

Baylor student glimpses stardom as Cruise's stand-in for 'Rainman'

WACO (AP) — He stood in scenes for Tom Cruise, chatted with Dustin Hoffman, got Cruise to wave at his mother and appears in the movie "Rain Man" for a grand total of less than 30 seconds.

And all because Scott Adams, Baylor University sophomore, wanted to pep up a friend appearing at an audition.

Since "Rain Man" began its national run several months ago, Adams' proximity to the stars and half-minute on the silver screen have spawned red-carpet treatment at a movie theater, good-natured ribbing from classmates and memories that likely will last decades for his mother.

"It's really kind of crazy," Adams said of the coincidences that got him into movies — well, one movie.

"Rain Man," the story of a relationship between the young, hustling Charlie Babbitt (Cruise) and his autistic brother Raymond (Hoffman), is one of the top-grossing movies currently in national release. It is nominated for eight Academy Awards, including best picture, best actor (Hoffman) and best director (Barry Levinson).

But it was just another movie to Adams until last June, when coincidence crossed his path with that of Cruise and Hoffman.

Adams, who was at home in Edmond, Okla., for the summer, had accompanied a friend, Tony Woodard, to an audition for a short speaking part in "Rain Man," which was shooting some scenes in Guthrie, Okla. While Woodard awaited his tryout, Adams sat in the audience.

He didn't realize the person sitting next to him was the casting director, however, until she asked him if he'd agree to have his picture made and interviewed for a possible part as an extra.

"I was like, 'well, sure,'" he recalled, thinking his lack of acting experience would doom any chance of

an on-screen part. But a lack of acting experience was precisely what the casting crew wanted for the extras.

Result: Adams got the Sunday night callback, Woodard didn't.

Despite a little trouble getting off work from his summer job as a painter — "At first, I don't think my boss believed my story," Adams said — he showed up early the next morning with about 50 other potential extras.

While scouting the group for par-

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— Scott Adams, Movie stand-in for Tom Cruise

ticular looks, a crew member decided Adams fit the bill for a necessary role: stand-in for Tom Cruise.

"They led me into a room — remember the scene in the doctor's office in the movie? That was the room — and told me to stand in one spot and not to move," he said. "And in walks Dustin Hoffman."

As the film crew readied the scene for filming, Hoffman passed the time chatting amiably with a flabbergasted Adams. "He was so incredibly friendly," recalled the Baylor religion major.

"He asked me where I go to school, he asked me my major, and he asked me what my boots were made of," Adams said. "I told him leather."

Adams offered them to Hoffman, who unfortunately had a smaller foot; they did fit another actor, however, and Adams received a new pair

of Nike athletic shoes from the film crew.

How did Hoffman look in person? "He had really unique skin texture," Adams remarked.

"I knew he was short, so that didn't surprise me. But his skin texture . . . it's rough and kinda dry. But it's not ugly."

Because his build resembled that of Cruise, Adams served as his stand-in, allowing the crew to position lights, frame camera angles and the like.

Then when the scene was ready to shoot, all Cruise had to do was toe the cues set up by Adams' standing-in and act.

In the process, Adams met Cruise and got him to wave at his mother, standing in line with scores of female fans hoping to glimpse the movie star.

"She was freaked out," Adams recalled. "She almost had a conniption when he said, 'Hi Mom.'"

As for Rain Man director Levinson, Adams discovered things have changed since the days directors sat in canvas chairs and shouted orders through megaphones.

"He was sitting in a room about two rooms away with five or six TV monitors, with a headset," Adams said. "He's look at the different camera angles and tell them what he wanted. But he actually yells 'action' and 'cut.'"

What proved Adams' screen debut came the next day when the cast decided to use his car in a scene where a confused Raymond causes a traffic jam in the street.

Adams' car had the right look so the crew asked him to drive through the scene while they filmed Cruise trying to rescue Hoffman.

Adams obliged — 42 times, as they shot and reshot the sequence. "It was scary, too," Adams said. "My car had been having trouble with the starter, and every time they finished shooting, they told us to turn our cars off."

"I was going, 'Oh, please start,' when they'd begin a scene. I could just see me saying 'Oh, Dustin, can you help me push-start my car?'"

On the third day, Adams' work was over, leaving him impressed with the detail and time devoted to filmmaking. He also left Guthrie a little richer: more than \$200 for two days' work as an extra.

When "Rain Man" opened in Oklahoma City, Adams, flanked by a host of relatives, and another extra were invited to the opening.

Adams admits the movie had too much strong language for his liking and a few risqué scenes.

But his 30 seconds on screen as a car driver proved sufficient to thrill his mother and make him a minor celebrity on campus, especially after a feature story on him in the Baylor *Lariat*.

He even has been approached for autographs.

"There was also an old lady there who said, 'I've never met a movie star before. Could I have your autograph?'" She thought I was Tom Cruise.

"I looked at my dad and he nodded, so I signed it 'Tom Cruise,'" Adams recalled. "I feel bad about it, but I guess there's a happy old lady somewhere."

Yuppies replace sick in German health spas

BADEN BADEN, West Germany (AP) — West Germany's most-famous health spas, like this 19th century playground for the rich, royal and renowned, are enjoying a renaissance among an emerging class of European yuppies.

"Take a look — and get looked at," is one of the advertising slogans luring a hedonistic crowd into the spa social scene that for the past 30 years has been dominated by the weak and aging.

In a period of federal belt-tightening, the resorts, that in the postwar years have focused on government-sponsored health care, are now turning back to the healthy and wealthy who bestowed their original fame.

A modest trimming of social security benefits that took effect with the new year promises to cut into the ranks of 8.4 million "cure guests" who come to take the waters each year in spas of West Germany.

But administrators of the most distinguished baths say they had been expecting fiscal conservatism to catch up with the cushy health care system.

Some, like Baden Baden, Bad Aachen and Wiesbaden, have begun catering to a new generation of younger, well-heeled professionals known among Germans as "Schickimickis."

Sequined and tuxedoed, the elite envoys of the 30-to-40 set saunter and gamble in the path of Feodor Dostoevski and Kaiser Wilhelm in Baden Baden's glittering casino.

Dwindling in number are the elderly and ailing bingo players in an adjacent parlor of the Kurhaus.

A sprawling seven-pool, glass-enclosed "bathing temple" completed three years ago draws 1,500 guests a day, increasingly from among younger couples and singles who come here for long weekends to play tennis, relax and flaunt their newfound prosperity.

Hans Berg, manager of the German Bathing Association office in Bonn, says the spas are attracting a broader group of

guests and becoming less dependent on the publicly insured clientele.

Under the 1956 legislation that set up today's elaborate social security net, West Germans are entitled to a spa treatment as often as every three years if their doctors recommend it.

Until this year, the federally funded health insurance network paid the full cost of a three- or four-week bathing cure for those recuperating from illness or taking a respite from the stresses of work or family life.

Cure clients must now pay 10 percent of the cost of their treatments, which run an average of \$2,750 for four weeks, plus most of their hotel and food expenses.

"We don't know exactly what effect the changes in the law will have on the industry, and we hope this isn't too strong a blow," Berg says. "But we have been enjoying a steady growth over the past year or two of younger visitors, and by younger I mean those in their 30s who want to go away for a few days for a small vacation rather than a cure."

Josef Bartholemy, Baden Baden's spa association general manager, contends the cutbacks are shortsighted.

"Some of those who would benefit from rest and recuperation will put off taking a cure because of the expense, then end up in the hospital which will cost more for a few days than a preventative cure," he says.

But spa administrators expect that a trend among younger Germans to take better care of their health promises to more than compensate for an expected drop in visits by guests on social security.

"The changes in our clientele have had a positive economic effect," says Sigrun Lang, chairwoman of Baden Baden's spa association. "While the guest here for a publicly funded cure is often on a restricted budget during his four-week stay, those staying for a three-day convention or a long weekend tend to spend a lot in the shops and the casino."

Steve Miller's new LP features jazzy sound

NEW YORK (AP) — Steve Miller's newest album, "Born 2B Blue," was a work of love for the veteran musician. It was something he just wanted to do, rather than a job to create hits.

The album, his 18th for Capitol Records, includes such staples of pop and jazz as "When Sunny Gets Blue" and "Willow Weep for Me." But there are no Steve Miller tunes on it.

"My own artistic sense told me I could sing that stuff pretty well," the 45-year-old singer-guitarist-composer said. "I couldn't play it." But he got help from a long-time friend, pianist Ben Sidran.

He'll tour the world for the album next summer. "We need about a \$3 million budget to get it ready to take around the world," he said. "I think we can do it. If it works we make lots of bucks and on we go for another five-10-20 years. I'd like to be performing the rest of my life. I'd like to drop dead on stage, or off-stage and they can announce, 'Ladies and gentlemen, Mr. Miller has just left the building and the planet.'"

Miller plans to open the shows solo and acoustically, doing a few of his big rock hits. Then Sidran will join him.

"It'll be the Steve and Ben show for awhile," he said. "Then his band will come in. We weave our way through blues, jazz and rock. We've got a real good jazz-rock arrangement on 'Space Cowboy.' We'll invite jazz and blues musicians in that town to solo on 'God Bless the Child' and 'When Sunny Gets Blue.' It'll be a well-rounded evening. I'd like to bring it on Broadway."

Sidran and Miller met in 1961 when both studied comparative literature at the University of Wisconsin. "He worked on my first album, 'Children of the Future,' and co-wrote 'Space Cowboy' with me," Miller said. "This album has enabled us to work together on a mature level."

Miller had early musical roots. His mother was from a musical family and one of his uncles played violin in Paul Whiteman's orchestra and another uncle played guitar. His father, a doctor and tape recorder fanatic, was best man at Les Paul and Mary Ford's wedding. When Miller was 5, the couple showed him guitar licks and harmonizing.

Miller has five platinum albums and, according to Billboard magazine, three No. 1 singles: "The Joker," "Rock 'n' Me" and "Abracadabra."

His commercial success is all rock 'n' roll. "Fly Like an Eagle" is rock 'n' roll, he said. "I'm going to play it in my jazz show; it'll go over great."

Easton mixes rhythm-and-blues with 'dance-pop' on new album

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(AP) — Sheena Easton came to America from Scotland in 1981, singing uptempo pop.

Since 1982, '83, my career has been dance-pop, and the new album is dance-pop," she says.

"It wasn't that far a step from doing uptempo to doing more danceable pop."

The new album she refers to is *The Lover in Me*, her first for MCA Records.

It's her first album in America in three years. Easton cut *No Sound But a Heart* for EMI America, which became EMI-Manhattan. In the shuffle, the album wasn't released and she couldn't record for a year.

"EMI still owns it," she says. "I'm not legally allowed to go into details."

She has been heard from, however. Prince's 1987 hit, "U Got the Look," was a duet with Easton. She did commercials for a health spa and was on five high-profile episodes of "Miami Vice" as the bride of Don Johnson.

Her first single, "Morning Train," was a hit in 1980. The next year, she sang "For Your Eyes Only" in a James Bond film.

"Since 'Telephone' was a No. 1 dance single in 1983," she says, "I will join him."

followed it with 'Strut' and 'Sugar Walls.'

"But my singing now has 100 more times a rhythm 'n' blues overtone than it did in 1983," she says. "Music in general has more r and b — if you do dance music. The new album has got great acceptance at black and urban radio stations."

Easton met Prince in 1985. He produced "101" and co-produced "Cool Love" on *The Lover in Me*.

She says, "In 1984, when I was recording the album that had 'Strut' on it, I sent a message to Prince through an engineer working for us both to say I was a major fan and I would love to record one of his songs."

"Two days later he sent me the tape of 'Sugar Walls.' He'd just written it for me. We met for the first time in the studio when he produced it."

"We've written together some, if we come up with an idea. I write with a few people. Mainly, I write lyrics on my own and decide who I want to write the melody to it."

Easton attended the Royal Scottish Academy of Music and Drama. She says: "It taught me how to be a drama student pretty well. It didn't teach me how to act."

Former Tech choir conductor finds second career in painting

LUBBOCK, (AP) — Although Dr. Gene Hemmle has retired from conducting the choir at Texas Tech University, he continues to orchestrate an art form.

He has traded his conductor's baton for a paintbrush, leading instead of a multitude of voices, a rainbow of colors.

"I've always had a great interest in art," Hemmle said. "I almost majored in art. I was always drawing."

Despite his love of art, he was not able to pursue it during his music career.

He served as chairman of Texas Tech's music department from 1949 to 1973, spear-heading its growth from four faculty members to 43 during his tenure.

Upon his retirement from the university in 1979, he pursued his interest in art, studying as much as he could through visits to museums.

"I think one of the best ways to learn painting is to steep yourself in museums," Hemmle said. "You have to look at and see and feel great paintings. It has a carry-over into your paintings."

For inspiration, and to view interesting subject matters, Hemmle has traveled to Indonesia and French Polynesia.

He also treks periodically to art communities, such as San Miguel Allende, Mexico, and Santa Fe, N.M.

Hemmle also studies with promi-

nent artists. This spring he plans to study pastels and sculpting in Scottsdale, Ariz., with George Carlson.

"I was fortunate enough that (Lubbock artist) Paul Milosevich let me stand side by side with him to paint," Hemmle said. "Of course, he was 10 strokes ahead of me. But, he's been an asset to me."

Hemmle describes his art as figurative.

"I really would like to do realism that is based on the abstracts," Hemmle said. "I like to experiment and even mix mediums."

Despite obvious artistic talents in childhood, Hemmle graduated from Southern Methodist University as a voice major.

He studied privately in New York, undertook post-graduate work at the University of Texas and eventually earned master's and doctoral degrees from Columbia University.

Prior to studying at Columbia, Hemmle served as director of choral operations at the University of Texas at El Paso.

He sang professionally with the Robert Shaw Chorale and worked with such conductors as Leonard Bernstein, Igor Stravinsky, Erich Leinsdorf and Arturo Toscanini.

In 1949, a friend from UTEP recruited Hemmle to come to Texas Tech to serve as chairman and director of choral organizations.

Although the band program had always been strong at the university, the choral program was small and focused on music education.

"When I first came here, I taught everything in the book," Hemmle said. "Thank God that quit."

He was teaching voice, music literature, music education and chorale conducting.

In addition to teaching, he also organized and directed the Tech Choir, now known as the University Chorale.

"We were heavily oriented to music education," he said. "But as far as I was concerned, every music educator should be an outstanding music performer."

Under Hemmle's direction, the department of music developed from offering only a bachelor of science degree in music education to an array of bachelor's and master's degrees and a doctorate program in fine arts.

During his tenure, the department developed a reputation of producing talented voice majors. Many students were accepted at outstanding music graduate schools, Hemmle said.

While trying to develop the music department, Hemmle turned the chorale over to another director.

The demands of the chairmanship also forced Hemmle to put his interest in art on hold until

The Band's bassist still making living in music

CHARLESTON, W.Va. (AP) — Rick Danko's life has been a musical carnival since The Band played its last waltz at San Francisco's Winterland in 1976. And the bass player wants us all to know he's alive and well and has no intention of quitting the business.

Danko took the low road after the group known loosely as "Bob Dylan's backup band," and sometimes called by a myriad of other names — Levon and the Hawks, the Crackers and the Canadian Squires — decided 16 years on the road was enough. They retired as a group. But not as individuals.

Danko, who lives in Woodstock, N.Y. — where The Band's legendary house and recording studio, Big Pink, was located — has concentrated on raising three children ages 18 through 21 and playing small clubs.

"Music's been good to me," Danko said. "Hopefully, I've been good to it. I felt good about it yesterday. I'll likely feel good about it tomorrow. It beats working."

Robertson released his first solo album last year and had a hit. Helm

has carved out a career in films, appearing in such movies as "Coal Miner's Daughter" and "The Right Stuff."

The Band had a brief reunion tour two years ago; it was cut short by pianist Richard Manuel's suicide. Danko said not to rule out another reunion attempt despite differences between Helm and Robertson, both of whom viewed themselves as the group's leader.

"Never say never," Danko said. The Band began as rockabilly singer Ronnie Hawkins' backup crew in the early 1960s and eventually got the name the Hawks from touring with him. Hawkins moved to Canada with his drummer, Helm, where rockabilly was just beginning.

When the Band retired, they did it with a splash. Their final concert on Thanksgiving Day in 1976 at Winterland, called "The Last Waltz," featured appearances by Dylan, Joni Mitchell, Van Morrison, Dr. John, Neil Young, Eric Clapton, Muddy Waters and Emmylou Harris and others connected with the Band's career.

he retired.

In 1973, Texas Tech opened a recital hall. The hall later was named in Hemmle's honor the year he retired.

Today, Hemmle draws every day and paints as much as he can.

Since his retirement, Hemmle has had one-man shows of his work at First Federal Bank, Regency Gallery and the University Faculty Club at Texas Tech.

His work also has been included in group shows and this winter he has had paintings on exhibit at the Fenn Gallery in Santa Fe.

Hemmle said his painting hobby is not much different from his musical career.

"I think they (music and art) are very related," he said. "We even use some of the same vocabulary. You'll say, 'This painting is well-orchestrated.'"

Hemmle attacks his painting with his whole body. He said he stands at the canvas and uses his whole arm and moves his body with each stroke of the brush.

"It's almost a physical experience as well as emotional," he said. "I'm completely lost when I paint. You're transported. You forget where you are and what time it is. You get spaced out."

When he paints, Hemmle is concerned with conveying emotions and

feelings, not reproducing details.

"To me, the high detail work that is like a photograph is boring," he said. "A great painting is not one that puts in every tiny detail and hair, but it captures the essence of it (the subject)."

One painter Hemmle admires is Andrew Wyeth.

"Andrew Wyeth said realism in painting is a bore unless it has an emotional quality," hemmle said.

When he is not painting, Hemmle is collecting antiques. He even bought the Bledsoe Santa Fe Depot in 1966 and moved it to his property on West 19th Street.

The 75-mile move took two days because the height of the structure required the temporary cutting and restoring of power and telephone lines along its route. Hemmle said.

Some refurbishing has been done on the inside of the depot, but almost no alterations were made on the outside.

In the depot's study, Hemmle surrounds himself with his own and other artists' paintings, drawings and sculptures of Indians.

He said he will continue to study, collect and learn as much as he can about art.

"One of the most deadly things in any art is feeling you have arrived," Hemmle said. "You keep reaching."