

These flicks were bad enough the first time

By MARK DAVIS
Staff Writer

Imagine the scene. It's the year 2000. The following three movies are ruling the box office: *Rocky 67*, in which Rocky battles it out tooth and nail with Clara Peller; *Star Wars 48: The Return of the Revenge of the Empire's Jedi*; and *Halloween 26*, in which the killer, now 92 and in a nursing home, tries to stab his nurse but is unable to grip the knife due to arthritis.

Far-fetched? Not as much as you might think. The latest manifestations of sequel mania, *Friday the 13th Part 5: A New Beginning* and *Porky's Revenge*, have just been released. Just when you thought you'd seen the last of Jason, his hockey mask and his abundant supply of knives, the producers of *Friday the 13th* pulled together this new epic, which features some new characters, a new small town inhabited exclusively by teen-agers, and a host of gory killings, 16 to be exact.

Tommy Jarvis, the boy who killed Jason at the end of *Friday the 13th Part 4*, is now a man, and after spending several years in various hospitals, he's transferred to a unique type of mental institution. This one resembles a summer camp for kids; there are no guards, the inmates come and go as they please, and there are a lot of axes conveniently lying around for would-be murderers. Soon — surprisingly enough — a rash of brutal murders occurs. The population of the town continues to dwindle until the finale, which leaves the door wide open for — gulp — Part 6.

If they gave an award for murders per capita, this movie would take it hands down. Also, the usual absurdities are here in large supply. There's always a thunderstorm brewing, every character goes out into the woods alone while the maniac is on the loose, and every car stalls in the precise area the

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murderer happens to be in. *Friday the 13th Part 5* ends up being nothing but a tired retread of weak plot lines.

Porky's Revenge is a mistake from the start. To say that the first two *Porky's* lacked quality is an understatement, but, compared to this one, they're classics.

The gang from Angel Beach is back with their insipid gags and third-grade boy-chases-girl mentality. This time, their basketball team is playing for the state championship, and the guys on the team find out their coach is in trouble over gambling debts with Porky, their piglike nemesis from the original *Porky's*. The kids, of course, decide to help the coach. There are also a number of sub-plots here that serve only to create confusion as to what the main story line really is.

Realism is an extinct species in such scenes as the attempted blackmail of a mean biology teacher. The kids decide to break into her apartment and, by gosh, 20 seconds later they just happen to find her keys lying around. The number of ridiculous scenes in this movie makes *Indiana Jones and the Temple of Doom* seem a tower of credibility.

Despite their obvious differences, *Friday the 13th Part 5* and *Porky's Revenge* have much in common. In both movies, overacting runs rampant, the stories are ridiculous, character development is zero, and the direction is clumsy. If the folks in Hollywood plan to keep making sequels to these two movies, they'd be wise to combine them and make one more movie in which the maniacs from *Friday the 13th* kill the kids from *Porky's*. Now that would be worth seeing.

'Mask' proves beauty is more than skin deep

By IVY HILLIARD
Staff Writer

Near the beginning of *Mask*, 15-year-old Rocky Dennis tells a flustered principal, "I look weird, but otherwise I'm real normal." This masterful understatement also describes what is best and worst about the film.

Mask is the true story of Rocky, who suffered from a rare disorder which causes calcium to deposit in abnormal amounts in the skull and usually causes death by age 8. As a result, his head swelled to twice its size and his features were horribly distorted. But despite the tremendous odds against him, Rocky achieved the extraordinary by living an ordinary life.

But wait . . . hold the violin music. Fortunately, *Mask* is not a tissue company's delight. Unlike its disease-of-the-month counterparts on television, this film never shirks from showing Rocky's handicap or lapses into overt melodrama.

Rusty, a caring but drug-troubled mother, and a gang of bikers, who are also outcasts from society, form the core of Rocky's unorthodox family. Their

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refusal to treat Rocky as anything but a typical, if exceptionally smart, teen-ager gives him the strength to cope.

The anticipation of Rocky's experiences in starting a new school or constantly having to cope with the initial horrified reactions of strangers creates such a sense of dread that it makes his matter-of-fact way of dealing with it even more powerful.

When Rocky becomes a counselor at a camp for the blind and finds a girlfriend whose blindness enables her to see beyond his looks, the film grows a bit maudlin. Another problem with *Mask* is that the bikers come across a little too sanitized at times, as if their nickname could be Heaven's Angels.

What really sets *Mask* apart, however, is its offbeat, yet totally appropriate casting. As the hard-drinking, free-loving and tough-talking Rusty, Cher

has found the part that was made for her. She proves that her Oscar nomination for *Silkwood* was no fluke. Sam Elliot, known best for his television roles, brings an interesting, if quiet presence to the role of the sensitive biker Rusty falls in love with, even when the character is too good to be true. Finally, beneath all the makeup, Eric Stoltz convincingly evokes Rocky's courage.

Mask is an unusual choice of films for director Peter Bogdanovich, who scored big with *The Last Picture Show* and *Paper Moon* before fumbling with such films as *Nickelodeon* and *At Long Last Love*, to tackle after a four-year absence from the cinema. Luckily, he seems to have gone back to his earlier no-frills style, which serves the *Mask* material well. However, he also takes fewer risks with the material, such as not revealing a grittier side of biker life.

The message that pervades *Mask* is as old as the saying that "beauty is in the eye of the beholder," but the truth-is-stranger-than-fiction qualities of Rocky's story give *Mask* a beauty that is more than skin deep.

Expect Disney-type fantasy and fun in 'Baby'

By ALAN MASON
Staff Writer

Story idea for a film: A young couple on safari in Africa — he a sportswriter, she a paleontologist — hear that the "Mokele Mbembe," a surviving version of the brontosaurus, has been sighted by local African villagers. They set out to find it, while another deranged paleontologist is hot on their trail to steal away their discovery. The couple stumbles upon not one, but three

cinema

dinosaurs: a mother and father with their young hatchling. While the couple befriends the baby, the evil doctor kills the father and captures the mother. He is determined to get the hatchling too, and he'll use his ruthless mercenaries to do it. The chase is on. Exciting action!

SLS

to raise the activities fee for the sole purpose of completely or partially funding SLS.

Finance Committee Chairman David Brady (Dist. 12) proposed raising the fee by only \$1.50 instead of the recommended \$1.75. "I think if we go over that (\$1.50), we're getting into a lot of money (added to fees)," he said.

But Tom Vicek (Dist. 16) said the fee should be raised by \$2.25 to fund SLS completely and leave more money for other organizations.

"This would free up a lot of funds for organizations that were just cut away and whose budgets were just slashed apart (in last year's budget crunch)," he said.

But Todd Mason (Dist. 14) said:

"College expenses are on the rise. Student aids are going to be cut. You have to think about your constituents and the people that voted for you and not just the organizations, because without people there aren't organizations."

John Nicholson (Dist. 17) proposed a fee increase of only 20 cents per semester because students voted to provide SLS with more stability and not to free more funds for other organizations, he said.

But Brady disagreed. "I don't know if you've seen some of these (other organizations') budgets . . . but these budgets are very high, and we've got to have money to budget," he said.

Authentic locales!

Right. What is this — E.T. and Kunta Kinte meet Indiana Jones? No, it's *Baby...Secret of the Lost Legend*, starring William Katt and Sean Young as the young go-getters and Patrick McGeehan as the evil doctor. And for all its silliness and predictability, *Baby* is an exciting, entertaining film full of nice surprises.

The undisputed star of the film is a mechanical baby brontosaurus that walks and grunts just like the real thing. *Baby* was the creation of Isidoro Raponi, the man who gave us the terrifying monster in *Alien*. He says this is the most advanced and complex mechanical creature ever put on the screen. The dinosaurs do look real (have you ever seen a real dinosaur?), and the best thing about them is that they do not steal the show — they leave room for the actors to play a part, too.

This is a Disney film (Touchstone, Disney's PG-rated alias, is the official studio), and it's those Disney touches, which are not often seen these days, that give *Baby* its enchantment. A chase scene in an underground cave, complete

with a bottomless hole, is strict Disney fare. And the film's lighter, less suspenseful sides, such as the scene when *Baby* decides to nudge in between the sleeping Katt and Young in a tent, is a classic animal-acting-human Disney motif.

The thing that carries *Baby* through its 90-minute playing time are the performances. Not exactly a young Tracy and Hepburn, Katt and Young nevertheless are an extremely likable pair, and they manage to construct a solid screen relationship. Patrick McGeehan is great as the heavy, and African-born Kyallo Mativo, who plays the leader of a primitive African tribe, is hilarious as Cephu, who helps the young couple.

Director B.W.L. Norton and producer Jonathan Taplin decided to film *Baby* on location in the Ivory Coast. They used real natives as extras. The film looks authentic; there are none of the backlot plastic plants that Disney has been guilty of in the past. Cinematographer John Alcott uses the beautiful African scenery to the fullest advantage. *Baby* is a lighthearted fantasy film that never pretends to be anything more.

Campus Calendar

The Carolina Student Fund/DTH Campus Calendar will appear daily. Announcements to be run in the expanded version on Mondays and Thursdays must be placed in the box outside the Carolina Student Fund office on the third floor of South Building by 3 p.m. Friday and 3 p.m. Wednesday, respectively. The deadlines for the limited editions will be noon one day before the announcement is to run. Only announcements from University recognized and campus organizations will be printed.

Wednesday

Noon Student Development and Counseling Center, GRE information session, 211 Union.
3:30 p.m. Orientation-Resume Writing Workshop sponsored by Career Planning and Placement Services, 210 Hanes Hall.
4 p.m. "Hitler: the Unfinished Story," lecture by Dr. Zara Steiner, sponsored by College of Arts and Sciences, Person Hall Recital Room.
Campus Y Committee for Hunger Responsibility meeting, Campus Y.
5 p.m. Slide show on Berlin, sponsored by the Association of International Students, International Center.

5:30 p.m. Potluck Dinner to discuss career planning and placement, sign up at 155 Hamilton Hall by Tuesday afternoon, Sociology Club.
6:30 p.m. Potluck Dinner with UNC Outing Club, meeting to follow at 7 p.m., Union.
10 p.m. Anglican Student Fellowship will hold service of Holy Communion, Chapel of the Cross.

Items of Interest

Monday-Friday, English majors should sign appointment sheets posted opposite the mailboxes in Greenlaw for pre-registration.
Applications are now available in 211 Hanes for 1985-86 RCA Peer Counselor positions with University Career Planning and Placement Services, deadline March 29.
MCAT will be given April 27. Applications must include \$50 and be post-marked by March 29. Late registration until April 12, additional \$20. Photo required.
Union space allocation applications due Fri., March 29. Return forms to Executive Branch of Student Government, Suite C, Union.

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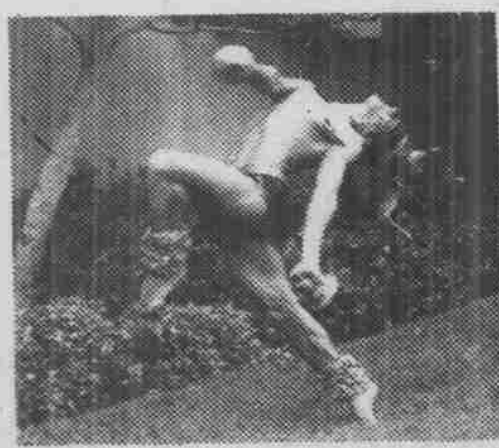
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