

'Psycho II' a successful continuation of Hitchcock thriller

By REBEKAH WRIGHT
Tar Heel Staff Writer

After 22 years of psychiatric treatment, Norman Bates returns from the mental institution, and the long-awaited continuation of the *Psycho* story returns to the big screen.

Unlike most other horror sequels, *Psycho II* has substance, quality and honest-to-goodness chills. Director Richard Franklin has inherited the late Alfred Hitchcock's ability to make movie goers' flesh crawl. Franklin, who studied under Hitchcock, uses the same techniques to build suspense—he frightens the viewer with mental tension and expectations, not through blood and gore.

Anthony Perkins re-enacts the character of Norman Bates, who goes back to Bates' Motel, his home, and of course, mother. As the film progresses, Norman's twitch becomes more noticeable, as does the way the viewers twitch in their seats.

Vera Miles recreates her role as Lila Loomis, who is on a personal crusade to put Perkins back in the mental institution. With her reappearance in the film come several other cunning surprises.

Meg Tilly pulls off her role as Mary Samuels (notice the connection with *Psycho's* shower victim Marie Samuels). Her compassion blends well with Perkins' confusion.

Franklin does a good job filling in new *Psycho* film viewers

with the movie's history. The past is presented through Perkins' thoughts and conversations with Tilly.

Photography director Dean Cundey adds fear to simple objects by his creative use of lighting and camera angles. The viewer may at times feel they are in a flashback of the original *Psycho* due to the camera positioning.

The set is another walk into the past. The only difference is the color in the new version. Norman's birds loom forebodingly in the motel parlor, and mother's room takes on an aspect of the past, despite its colorful atmosphere.

Whether the movie viewer is a *Psycho* fan from the past or a new thrillseeker, he will be satisfied with the style and scare tactics of *Psycho II*.

clogger

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from there. And there is a square dance at the church on Tuesdays featuring a band called the Red Rose Flyers who plays the same old time fiddle music we clog to. We prefer it over blue grass."

She said a new member will usually come to one of these events, learn the steps and then go through an informal audition.

The team consists of 14 women and 12 men, and they perform in sets of eight or 16, so that a high membership turnover does not disrupt their performance. Although they have no set partners, Sisk said there are several married couples in the group.

Jeanne Sawyer, whose husband Henry is also a member of the team, said, "My husband and I got started because of our interest in American folk dancing and our involvement in an international dance troupe. We just wanted to share our love for

dancing with others." Jeanne is a graduate student at UNC in computer science and a librarian at Wilson Library.

"We have three costumes we wear," Sisk said. "The women have peasant blouses with scoop necks and puffy sleeves, mid-calf calico skirts and a plain petticoat. Some groups wear mini skirts with several short petticoats, but we prefer to stay with the traditional. The men wear jeans and western-style shirts.

We all wear a type of tap shoes although the original flatfooters didn't have any special footwear."

Sisk is not sure exactly how many calories clogging burns off per hour. "But it wears you out. It's great aerobic exercise because it's a constant rate over a long period of time."

Sisk said she has post-graduation plans to move in September. "I'll be at a university in Hiroshima teaching English—and clogging."

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