

Technician

North Carolina State University's Student Newspaper Since 1920

Volume LXIV, Number 66

Wednesday, March 2, 1983 Raleigh, North Carolina

Phone 737-2411/2412

Student Government holds election registration

by Shelley Hendrickson
News Assignments Editor

Student Government positions, for which elections are now open, provide experience and prestige.

According to Jeff Baker, Student Senate president, working for the Student Government provides a student with interaction among a great variety of people.

"It's great experience working with people," Baker said.

Baker also said that working in Student Government can be beneficial for the student who wants to help improve the University.

"It's a good chance to help improve the University," he said. "I wanted to (be in Student Government) because I saw things I wanted to change."

He added the one learns "how to get things done."

Election sign-ups have been good, but, according to Baker, positions are still open.

Applying for a position does not require a lot of time.

"It takes a minute to sign up," Baker said. He added that all one has to do is "come to a meeting (March 3) to get your name on the ballot."

Being involved in Student Government does not inconvenience students

and their school work, according to Baker.

"It won't overburden anyone," he said. "Do as much as your time allows."

Baker has enjoyed the time he has had with the Student Government.

"It's been a great experience. I've thoroughly enjoyed the position of student senator and Student Senate president," he said.

Sign up books for elections will be opened until Thursday. Anyone who would like to sign up can do so between 8 a.m. and 5 p.m., according to Baker.

Besides the election of officers, the student body will also be voting on two amendments.

The first amendment will be to split the position of the Student Body treasurer into two positions.

According to a report from the Student Government office, the treasurer is currently the chief financial officer of the student body, serves as an ex-officio member of the Student Senate, has the power to examine financial records, serves as treasurer of the Legal Defense Corporation, serves as Senate Finance Committee chairman, serves as consultant for all Senate bills, is responsible for all office coordination and is responsible for all



Jeff Baker

receipts from organizations and clubs receiving funding from Student Senate and Sports Club Authority.

The amendment will be to make the following responsibilities, which are

now part of the treasurer's job, the responsibility of a student body controller.

The comptroller will prepare and submit to the Student Senate an annual student body budget, keep a record of all allocations and expenditures of student body funds, will approve all disbursements of student body funds, will submit to the Senate, upon request, a written report of the state of the treasury, will be responsible for all accounting work, will serve as consultant for all bank dealings and will serve as consultant for all Business Office affairs.

The comptroller will be appointed by the student body president and will be approved by the Student Senate, according to the report.

The prerequisite for this position will be that the person must have had, and passed, Accounting 260 or 265, or pass a test given by the Student Government, according to the report.

The second amendment will be to add some corrections to the Student Government Constitution.

For instance, the amendment will require that the student body president serve as an ex-officio member of the Publications Authority, serve as a voting member of the Advisory Board to the president of the UNC system

and as a voting member of the UNC Association of Student Governments.

The amendment will also require a few additions to certain Articles that are in effect, such as requiring that the Student Senate also represent

special students rather than just academic schools of State.

According to Jim Yocum, student body president, the new amendment will be adding corrections to the old Student Government Constitution.

Positions available in Student Government elections:

Student Body President
Student Body Treasurer
Student Senate President
Student Senators:

Agriculture and Life Sciences:

3 Sophomores, 3 Juniors and 3 Seniors

Engineering:

4 Sophomores, 4 Juniors and 5 Seniors

Humanities and Social Sciences:

3 Sophomores, 3 Juniors and 3 Seniors

Physical and Mathematical Sciences:

1 Sophomore, 1 Junior and 2 Seniors

Judicial Board Members:

4 Sophomores, 4 Juniors and 4 Seniors

Student Center President

Publication Authority Members:

5 positions

UAB Board of Directors:

4 positions

Saudi oil minister deems price cut imminent

by Rex Liston
United Press International

Saudi Oil Minister Sheikh Ahmed Zaki Yamani Tuesday said OPEC will hold a full meeting as early as Saturday to lower oil prices and said an agreement on price cuts was "not only possible but imminent."

Yamani made the comments in an interview with French television as Venezuelan Oil Minister Humberto Calderon Berti held telephone talks in Paris with OPEC oil ministers to resolve the worst crisis in the 13-member cartel's history.

At stake was whether the bitterly divided Organization of Petroleum Exporting Countries would agree on orderly oil price reductions or fling itself into a global price war that threatens to shatter the cartel.

"More than at any time in the past I think the solution is not only possible but imminent," said Yamani.

"We are on the point of reaching agreement on this. It seems that the majority — not all but the majority — are willing to cut the price."

The Persian Gulf producers led by Saudi Arabia threatened this weekend to slash prices unilaterally by \$7 a barrel if their rivals within

OPEC did not agree to unified price cuts.

Yamani said a full OPEC meeting would be held to lower the current \$34 a barrel base price for OPEC crude. He did not specify where the OPEC summit would be held.

"I think we will continue talks for two or three days, and I think he will call a summit either this coming Saturday or Monday," Yamani said in an interview on French television.

An aide to Calderon Berti in Paris, Carlos Julio Gonzalez, said talks were still underway and no price had yet been set.

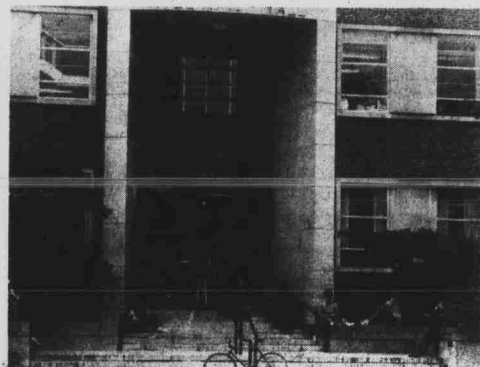
Industry analysts speculated on a

drop of about \$4 per barrel from the base price. The five Gulf producers, however, were ready to drop to as low as \$27 if no OPEC agreement is reached by the weekend.

The Venezuelan aide said Nigerian Oil Minister Mallam Yahya Dikko, who currently serves as OPEC's chairman, was due to arrive for discussions with Calderon Berti.

Nigeria was the first OPEC member to break publicly with the cartel, slashing the price of its crude by \$5.50 to \$30 on Feb. 19.

"I don't know who else will arrive," Gonzalez said. "All depends on how the telephone talks go."



Technician file photo

The proposed addition to Williams Hall is presently at a standstill due to a lack of funds. Contributions are being sought from sources outside the university.

Lack of funds forces standstill on projects

by Stephen Gupien
Staff Writer

The Hillsborough Square and Williams Hall Addition projects remain at a standstill due to the lack of funding. However, the University does plan to make use of the Hillsborough Square property until construction begins.

"We plan to have a temporary parking lot on the site to be used by State," said Edwin F. Harris, University architect and director of Campus Planning and Construction.

Hillsborough Square, when completed, will be a 23,000 square foot office building.

The total projected cost of the project is \$2.315 million, \$1.815 million for the building itself and \$500,000 for the one-acre plot of land, which the University purchased in 1980.

Private funding is being sought to finance the development.

"We are confident that private gifts will enable us to complete the project," Harris said.

Dalton-Morgan Inc. in Charlotte, N.C. is the architectural firm responsible for drawing up the plans for Hillsborough Square. When funding is complete State will then take bids for construction of the project.

"The building contract will be awarded to the lowest bidder when funding is complete," Harris said. The Hillsborough Square project will take one year to finish.

Office space in the building will be for these University departments:

- University Admissions
- Personnel office
- Campus Planning and Construction
- Information Services

Parking facilities will be in the back of Hillsborough Square, and the possibility of a parking deck is being addressed.

"We are looking into the potential for a two-story parking deck behind the building," Harris said.

"The departments that will move to Hillsborough Square are departments that require major public interaction, and by placing these departments in Hillsborough Square it will give the public easier access to them," Harris said.

Williams Hall Addition is designed to be 49,000 square feet of mostly laboratory space. Final projected cost of the addition will be \$7.523 million. Leslie N. Boney has been chosen as the architect for the project.

The University has requested funding for Williams Hall Addition from the North Carolina Government. The request for funding will be decided on in the 1983 legislature.

"In terms of dollars, academics are our first priority at N.C. State. That is the reason we are seeking N.C. Govt. funds for Williams Hall Addition and private gifts for Hillsborough Square funding," Harris said.

Historical plaque disappears

by Elman Khalil
Staff Writer

The theft of a historic plaque on the front side of Holladay Hall remains a mystery, according to Patricia Hill of Holladay Hall, who reported the theft.

"Vice Chancellor (George) Worsley, of Business and Finance, was the first person to notice the plaque was missing. It was on the outside of the building on the front side.

"The reason the disappearance was discovered much later than the theft,

which took place in the middle of December, was because the back side of the building is used more than the front side, so not many people pass by the plaque and because the plaque is rather small in size," Hill said.

The plaque was placed on Holladay Hall after the building was declared a "Raleigh Historic Site" by the City Council in July 1969. The building has been in operation since 1899. The University had the plaque made after the building was named a historical site.

inside

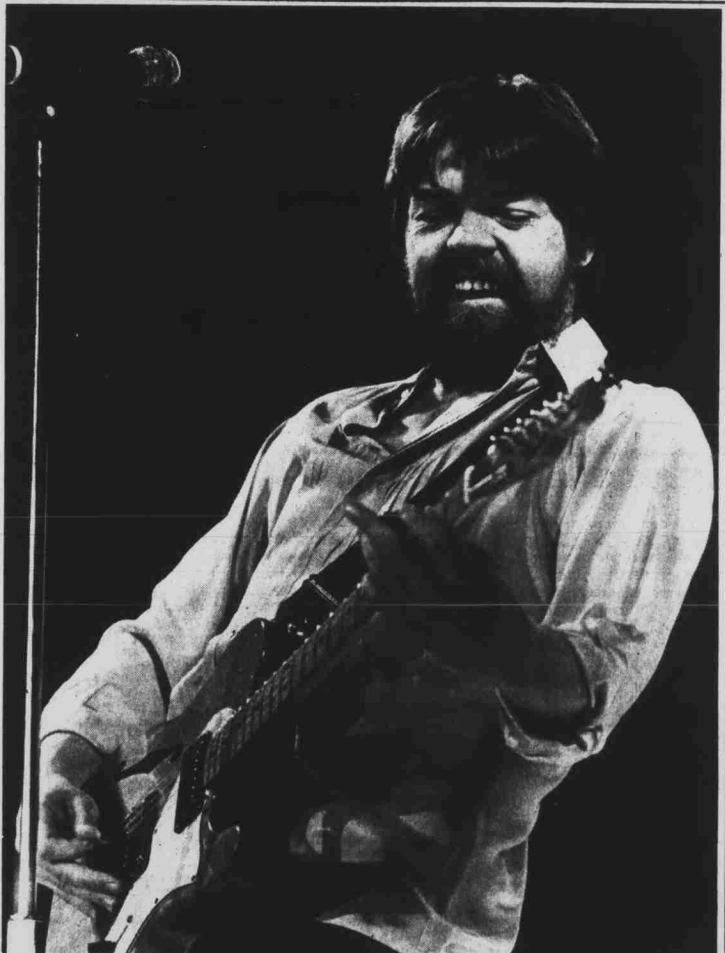
- Political picture in the black. Page 2.
- Let's get serious! Page 3.
- Seger gives smash performance. Page 4.
- Obnoxious Wolfpack assaults SNIT. Page 5.
- Seniors shooting for top. Page 6.
- Peck looking for turtle soup. Page 7.

Thought for the Day: When the future of mankind is at stake, no country or interest-group can afford to claim that its position is the only right one, and the others must take it or leave it.
— U. Thant

weather

Raleigh Forecast:
Today: Partly cloudy, breezy and mild, high near 17°C (63°F).
Tonight: Clear and cool, low of 2 to 3°C (35 to 38°F).
Thursday: Sunny and warmer, high of 18°C to 21°C (65 to 70°F).
(Forecast provided by student meteorologists Hank Ligon, Tom Tassemyer, Joel Cline, and Craig Hillock.)

Go State beat Terps



Staff photo by Greg Hatem

Going The Distance

Rock and roll giant Bob Seger rolled into Reynolds Coliseum Sunday night. Seger and the Silver Bullet Band cranked out tunes from their new album, *The Distance*, in addition to rock classics off of some of their earlier albums.

the serious page

March 2, 1983 / Technician

THE DUKE — K. MELLEY

NO MRS. MELLINGTON, KENT LEFT FOR THE LIBRARY WITH HIS BACK PACK ABOUT TWO HOURS AGO...



BELIEVE IT OR NOT... I THINK HE'S GONE TO STUDY FOR EXAMS!

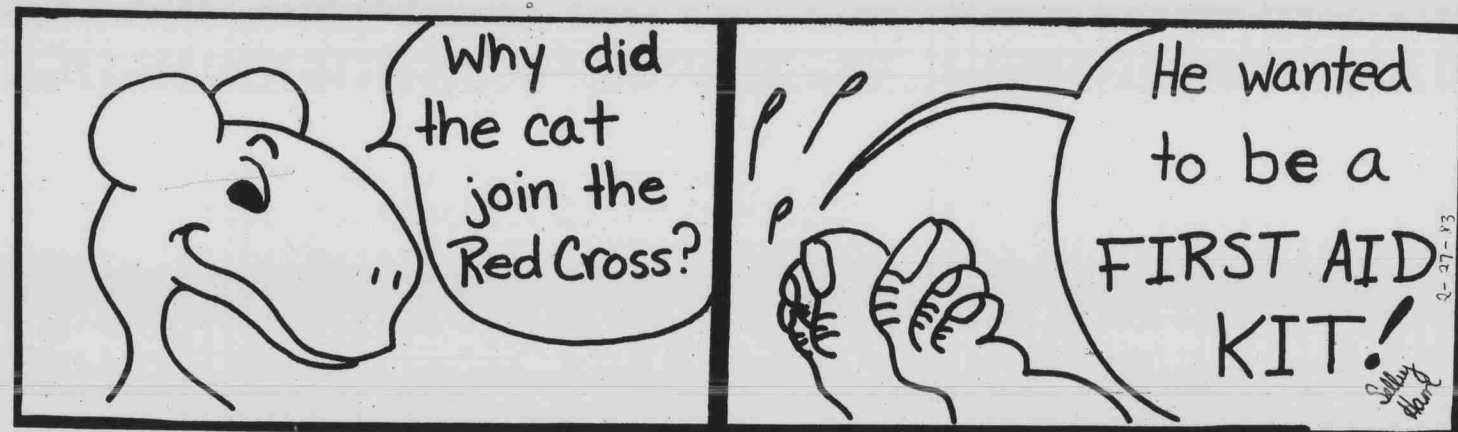


WELL THAT'S GOOD TO HEAR! I HAD SUGGESTED HE MIGHT WANT TO GET A JUMP ON THINGS...

WHAT A GREAT SUGGESTION!



JUNGLE BUNNY — S. HAM



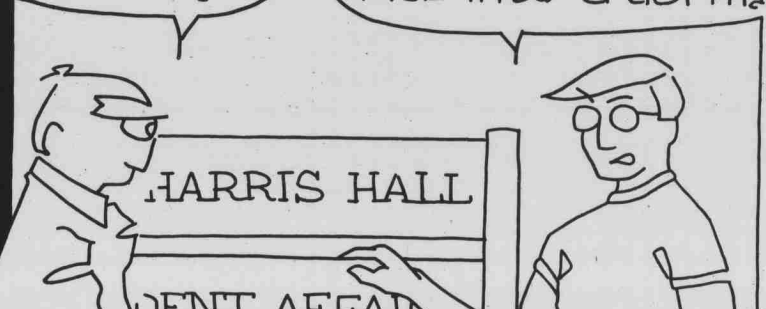
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SECOND SOLE

Audience demands second encore from Seger. . .



... concert concludes with "Get Out of Denver"



Staff photos by Greg Hatem

by Eric Dotson
Entertainment Writer

Sunday night, Reynolds Coliseum played host to one of the music world's most talented bands, Bob Seger and the Silver Bullet Band. Opening for Seger was The John Hall Band who proved to be no rookie onstage. Although it was not the headlining band, The John Hall Band came on with the enthusiasm and fire of a headlining act. Supporting

its new album, *Search Party*, John Hall proceeded to get the crowd ready for the up and coming main act. The band started off the set with its new single, "I Want You to Love Me," and continued to keep the pace going by playing its hit from last year, "Crazy (Keep On Falling)." Among his John Hall Band songs, John Hall sang a small medley from his former group, Orleans. The medley included the hits, "Dance With Me" and

"Still The One." One of the highlights of the evening came towards the end of the band's last few numbers when John Hall left the stage and proceeded to wander through the crowd while playing a guitar solo. When's the last time you saw that happen? Although The John Hall Band had the crowd excited, the best was yet to come.

After John Hall left, the roadies cleared the stage for what would soon prove to be a concert that would match or excel that of the Van Halen concert. Seger

and crew came on with "Nine Tonight," from the double album of the same name. From there it was all systems go, for Seger never slowed down. Cranking out top tunes from his latest album, *The Distance*, such as "Shame On the Moon" and "Roll Me Away" early in his set allowed him time and room to play most of his greatest hits from years past. Such tunes in that list included "Tryin' To Live My Life Without You," "Old Time Rock and Roll," "Against the Wind," "Mainstreet" and

one from way back, "Ramblin' Gamblin' Man." Bob Seger and The Silver Bullet Band kept the crowd on its feet throughout most of the show, doing what the band does best — playing rock 'n' roll. Featured on this tour as on all the other tours from years past was saxophonist Alto Reed. His solos as well as the lead guitarist's solos seemed to play off each other better than anything I've seen in a long while — which was really tremendous for a guitarist who is a newcomer to the Seger set. If one did not already know

that the guitarist was new to the group, he or she would certainly not be able to tell. His solos were done with such ease that it seemed as if they were taped and played back; they were truly works of art.

Seventeen songs later Bob Seger and The Silver Bullet Band said good night, only to come back and play "Hollywood Nights" and one of the best-selling singles of Seger's career, "Night Moves." These two songs marked the end of Seger's first encore. Yes, I said first encore. For his se-

cond encore he got the crowd going with one more song, "Get Out of Denver," from one of his earlier albums. This song marked the end of the concert but

not the end of the memory and excitement of that night. This indeed was an event to see, and I feel sorry for those who missed it.

Entertainment Brief

"The Emperor and the Nightingale" will return to the Theatre In The Park on March 11. This musical fantasy by Lanette Lind has been hailed by critics as "...charming," "...sheer delight."

Performances are at 8:15 p.m. March 11-13, 19 and 20 at Theatre In The Park, Pullen Park. There will be a 2:30 matinee on March 20. Tickets can be bought from the Theatre In The Park Box Office (info. 755-6058); general public \$4.75, students and senior citizens \$3.50.

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Wolfpack Women seniors set for ACC Tournament

by Tom DeSchriver
Sports Writer

Tournament time in basketball is the most exciting time of the year; the best teams come to the top, and the best games of the season are played.

The Wolfpack Women play in the ACC Women's Basketball Tournament this weekend and hope to play in the NCAA tournament following that.

Around the Wolfpack camp, the excitement of tournament time can be felt, but there is also an underlying sense of sadness. The Wolfpack players know that the careers of three of their teammates — Angie Armstrong, Sherry Lawson and Karen Brabson — are coming to a close.

The three seniors represent a cause — to go as far as possible. If that sounds vague, it is. While this team has beaten such powers as Maryland (twice), Rutgers and North Carolina, it has also lost to Francis Marion (at Reynolds) and Tennessee Tech; therefore, a cautiousness.

"I think we can get to the Final Four," Lawson said. "We have to keep playing tough defense and good offense. We have good balance."

The Pack has won six straight games, and a guarded confidence exudes from this team.

"We had a slump point at Tennessee and Tennessee Tech, but we have it together now," Lawson said.

Lawson starts at the big guard position, and when asked her feelings about her four-year term at State coming to a close she said, "Sad, real sad."

This season, Lawson averages 5.3 points per game and 2.4 rebounds per contest and has missed only one game in her four years at State.

Lawson will finish her career seventh on the all-time assists list with 229 and tenth on the career list in steals with 72.

The 5'9" High Point native majors in writing and editing and sees Maryland and North Carolina as the teams to beat in tournament.

"We're up when we play either of them," State head coach Kay Yow said. "Both are balanced teams and will be after us. But I'd rather play Maryland than (North) Carolina any day."

Lawson's career at State has been one of constant change. She has played point guard, wing and forward.

"Sherry has played well considering how many things we have asked her to do," Yow said.

Lawson's career has been consistent, but has been overshadowed by the flashy Armstrong.

Armstrong ends her career at State as the all-time leader in assists with 587 and has been playing the best ball of her career in recent weeks. Lawson knows the value of her running mate at guard.

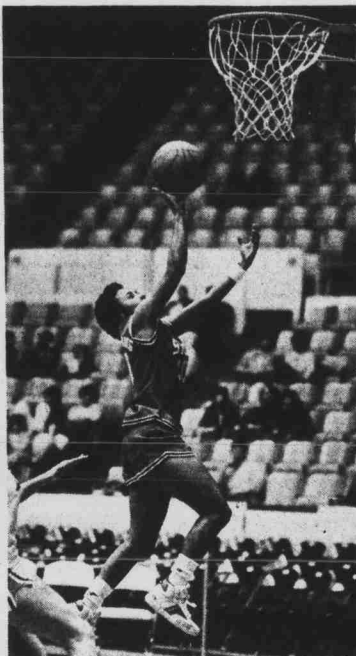
"I look to Angie for a lot of confidence," Lawson said. "She sets the team up, and she puts a spark in us."

Armstrong currently ranks fifth on the all-time scoring list with 1,269 points and could pass Cristy Earnhardt for fourth in place if she scores 90 points in tournament play.

In the month of February, Armstrong has dominated games from her point guard spot, and Yow couldn't be happier.

"It pleases me to see Angie taking control," Yow said. "She'll be missed next year, because she's been playing so aggressively."

Armstrong will also close out her career as the all-time steals leader with 287. Never one to look back on a breakaway layup, Armstrong wishes she had more playing time at State.



"So far I've enjoyed all my years at State," Armstrong said. "I regret that I don't have another. With all the talent we have, I wish I had another year."

A true Red and White fan, Armstrong points to the North Carolina series as the source of her finest moments at State.

"My biggest thrill was getting my career high against (North) Carolina," Armstrong said. "Anytime we do anything against UNC, that stands out."

As a senior, Armstrong realizes her role as a leader, and she and the other seniors try to help the younger players through the tough times.

"We try to show them leadership," Armstrong said. "We have confidence in them, so they'll have confidence in themselves. We try to give them a helping hand."

Armstrong's major is criminal justice, and next January she will enter the Army as a second lieutenant.



State seniors Angie Armstrong (left), Sherry Lawson (above) and Karen Brabson (below) will lead the Wolfpack in its quest for the ACC title this weekend.

Photos courtesy State Sports Info Office and staff's Drew Armstrong.



nant, which she has earned through the ROTC program at State.

Armstrong thinks that this team has a lot more basketball yet to play.

"I think we can go all the way," Armstrong said. "We have the inside and outside game. We can shoot, and I think we can go all the way."

Armstrong lauds the play of her fellow seniors.

"They're playing super," Armstrong said. "Karen is a good rebounder. They keep hustling, and they want to be successful."

At 5'9", Brabson jumps well and has excellent quickness, which has helped her steal the ball 87 times to rank ninth on the all-time list.

Because of the number of quality players on the team, Brabson's playing time has been reduced. But the speech communications major has been part of a bench that goes six deep for Yow.

Brabson also thinks this team has a shot at the Final Four, and she also is sad that her four years are over so quickly.

For Brabson, Armstrong and Lawson the tournament is their last hurrah, and Yow speaks constantly of her seniors when she talks of tournament time.

"For the seniors, this is it," Yow said. "We're going down the stretch for them. They are ready."

WRAL sports drowns on swimming scoop

Sideline Insights

**WILLIAM
TERRY
KELLEY**

Sports Editor

ACC championships are something that draw a lot of attention in this area. This time of the year, especially brings Atlantic Coast fans to a level of great anticipation as the ACC Basketball Tournament nears.

But there are other ACC championships in process as the winter sports season winds down. The ACC has for good reason put these championships at a time not to conflict with the ACC Basketball Tournament. Last weekend the ACC Swimming and Diving Championships and the ACC wrestling tournament were both conducted.

Each ACC championship means a lot to more than just the swimmers or wrestlers that participate. Each championship means points — points in the Carmichael Cup race. One of the reasons for holding these title races before the basketball tournament is so they can draw media attention. In watching the weekend news on WRAL-TV last weekend, however, one of those events did not get the attention that it deserved.

There was no report at all concerning the swimming championships being held in Durham. And it had nothing to do with not having the information. I called and asked minutes after the sportscast and was told who had won. I'm sure North Carolina fans are heavily disappointed that they had to wait until the morning paper came to find out they had unseated State as ACC champs.

Knowing that the sports time on the local news is so limited, it is easy to realize why there are so many things that don't get coverage. But a lack of time on the sports broadcast is the same as a lack of time for anyone else. It simply means there must be a priority upon the things the time must be spent on.

Considering there are about 45,000 college students in the Triangle, and a population of about a half million, it would seem that there would be some priority on something that concerns almost 10 percent of WRAL's Triangle audience.

I was informed, when I called, that sportscenter Bob Holliday "didn't have time" to get in the results.

But Bob did have time to show the last second shot that beat St. Augustine against Norfolk State. I think that's the third time I had seen that shot. Come on, that was a loss for a Triangle team. Let's give some credit to the Triangle winners.

Then there was a film clip of Herschel Walker in Florida for his practice debut with the New Jersey Generals. Good clip, but I saw it again 10 minutes later on ABC's national news. There were at least two things that could have been scrapped, and only one of them would have opened up enough time to get the swimming results in.

I'm sure there are other things that don't make it onto the air with the sparse time that is allotted sports. However, it seems there would be at least a few seconds allotted to something that several people are interested in. Overall, WRAL does a decent job of covering the local sports scene, but I believe they failed atrociously in their coverage of that certain ACC championship.

Priority of events is something that sports people have to deal with constantly. I'm sure in the Technician we make oversights in priorities also, but an ACC championship in underwater basket weaving would be of interest to a lot of people. Better luck next time WRAL.

Indoor track team progresses

by Scott Keeper
Sports Writer

As the season progresses, so do coach Tom Jones' indoor tracksters. With the outdoor season opener on March 19th rapidly approaching, Jones' team continued to lower times and extend distances in Sunday's tri-meet with George Mason and East Carolina in Fairfax, Va.

The Wolfpack claimed first place in eight events, including a 1-2-3 sweep in the 3,000-meter run. Senior Mike Mantini led the way with an 8:19.99 clocking. The freshmen duo of Ricky Wallace and Tom Tobin were close behind in 8:24.2 and 8:29.2, respectively.

State once again performed well in the field events. Wilbert Carter's

58'9" toss won the shot put, while high jumper Kevin Elliot and triple jumper Simon Ware won their events. Both pleased Jones with their best jumps of the year.

"They both jumped really well," Jones said. "It was Elliot's first time out this year, and he jumped 7'0". Ware jumped 50'9", which is a personal best for him indoors."

State, always strongest in the sprints, dominated the shorter races again Sunday. Perry Williams, Harvey McSwain, and Dee Dee Hoggard took first, second, and fourth in the 55-meter dash.

Meanwhile, Frank Anderson and teammate Sherman Horne were battling in the 400-meter run. Anderson got the nod in a

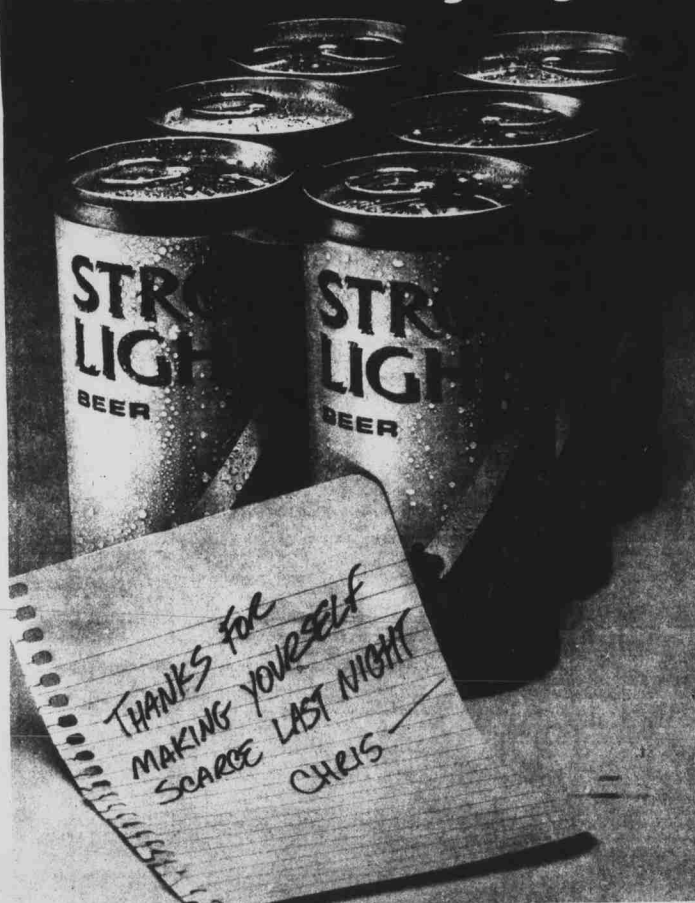
dead-heat finish. Both were clocked in 49.12.

In the 800-meter run, Dave Long's 1:54.94 effort missed first-place by .02 seconds.

The Pack also won the 800-meter and mile relay. The 800-meter team of Williams, Alston Glenn, Hoggard, and Jake Howard won in 1:28.86, while the mile team of Brian Burns, Long, Anderson, and Horne grabbed first with a 3:16.00 clocking.

Although State was impressive in the non-scored meet, no performance bettered NCAA qualifying standards. But several of Jones' sprinters and jumpers will get their "last chance" at qualifying this Friday at the appropriately titled Last Chance Relays at Florida in Gainesville.

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Whit to return for standing ovation

Out of Bounds

DEVIN STEELE

Assistant Sports Editor

Dereck Whittenburg may have returned to State's lineup a game early — a road game at Virginia lacking the hoopla. Ideally, his return would have been Thursday at home against Maryland, amongst standing Wolfpack fans cheering his return to the lineup. But Coach Jim Valvano didn't believe Nealism should have been a factor in his return.

"I really wanted him to get this game very much under his belt so that he has confidence in his foot, and the teammates have confidence that he has healed," said Valvano of Whit, who scored a team-high 14 points in his return Sunday, an 86-75 loss to the Cavaliers. "Now he can get in a good three days of hard work. I think he'll be more consistent on Thursday and Saturday."

Hypothetically, the move was beneficial. After all, Whittenburg's foot is fully healed, and though out of shape, he was ready to play Sunday.

"It's just a matter of getting a feel and getting accustomed to the players and just trying to fit into what my role is," said Whittenburg, who assisted a Sidney Lowe basket and scored a three-point shot in his first minute of action. "I've just got to get that feel back so I can try to blend within the flow of the team."

Initially, Valvano's plans were to give Whit just a brief 'feel' of things once again. But Little 'D' saw 24 minutes of time, though hitting an uncharacteristic four of 13 shots from the floor.

"My rhythm was a little off," he said. "I'm hurrying things some. When you're getting a feel, you don't know how you're shooting, you don't know how you're setting, you don't know how you're shooting off the break or off one rhythm."

With the 'feel' behind him, Whittenburg will get that standing ovation when the Wolfpack hosts the Terrapins Thursday at 8 p.m. in a key ACC contest. Whether he starts or not remains to be seen, but he will definitely see some playing time.

Will he be ready to play 34 to 36 minutes a game now?

"I think I am, but I don't want to come out and say that, because the team was rolling when I was out," he said. "I don't want to break up anything and come back starting. These guys have been doing a heckuva job the past seven or eight games. Let them go ahead and continue their flow, and I'll just come in off the bench and fit in until I get 100 percent."

The Pack will get the chance to avenge two earlier losses in its final two regular season games: State hosts Maryland Thursday and Wake Forest Saturday with the possibility of finishing third in the conference, the highest ever by a State team under Valvano. The Terrapins, Deacons and Wolfpack are all deadlocked for third with 7-5 records.

"I feel really good going into our last two games," says Valvano. "I think we couldn't ask to be in a better position in terms of having our own destiny in our own hands. We have a great opportunity to determine our own fate. I think if we can win our next two games, we'll have to rate very serious consideration for the NCAA. But that's premature; we've got to play these two."

But the importance of these two games doesn't detract from Valvano's excitement.

"It's a very exciting time," he says. "This is the way it should be in college basketball. You would hope that your last couple of games of the regular season are very meaningful. Sometimes, in a winning season or a losing one, they aren't. But for us, Wake Forest and Maryland, these next two games, will determine who and where we play in March."

Determining its own fate will undoubtedly be a tough chore for State. The Terps handed the Pack an 86-81 loss in the first contest, and the Deacs scored a 91-73 victory in their first meeting with the Wolfpack.

"Both clubs have excellent team speed," says Valvano. "Maryland has some of the best athletes in the conference, and Wake is one of the better shooting teams in the league. I fully expect both games to be very intense and hotly contested. I might add also that both of them handled us very easily earlier in the season."

The score of Maryland's win over State wasn't indicative of the game. State, aided by 13 of 23 three-pointers, shrank a 17-point deficit to the final margin. Steve Rivers, who came off the bench to score 29 points, was the trigger for the Terrapins.

Maryland, 18-7 overall after an 83-75 victory over Wake, is led by forward Adrian Branch, the league's second leading scorer.

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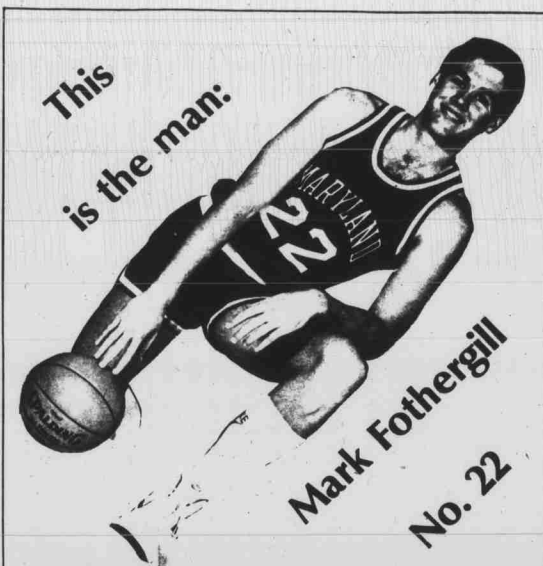
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Pack 9 visits Campbell, HP

by Bruce Winkworth
Assistant Sports Editor

The Wolfpack baseball team hopes to return to action this afternoon with a double-header at Campbell and another double-header Thursday at High Point.

The Wolfpack was scheduled to play Pfeiffer Tuesday, but the game was cancelled due to the rain that fell all Monday night and most of Tuesday. Pre-season all-America Dan Plesac, slated to pitch against Pfeiffer, will probably start with senior right-hander Mark Roberts in the twin-bill against Campbell.

The rivalry between the Camels and the Wolfpack has become heated in recent seasons and reached a fever pitch last summer as

the two clubs waged a hot pennant race in the North State Summer League.

Campbell won that race by one-half game due to a rainout that wasn't rescheduled. That gave the Camels the right to host the league's post-season tournament, which they also won in a close battle over the Wolfpack.

The Camels have seven of last year's regulars back, including outfielders Bob Posey and Bill Wilkes, and shortstop and co-captain Bobby Spicer. Posey, a sophomore, hit 284 last spring with six home runs and 37 RBIs. In the Summer League, Posey upped his totals to 383 and nine home runs, adding 32 RBIs.

Wilkes, also a sophomore, batted 287 last spring with five home runs

and 18 RBIs. In the summer, he was also more productive, upping his numbers to 356 with five home runs and 41 RBIs.

The Camels' pitching staff is also back, more or less intact. Darin Cloninger, Dan Crewe and Joe Stephenson combined for 17 wins last spring and are all back for Coach Cal Koonce's club. Crewe was 8-1 in the North State League, matching the league-leading totals posted by State lefty Mike Pesavento. Cloninger and Stephenson are scheduled to start against the Wolfpack.

The Camels are 1-1 on the season. They split a double-header over the weekend with the University of Georgia.

Men netters get off to even start

State's men's tennis team got off to an even start last week in the opening matches for the 1983 season.

The Pack opened the year with a 6-3 loss at Old Dominion before coming back two days later to whip Guilford, 8-1.

No. 1 seed Scott Fleming fell to Gary Cuppernull in the first match 4-6, 6-3, 6-4. No. 2 seed Tony Baker also dropped his first match with a 7-5, 6-4 loss to Hank DuBryn.

The Pack bounced back to win the No. 3 match with Clint Weathers taking a 7-6, 2-6, 6-2 win over Lynn Bybee. No. 4 Brad Smith evened the match with a 6-7, 6-1, 6-2 win over Richard Shanklin.

The Monarchs won the fifth and sixth spots as Andy Wilkison lost a 6-3, 6-4 decision to David Ryan and

Ray Thomas fell to Allan Levenstein 6-2, 7-5.

In doubles, the Pack took No. 1 doubles with Fleming and Baker dropping Cuppernull and Ryan 2-6, 6-2, 6-3. Weathers and Smith fell to Shanklin and DuBryn 4-6, 7-6, 6-4. The Monarchs also took the No. 3 doubles with Wilkison and Mark Blankinship falling to Bybee and David Foreman 6-3, 7-5.

State evened its mark against Guilford with Fleming coming back to defeat Markku Salorannell, 6-3, 6-4 in No. 1 play. Baker then beat Dan Wheatley 6-3, 6-7, 6-3 at No. 2 before Weathers took Adam Neilly 6-3, 7-5. Smith dropped Gavin Behrens 6-3, 6-0 at No. 4 while Wilkison beat Nick Demetriades 6-4, 6-4 at No. 5. Joey Cirvello com-

pleted the singles sweep with a 6-1, 6-3 win over William Yancey.

In doubles play Fleming and Baker beat Salorannell and Neilly 5-7, 6-2, 6-4 at No. 1. No. 2 saw Guilford win its only match as Wheatley and Behrens beat Cirvello and Blankinship 6-3, 6-2. Smith and Ray Thomas scored State's eighth point with a 6-4, 7-5 win at No. 3 over Demetriades and Yancey.

The Pack men will resume play Thursday at 2 p.m. on Lee Courts, hosting High Point in their first home meet.

State's women were rained out at High Point Tuesday but will host Appalachian State at 2 p.m. Friday on Lee Court.

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THE MOVIE
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VOL. 1, NO. 2 SPRING 1983



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OUR COVER
*Dan Aykroyd swooped around on a
chain, with barbecued chicken shivered
on his sword, for Los Angeles photog-
rapher David Alexander.*



letters

In reference to your article on *The Dark Crystal*, what other producer's dream has no agents to call, star salaries to pay, temperamental actors to placate, or any actors at all?

Answer: cartoons.

But like *The Dark Crystal*, cartoons can still be delayed by other headaches. Just look at poor Mickey's *Christmas Carol*. A 9½-week strike botched the meeksa mooska mousketeer screen return. For other reasons *Twice upon a Time*, the George Lucas/Ladd Company-financed cartoon, has been delayed until Easter.

Also, there's nothing fantastic about *Sting II* being made 8 years after the first one. *The Black Bird* was made some 40 years after *The Maltese Falcon*. And if 2010: *Odyssey Two* comes to the screen there will be at least a 15-year sequel lag.

Movie Magazine has keen writing, but sloppy analogies. But I'm confident your credibility will improve as you become more professional.

Don Guorek
Buffalo, NY

When is a sequel not really a sequel? (This puzzle will keep us buzzing for days.) *Sting II* is a sequel because the characters have the same names and refer directly to action that took place in the first *Sting* (as does *Psycho II*, featured in this issue). *The Black Bird* was more homage to, rather than a continuation of, *The Maltese Falcon*; it was a spoof, with no real relationship to *The Maltese Falcon* other than lip service. As for 2010: *Odyssey Two*, we're told that it's not strictly a sequel, because none of the characters or situations remain from the original, but that it will — with any luck — capture the spirit of the Kubrick/Clarke classic.

As for your confidence in our becoming professional — hey, we're overwhelmed.

Iust finished Volume 1, No. 1, of *The Movie Magazine*, which was included in today's issue of the *Poly Post*. I loved it. It's extremely well written, professional and entertaining. I wish you success with the publication.

The idea of including the publication in student papers seems an inspired marketing technique. Obviously, staff members and faculty read the publication also.

Mac Augusten
California State Polytechnic University
Pomona, CA

Errata: In the last (which is also the first) issue of *The Movie Magazine*, we neglected to note that the cover photo of Meryl Streep was taken by Douglas Kirkland/Sygma.

Also, James H. Burns wrote the previews of *Sting II* and *Videodrome*.

Mail your comments, complaints, kudos and kibitzing to *The Movie Magazine*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

THE MOVIE

MAGAZINE

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At last! What we've all been waiting for! *Monty Python's The Meaning of Life*, in which are answered many meaningful questions, in which we see lots of blood, men in women's clothing, women with very large mammaries, and all the usual tasteful Pythonesque weirdness.

BY IAIN JOHNSTONE

Principal photography on the new Monty Python comedy-epic, *The Meaning of Life*, began on July 12, 1982—the two hundred and ninety-second anniversary of the Battle of the Boyne—a coincidence of no significance whatever. The location was the International University of Europe, Bushey, Hertfordshire on the outskirts of London and, being graduates, it only took the six Pythons a few days to find their way there.

The previous Monty Python films, *Monty Python and the Holy Grail* and *Life of Brian*, had clear and identifiable themes; but what is the plot of *The Meaning of Life*? A careful cross-questioning of all six Pythons leaves the reporter no closer to the answer.

John Cleese: This whole *Meaning of Life* thing is a cheap, last-minute attempt to salvage some shape out of a rag-bag of unconnected sketches, if you want the truth.

Reporter: And if you were to lie? **Cleese:** If I were to lie I would say that the whole business of conflict is absolutely central to the crises we face, not only the nuclear crisis, but all the social crises that we face in the last quarter of the 20th century, and this, I think, is in many ways the essence of the film.

Terry Jones: Well it's all human life really, it's everything from birth to the grave. It ends actually beyond the grave, so it's more of a philosophical work than a plot. It is the answer to most people's questions about life, but rather oriented toward fish. It's rather aimed at a fish sort of audience. I don't know if you quite realize the vastness of the shoals of herring and haddock in the North Sea alone. We thought if we could tap that audience we'd really be on to a money-spinner. That's what this is—a fish film aimed at fish.

Eric Idle: It's a fish-eye view of humanity, really. It starts in the tank of a restaurant where fishes wait to be eaten by human beings

like you and me, and they swim in and out of the film, making comments, witty after-dinner remarks, or, in their case, before-dinner remarks.

Terry Gilliam: At last a film for ichthyophiles. Actually we're warning ichthyophobes away from this film. We feel that honesty in advertising is very important on these projects.

Graham Chapman: We start just prior to fertilization, I suppose, and then move on through the fertilization of the ovum until we reach, more or less, the fetus, and then birth shortly followed by death. Well, there's an intervening stage called life, but then we're on to the important bits again—death, and the consequences of it. It's all human life.

Michael Palin: The meaning of life itself is a very strong philosophical concept. Why are we here? What are we doing? Why are you wearing that ostrich costume? The bits of the puzzle are going to come together and we'll be able to give you what I think is the definitive answer to the meaning of life. I don't think many



films have done that before—*Brigadoon* was the nearest I've seen.

Monty Python is probably the most over-educated group of performers in history. Gilliam went to Occidental College, Los Angeles. Palin and Jones went to Oxford. Cleese, Chapman and Idle went to Cambridge. It was there at Cambridge's famous Footlights revue club—which had already launched David Frost and Peter Cook—that these three were diverted from staid professional

careers into the realms of humor.

All five men made their living by writing for radio and television in Britain. David Frost, an international star by the age of 23 and an entrepreneur by the age of 25, spotted their talents and gave them parts or writing jobs in the innumerable shows he was making for British television.

John Cleese was the first to emerge as a household name—in the award-winning "Frost Report"—and BBC television offered him





Left, Palin, Cleese and Chapman (left to right, in uniforms) inspect a very nasty bit of special makeup which is supposed to make us feel sick and queasy - as do many of their sketches.

At far left, Terry Jones in drag this time, in one of his favorite roles, a frumpy British housewife. Eric Idle looks spookily like an American television religious figure.

Below left, this is not a scene from Oliver! Learn "The Meaning" nationwide March 25.



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his own series with his writing partner, Graham Chapman. Cleese invited the other four who had made reputations for themselves on Independent Television's "Do Not Adjust Your Set" to join them.

So in May of 1969 the six men sat down to digest a cheap curry in the Light of Kashim restaurant in Hampstead and devise a new program called initially "It's" and then "It's Not" and then "A Horse, A Spoon and A Basin," and then "Owl Stretching Time," and then "Gwen Dibley's Flying Circus," and finally, and immortally, "Monty Python's Flying Circus."

Which brings us, and them, to a wet and windy mountain top near Strathblane in Scotland where they are attempting to recreate the Battle of Roke's Drift, another episode in *The Meaning of Life*. It's a crucial moment in the Boer War with too few British soldiers facing too many Zulus. Unfortunately, today the reverse is the case. It is the Zulu revolt of August 12th, 1982. The local black students and their friends have decided that the temperature — a few perilous degrees above freezing — is a little too chilly to don lion-cloths. Producer John Goldstone is nonplussed. "I don't understand all this unrest among the warriors," he made it clear they would be in Zulu costume."

If the militant black Glaswegians

had read the script they would have learned that the satire was directed not against the natives, but at the great divide between officers and men in the British army. While the other ranks are being annihilated by the painted horrors, the officers sip brandy and are only distressed when they find one of their number has been bitten during the night, not by a mosquito, but worse — a tiger has carried off his leg.

Graham Chapman plays Dr. Livingstone, the medical officer who comes to treat him. "Been in the wars have we? Any headache, bowels all right? Well now let's have a look at this leg of yours... there's a lot of it about, it's probably a virus, give it plenty of rest, keep warm, if you're playing football or anything try and fawn the leg."

In *The Holy Grail* the team played a body of medieval knights and in *Life of Brian* they donned the sandals and cassocks of the Holy Land, but in their new film they are able to revert to a panoply of modern characters similar to but more excessive than those which inhabited their television series. The names alone give a clue to the variety: Mr. Cucumber, Mr. and Mrs. Hendy (the bland, all-accepting American tourists), Fiona, Debbie, the Grim Reaper, Hoopsters Sturridge, Blackitt and

Spadger — not to mention the all-seeing chorus of fish who observe and comment on the follies of mankind.

The fact that the story is too diffuse to relate and the theme too vast to encapsulate can only be a plus. Nothing stimulates like the unexpected. But having addressed their over-educated minds to the vexing problem of "what is the meaning of life," what conclusions have the Pythons come to?

Gilliam: Never be late for supper, clean your plate and don't wet your bed. If you get past that, everything else is easy.

Palin: Basically make real tea rather than tea-bag tea, to eschew instant coffee whenever one can get the real thing and not to live in Surrey, which is not the easiest thing in the world to achieve. But other people feel more strongly about it than I do. They feel one should not live in Surrey or Middlesex even.

Chapman: We don't know. We tried everywhere. We asked everyone, asked a lot of people questions — academics, politicians, fruiters, everyone, but no one had a clue as to what the meaning of life was. I think we asked the wrong question.

Idle: It's a trade secret. If I tell you, you'll tell someone else. What do you want to know? What is the plot of *Hamlet*?

Part of the fun of being a Python is that you get to dress up in women's clothes. Hard to tell, but it's our guess that Chapman is wearing the garter belt, while Jones waves funny arms about, and the less said about the third member of this trio, the better.

Reporter: The plot of *Hamlet* is the angst of a young man who is wronged by his mother.

Idle: The meaning of life is the angst of a young man who is wronged by his mother.

Jones: It is revealed at the end of the film, so I mean, obviously I can't say now, otherwise people wouldn't bother to go and see the film. But it is revealed at the end of the film.

Cleese: The meaning of life is something that I have, in fact, discovered. But frankly, if you want to know, it will cost you.

Reporter: How about five shillings?

Cleese: No, no, I'm talking big money. I mean, what we're doing in this film, as you must realize, for the price of admission, is instructing people in all they actually need to know in order to have a fulfilling and indeed deeply spiritual life and if that isn't worth the price of a cinema seat, well...

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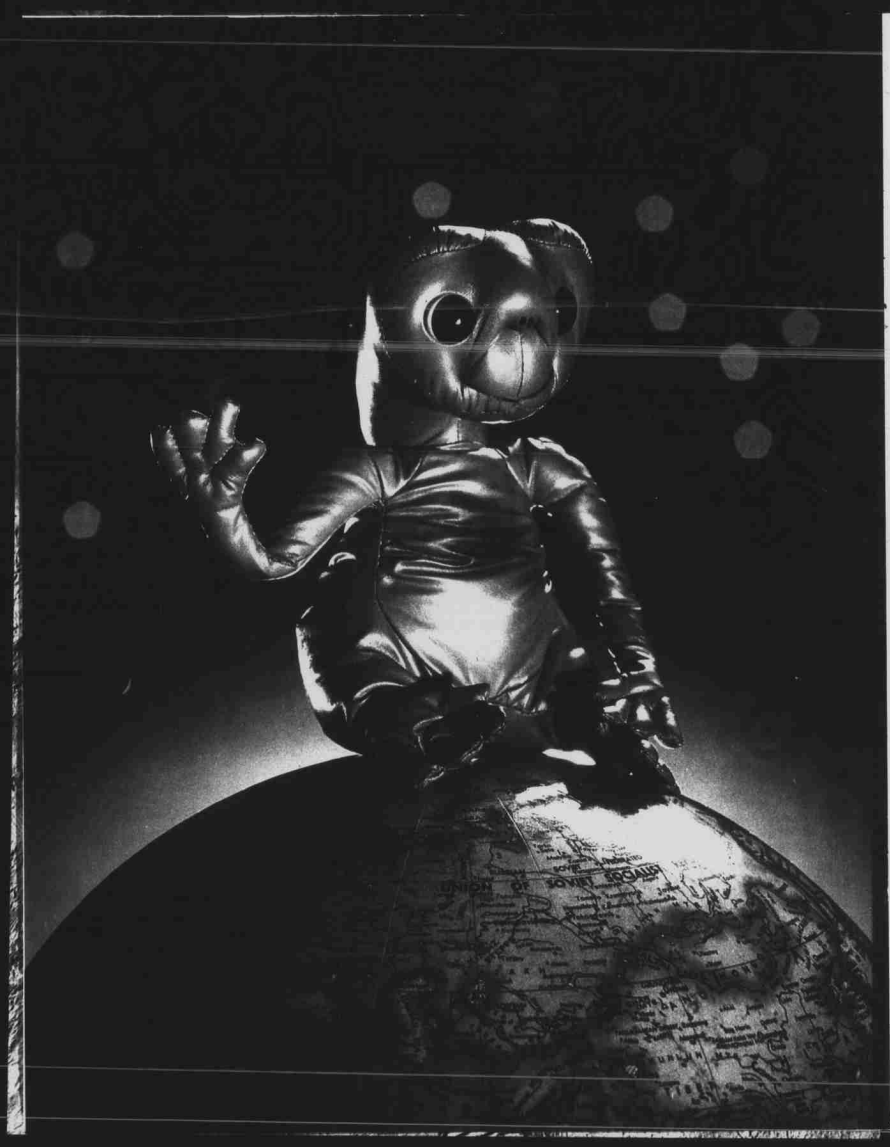
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E.T. Phones Home

in Japanese, Portuguese, French, Italian, Spanish . . .
(maybe even Russian someday)

BY PAUL ROSTA

When it played in Italy, the audience cheerfully sat in the rain to watch it at an outdoor theater. At the Cannes Film Festival, the world's film royalty gave it a ten-minute standing ovation. And in Japan, the lucky employees of a giant corporation received tickets for it as a year-end bonus.

Millions of people in the United States already know that only one film in recent memory could create this kind of response. Seven months after becoming an instantaneous part of American folklore, *E.T. The Extra-Terrestrial* opened in theaters around the world and rapidly caused as much of a sensation as it did in the United States. Although the diminutive astronaut was first sighted in the United States last June, most other Earthlings had to wait months for their close encounter; moviegoers all over the world were well-prepared for the arrival of the visitor from far away.

The first showing of the film outside the United States took place at the Cannes Film Festival in May, about the time of its American premiere. After two press screenings, *E.T.* played for a select gathering of film notables at the Palace of Fine Arts. The black-tie audience gave the film a ten-minute standing ovation, and when Steven Spielberg wanted the director's obligatory appearance after the show, the crowd didn't want to let him leave the stage.

Throughout the summer before its foreign release, audiences caught tantalizing glimpses of *E.T.* at major festivals in Mexico, France, Italy, Norway, Sweden, and the United Kingdom. At the Venice festival, the second screening was held at an outdoor arena. The spectators were drenched by a summer storm, but their spirits were hardly dampened. "They sat there under their umbrellas," marvels Robert Rehme, President of Universal's Theatrical Film Group, "loving every minute of it." Somewhat more clement conditions prevailed for *E.T.*'s royal premiere at the Empire theater in London. Not only did filmgoers manage to stay warm and dry, they were also graced with the presence of the Prince and Princess of Wales. A royal showing in Spain, with King Juan Carlos in attendance, benefited UNICEF, appropriately enough.

As if they were worried that *E.T.* wouldn't be able to speak for himself, the director and several members of the acting company made overseas pilgrimages to spread the word of his approach. No ambassador for the interplanetary wanderer was received with greater enthusiasm than the youngest — Drew Barrymore, who plays one of *E.T.*'s youthful allies. Dispatched to Japan last summer, the heiress to the royal family of the American theater promptly became a favorite of the Japanese press, especially the photographers. After one of them had the inspiration to outfit the young actress in a kimono, Miss Barrymore's doll-like features could be seen all over Japanese newspapers and magazines.

Nor were journalists in other lands slow to take a shine to *E.T.* "You could fill this room with clippings about *E.T.* that appeared in the press world-wide," says Rehme, indicating the boundaries of his spacious office. It probably would have taken someone as ingenious as Elliott to hide his friend's arrival from the newshounds. Many European publications couldn't wait for *E.T.*'s international release to start showing him off in their pages. Instead of holding off until official press kits arrived, impatient journalists simply pirated pictures from the dozens of American newspapers and magazines that published articles and photographs about the film. When huge color spreads about the movie started appearing Universal decided to compensate, says Rehme. "We went back and shot original photography with Steven Spielberg and *E.T.*, and gave them original material."

The enthusiasm of some other *E.T.* fans left something to be desired.

Before *E.T.* was released abroad, some less-than-legitimate businessmen got their hands on prints of the film, and started churning out black-market video cassettes. The film's distributors put 140 private investigators on the trail in Great Britain, the site of the greatest concentration of the video larceny. As a result of the sleuths' efforts, says Rehme, the problem is now under control.

Although there were many tempting sneak previews, legal or otherwise, of the outerspace visitor, audiences had to wait until last November or December before the bashful spaceman made his first full-fledged appearances. In all innocence, *E.T.* seems to have sparked a feud of interstellar proportions among countries vying for his affections. In France, says Rehme, *E.T.* is already the most popular American film ever to open, and he confidently predicts that it will soon be the most popular film, period. Nine hundred thousand French moviegoers can't be wrong, and that's about how many times the turnstiles spun in the first five days of *E.T.*'s release. More than a third of those connoisseurs were in Paris alone.

Not to be outdone by its perennial rivals across the English Channel, the Empire struck back. During the first three days of *E.T.*'s release, moviegoers in the United Kingdom launched an unprecedented attack on attendance records resulting in new marks at nine theaters in six different cities during the first three days of its release. The Germans were almost, but not quite, as supportive, breaking eight attendance records in its first three days. Everywhere you go — Spain, Finland, Sweden, South Africa, Belgium — the tales of *E.T.*'s broken records start to sound like, well, a broken record. Ironically, the old champion for the first-three-days' showing was *Jaws*, starting, of course, one of *E.T.* director Spielberg's toothier acquaintances.

But the world champion *E.T.* boosters may yet turn out to be — ready for this? — the Japanese. First it was automobiles, then it was transistor radios, and now the Japanese show every sign of borrowing the fine art of *E.T.* mania from the United States and raising it to a new height. Like tickets to plays or concerts in the United States, tickets to motion pictures in Japan may be purchased well in advance, and the Japanese took only a week to order 1,300,000 of them. In nine big-city theaters, which don't seat more than a thousand or twelve hundred people, the film did so well that "they must have been sitting on one another's laps," says Rehme. Fifty thousand lucky Japanese saw the film courtesy of the Mitsubishi company. The executives of the huge corporation decided that a free ticket to *E.T.* was a suitable bonus for a year's hard work.

So that audiences around the world can capture the full flavor of the film, *E.T.* has now been dubbed into such major languages as French, German, Italian and Spanish. Those who are beside themselves with curiosity about how *E.T.* phones home in Japanese will be disappointed, though, since prints distributed in Japan are supplied with subtitles, as are prints in Sweden and Finland. Japanese subtitles can also be found in Sao Paulo, Brazil, of all places, which has a sizeable Japanese population. Because the lingua franca of Brazil is Portuguese, several prints in Sao Paulo bear traces of three tongues. The characters' mouths move in English, the voices have been dubbed into Portuguese, and the film appears with Japanese subtitles.

Astute observers of international affairs will have already noticed that only people in free-world countries have so far been able to make the acquaintance of *E.T.* But Rehme promises that *E.T.* will part the Iron Curtain someday soon. No matter where *E.T.* goes next, though, he's sure to be welcomed with open arms.



II

Anthony Perkins Is
Back in the
Long-Awaited Sequel to
Hitchcock's 1960 Thriller

BY ZAN STEWART

A justly craftsman who possesses abundant resources, actor Anthony Perkins has displayed his talent in all manner of dramatic and comedic roles throughout his distinguished and lengthy film and stage career. On the screen, he's graced such diverse works as William Wyler's *Love and Passion* (1956), where he was Gary Cooper's Quaker son, and Alan Rudolph's sadly neglected *Remember My Name* (1978), where he performed with his wife, photographer Betsy Berenson.

Perkins is master of the self-conscious twitch, the nervous, awkward stance of a desperate, misunderstood boy/man. He's played a number of weirdos, from *Pretty Poison's* helpless neurotic to the cold-blooded husband of Sophia Loren in *Five Miles to Midnight*, the hapless homosexual photographer opposite Diana Ross in *Mohogany*, and the anxious secretary in *Murder on the Orient Express*. Throughout these roles Perkins was always appealing — though sometimes perversely so. Most women who watched him believed (and still do) that his characters (and, by extension, Perkins himself) would be just fine and dandy with a little compassion and mothering, some good food (he's so thin . . .), some love.

Among those numerous roles, there's no doubt that Perkins' most memorable, and perhaps most effective, work was done in Alfred Hitchcock's *Psycho*, the gruesome thriller shot in 1960. As Norman Bates, the shy, stuttering and violently repressed owner and sole caretaker of the Bates Motel, Perkins deftly incorporated the elements of sly humor and grisly terror that Hitchcock loved into a performance that kept viewers enthralled.

Twenty-two years later, it seems less have forgotten Perkins' Bates or *Psycho*, so, by popular demand, we have *Psycho II*. The sequel is a co-production of Universal Pictures and the Oak Media Development Corporation, headed by Bernard Schwartz. Schwartz is the project's executive producer and Hilton Green, who was the first assistant director of the original

An exact duplicate of the 1960 original, the reconstructed Bates mansion sits gloomily on Universal's back lot. The film opens nationwide in the spring.



Psycho and worked with Hitchcock many times, is the producer, Australian filmmaker Richard Franklin, in his American film debut, directed from an original script by Tom Holland.

Though Perkins' dedication to his craft is unquestioned, he would be the first to admit that his first priority is his family—Betteinson and their two children, Osgood and Elsie. The four share a spacious, ranch-style home tucked away under the cover of evergreens in the Hollywood Hills. In his living room, where colorful native American rugs and diaphanous contrast pleasingly with the broad, brown planks of a hardwood floor, the actor relaxes and talks about the sequel.

On the one hand, he mused, who would have thought there was any movie to tell, what with Norman safely tucked away in an institution; but, on the other, "Maybe after a twenty-two-year wait," he says, "it makes the story easier to perpetuate, to get a natural restart. I mean, it's no good if Norman escapes and makes his way back to Fannyville, and the motel. I think you have to start with as reasonable a concept as the original, which, though gothic and bizarre, was basically a small town story that had its basis in the commonplace ingredients of our society: like people owning motels and operating small businesses."

Psycho II begins with Norman Bates being released from custody and judged fit for society. He returns to Fannyville and his motel, the operation of which has been casually overseen by a local bank. Norman also takes a part-time job in a diner, where he meets Mary, played by Meg Tilly. Mary is drawn to her luck and is suddenly cast out a place to live, so Norman offers her a room at the motel, free of charge.

But, and this is a whole of a *but*, while Norman's been away, the bank has allowed the Bates Motel to operate as an adult motel, catering to on-camera rentals, and Perkins, slipping humorously into character, adds, "Norman doesn't care for that."

Recapturing the persona of Bates, Perkins says, wasn't too hard. "I just got under the skin of the guy." Perkins also had the support of Franklin and Holland, two very cooperative and confident talents.

In a couple of instances," Perkins elaborates, "Richard and Tom and I would talk, and I'd say, 'Well, Norman just wouldn't do something like this, and they

were quite open about changes. I've found that the bigger the talent, the more that all concerned are secure with their materials and their talents, then the more likely it is that the field is open for discussion. Hitchcock was that way. He had all the confidence in his own work in the world."

As does Perkins, an Australian, whose most recent work was *Bush Games*, an Australian release starring Stacy Keach and Jamie Lee Curtis. "He seemed ideal for the job," the actor comments. "Here's a young guy, who's personally interested in the thriller genre, who's made a couple already who went to the USC film school and who's a disciple of Hitchcock. In fact, he knew him very well, and knew all of Hitchcock's films as well, plus he has that sense of humor that Hitchcock had."

The original *Psycho* was a quick, 36-day shoot, and Perkins says the sequel didn't take much longer. All filming took place on Universal's Studio City lot, where the Bates Motel and Norman's home behind it were reconstructed using the first film and some blueprints. Sets were also arranged as close to the original as possible. The efforts of production designer John Corso and set decorator Jennifer Polito paid off, and Perkins complimented them when he said that being on the set was "just like going home." Also making the star feel comfortable was Vera Miles, reprising her role as Lila from the original film. Working with Miles, Perkins says, "was very good, better than the first time."

To achieve the tone and feel of a psychological thriller, cinematographer Dean Cundey (who worked with John Carpenter on *The Thing*, *Escape from New York*, and others), and director Franklin studied films of the German Expressionist movement, which employed exaggerated sets and deep shadow areas, as exemplified by the

classics of FW Murnau, *Sunset*, and *Nosferatu*. They also screened such works of Hitchcock's as *The Lodger*, the 1926 piece about Jack the Ripper that it was reminiscent of *Psycho*.

Transferring the black and white aura into color is a tricky business, but Perkins says, this was achieved "by using a lot of primary colors, a lot of bright colors and deep dark blacks. So often, when a picture seeks to have a black and white feeling, colors will be muted, as with the use of pastels to cut down the contrast, with an eye to achieving the grays of black & white. But the predominant color in black & white is black, so you need that intensity. I like to call this process black and color."

The commercial viability of *Psycho II* brought out Perkins' observations on the current state of filmmaking. "Yes, there's certainly an audience that's eager to see this *Psycho II*, and all that's required is that it be good. This is sort of a throwback to the Forties, when people went to see pictures just as long as they were good."

Then your worry wasn't whether the film could be sold because there was a built-in audience. People either went to the movies or they didn't; there wasn't anything else to spend their entertainment dollar on.

Today, there are too many things to spend money on, and this means that a lot of good films, too films with strong casts and good stories, don't get seen. That's disappointing.

"So with *Psycho II*, the burden is squarely where it belongs, with us, the people who made the film. We know there are no excuses for *Psycho II* not to make it; it's the box office, and with the critics, because there are people out there eager to like it. Our picture simply has to be good."



Norman Bates (Anthony Perkins) spies an odd friend hiding in the cake (top left).

Mary (Meg Tilly) comforts desperate Norman (top right), but no one comforts poor Lila Vera Miles, below. Perkins confers with director Richard Franklin (below left); Franklin, an Australian graduate of USC, has "that sense of humor Hitchcock had."



Bad Boys

BY BILL BRAUNSTEIN

There are hardened criminals housed in St. Charles, a correctional institute located in Chicago, not unlike others scattered across the country. Some are in for manslaughter, but they also serve time for crimes like burglary, auto theft, drug peddling, armed robbery and rape. While St. Charles may sound like a typical prison, it's not. It's a reformatory. The 400 young people who make up its population are all teenagers.

It is against this real-life backdrop that *Bad Boys*, a sobering no-nonsense tale of teenage violence in the Eighties, takes place. "St. Charles had the traditional correctional look, the look of reality. I wanted for this film," says *Bad Boys* producer Bob Solo. And it is this realistic look that will set the movie's tone when it debuts March 25.

The filmmakers spent six days at St. Charles while filming in Chicago last summer and actually employed about 40 residents of the institution as extras. Striving for an authentic, gritty look, director Rick Rosenthal chose to heighten the film's realism and impact by casting actors with relatively unfamiliar faces: the exception being Sean Penn, (*Taps*, *Last Times at Ridgeman High*).

Penn plays Mick O'Brien, a 16-year-old Chicago street kid who masterminds, along with his best friend, a plan to steal the drugs a Puerto Rican gang, headed by Paco Moreno (Esai Morales), is trying to sell to a black gang. When the plan backfires, O'Brien and his friend are caught in a crossfire between the two gangs.

O'Brien is placed in the Rainford Juvenile Correctional Facility where he comes in contact with a sordid assortment of teenage criminals. Eventually he befriends a 15-year-old arsonist named Horowitz (Eric Gurry).

O'Brien slowly and painfully attempts to put his life in order with the help of two correctional officers, Ramon Herrera (Reni Santoni) and Gene Daniels (Jim Mooney). All goes well until Moreno is finally caught and



Possessed of a broad comic streak in his private life, young actor Sean Penn (Tim Hutton's best buddy in *Taps* and the lovable goof Spicoli in *Fast Times at Ridgeman High*), turned deadly earnest for his slot in *Bad Boys*, holding character even after the day's shooting was wrapped. Above, Rainford Juvenile Correctional Facility, the reform school setting of *Bad Boys*, has its work cut out. A burly cafeteria worker seems to have weathered too many remarks about his turkey noodle surprise.



thrown into the same facility as O'Brien. It is there that the two, driven by mutual hatred, confront each other in what becomes a final showdown.

The inspiration for *Bad Boys* came from a simple one-line idea from producer Bob Solo. Meeting with screenwriter Richard DiLello to discuss the project, Solo told him, "I'm looking for a Jimmy Cagney story set in a modern-

day reform school." From there, DiLello was on his own. Two weeks later he returned with a 10-page outline of the film and was then given the final go-ahead to write the actual script.

After about a year of writing, DiLello completed a first draft, which portrayed the hardened lifestyle of teen delinquents. He is almost apologetic about the fact that during the actual writing, he did very little research. "I basically made the whole thing up," he says. Later, after visiting a maximum security reform school and a youth offender processing center, and speaking with a judge and a parole officer, he was surprised to learn that his script was remarkably true to life. "My imagination turned out to be far more accurate than I ever anticipated," he says, laughing.

DiLello's only other published written work (he was a professional photographer early in his career) was a book he wrote in 1971 called *The Longest Cocktail Party*, based on his experiences in London as the Beatles' press assistant. Considering that his association with the Beatles took place during the "peace and love" Sixties, it's ironic that his film deals with teen violence.

"I feel that this movie is a plea for sanity," DiLello says. "It deals with a very violent world and in a very realistic way with young kids who because of illiteracy and lack of parental guidance throw their lives away. What we are trying to say is that these people have a choice in life, but it is up to them to do something about it."

Of all of *Bad Boys* actors, Reni Santoni (*Dirty Harry*, *Dead Men Don't Wear Plaid*) is the only one to stand out as a seasoned actor with many film appearances to his credit. The others are all newer. There are no less than three screen debuts among the other leads, with other cast member's careers also in the beginning stage, including the film's star, Sean Penn.

There were newcomers behind the cameras as well as in front of them, and Rosenthal himself is a prime example. *Bad Boys* is only the second major film that Rosenthal has directed, the first being the commercially successful *Halloween II*. And the screenplay for *Bad Boys* is the first one to be sold by DiLello.

For Rosenthal, *Bad Boys* presented the opportunity to work on a project that he could call his own, unlike *Halloween II*, which he feels placed him under artistic and creative constraints, since he was working with characters that had been established by another director. Rosenthal, whose other credits include directing the TV pilot for last season's short-lived suspense anthology *Darkroom* and the TV-movie *Fire on the Mountain*, believes that *Bad Boys* will make audiences sit up and take notice because of its realistic, unglorified depiction of street fighting.

"I think that although *Bad Boys* is a violent film, because it depicts a violent world, its theme is ultimately anti-violent. But I think that kids who go to see it will ultimately respect it because it doesn't pull its punches."

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Shades can't dim Kirk Douglas' fanatic gleam. A lawman looking to square the problems of his past by a successful manhunt, Douglas fuels Eddie Macon's Run with a complex, nearly maniacal characterization.

Eddie Macon's Run

BY STEVEN BARNES

A lone man, unjustly imprisoned, running for his life and his dreams across a desolated desert landscape...

A tough cop, blackballed into a dead-end position on the Texas Department of Corrections, who sees a chance to recoup his dignity and salvage his career...

A small Texas town, scarcely

Texas lawmen, at least of the modern era, seldom appear on film as sweet and understanding types. This pair, trying the classic bad cop/worse cop play on John Schneider's locks in Eddie Macon's Run, spring from the smile-as-you-club-'em fraternity.

changed since its origins 200 years ago, descended upon by a Hollywood film crew determined to transform it into an enormous sound stage... Filmmaking is a speculative, volatile business, with careers and millions of dollars riding on the quasi-mystical balance of dozens of factors.

With *Eddie Macon's Run*, a pot of gold has been wagered on the abilities of screenwriter/director Jeff Kanew to work the elusive mirage.

Dramatic elements in dynamic balance are the keys to film success. *Run's* human components are the interacting talents of screen veteran Kirk Douglas and *Dukes of Hazard* star John Schneider.

Schneider portrays Eddie Macon, who escapes from the Huntsville Prison in Texas in a desperate bid to rejoin his beloved wife and child. Kirk Douglas plays Carl Marzak, former New Jersey police officer whose uncanny knowledge of criminal psychology makes him the natural choice for a manhunt.

Working with a star of Douglas' magnitude and experience has to be an exacting experience. According to director Kanew "Kirk is amazing. His character, Marzak, is intimidating, with a mad gleam in his eye, but he is much more than just a 'heavy.' There is an element of humor in Marzak's character that Kirk emphasized. Whenever he comes on the scene, you never quite know whether he

is going to smack somebody or sing a song," Kanew said. "He is right on the nose in terms of technical things and adjusts easily in terms of performance."

But Kanew feels Douglas' co-star was no slouch either. "John has learned a lot from the fast pace of filming a weekly TV show. The intensity of that experience has given him a similar level of craftsmanship. They are both in terrific physical shape and were able to handle their demanding roles."

They may have survived their roles, but what of the town of Laredo, Texas? In a motion picture, the location is as important a component as any human actor. Laredo's surrounding deserts were utilized for Schneider's grueling running sequences, its outlying ranches and homes used for external and internal sets.

"Laredo had everything that was right for the movie," says producer Lou Stroller, "including extremely cooperative and friendly people. Jeff and I decided that we could do everything there. Logistically, being in one location was important for a film like this. It saved a great deal of time and money."

Every action-adventure movie needs a car chase, and *Eddie Macon's Run* utilized the streets of downtown Laredo for theirs. Hundreds of people choked the heart of Laredo's major metropolitan district to watch stuntmen performing their trade: running stop signs and red lights, missing collisions by a hair's breadth and, in general, doing all of the things that any good, law-abiding Laredan would never dream of.

The film's company received permission to film on both sides of



The fruit of the prickly pear cactus, called nopales south of the border, sustains prison escapee John Schneider in a harsh land. As Eddie Macon in Eddie Macon's Run, the cactus is almost his only friend.

the Laredo/Mexico border as well, which provides a gritty authenticity unavailable in studio backlots.

Kanew, having directed only one feature film (1978's *Natural Enemies*, starring Hal Holbrook and Louise Fletcher), here has graduated from editing and directing film trailers for such films as *The Graduate*, *Shampoo*, *All the President's Men*, *One Flew over the Cuckoo's Nest* and *Annie Hall*.

The elements of his screenplay are classic — a manhunt wherein an implacable tracker bears down on an innocent man — and can be traced at least as far back as Victor Hugo's *Les Misérables*. The setting, too, is classic — small-town Western America. A success here could elevate writer/director Kanew into that privileged group of filmmakers which bankers and studios will automatically trust.

The film opens March 25.

Inflation is threatening the evolution of higher education.

-Charles Darwin
Naturalist

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Doctor Detroit Will See You Now... & vice versa

BY GENE SISKEL

Chicago Tribune movie critic

DAN AYKROYD tells the first joke on himself: "What's blue and sings alone?" he asks. "Dan Aykroyd."

That Aykroyd can tell such a joke indicates he has been able to deal with the death of his best friend and show business partner, John Belushi.

"More than missing the work we might have done together, I miss him — a friend whom I could call any time of the day or night. He was always happy to see me, and I was always happy to see him. There was very little friction between us. I can't think of any argument that ever lasted more than 24 hours."

"It was one of the great friendships of the decade, if not the century," Aykroyd says with a big grin, "and it will go down as such, I think."

"John and I knew that it wouldn't last forever. We used to say, 'The fast die young; leave a good-looking corpse.' In the back of his head he knew that one day he might hear that I had been killed on my bike, and I knew that one day I might hear that he had gone out through his own physical clumsiness or the way he actually went."

"Look, we both worked hard and played hard. After the funeral my father told me something. He said he had been prepared for years to get a call saying, 'Your son is in a box.'"

"I think John and I are typical of our generation," he says, by way of bringing the subject to a close. "We live life to the fullest (now). We don't wait cautiously and plan our lives. Maybe if we were Sons of Harvard we'd be more cautious, but that's not who we are. I ride a motorcycle, and if it weren't against the law I'd ride without my helmet."

Why did Belushi die and Aykroyd survive? Aykroyd himself may not have the answer, but to those who knew both men, the answer is obvious. Aykroyd is more of a thinker and a writer than a free spirit. His humor is more restrained and cerebral than physical. He has a machine-like mind that spits out facts, not foal in a food fight.

"I've had some wild times," he says "but I'm pretty cautious, even though I take risks. I've been instructed by my doctor to stop drinking. He told me to cool it, because of some blood indicators. And I have cut down, but it's awfully hard not to throw back a beer or two."

Aykroyd's film and TV career has not slowed down a bit. He can be seen on an occasional TV special hosted by the likes of Steve Martin or any other comic of the *Saturday Night Live* mold. And Aykroyd, 33, is receiving top billing in his next movie, *Doctor Detroit*, a comedy due for nationwide release May 6, in which Aykroyd plays a Jekyll-and-Hyde role, a college English professor who masquerades as a jive-talking pimp in an effort to protect a string of prostitutes from getting beaten up.

Aykroyd's character is named Cliff Skridlow, and Cliff's specialty in English

literature is the subject of chivalry. One day while jogging down the street, Cliff bumps into a pimp named Smooth (Howard Hesseman), who has wiggled his way out of an unpleasant confrontation with local mobsters by blaming his problems on a nonexistent "big, bad dude" named Doctor Detroit.

After Cliff spends some time in a hot tub with four of Smooth's finest women, he agrees to become the fictitious Doctor Detroit in an effort to save the damsels in distress. Chivalry and all that.

Exterior filming on *Doctor Detroit* took place last summer in Chicago.

In Chicago Aykroyd is regarded as an honorary citizen because of his friendship with home-town boy Belushi and because Chicago was the location of Aykroyd's greatest film success, *The Blues Brothers*, which became a significant money-maker despite an outrageous production cost and many negative reviews.

Aykroyd has had leading roles in the movies before *Doctor Detroit* — *The Blues Brothers* and *Neighbors* — but *Doctor Detroit* represents the first time he is being asked to carry a movie without the chemistry and good will guaranteed by Belushi. Hollywood executives will be looking to the success of *Doctor Detroit* to see if Aykroyd can be liked by an audience — which can be crucial for a movie star — as much as he is admired for his abilities as a mimic.

Aykroyd knows the issue well, the difference between being liked and being admired. It's the difference between playing the lead character or his oddball buds. It's a difference that can be worth \$500,000 a picture.

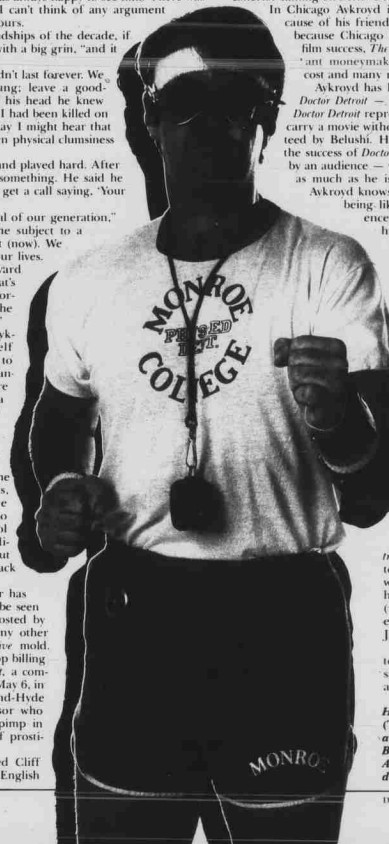
"Unlike John I don't play characters that the audience (loves). I'm flattered enough that they just want to see me. I don't mind being the Frankenstein of comedy, if that's what I am. I have friends who have love in their hearts for me, so that I don't need to get that kind of response in terms of screen roles. I'm a mercenary — a hired, contracted agent — and I just do my job, sir, and that's it."

Aykroyd gives his "yes, sir" response in a rapid-fire speech pattern that sounds a lot like a cross between his TV pitchman on *Saturday Night Live* — "Isn't that amazing?" — and his mimicry on the same show of the officious-when-challenged Tom Snyder.

Regardless of the success of *Doctor Detroit*, Aykroyd's movie career is not going to blow away. This winter he was busy working in New York City with the red-hot Eddie Murphy on *Tadpole Places* (formerly titled *Black and White*), a comedy due for summer release, directed by John Landis (*The Blues Brothers*).

Other film and television projects written by Aykroyd are in the works, too. He says he likes TV — and this may come as a surprise — for financial reasons.

His only previous starring roles
(*The Blues Brother*, *Neighbors*, and 1981) also starred the late John Belushi. Will audiences embrace Aykroyd alone as heartily as they did the Aykroyd-Belushi duo?



That's Askroyd in the middle, taking instruction instead of giving it. After splashing around with these four beauties, the good doctor decides to don shining armor and shield them from a beastly gangster. All in the name of chivalry, of course.

"It's a better living for me. It's much better from a salary point of view. In films, all of the grosses go to the producers. In TV (with syndication rights and reruns), the talent has a chance at fair compensation. So the key for me now is to create new TV and to extend my royalties so that if I want to pack it in someday, I can."

Would Dan Askroyd really pack it in someday? He's a difficult man to get to know. He's been called both "the Funny Man-of-a-Thousand Faces" and "The Man in the Shadows." Born in Ottawa, Canada and raised in Hull, Quebec, Daniel Edward Askroyd has lived a life in good-natured rebellion against his father, a straight-laced Canadian government transportation official.

Both Dan and his younger brother Peter, 30, took the comedy route in rebellion, with Peter also working in the Second City comedy revue troupe in Toronto where Danny got his big break.

"The guy who put my life on a different path," Askroyd once told *Hollering Stone* magazine, "was my friend Dave Benoit. I love him dearly. He's a low-class merchant seaman — by his own admission.

Mild-mannered university professor Cliff Shridlow, a timid schlub of a romantic (left), encounters the oily pimp Smooth (Howard Hesseman, center), and ends up in that hot tub with four of Smooth's "employees." Very soon Doctor Detroit/Mr. Hyde emerges from Dr. Shridlow/Dr. Jekyll — although in several disguises, one of them a Southern diplomat (right).



He turned me on to music, let me smoke my first joint, introduced me to a woman I had a little thing with when I was 14, and awakened me to the hip scene around '67 in Ottawa, this whole underworld I never knew existed. I decided I was dropping out and I've never looked back."

Askroyd turned his back on the seminary education his father wanted as well as an assortment of straight jobs. His involvement at Second City led to linking up with John Belushi at the original Chicago Second City cabaret theater (alma mater of Mort Sahl, Mike Nichols and Elaine May). Both, of course, were selected as two of the original Not Ready for Prime

Time Players on *Saturday Night Live*, where Askroyd developed his wicked impersonations of Tom Snyder, Jimmy Carter and Richard Nixon. He also created with writer Tom Davis the much loved Coneheads, and with Steve Martin he developed those wild and crazy Czech Brothers.

Catching Askroyd in a pensive mood is not easy. That rapid-fire pace appears to be most constant, at least while he is at work on a movie. But he does reveal a side of himself in response to that old chestnut of an interviewer's ques-

tion, "What do you know for sure about life?"

"What do I know for sure?" he says, haltingly. "Well, you come on this planet, you're born alone and you're alone. It's a solo journey. Sure, you can give love and take love, but basically life is a solo trip. You can be a receiving dish for all sorts of data, but ultimately the place to find all your answers is within yourself. You have to provide your own solace. I know that it's not very original, but I do believe it. I really do."





Private School

BY ERIC ESTRIN

One of the top-grossing films of 1981 featured a lucky young man discovering his emerging sexuality with the help of a sensuous older woman, played by Sylvia Kristel. It was called *Private Lessons*, and it earned a measure of critical respect (not to mention more than \$50 million) for handling its potentially explosive subject matter with an appropriately light-hearted touch.

In selected cities, on April 22, that film's producer, R. Ben Elfrain, will release *Private School*, a movie geared toward the same core audience of young film-goers and involving many of the elements of its predecessor. Though it's technically not a sequel, *School* was penned by the same screenwriter (Dan Greenburg, this time with an assist from his wife, Suzanne O'Malley) and features a guest performance by Kristel as Miss Regina Copuleta, a sex education teacher at the exclusive Cherrivale Academy for Women.

Starring Phoebe Cates (*Fast Times at Ridgemont High*, *Paradise*) and relative newcomer Matthew Modine as the young couple trying to successfully consummate their first love in the midst of peer pressures, petty jealousies and other standard adolescent concerns, *School* promises to deliver the same type of innocent, teasing sexuality that made *Lessons* such a hit with the student-aged audience.

Producer Elfrain cheerily admits this is a formula film and gladly points to the massive amounts of research he conducted to develop the formula. "Our elaborate testing showed that the most important element in appealing to the young audience is what the

movie's about — the overall concept. Then, we wanted to do something different [from the previous film] but with the same approach. We found that young females were not into the young boy/older woman relationship of *Private Lessons*, and I wanted to find a way to get them excited, too. So we set the movie in a private school for girls."

Let's be accused of sacrificing the heart and soul of his movie to satisfy the numbers, Elfrain has assembled a top quality cast and crew to assure that his view — or the view of the test sample — becomes reality. In addition to Cates and Modine, the film stars Ray Walston (*Fast Times*) as the lecherous chauffeur Chauncey; Richard Stahl (*9 To 5*, *Under the Rainbow*) as a funny drunk; and a batch of attractive young newcomers discovered, in many cases, through an exhaustive nationwide talent search.

In the role of Jim Green, for instance, who plays opposite the Cates character Chris Ramsay, the producers wanted a young man who could project shy vulnerability as well as masculinity and strength. They found him in Modine, who recently made his film debut in John Sayles' *Baby, It's You*.

In deciding on Modine, Elfrain took the word of dozens of girls who viewed videotaped screen tests and wrote down their comments for tabulation. The same procedure was followed, using a male test audience, to fill the role of Jordan Leigh-Jensen, Chris' Cherrivale rival whose pursuit of Jim puts him in a confusing, if somewhat enviable, bind. Betsy Russell, a stunningly sexy San Diego native with television experience (*I, Hooker*, *The Powers of Matthew Star*) got the call.

The film also features Michael Zorek as horny Buddha Beau-

regard; and Jonathan Prince (of TV's *Mr. Merlin*) as unofficial scorekeeper in the extra-curricular sexual highjinks. When Bubba dresses as a girl to get a first-hand look at the crowded girls' locker room, one of the bodies prominently on display belongs to Lynda Weismeyer, *Playboy's* July 1982, Playmate of the Month.

A different sort of visual stimulation occurs in one of the film's more outrageous comic sequences, when a classic, vintage limousine careens recklessly through a school "Parents' Day" gathering and bounds 50 feet through the air, winding up in the swimming pool. The maneuver was rigged and performed by stunt coordinator John Meier.

Veteran director Noel Black (*A Man, A Woman and A Bank*) oversees the action, which was photographed by Oscar-winning cinematographer Walter Lassally (*Zorba the Greek*, *Tom Jones*).

Producing along with Elfrain is Don Enright, son of the successful film and television impresario Dan Enright, whose Elfrain's partner in Unity Pictures Corporation, Elfrain and the elder Enright formed Unity after the success of *Private Lessons*, which they worked on for Barry & Enright Films. After anticipated high marks at the box office for *School*, they plan to graduate to other "Private..." films, beginning with something called *Private Education*, which will take place at a resort.

"Young audiences are in a sense very predictable," says Elfrain, explaining why he's confident that *School*, which cost only \$3 million to make, will gain box office honors this summer. "Once you get the reading [of test data], it's going to be valid. In other words, when you're dealing with frequent film-goers, if you listen to what they tell you, you're gonna be successful."

Because rock music plays such an important part in young people's lives, Elfrain promises an

Left, a bawdy comedy requires the right sort of bodies. Phoebe Cates (in the Cherrieys' jubilee leotards) and friends (from left to right) Kathy Wilhoite, Betsy Russell and Kari Lizer enlist Private School even in the quietest moments.

Producer R. Ben Elfrain (in the circle), architect of the financially successful *Private Lessons*, has brought his star from that film (Sylvia Kristel of *Emmanuelle* fame) to the mythical Cherrivale Academy for Women to assist her charges (she's a sex ed teacher) with a rather ribald upbringing.

Above, Michael Modine passed a tough test for *Private School* — his screentest was evaluated by dozens of teenage girls. In the story, his test is to choose between a pair of lovely rivals.

exciting, progressive score to accompany the film. Included are several hit songs by as-yet-unnamed major groups, as well as original material. Even Phoebe Cates gets into the act with two numbers of her own.

And because his testing indicates that viewers want to see plenty of flesh, Elfrain says he has loaded *Private School* with "possibly more nudity than any picture ever made in America — far more than *Porky's* or *Animal House*, but not as raunchy. There's a fine line between offending your audience and making them comfortable with what they see on the screen," he says. "That innocent kind of sexuality is our trademark."

Elfrain easily uses the logic of the marketplace to dismiss questions about whether the abundance of young nudity might push his film across the line into exploitation. "I don't think it could be considered exploitation in any way," he says. "I have nothing but respect for the audience, and I'm expressing it by finding out what they want to see."

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