them."



Moore said he gets upset and angry when someone writes something untrue and vindictive about him.

"I think I'm probably inclined to empty a jug of water into his pants," he said.

But Moore said he understands if someone does not like him personally. He said that he does not like some of his colleagues very much.

"I can think of people I'll *never* have dinner with, probably. Because I don't like what they do or who they are. And I think that happens all the time. It's an unfortunate fact of life," he said.

Moore, who has released several albums over the years, said he has no goals for his life other than making music and acting.

"I'm doing really exactly what I want to do. Because playing the piano, for instance, and doing concerts and doing jazz and

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Dudley Moore

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expressing myself to the best of my ability is the best that I can do," he said. "The same as the acting, I think. I feel I just do whatever I can do the best. So that satisfies me."

Moore struck me as a very polite man. Once, when I interrupted him as he was speaking, he stopped talking and waited for me to repeat my question. He also checked one reporter's tape recorder to make sure it was working.

"I don't want you to miss a word of this," he joked.

The actor, basically, was the same person I've seen on the screen, only a little more serious. Still, he seemed to like poking fun at people and situations. I asked him if he likes to cut up when at home.

"Cut up—what does that mean?" he asked. His British upbringing came through. He used a lot of American slang during the interview, but still pronounced "schedule" without the "c" and was not familiar with some of the words we reporters used. When we explained that to cut up is to poke fun, he replied.

"Oh yeah, I love to have fun with people. I love to play and make merry, I suppose, in the English sense . . . joke, laugh . . . which doesn't mean to say I'm always screaming with laughter. I tend to be very intense and serious a lot of the time, too," he said.

Moore said that sometimes, people come up to him on the street, expecting him to be funny.

"I think I dispel that by being . . . I think you can either exacerbate that, or calm it down. I don't feel impinged on by people in that sense. Very rarely do they say, 'Give us that laugh like Arthur.' I don't think I've emitted a laugh like that since I played in the film. It nearly killed me."

All of the sudden, it was time for him to move on to the next table. As he got up and took off the microphone attached to his shirt, he sang the first part of "I Left My Heart in San Francisco" into it. He thanked all of us for our time and smiled. We all smiled back.

After the interview was over, I realized what an ordinary man Dudley Moore is. He's not old enough to be my father; nevertheless, I doubt that I would ever want to date him, even if I got the chance. He is very human, unassuming. If he were not an actor, he could easily be a salesman or an insurance agent.

He was my first interview with a "star"; Rita Clements had been the closest I'd gotten before that. I thought he would have liked all the attention. And yet, I was left with the impression that he doesn't enjoy the glamour and lights. He seems to like his work and music much more. I respect him deeply for that.

Still, I couldn't leave the interview room just yet. First, I walked over to where he was sitting, sat down next to him, and asked him for his autograph. He obliged and said, "Thank you very much" after he had signed his picture. Dudley is a neat guy.

By Laura Chatham



Violinist Max Stein (Armand Assante) plays under the fevered guidance of conductor Claude Eastman

(Dudley Moore), who is delirious over his wife's alleged infidelity.

Photos courtesy of 20th Century-Fox

Review: "Unfaithfully Yours"

If you're yearning for a light, frothy movie that does nothing but entertain, your prayers have been answered. *Unfaithfully Yours*, starring

Dudley Moore, Natassja Kinski and Armand Assante, is a joy to watch. And fortunately, it's opening Friday at several Fort Worth movie theaters.



Dudley Moore, Natassja Kinski and Armand Assante star in "Unfaithfully Yours," a comedy of romance, passion and jealousy.

In *Unfaithfully Yours*, Moore stars as Claude Eastman, a middle-aged conductor who suspects his adolescent wife, Daniella—portrayed by Kinski—is cheating on him. What's worse is that the man Moore suspects is having an affair with his wife is his star violinist, Maxmillian Stein, who is played by Assante.

Claude and his Italian wife, Daniella, have been married for a year, and up to now, Daniella has been nothing but a blessing. She's epitomizes life, and she makes Claude rediscover all the things that have been dormant for years.

But Daniella's youth is a curse as well as a blessing. Her husband feels all the insecurities of an older man married to a woman half his age. And his ego plummets when he views a private detective's film of a

man with argyle socks leaving Daniella's apartment late at night while Claude had been on vacation.

"Maybe something got broken late at night," Claude suggests to the detective.

"In my eyes," the detective replies, "the only things that get broken in the middle of the nights are old men like us."

At this point, Claude's imagination runs rampant, and slowly but feverishly, irrationality takes over. But Claude is no warrior; he's an incurable romantic whose only weapons are his conductor's baton and an antiquated code of honor.

Moore is charming in his role of the anxious husband with nightmarish fantasies. Kinski is equally endearing as his nutty, temperamental wife, although at times, her accent is difficult to understand.

Perhaps the biggest kudo, however, goes to Assante. Assante, in person, is a quiet, introspective man dedicated to his wife and new child. But he goes to great lengths to portray the womanizing Maxmillian—a macho character interested only in himself.

Unfaithfully Yours is no intellectual exercise. But it is very funny. So funny, in fact, that it should be one of the biggest money makers of 1984.

Au Courant

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METROPLEX

Monday

The **Harlem Globetrotters** shoot hoops at Reunion Arena in Dallas. For information, call Rainbow Ticketmaster at 263-6102.

The **USA Film Festival** begins at Dallas' Inwood Theater at 7 p.m.. The five-week installment will cover the entire history of movies in America. Today's program is entitled, *It's Magic! The Movies are Born*, and includes *A Trip to the Moon*, *The Great Train Robbery* and *The Life of an American Cowboy*. Tickets for all five weeks cost \$20; individual tickets cost \$4.50. For more information, call (214) 760-8575.

The Fort Worth Museum of Science and History presents "The Heritage of Ancient Egypt" at the Omni Theater at 7 p.m. The four-part program covers a period from the beginnings of recorded history in the Nile Valley through the 20th dynasty, which ended in 1085 B.C. For registration information, call 732-1631.

Tuesday

The **Righteous Brothers** perform at the Malachite Showroom of the Registry Hotel in Dallas through Saturday. For tickets, call Rainbow Ticketmaster at 263-6102.

Wednesday

Black Sabbath sings at Reunion Arena in Dallas. For information, call Rainbow Ticketmaster at 263-6102.

The Majestic Theater in Dallas presents "The Best Little Whorehouse in Texas" through Saturday. For information, call Rainbow Ticketmaster at 263-6102.

The **White Elephant Saloon** celebrates the 97th anniversary of Fort Worth's last major gunfight with the re-enactment of the legends of the West Gunfighters. After the shootout, the five-piece band Brazos will play. For information, call 624-8241.

Thursday

Robert Shaw, conductor of the Atlanta Symphony Orchestra appears with the **Dallas Symphony Orchestra** and **Dallas Symphony Chorus** at the Fair Park Music Hall in Dallas at 8:15 p.m. For more information, call (214) 565-1116.

TCU presents "Brigadoon," Lerner and Loewe's beloved musical tale of a little Scottish town that comes to life only one day each century, at 8 p.m. in Ed Landreth Auditorium through Saturday. Tickets are \$4 for general admission and \$2 for senior citizens, students and faculty members. For reservations, call 921-7626.



Kathy Wilson and Kevin Anderson star in the TCU production of "Brigadoon," a love story set in the Scottish Highlands.

Photo by Linda Kaye

Friday

Roy Clark performs at the Malachite Showroom in Dallas' Registry Hotel through Sunday. For ticket information, call (214) 239-0153.

Al Hirt toots his horn at Dallas Symphony Orchestra's Superpops '84 at 8 p.m. at the Music Hall in Fair Park. For ticket information, call (214) 692-0203.

The movie, "Unfaithfully Yours," starring Dudley Moore and Natassja Kinski, opens at several Fort Worth and Dallas theaters.

Saturday

Robert Shaw, conductor of the Atlanta Symphony Orchestra, appears with the **Dallas Symphony Orchestra** and the **Dallas Symphony Chorus** at 8:15 p.m. in the Music Hall at Fair Park in Dallas. For ticket information, call (214) 565-1116.

The **Royal Lipizzan Horses** are shown at the Coliseum in Dallas' Fair Park at 2:30 and 8 p.m. Admission is \$9 and \$10 for adults. For tickets, call Rainbow Ticketmaster at 263-6102.

The 97-member **Houston Symphony Orchestra** performs at Tarrant County Convention Center Theater at 8 p.m. Tickets to the concert cost \$5 to \$15. Call the Central Ticket Office at 335-9000 for more information.

The rock group **Duran Duran** sings at Reunion Arena in Dallas. For more information, call Rainbow Ticketmaster at 263-6102.

Sunday

The 97-member **Houston Symphony Orchestra** performs at Tarrant County Convention Center Theater at 8 p.m. Tickets cost \$5 to \$15. Call the Central Ticket Office at 335-9000 for more information.

The **Royal Lipizzan Horses** are shown at the Coliseum in Dallas' Fair Park at 2:30 p.m. Admission is \$9 and \$10 for adults. For information, call Rainbow Ticketmaster at 263-6102.

Gordon Lightfoot sings at 8 p.m. in the State Fair Music Hall in Dallas. For tickets, call Rainbow Ticketmaster at 263-6102.

The **Vienna Choir Boys** perform in McFarlin Auditorium at Southern Methodist University in Dallas at 2:30 p.m. Tickets are \$4.50 to \$14.50 and can be purchased at all Rainbow Ticketmaster outlets. Call 263-6102 for more information.

TCU Preferred Rate \$45 Single or Double

We want to be your local headquarters, and to prove it we're offering a very special rate for the remainder of 1984. Whenever you need overnight accommodations for visiting parents, football weekends, etc., take advantage of the TCU preferred rate.

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