

ARTS & ENTERTAINMENT

Hot or not

Summer movies target teens of thousands

By IVY HILLIARD
Staff Writer

Summer is the most profitable time for the film industry to release new films, especially those targeted at the youth audience on vacation from school. This summer is no different. Science fiction, fantasy, adventure or combinations of all three genres account for the majority of film releases.

One of the few dramas on the schedule is *Prizzi's Honor*. If great reputations are good predictors of success, this film, coming June 14, is a shoe-in. A tale of two hot-blooded lovers in a cold-blooded business, it stars Jack Nicholson and Kathleen Turner and is directed by the legendary John Huston (*The Maltese Falcon*, *The African Queen*).

Ron Howard, who made waves last year directing *Splash*, returns June 21 with the fantasy *Cocoon*, a film about residents of a Florida retirement community and their encounter with some friendly aliens. *Splash* alumnus Tom Hanks will star in the 20th Century-Fox release *The Tall Man With One Red Shoe*. Directed by Stan Dragoti, this remake of a French comedy classic about an innocent bystander placed under government surveillance without his knowledge also stars Lori Singer, Carrie Fisher and Dabney Coleman.

On May 10, Paramount kicks the summer off with *Rustler's Rhapsody*, a western spoof directed by Hugh Wilson (*Police Academy*). Paramount's *Explorers*, directed by Gremlins mastermind Joe Dante, opens July 12, but little, save that it focuses on an amazing discovery made by three boys, is known about the film.

Universal starts the summer early with the May 3 release of *Gocho!*, a comedy directed by Jeff Kanew (*Revenge of the Nerds*). Anthony Edwards stars as a college champion of make-believe survival games who wins a trip to Europe only to become embroiled in the real-life intrigue of a spy ring.

Brewster's Millions, opening May 22, stars Richard Pryor as a poor man who stands to inherit \$300 million. Fellow funnyman Chevy Chase stars in *Fletch* as the offbeat undercover journalist immortalized in the Gregory McDonald novel of the same name. Michael Ritchie directed this comedy/detective story, which will be released May 31.

On July 12, Universal will re-release *E.T.*, the ultimate summer movie, but Steven Spielberg fans looking for fresher fare may find it in *Back to the Future*. This release from Spielberg's Amblin' Productions is the story of a student who travels back through time to the 1950s and changes some things he naively believes will make life in the future better. Robert Zemeckis (*Romancing the Stone*) and Ron Cobb (*The Last Starfighter*) co-direct.

Disney offshoot Buena Vista/Touchstone Productions has three films set for summer release. *Return to Oz*, opening June 21, has Dorothy travel back to Oz to rescue her friends from an evil king, and don't tell Toto, but this time she takes a pet chicken along.

On July 26, the studio's first fully animated feature in 12 years, the \$25 million *The Black Cauldron*, will be released. Then on August 16, Disney presents *My Science Project* with first-time director Jonathan Betul at the helm. John Stockwell stars as a high school student whose accidental discovery during an illegal visit to a top-secret Air Force supply dump plunges the entire school into a new dimension.

Die-hard James Bond fans will get another fix of agent 007 — and of Roger Moore playing him — when *A View to a Kill* is released May 24. Grace Jones and Tanya Roberts also star, along with Christopher Walken (*The Deer Hunter*,



Tom Hanks will be in 'The Tall Man with One Red Shoe' and 'Volunteers.'

The Dead Zone) as a villain trying to gain control of the world by buying up all its microchips.

A more adult audience is the target of *The Year of the Dragon*, opening August 23. This gangster tale stars Mickey Rourke and is directed by Michael Cimino (*The Deer Hunter*, *Heaven's Gate*).

Orion Pictures aims unabashedly at the teen audience with its three summer releases. *Secret Admirer*, opening June 14, is about a boy whose anonymous love letter winds up in the wrong hands. *Heavenly Kid*, opening July 19, is the

story of a teen-ager who died in the 1950s coming back to help a teen in the '80s, and *Beer*, opening August 23, stars Rip Torn in a satire on Madison Avenue advertising campaigns.

Clint Eastwood rides again in the Warner Bros. release *Palä Rider*, opening in June. Eastwood also directs this tale of murderous greed during the gold rush. The film could be Hollywood's first successful Western since Clint's own *The Outlaw Josey Wales*.

Spielberg's Amblin' Productions will produce *The Goonies* in association with Warner Bros. So far, Spielberg has

only said that the film was not a fantasy, and no official release date has been set. Richard Donner (*The Omen*, *Ladyhawke*) directs an original screenplay by Chris Columbus (*Gremlins*).

Warner Bros. also will release *Mad Max III: Beyond Thunder Dome*. Australian star Mel Gibson reprises his role as the road warrior, and Tina Turner makes her film debut as his enemy, Auntie Entity. Directed and co-written once again by George Miller, *Max III* is slated for a July release.

Coming July 3 from Embassy Pictures is *The Emerald Forest*. John Boorman (*Excalibur*) directs his son Charley, along with Powers Boothe and Meg Foster, in this story about a man's reunion with a son who was kidnaped 10 years ago and has since been raised by primitive Indians living along the Amazon River.

In early July, New World Pictures will open its major release, *The Stuff*, directed by Larry Cohen. The film, which stars Michael Moriarty, Garrett Morris and Paul Sorvino, is about a delicious, no-calorie dessert that becomes a fad before people realize that it is addictive and, in large doses, lethal.

Lawrence Kasdan, the writer-director of *Body Heat* and *The Big Chill*, goes Western with the film *Silverado*, starring Kevin Kline, Jeff Goldblum, Rosanna Arquette and Scott Glenn. *The Bride*, starring rocker Sting and Jennifer Beals, puts a new twist in the Frankenstein story, and *Weird Science*, directed by John Hughes (*The Breakfast Club*), will incorporate the Frankenstein riff into a teen sex farce. Taking a less scientific approach to humor, Home Box Office Productions will reunite *Splash* stars Tom Hanks and John Candy for *Volunteers*, a comedy about the Peace Corps.

As in summers past, some of these films will enter motion picture annals as the biggest bombs ever made. A few may break into the ranks of the top money-makers of all time. And, with luck, a handful may shine with the style and the substance that turn a movie into a masterpiece.



John Candy appears in 'Volunteers' as well as 'Brewster's Millions.'

High school performers shine in 'West Side Story'

By DEANNA RUDDOCK
Staff Writer

Director Mark Nielsen said Chapel Hill High School students were excited about the opportunity to do *West Side Story*. The electricity and energy displayed by the actors in Thursday's opening night performance proved him a man of his word.

West Side Story, a musical about a love torn apart by gang wars and prejudice, is a contemporary treatment of Shakespeare's *Romeo and Juliet*. In one sense, it is well-suited to high school performers because their ages are so close to those of the characters in the story, with whose problems they can empathize. And whereas most high school casts wouldn't have the vocal ability to carry the demanding musical, Chapel Hill High boasts a group of extraordinary young singers.

In Thursday's performance, the actors provided a version of the New York slum area gangs and their conflicts that involved intensity as well as humor. Scott Clarke, who plays Riff, and Fritz Schroeder, who plays Bernardo, acquired New York and Puerto Rican accents to portray gang leaders convincingly.

In fact, most of the cast was exceptional. Chip Bailey, who plays the Romeo-counterpart, Tony, moved into the spotlight at the very beginning of his performance. By the end of his first song, it was easy to understand why Nielsen said he wept the first time he had heard Bailey. Bailey's voice poignantly evoked the mixture of emotions involved in first love.

Julie Haffaker, who has just received a Morehead Scholarship to UNC, also merits special recognition as the colorful Anita, Maria/Juliet's confidante. Haffaker combined wit, emotion and talent to produce a lively contrast to the quiet, timid Maria.

As Maria, Terry Maroney had

theater

many moments when she, too, could have captured the spotlight. In the scene where she first meets Tony, she displayed a pure tenderness that was well complimented by the fact that she was the only one in white. Still, many of her lines were lost because her voice was too weak to project them throughout the audience. Her talent was evident in the small parts of her lines that were audible, but that only served to produce a feeling that something wonderful was being missed.

Although some of the dance movements involved in the musical were not well choreographed or executed, the actors' enthusiasm compensated for this fault and created vivid gang scenes and rumbles that provided insight into what life was like for these street characters.

The set, which Nelson said he wanted to be like a third gang operating on the characters, effectively emphasized the undercurrent of intensity that ran through these characters' existences. The use of strong colors and blinking traffic lights served as a reminder even in the tender moments shared by Tony and Maria that doom was just around the corner.

This production of *West Side Story* uncovers a gold mine of talent, both at Chapel Hill High and in the UNC Marching Band, which provided the musical accompaniment. The challenge of a difficult musical has been met admirably. *West Side Story* shows promise of more good things to come at Chapel Hill High.

West Side Story will be performed Friday and Saturday at 8 p.m. at the Chapel Hill High School. Call 967-6657 for ticket information.

Brooks finds niche in latest flick

By MARK DAVIS
Staff Writer

Newsweek proclaimed 1984 as "The Year of the Yuppie," and so far that seems to hold true for 1985 as well. Yuppies are taking over this great country, and there doesn't seem to be much we can do about it. They've got their own kind of car (BMW), their own hobbies (buying VCRs and playing Trivial Pursuit), and even their own beverage (Perrier). It seems like someone should give them their own movie.

Well, someone did. It's called *Lost in America*, and it's quite good. *Lost in America* is a very entertaining assortment of amusing ideas, superb writing and fine acting. It also rockets Albert Brooks, Hollywood's quintessential Yuppie, from the crowded ranks of those with potential to the elite group of entertainers who have realized that potential.

Lost in America is a one-man effort if there ever was one. In addition to being the star, Brooks co-wrote the script and also donned the director's hat.

David Howard (Brooks) and his wife, Linda (Julie Hagerty), are successful California Yuppies who truly believe that money isn't everything — it's the only thing. Eagerly awaiting David's apparently imminent promotion to senior vice president of his advertising firm, the Howards sell their old house

cinema

and prepare to buy a \$350,000 dream home. Their plans are wrecked when the promotion goes to someone else and David's resulting anger loses him his job.

After some choice bits of ranting and raving, David suddenly has a catharsis and realizes that his getting fired is a blessing in disguise. He explains to Linda that their lives are going nowhere and asks her to quit her job so they can drop out of society. She agrees, and after liquidating all their assets, they buy a motor home and set out for Anytown, U.S.A., armed with their trusty \$193,000 nest egg.

The trouble starts when they reach Las Vegas, and, on a whim, Linda gambles away all their money, forcing them to find jobs and get used to a whole new way of life. The rest of the film races towards its inevitable conclusion, Brooks and Hagerty realizing that while being rich may not bring instant happiness, it's better than being poor.

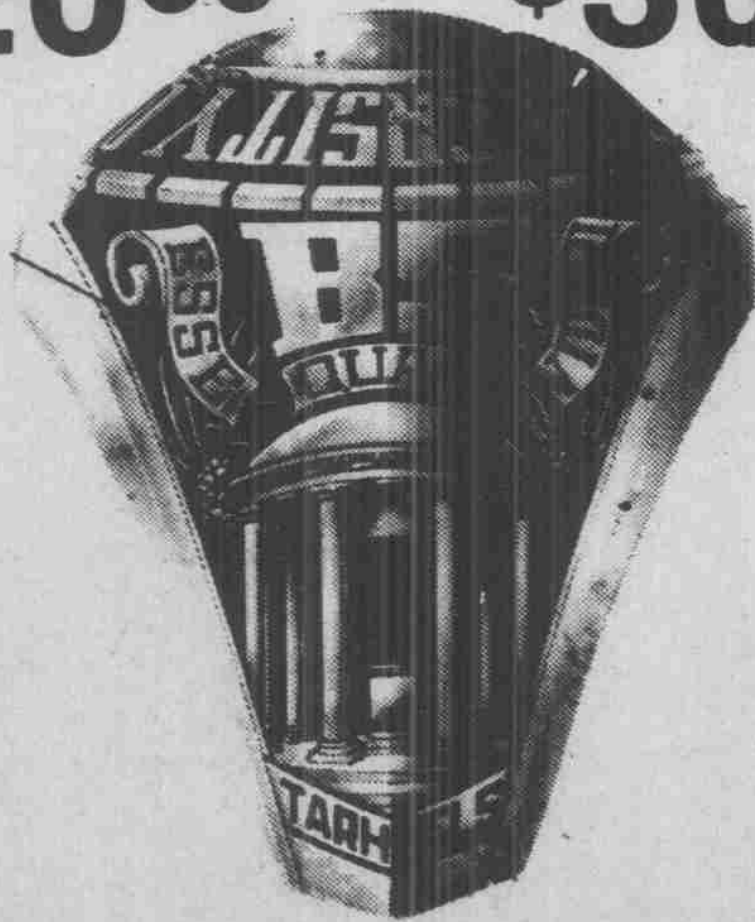
It's been said that Albert Brooks is the funniest white man in America, and while fans of Bill Murray, Chevy Chase or John Candy might take issue with that, Brooks is definitely in the running. A large part of his appeal is his lack

of traditional comic leading man qualities. He's not particularly handsome, he's not at all sure of himself, and where Murray and Chase are rarely at a loss for the right thing to say, Brooks is rarely at a loss for the wrong thing to say. The viewer roots for him but doesn't really know why.

The rest of the cast also is excellent. Julie Hagerty serves mainly as an attractive foil for Brooks, but she has moments where she shows that she can be a lot more than just the flighty stewardess from *Airplane*. There are several minor characters worthy of mention, most notably Garry K. Marshall, who turns in a memorable performance as the owner of the casino where Brooks and Hagerty lose their money.

Along with Brooks, the other main attraction in this movie is the script. *Lost in America* is a textbook example of how comic writing can be good without relying on cliches and tired situations. One-liners are all over the place, and some are priceless; for example, during his brief stint as a crossing guard, Brooks becomes disgusted with the unruly kids and begins signaling motorists to speed up while shouting, "Kill the child."

Lost in America is a film that most people, regardless of age or social class, should find enjoyable. But especially the Yuppies. Hey guys, this one's for you.

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