



Kate Jackson and Michael Ontkean

There's more to 'Making Love'

The sex, not the story is what's remembered

By ELAINE WETMORE

Two men embracing, caressing and kissing each other on the silver screen is not the crux of Arthur Hiller's "Making Love," but it's what most people remember. And what most discuss afterward.

Secondary is the excruciatingly painful, emotional upheaval that Zack and Claire Elliot suffer, yet manage to endure. Tertiary are the social implications of the film's release.

The most salient aspect of "Making Love" is the coming together of two men, the public display of homosexual affection. And it shouldn't be.

Screenwriter Barry Sandler incorporated into this film a collage of human emotion. There are a host of family problems, career conflicts and marital difficulties, as well as the more obvious emphasis on the troubles of those living within the gay community. Unfortunately, all of these, essential to the plot, are overshadowed by a total of five minutes of lovemaking between two men.

Barely noticed or flung aside are the actors' careful development of their characters, the significance of the selection of "Rainbow County" and "Cal on a Hot Tin Roof" as Bart's favorite films and "Roman Holiday" as Claire's. Cast asunder are the import of various supporting roles, subtle nuances in the dialogue and cinematic techniques.

Kate Jackson, Micheal Ontkean and

Harry Hamlin star in "Making Love" a highly controversial love triangle. Jackson and Ontkean as Claire and Zack are a young and ambitious couple whose future is bright — successful careers, a lovely home and Little Rupert coming someday to complete the scenario.

But after eight years in a near blissful marriage, Zack's repressed attraction for men emerges. Hamlin as Bart fills the role of a cool, almost cold individual who's "experimented" and to whom, in his curiosity and confusion, Zack turns.

"Bart, why don't you just say it?" "O.K., I'm gay."

"You're welcome."

Claire, independent and strong, yet so vulnerable, struggles to deal with a situation completely foreign to her lifestyle, coming to her wit's end when her husband won't tell her what's troubling him.

"And I thought it was another woman."

Most viewers are expecting an honest glimpse into the homosexual world with the purchase of admission, but many aren't going to be satisfied. The characters are all professionals: Zack is a doctor; Claire, a television executive; and Bart, a gifted writer. Their arguments are heated and emotional, but disturbingly superficial. The gay bar scenes are glossed over with barely an attempt to depict the atmosphere within. One may wonder if this is just Hollywood story or if it is the truth.

There are several myths perpetuated in the film and many questions left unanswered. Bart tells Zack of a girlfriend who left him for grad school and of his tormented childhood when his father tried to make him be a Little League superstar.

"The most active thing I did was jump to conclusions." All of these give the impression that Bart's personality was fostered in an atmosphere conducive to homosexuality. One is again left wondering.

Yes, there are men whose lips are pressed together in "Making Love," but Carol Bayer Sager's lyric captures the film's message, "There's more to love, I know, than making love." There's more to this movie than intimacy between two males.



Harry Hamlin in an interview Jan. 23 at 20th Century Fox's National College Press weekend.

When questioned about their preparation for the film, Hamlin and Ontkean agreed that it was just a role, not unlike any other major roles. "It's a part. I have to examine it as such and then fulfill what the role requires," said Ontkean. But prior to the actual filming the two disagreed on how to approach the lovemaking scenes.

"I wanted Harry and me to go to an encounter group and work out our feelings, get used to each other," said Ontkean. "But he said 'No, when the time comes we'll just do it.'"

"We wanted it to be spontaneous with a quality of nervousness," said Hamlin. "I thought an encounter type thing would ruin that spontaneity."

"The bedroom scenes were filmed in only one take and both actors felt they turned out just as they wanted."

To prepare even further for his role, Hamlin frequented gay bars to observe the behavior of those around him. Once when he was approached, he explained that he was only an actor researching a role. That was met by a scowl and "I've heard that line before." Not until someone recognized him did he convince the man of his profession.

"I think we have done justice to the gay community," said Hamlin. Jackson, whose role was originally intended for Meryl Streep, found Claire to be a demanding character.

"I had to first think how would a woman feel in that situation," said Jackson. "Here she was, having never been in contact with anything like this before. What would be her reaction?"

"Claire seemed to have everything and then she had nothing. I had to reach deep inside myself to find those emotions."

Jackson told how in the country bar when she and Michael played for the talent contest, numbers had to be written on the keys so she knew which notes to play when. During the filming the numbers became smudged, and the scene had to stop. "There were a lot of good times," she laughed.

"Making this film was a great experience," said Jackson. "I think it's more than just entertainment."

Film's theme a perception test



Kate Jackson in an interview at the 20th Century Fox studio in Beverly Hills.

mixed reactions. Co-producer Allen Adler, in an interview Jan. 23, expressed doubts about the film's reception.

"I expect there will be some people upset, but you've got to do the film," he said. "There's been a positive reaction in the gay community."

This reaction was sought by screenwriter Barry Sandler whose own lifestyle is depicted in the film.

"I really wanted to shatter stereotypes — to get rid of the homosexual image, the limp wrists and all that," said Sandler. "There hasn't been any movie that has presented homosexuality as masculine, attractive, basketball-with-the-guys-every-Tuesday-night individuals."

Ontkean plays Zack Elliot, a promising young physician, and Hamlin is Bart McGuire, a talented novelist. The two men develop an emotionally turbulent relationship, one that alters both their lives.

"A homosexual a doctor?" said Sandler. "That's like a major revelation. I wanted to present these men in a capacity that people never see and create immediate empathy."

"It was also very important to make Zack the aggressor. If Bart would appear to be the villain and everyone would feel poor — Zack had been wronged. It's important to create a situation in which you've won the audience over."

The emotional element so essential to the success of the film posed a challenge to the three principle actors. When questioned about their preparation for the film, Hamlin and Ontkean agreed that it was just a role, not unlike any other major roles.

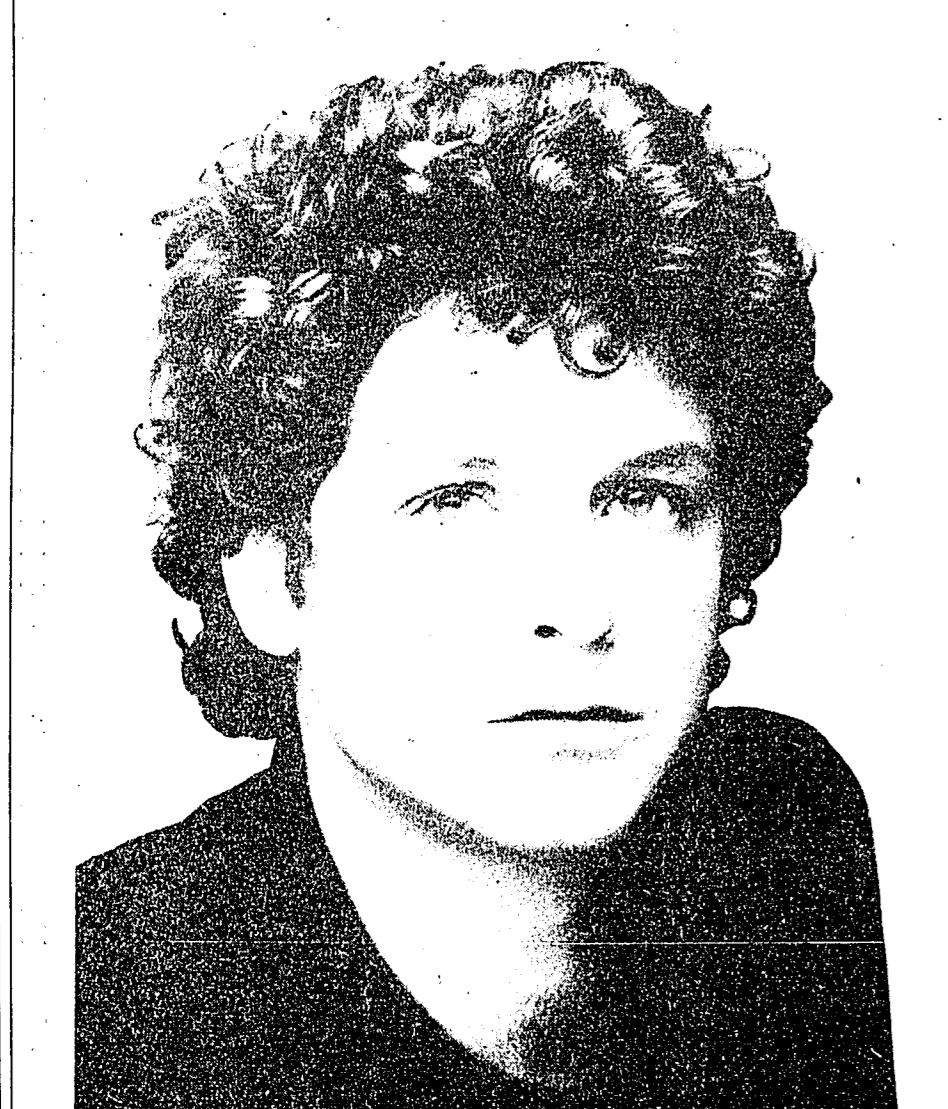
"It's a part. I have to examine it as such and then fulfill what the role requires," said Ontkean. But prior to the actual filming the two disagreed on how to approach the lovemaking scenes.

"I wanted Harry and me to go to an encounter group and work out our feelings, get used to each other," said Ontkean. "But he said 'No, when the time comes we'll just do it.'"

"We wanted it to be spontaneous with a quality of nervousness," said Hamlin. "I thought an encounter type thing would ruin that spontaneity."

"The bedroom scenes were filmed in only one take and both actors felt they turned out just as they wanted."

Get the beat: latest releases from Go-Go's and more



Lindsey Buckingham broke away from Fleetwood Mac with his latest album titled "Law and Order." Included on the top 10 hit "Trouble."

"BEAUTY AND THE BEAT," GO-GO'S, I.R.S., Inc. And just when you thought all new rock and roll artists are men with flowing, long hair, leather pants and emerald earrings. Have faith. The Go-Go's (what's the apostrophe for?) is a group of five female musicians with a fresh, vibrant, new wave sound — a welcome addition to the sometimes dreary and often predictable American recording scene.

From the first cut to the last, *Beauty and the Beat* never lets up. Most of the 11 songs are high-powered, torchy numbers. Yet even the slower selections like "Lust to Love" and "Automatic" make up for their mellow sound with intense, heavy lyrics. The Go-Go's are most definitely not just five pretty faces.

Lead guitarist and keyboardist Charlotte Caffey had a hand in writing most of the songs on the album. She composed the current hit "We Got the Beat" and also "Pading East" and co-wrote five other numbers with rhythm guitarist Jane Wiedlin and one with lead singer Belinda Carlisle. Other musicians in the group are Gina Schock on drums and Kathy Valentine on bass, who wrote "Can't Stop the World."

Carlisle is the front woman for the group. Her emotionally charged, unpolished voice sets a mood of hot love and wild times that is persistent throughout the Go-Go's music. The band isn't a collection of girls who pop around and sing songs about their boyfriends or crying at parties. They've got something better and more interesting to say and they say it.

The future looks bright for the Go-Go's as long as the can stay away from overly commercializing their music. Like Valentine says, "Can't stop the world, why let it stop you?"

"COME MORNING," GROVER WASHINGTON, Elektra, SE-562 Grover Washington is a very good jazz saxophonist and composer. As a matter of fact, he's one of the best. Yet, his latest release *Come Morning* is definitely not a testimony to Washington's stature in the world of jazz.

What Washington has tried to do is produce a sultry, romantic collection of tunes. What he should do is stick to the sax and let it do the talking.

By switching from recordings on which the saxophone is the most vital sound to a more vocal, lyrical style, Washington has also managed to slow down the tempo of his music. Songs such as the title track and "Be Mine Tonight" are packed full of romantic and sexual suggestions and little else.

But even Buckingham's talents can't save *Law and Order*. The music is unimaginative and uninspired and the lyrics are sticky and sweet. The whole album is a crying shame.

"HOOLIGANS," THE WHO, MCA, 2-1204 *Hooligans* is the latest in a not-so-long list of good rock and roll greatest hits albums. The Who's career has been magically broken down into four segments: first, second, third and fourth bunches of hooligans. The band's hits have been put into these categories in chronological order.

From the first cut, "I Can't Explain," to the last, "Who Are You," the album

conserves energy with very few low moments. Especially captivating is the second bunch of hooligans which only has songs from *Who's Next*.

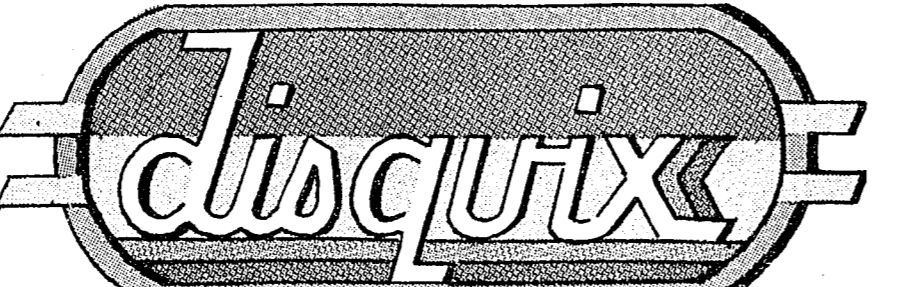
Not a whole lot more can be said about such a fine collection. It's a great choice for anybody who is just starting an album collection or a devout Who fan. And who knows? With the Who still producing top notch rock albums, there may soon be a *Hooligans II*.

"BEAUTIFUL VISION," VAN MORRISON, Warner Bros. Records, BSK 3822 The Irishman with the soulful sound is back. Van Morrison has been around for about 20 years and if he keeps on putting out albums like *Beautiful Vision*, he'll be around for at least 20 more.

Morrison, one of the few surviving members of the '60s rock culture, has changed his music somewhat over his career. No longer do we have the quick, upbeat sounds of songs like "Domino" and "Brown-Eyed Girl." Morrison, like a good wine, has mellowed with age and hasn't insisted on clinging to his earlier days as a rocking popper.

This was evidenced with *Wavelength*, his last commercially successful album, and continues with *Beautiful Vision*. *Beautiful Vision* also shows Morrison as a mystic. Many of the songs are visionary in nature with a strong emphasis on a second life and rebirth. Titles such as "Dweller on the Threshold," "She Gives Me Religion" and "Across the Bridge Where Angels Dwell" tell the story. Yet Morrison, who produced, directed and wrote all the songs for the album, hasn't let the depth of his philosophy affect the quality of his music; it is a very listenable album.

—by Judd A. Blouch



ARENA I Nightly 7:15-9:30
HARRISON FORD **RIDERS OF THE LOST ARK**
1600 N. Atherton St. 237-2444
Free Parking

ARENA 5 THEATRES
1600 N. Atherton St. 237-2444
Free Parking

ARENA II Nightly 7:30-10
VEGAS GIRL X

FREE CHINESE MOVIE
(WITH ENGLISH SUBTITLES)

TIME: SAT 1:30 PM
PLACE: KERN 112
CHINESE STUDENT ASSOCIATION

SOUPER SALAD BAR
all you can eat fresh souper salad, still only \$1.99, includes Pedro's delicious homemade mexican corn-soup and crackers. (Salad bar open until 9p.m.)

PEDRO'S
Open Mon-Thurs 11AM-12PM
Fri & Sat 11:30AM-12:30PM
Sunday 12-12PM

SPECIALS
Monday Diner
Chicken 3.35
Chunks of chicken and broccoli in a tangy cream sauce served on casserole with a cheese and bread crumb topping.

Tuesday
Lucky Baked Lasagne 3.35

Wednesday
Train Yard Chicken 3.45
1/2 Chicken spit roasted on our outdoor rotisserie.

Thursday
Spaghetti Unlimited 2.75
All you can eat of our rich red spaghetti. Meat sauce on imported Italian pasta.

4-9 pm at the TRAIN STATION
Junction of e. College & Corner

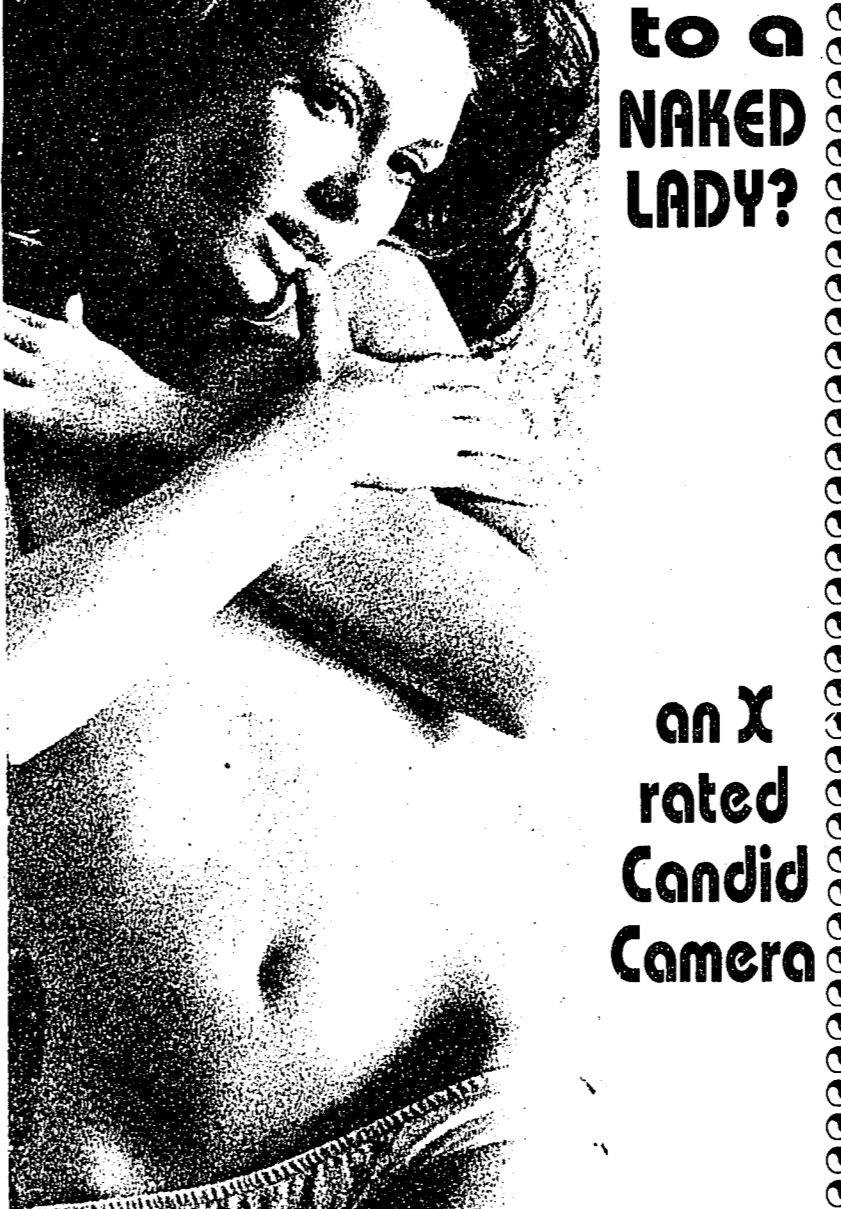
Ecumenical Worship Service

featuring
The Rev. Canon Bryan Green
pastor, chaplain, author, lecturer
Church of England

Sunday, March 14 11:45 a.m.
Eisenhower Chapel

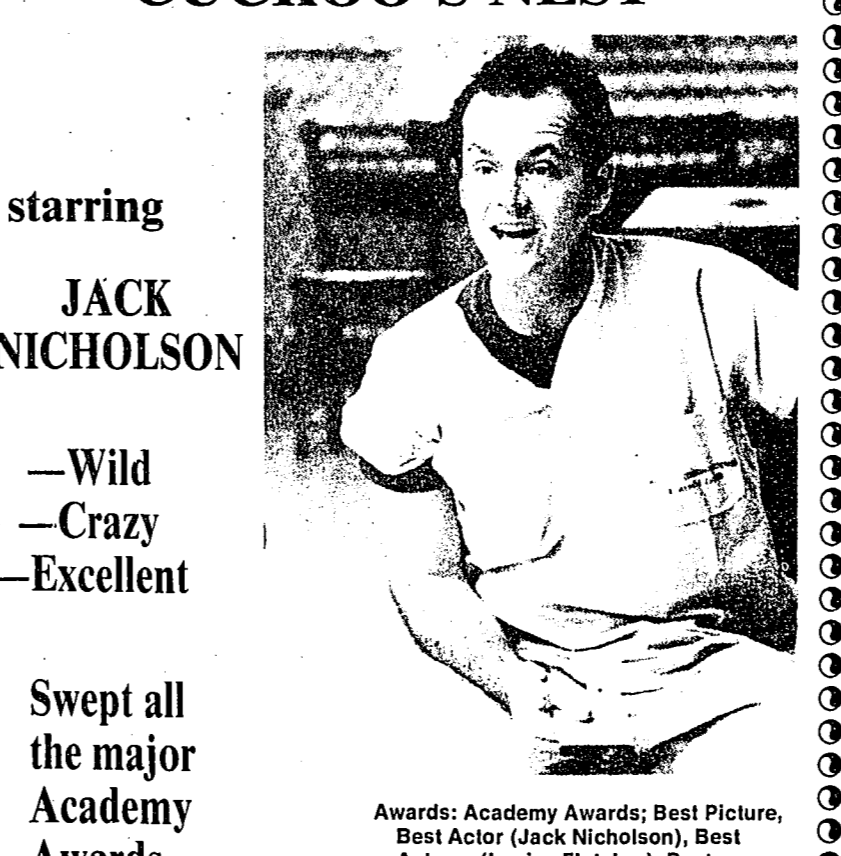
sponsored by
The Office of Religious Affairs
and
The Episcopal Ministry at Penn State

WHAT DO YOU SAY



to a NAKED LADY?
an X rated Candid Camera
FRI, SAT 102 FORUM
7, 8:45, 10:30 \$1.50

ONE FLEW OVER THE CUCKOO'S NEST



starring JACK NICHOLSON
—Wild
—Crazy
—Excellent
Swept all the major Academy Awards
FRI & SUN at 7 and 9:15 KERN \$1.50

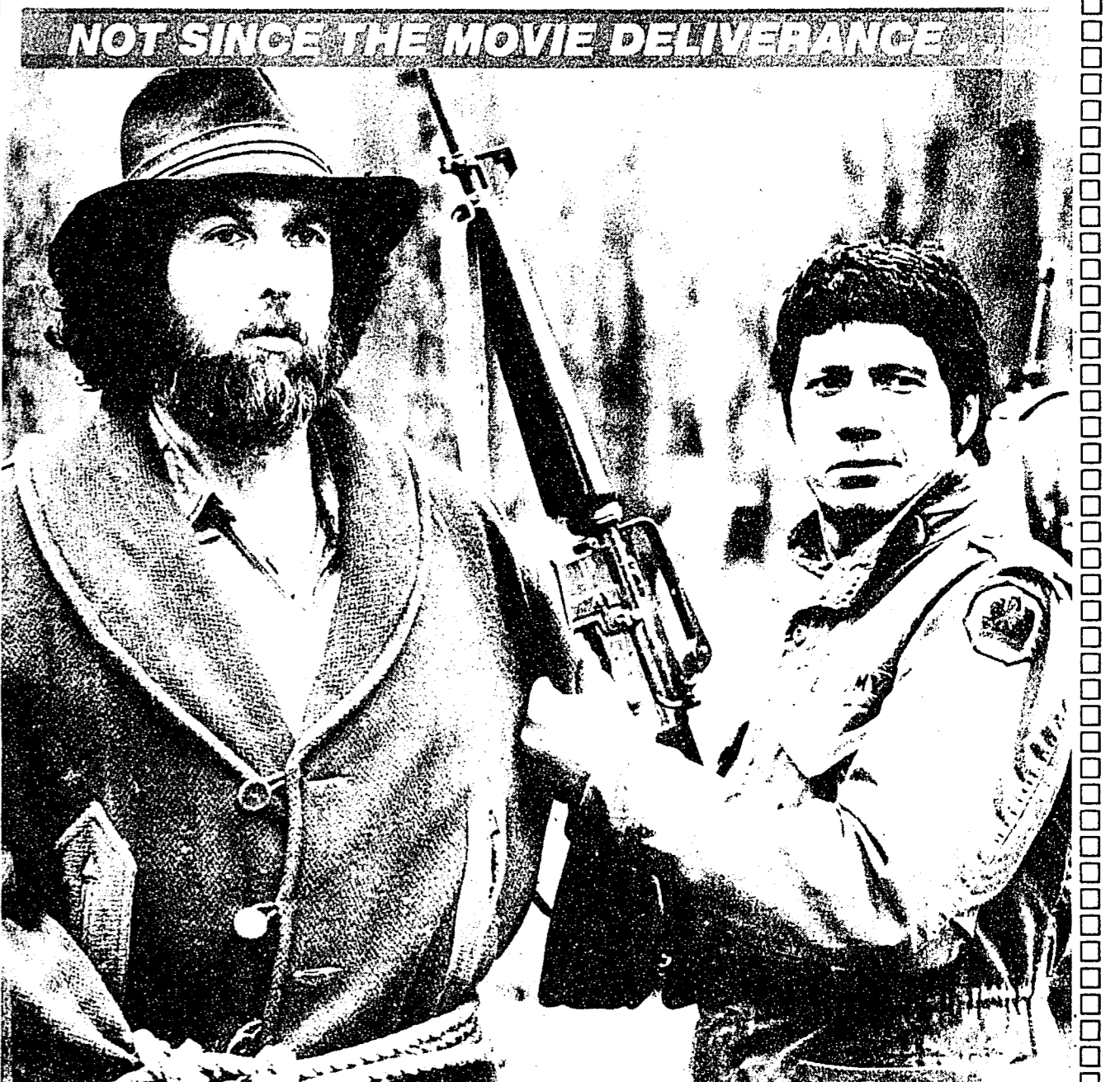
OUTLAND



SEAN CONNERY is THE LAW!
"OUTLAND is what most people mean when they talk about good entertainment. A movie of unexpected pleasures."
— Vincent Canby, N.Y. TIMES CHAMBERS
Fri 7 and 10:30
Sat 7 and 10:30
Sun 9 only \$1.50



GENE WILDER and RICHARD PRYOR
Together Again in...
STIR CRAZY
Fri & Sat 9 & 11 pm / Sun 7 & 9 pm in CHAMBERS
Graduate Student Association



SOUTHERN COMFORT

Southern Comfort could be the most daring movie of the fall season—and the most riveting.
—Pauline Kael
"Brilliantly made, exciting"
—New York
Fri & Sat 7 and 8:45 / Sun at 7 only 112 CHAMBERS \$1.50