



NEW WORLD PICTURES

in association with

BALCOR FILM INVESTORS

presents

A DONALD P. BORCHERS PRODUCTION

"VAMP"

Starring

CHRIS MAKEPEACE

SANDY BARON

ROBERT RUSLER

DEDEE PFEIFFER

GEDDE WATANABE as Duncan

and

GRACE JONES

Music By
JONATHAN ELIAS

Story By
DONALD P. BORCHERS & RICHARD WENK

Produced By
DONALD P. BORCHERS

Directed By
RICHARD WENK

 **NEW WORLD PICTURES**

1440 SOUTH SEPULVEDA BOULEVARD LOS ANGELES, CALIFORNIA 90025 TELEPHONE: (213) 444-8100 TELEX: 664937NWLSA

Stunt People.....BILL MOCK
 DEBBY LYNN ROSS
 L.L. BRITTANY
 SPIRO RAZATOS
 GEORGE FISHER
 LELAND SUN
 SANDI LEAVENWORTH
 JEANNIE EPPER
 KIMBERLY EPPER
 LANE LEAVITT

Voice Casting.....BARBARA HARRIS

Voices.....MITCH CARTER
 CATHY CAVADINI
 DEBORAH FALLENDER
 GREG FINLEY
 DAVID McCHAREN
 JAN RABSON
 MARILYN SCHREFFLER
 DENNIS TUFANO

CREDITS

Directed By.....RICHARD WENK
 Produced By.....DONALD P. BORCHERS
 Screenplay By.....RICHARD WENK
 Story By.....DONALD P. BORCHERS
 RICHARD WENK

Music By.....JONATHAN ELIAS

Special Make-Up Effects.....GREG CANNOM

Associate Producer.....SUSAN GELB

Supervising Sound Editor.....GREGG BARBANELL, M.P.S.E.

Costume Designer.....BETTY PECHA MADDEN

Production Designer.....ALAN RODERICK-JONES

Director of Photography.....ELLIOT DAVIS

Editor.....MARC GROSSMAN

Casting By.....LINDA FRANCIS, C.S.A.

Production Manager.....MARIO DAVIS

First Assistant Directors.....MATIA KARRELL
 BETSY POLLOCK

Second Assistant Directors.....BENITA ALLEN
 WHITNEY HUNTER
 GRANT GILMORE

Production Coordinator.....LISA HOLLINGSHEAD

Script Supervisor.....BRENDA WACHEL

Production Accountant.....RAY ZIMMERMAN

Associate Editor.....JOE WOO, JR.

Dialogue Director.....GORDON HUNT

(more)

Grips.....TOM CRAWFORD
DAVID FOOTMAN
BOB MYERS
CHRISTIAN de-LYS SILVER
DUKE CORTEZ
ELWIN B. GREER
Sound Mixers.....MARK ULANO
JAN BRODIN
Boom Operators.....PATRUSHKHA MIBRZWA
TERRYL S. SPEIGHTS
KEN WINBER
Special Effects.....IMAGE ENGINEERING, INC.
PETER CHESNEY
JARN HEIL
TOM CHESNEY
CHRIS CHESNEY
JOSEPH VISKOCIL
Post Production Accountant.....BARBARA GUTMAN
Associate Casting Director.....JEFF GREENBERG
Production Secretary.....PATRICIA V. FUENZALIDA
Designated Production Assistants.....HOLLY ELIZABETH CRAWFORD
ELENA SERRANO
Production Assistants.....PAUL BYERS
NANNETTE DIACOVO
KELLY P. GLEASON
JEFF KLOSS
ROCKY LANE
TOM LOWE
CHERYL STARBUCK
Craft Services.....RONALD HAIRSTON
AMY MENDELSON
Grace Jones' Assistant.....DEANA ALBERS
Grace Jones' Make-Up.....JOANN GAIR
Grace Jones' Hair By.....ALAN SCOTT
Grace Jones' Bodypainting & Chair By.....KEITH HARING
Grace Jones' Jewellery & Accessories By.....DAVID SPADA
Grace Jones' Wardrobe.....AZZEDINE ALAIA
ISSEY MIYAKE
Assistant Costumer.....P.Y. JONES
Contributing Artists.....RICHARD BERNSTEIN
ANTONIO LOPEZ
ANDY WARHOL
Transportation Coordinator.....GRIFF RUGGLES
Driver Captain.....CHAZZ
Honeywagon Driver.....DONALD HANNAH
Drivers.....DANNY NATEN
DARRELL J. GARDINER
CHRIS RAINS
JACK CARPENTER
Caterers.....TASTEBUDS
PRIME THYME

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"BAD CASE OF LOVIN' YOU"

Written by Moon Martin
Courtesy of Rockslam Music

"VOLARE"

English lyric by Mitchell Parish
Music by Domenico Modugno
Original lyric by Domenico Modugno and F. Migliacci
Courtesy of CBS Robbins Catalog, Inc. on behalf of itself and Edizioni Curci
Performed by Bobby Rydell
Courtesy of ABKCO Records, Inc.

"I'M IN THE MOOD FOR LOVE"

Words by Dorothy Fields
Music by Jimmy McHugh
Courtesy of Famous Music Corporation

"JEALOUS HEART"

Written by Andrew Kastner, Mark Campbell & Howard Benson
Performed by Jack Mack & The Heart Attack

"VAMP"

Written by Jonathan Elias & Grace Jones
Performed by Grace Jones
Produced by Jonathan Elias & Donald P. Borchers
Recorded at Elias/Vision Sound Studios, NYC

"EXCITE ME"

Written by Larry Klug
Performed by Fantasy Workshop

"MEANING OF LOVE"

Written by Devon James
Performed by Devon LaCrosse

(more)

**DOMESTIC #1 & #2
(THE DONNA REED SHOW THEME)**

Written by William Loose and John Seely
Courtesy of Capitol Production Music

"A SONG FOR KIM"

Written by Johnette Napolitano & Jim Mankey
Performed by Dream 6

"NOW I RIDE ALONE"

Written by Steve Wynn
Performed by The Dream Syndicate
Courtesy of Big Time Records (America, Inc.)

"ONE THING ON MY MIND"

Written by Ziggy Evans
Produced by Ziggy Evans

"THAT OLD BLACK MAGIC"

Words by Johnny Mercer
Music by Harold Arlen
Performed by Louis Prima
Courtesy of Famous Music Corporation and Capitol Records, Inc.

RUNNING TIME: 93 MINUTES

MPAA RATING: R



"VAMP"

SYNOPSIS
(Not For Publication)

Keith (CHRIS MAKEPEACE) and A.J. (ROBERT RUSLER) are two hip, fun-loving college freshmen who would rather do almost anything than live in their assigned dorm room, even pledge to join an inane fraternity so they can move into their frat house. When the whole initiation process just becomes too boring for them, A.J. comes up with an idea that will guarantee their acceptance; they'll find a stripper for an upcoming frat party.

The two friends have nerve. They have charisma. They have wit. What they don't have is a car to drive to a distant location known for its seedy bars. They therefore enlist the aid of Duncan (GEDDE WATANABE), a wealthy not-too-cool guy who usually has to buy his friends. He'll drive Keith and A.J. anywhere they want to go, he says, if only they become buddies - at least for a week. Hesitantly, it is agreed, and they all go off in search of an appropriate bar for an appropriate young lady.

After reading through an adult newspaper, they decide on The After Dark Club, with its ad proclaiming "Hottest Acts Anywhere." The Club doesn't open until "after dark" and so to pass the time in the deserted neighborhood, the three enter a coffee shop. As daylight turns into dusk, the proprietor is about to close his restaurant but is soon intimidated into serving Snow, an eerie, evil-looking Albino and his two stunning black henchwomen. A confrontation develops between the gang and



Keith and A.J., with Duncan hiding in the men's room, but it is quickly resolved triumphantly by the enterprising friends.

It's "after dark." The After Dark Club is open, it's ominous and it's welcoming. A.J. enters first, followed shortly by Keith and Duncan. The latter two are seated by Club owner Vic (SANDY BARON), who's just dying to open a place in Vegas, and then their drink orders are taken by a bubbly but mysterious waitress, Amaretto (DEDEE PFEIFFER), who claims to know Keith, but he doesn't have the vaguest idea why.

Meanwhile, A.J. is searching the Club for the perfect stripper. Just then, Katrina (GRACE JONES) takes the stage performing an erotic, lithesome, adventurous dance and it's her, A.J. realizes, that he must take back to the frat party. After her performance, he's taken backstage by one of Katrina's assistants. In her dressing room, the two meet, ultimately in the biblical sense. With animalistic ferocity, Katrina quickly drives her teeth into A.J.'s neck in the heat of passion.

Yet another stripper is performing on the bare stage, but Keith isn't watching - he's worried about A.J. He finds Katrina's assistant, the one who took A.J. backstage, but she claims she has no recollection of him. She then rushes backstage to tell Katrina that A.J. was not alone, while Keith seeks help from Amaretto.

The two go backstage together while Duncan, now drunk, continues to enjoy the show. Not finding A.J., they then go off to a nearby seedy hotel where Keith suddenly has to fend for his life. Back at the Club, though, Katrina's assistant is also paying the price for bringing her boss someone who could be missed. Duncan continues to fall in lust with everyone he sees with a shapely curve.

(more)

Keith and Amaretto head toward the Club once again after not finding A.J. at the hotel. Keith is frantic. They unfortunately run into Snow and his expanded entourage, who are intent on killing Keith. A mad chase ensues, with Keith winding up in an abandoned sewer system. As he walks around underground, he notices rats and skeletal remains. Keith ultimately emerges from the sewer only to be found by Snow and his gang quickly again. Racing down an alley and jumping into a garbage dumpster to escape his pursuers, he is horrified to discover the body of his friend, A.J. Jumping out of the dumpster before a garbage truck empties it, Keith runs to a phone to call the police.

Keith returns to the Club to await the authorities. In the restroom, he is stunned when he runs into A.J., who claims he was not dead - only burglarized. When the police arrive, Keith is dumbfounded trying to explain the "death" of his friend. The cops leave.

Attacked by one of the waitresses, who has suddenly become a vampire, Keith eventually kills her and then confronts A.J., who just witnessed the ordeal. A.J. explains his predicament to his amazed friend, and then asks him for a mercy killing with a wooden stake. Keith refuses. A.J. stabs himself in the heart, but not before he passes on some tips in how to kill a vampire.

It's last call for the remaining customers at The After Dark Club. Keith is confronted by Vic, who believes it's just a matter of time until Keith is bitten too. Vic explains the rationale behind the Club, then buys Keith, Duncan and Amaretto one final drink. Keith, thinking quickly, manages to set the place on fire, killing many of the vampires and Vic. The three escape into the street and into Duncan's car.

(more)

Assuming they're now safe, Keith and Amaretto are shocked to learn Duncan has become a vampire. The car crashes, a fire begins, Keith and Amaretto climb out of the wreckage and watch Duncan burn.

The two break into a pawn shop to gather guns, ammunition and a bow and arrows. Then, back on the street, they are suddenly surrounded vampires and Snow and his gang - again. A clash between the two groups arise as Keith and Amaretto make a hasty escape into the sewer system.

Hiding in a chamber, they find coffins and skeletons everywhere. Suddenly the door opens, the two hide and the vampires begin to enter the room for their day's rest. Trying to sneak out, Amaretto regrettably screams and the vampires do a turnaround and begin to rise from their coffins. Finding some liquid in nearby barrels, Keith lights the fluid and the room is engulfed in flames. Keith and Amaretto manage to escape, yet again.

In a tunnel, the two come across Katrina, hidden in the shadows. She grabs Amaretto, ready to bite into her neck. Taking his bowstring and an arrow, Keith nervously aims at the two ladies. Katrina is hit and with the help of incoming sunlight, she graphically dies. Suddenly one final vampire emerges, hate in his eyes. Just as he's about to kill Amaretto, A.J. appears with a wooden stake and kills the assailant.

It's sunrise. Keith and Amaretto climb into the street ready to start a new day. A.J. is left underground, wondering what nighttime activities he thinks he could like. He won't be needing that fraternity now.

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"VAMP"

DONALD P. BORCHERS

BIOGRAPHY

Producer Donald P. Borchers originally had an idea for a movie with nothing more to go on than a title that was a play on words and a notion that all the events - whatever they would be - take place in one night.

He also knew what kind of picture he wanted it to be. "I wanted the film to be funny," he says, "but always within the confines of a situation based in reality."

Borchers got what he wanted. "Vamp," a horror comedy of sex and the supernatural, tells the story of a mission gone awry, and of a mystery beyond anyone's wildest dreams - and nightmares. The After Dark Club, where most of the action takes place, has a secret it seems where the women who work there have been keeping for hundreds of years. They're beautiful, exotic, seductive...vampires.

"Vamp" is Borchers' fifth film for New World Pictures, following the success of "Crimes of Passion," "Tuff Turf," "Children of the Corn" and "Angel."

Currently the president of Planet Productions Corp., a company he founded in 1984, he previously served as a Senior Vice President, Production and Creative Affairs, for New World Pictures. He came to New World from Sandy Howard Productions, where he served as an associate producer.

Borchers was also an executive in charge of production for Leisure Investment Corp. and was a Project Coordinator in Creative Affairs at Avco Embassy Pictures.



A member of the Academy of Motion Pictures Arts and Sciences, Producer's Branch, Borchers graduated from the University of Notre Dame with a BA in Finance, and a minor in Theatre Arts. He has been an instructor in the Peter Stark Program at USC for the last two years.

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"VAMP"

RICHARD WENK

BIOGRAPHY

"I figured that if vampires were alive today," Richard Wenk says, "they would have gotten jobs where people came to them. A strip club seemed to fit the bill. At the very least, it would keep them off the streets."

Wenk wrote the screenplay for "Vamp;" he also makes his feature film directorial debut with the picture. Setting the story in The After Dark Club, a cozy little place where the employees have a nasty habit of turning into vampires, enabled his "comic nightmare" to be rooted in reality.

"The type of people who visit such clubs where strippers perform are many times the perfect victims," he says. "The only kind of people that even go to these places are salesmen and guys who kind of mosey in by themselves. Nobody says, 'Gee honey, I'm going down to the strip club.' These guys are not easily traced. They're the perfect victims."

Though "Vamp" is his first feature, it is not his first time dealing with vampires. He previously directed a 30-minute short subject entitled "Dracula Bites the Big Apple" that was seen on HBO. It was while distributing this film in Los Angeles in 1979 that Wenk met producer Donald P. Borchers; several years later, Borchers offered Wenk the opportunity to write, and then direct, "Vamp."



"I wrote the movie as a means to break into directing," he says, though he quickly learned it's not as easy as it sounds. "It is really difficult to scare today's audiences because they've seen it all before. But, we weren't going for shock. My belief is that less is more."

Born in New Jersey, Wenk was raised on the east coast and attended New York University's film school, where he made numerous short films. After his education, he directed some Showtime shorts and wrote one of the Indiana Jones paperback novels. He's also contributed to the comedian Gallagher's specials, "Stuck in the Sixties" and "That's Stupid."

In addition, Wenk has considerable Broadway theatrical experience. He was director/choreographer Joe Layton's assistant on "Annie" (repeating the same type of chores for John Huston on the film version) and he's been involved with the original productions of "Barnum" and "42nd Street."

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"VAMP"

CHRIS MAKEPEACE

BIOGRAPHY

Of the three college friends who stumble into the After Dark Club, it's only Keith, the most stable, reliable and responsible of them, who realizes what sort of peril they are in. It's up to him to get himself and his buddies as quickly and as far away from the Club as possible.

Yet, says Chris Makepeace, the actor who plays Keith, his character may be resourceful but he's certainly not forceful. "Keith is the type of guy who has to learn how to fend for himself," he explains. "He has a lot of fighting back to do."

Makepeace has traveled this underdog route before. His first feature film, shot in the summer of 1978 when he was 14, was the comedy "Meatballs," in which he played an unhappy, anguished camper. Director Tony Bill saw the film and then cast him as the undersized but courageous teenager in "My Bodyguard."

Born and raised in Canada, the youngest of three boys, Makepeace has been acting since he was 10 years old. One day while watching Canadian Broadcasting Corporation (CBC) television with his brothers, they decided they too could act. The three acquired an agent and each began to appear in commercials.

"Mine were more successful," Makepeace can remember with a laugh. The most popular one was for Kraft candies which ran for three years. From there he went on to small acting roles in Canadian episodic television, occasionally continuing



to do commercials. In one half-hour children's special, he played a Russian stowaway.

"Meatballs" and "My Bodyguard" came next, followed by the television movies "Oasis," "The Undergraduate" and "Made in Hawaii." Makepeace was also featured in the film "The Falcon and the Snowman," in which he played Sean Penn's younger brother.

"Vamp," though, differs considerably from his other screen roles, principally because of all the stunt work he actually performed. "It's been quite a physical challenge," he says, "but it got to the point where I looked forward to doing my stunts everyday. I had a lot of fun."

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"VAMP"

SANDY BARON

BIOGRAPHY

Vic is the owner and a small part of the talent at The After Dark Club, a cozy little place with a secret that the women who work there have been keeping for hundreds of years. It's also seemingly been about that long since Vic has dreamed of having a similar club in Las Vegas.

"What Vic doesn't realize," says actor Sandy Baron, who portrays that character in "Vamp," "is that The After Dark Club is the pinnacle of his career. In spite of this, he still dreams of his big break in Las Vegas. As a comedian, that's the place he wants to be."

Baron, himself, is a veteran comedian with his forte being improvisational comedy, in addition to being an actor, director, writer and lyricist. He began his career with the Second City improvisational troupe and used his improv skills to great effect in 1962 in "The Premise," for which he won an Obie Award. Moving to Broadway, he's been featured in "Tchin Tchin," in the original production of "One Flew Over the Cuckoo's Nest," "Arturo Ui," "Generation" and in the title role of "Lenny," which he also took on tour.

As a film actor, Baron has been seen in "Broadway Danny Rose" (he also narrated the picture), "Birdy," "Straight Time," "The Out-of-Towners," "Targets," "Sweet November" and "If It's Tuesday, This Must Be Belgium."

On television, his first venture was an unsold pilot written by a young Woody Allen that centered on the talents of newcomers Baron, Louise Lasser and



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Alan Alda. He's co-starred in three series: "Hey Landlord," "That Was The Week That Was" and "The Della Reese Show." In 1975, he spent a year hosting "A.M. New York" and then four years later, repeated his hosting activities in a Los Angeles-based morning show. He's also appeared in a great deal of episodic series.

Baron is best known as a lyricist for Lou Rawl's Grammy Award winning "Natural Man," which he co-wrote with composer Bobby ("Sunny") Hebb. Additionally, he co-authored the book for a new musical comedy called "Eskimo," which is currently being prepared for a New York run.

His one-man show, "Sandy Baron and A Celebration of Lenny Bruce," has been seen in nightclubs and on college campuses throughout the country. He also has several "total concept" comedy albums to his credit: "God Save the Queens," "The Race Race" and "I Never Let School Interfere With My Education."

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ROBERT RUSLER

BIOGRAPHY

According to Robert Rusler, who portrays A.J. in "Vamp," his was a role that "I could really sink my teeth into. There are so many dimensions to my character. All these absurd, bizarre things happen to him during the course of this one night and so I had a lot of fun playing him and dealing and reacting to all the craziness around him."

For as long as he can remember, Rusler wanted to be an actor. His father worked in the transportation department at Universal Studios, enabling him to roam the sound stages freely. "I was able to watch how movies were made," he says. "I was always surrounded with the excitement of the business."

Born in Fort Wayne, Indiana, his family moved to Los Angeles when he was still rather young. Inspired from just watching all the activity on the Universal lot, Rusler decided early on that he wanted to be an actor, "but my mom and dad wanted me to finish high school first. You know, to be a kid for as long as possible. So I did."

Almost as soon as he graduated, he met a theatrical manager who decided he wanted to guide Rusler's career along. With his help, the actor landed a recurring role on the television series "The Facts of Life."

It was always feature films, though, that most attracted Rusler. His longed-



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for dream finally came true when he was cast opposite Anthony Michael Hall in "Weird Science." Upon completion of that picture, he segued right into "Nightmare on Elm Street II: Freddy's Revenge," followed by "Choice Kill" and this summer's "Thrashin'."

"I feel it's important for me to be learning as much as possible," he says, "and enjoy myself with everything I do. I also care a lot about my friends and family and with their support, I manage to keep my feet on the ground. I really owe everything to my family, especially my grandfather who convinced me to keep trying with my acting before he passed away. When I hit the big time, it'll be due to their belief and encouragement."

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"VAMP"

DEDEE PFEIFFER
BIOGRAPHY

Bubbly, vivacious Amaretto has a secret or two in "Vamp," but she's not telling. She's the dizzy blonde waitress at the After Dark Club who keeps insisting she knows Keith, the character played by Chris Makepeace, but he has no recollection of her; he can barely figure out if she's the only "unbitten" employee on the Club's premises.

"Out of all the roles I've done," says Dedee Pfeiffer, the actress who portrays Amaretto, "she is the closest to me. Of course, there are differences, but there's many more similarities: she's funny, she takes things day-by-day, she's sensitive and when she's into something, she's really into it."

"Vamp" is Pfeiffer's first starring role in a feature film. "I learned a lot on this," she says. "I learned more about the production end of filmmaking. What really made this film special was that everyone cared so much about what they were doing. The crew was so passionately involved that it made me become more involved in the whole process. It was a marvelous education for me. I loved it because if no one really cared about what they were doing, it would have been torturous. It was such a great experience."

Pfeiffer, the younger sister of actress Michelle Pfeiffer, has appeared in the television movies "The Midnight Hour," "Tough Love" and has done episodic work in such shows as "Hotel" and "Simon and Simon." "Into the Night," "Dangerously Close" and "Choice Kill" are her feature credits.



"I love acting because it's not stagnant," she says. "There's always something challenging about each role." Since her early teens, Pfeiffer has held an eclectic assortment of jobs, including being a dancer in the Disneyland parade, a truck driver and working in a hair cutting salon and in sales. "I get bored easily," she says. "That's the reason I've had so many jobs. I need to be mentally stimulated and that's why acting is so perfect for me. There's never a dull moment. It's always exciting because there's always a new character or scene to explore. I'm also becoming more aware of myself. It's a great challenge, being an actress, and I've never had a boring day since I've become one."

Born and raised in Huntington Beach in southern California, Pfeiffer doubled her class schedule during her junior year of high school to graduate early. She wanted to "experience the real world." She's currently back in school studying Latin.

"I'm kind of like a human sponge. Stuff that really interests and excites me I pick up like that," she says with a snap of her finger. "But I demand feedback. Really, that's why acting's so great. You can experience so much on so many different levels.

"Yet there is one drawback to being actress," she says. "I find the toughest part about acting is how to spend your free time. When I'm not on a project, I miss waking up at 5:00 a.m. and working for 18 hours."

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"VAMP"

GEDDE WATANABE

BIOGRAPHY

Gedde Watanabe sure knows how to make 'em laugh. In "Sixteen Candles," he played the rather confused foreign exchange student Long Duck Dong. In "Volunteers," he was the enlightening Thailand native and in "Gung Ho," he took the American auto industry by storm. Now, in "Vamp," he adds yet another characterization to his repertoire that is quickly establishing him as a favorite among both audiences and critics.

In the film, Watanabe portrays Duncan, an over zealous, overly wealthy, utterly unpredictable, incredibly dorkish college student who practically has to buy his friends. When he and his newly acquired buddies (but only for the agreed upon week) become involved with a supernatural situation at the After Dark Club, it's Duncan's shenanigans that brings the comic relief to the mystery, eroticism and suspense of the film.

"Duncan is someone who wants to belong," the actor explains, "but he's sort of like your pet dog. He's just there. However, out of his innocence, he eventually becomes a vampire."

In order to transform his character to one of the 'undead,' Watanabe had to have extensive make-up applied. "At one point, I looked like an old man," he says. "I liked being a vampire. I wasn't even scared. But that's because I paid careful attention to the process. I was most interested in seeing how each piece of make-up



went on. Technically, this made the film very fun to be in."

Born and raised in Ogden, Utah, he always knew he wanted to be an actor. When he applied for admission into San Francisco's American Conservatory Theatre, he was initially turned down. Undaunted, Watanabe decided to go anyway. Arriving on A.C.T.'s doorstep, he pleaded such an impressive case to the admission officers that they simply had to let him enroll.

He trained at the Conservatory for a year, supporting himself by singing and playing his guitar on San Francisco street corners. Things took an upward slant when he was cast in the original company for Broadway's "Pacific Overtures." After two years with the show in New York, he toured with the production nationally. He can also be heard in a solo performance on the show's original cast album.

After the show closed, Watanabe was cast in a featured role in the BBC production "Martin Hartwell," which was filmed in Scotland. Returning to the United States, he next appeared in several plays at the New York Shakespeare Festival. He decided on a move to Los Angeles soon thereafter to further pursue his career in Hollywood.

He made his film debut in "Sixteen Candles," followed by "Volunteers" and "Gung Ho." He is now starring in the television series based on the latter film. Watanabe is also involved with the Association of Asian/Pacific American Artists, whose membership work together with writers, producers and directors to help present accurate and positive images of Asian/Pacific Americans in roles on television and in film.

(more)

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"VAMP"

GRACE JONES

BIOGRAPHY

Vampires cannot see themselves in mirrors because they have no reflection. Grace Jones, in portraying the role of Katrina, the leader of a group of exotic vampires in "Vamp," took this axiom to heart: she was sure on one occasion in particular that she could not see her own, high-cheekboned, reflection.

Nonetheless, she had a great deal of fun playing Katrina. "I find playing weak women so boring," she says. "We've always been powerful in the past, but many times we haven't realized it." To prepare for her role, she read Anne Rice's classic novel "Interview With a Vampire," and then followed through with her character's conception by creating her own make-up and clothes.

"I know my face," she says. "It was a challenge to design my own make-up. I focused on African and Oriental imagery. Katrina is also a victim, so I made the make-up have sympathy in the eyes and added an Egyptian influence. She also has a good sense of humor and she's a narcissist, so she's always changing the color of her hair."

Doing the unexpected has become somewhat of a credo to Jones, who has made strong impressions in the music, dance, fashion and film worlds. With her well-toned body and panther-like gait, Jones' image is an extension of her stage act and film roles - raw, sensual, bursting with energy. Everything completely different from her early family life.



She and her twin brother, Christian (a New York model), were the third born of seven children of Jamaican parents, in Spanishtown, Jamaica. Her paternal great great-grandfather had come from Nigeria; her maternal great-grandmother was half Scots. Her father is a Pentecostal minister. When she was 12, she and the other children moved to Syracuse, New York, to join their parents who had relocated there earlier.

As a young woman, she entered Syracuse University with the goal of becoming a Spanish major. Halfway through her academic career, Jones discovered theatre. A drama professor at the school soon took her under his guidance, predicting a theatrical future for her. When he left Syracuse to direct a stage play in Philadelphia, Jones left school and followed.

She moved to New York shortly thereafter and signed with the Wilhelmina modeling agency. Because of her then-offbeat looks, she found it hard to get work and tired of constant rejection, she fled to Paris. Within three months there, she was appearing on the covers of *Vogue*, *Elle* and the German magazine *Der Stern*. About that time, a friend told her a record company was looking for new talent. She cut a demo tape and realizing the possibilities, the record company offered to give her voice lessons. She grabbed the opportunity and then a year later, released her first of seven albums, "Portfolio." "Night Clubbing," her fourth, produced the Number One R & B and Dance record of 1981, "Pull Up To The Bumper."

Live performance was another challenge for Jones. First conquering Europe, the U.S. soon went wild over her concept of "Disco Theatre" in 1979. She brought her showcase to a still-talked-about climax at the club

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Roseland in New York where she performed in a series of extraordinary costumes while interacting with live tigers and leopards. Her follow-up tour, "A One Man Show," in 1981-82, was even more successful.

Motion pictures came next. She made her debut opposite Arnold Schwarzenegger in the role of Zula, the Amazonian warrior in "Conan the Destroyer." She followed that with the James Bond picture "A View to A Kill." "Vamp" is her third feature.

New World Pictures in association with Balcor Film Investors presents A Donald P. Borchers Production, "Vamp," starring Chris Makepeace, Sandy Baron, Robert Rusler, Dedee Pfeiffer, Gedde Watanabe as Duncan and Grace Jones. Written and directed by Richard Wenk from a story by Donald P. Borchers and Wenk, it is produced by Borchers. The music is by Jonathan Elias.

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"VAMP"

PRODUCTION NOTES

The After Dark Club.

It's an erotic beacon in the lower depths of a large city.

A playground of pleasure where fresh blood is always welcome and the entertainment will carry you away.

Three college students on a nocturnal mission, Chris Makepeace, Robert Rusler and Gedde Watanabe, have come to the Club to hire a stripper - and bring her back to a fraternity bash. The trek takes them through a strange neighborhood...where the shutters go up as the sun goes down...every street is a blind alley...and even the psychos never walk alone.

But once the trio is safely inside, they're treated to some amazing performances. There's Hard-Hatted Hannah, builder of fantasies, dominating Dominique who does things with chains that almost have to be seen to be believed, and Grace Jones as the incredible Katrina, whose costume is a coat of paint.

"Vamp," a horror comedy of sex and the supernatural, tells the story of a mission gone awry, and of a mystery beyond anyone's wildest dreams - and nightmares. The After Dark Club, it seems, has a secret that the women who work there have been keeping for hundreds of years.

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The three college kids, Keith, A.J. and Duncan, played by Makepeace, Rusler and Watanabe, respectively, have never experienced anything like the After Dark Club, nor have they ever met anyone like Katrina, the leader of a band of luscious female vampires portrayed by Jones. They almost immediately decide Katrina would be the perfect one to entertain at the frat party, and A.J. goes backstage to make a deal.

He doesn't come back.

In fact, everyone claims that he was never there.

"I figured that if vampires were alive today," says Wenk, who is making his feature directorial debut with the film, "they would have gotten jobs where people came to them. A strip club seemed to fit the bill. At the very least, it would keep them off the streets."

Before the night is over, A.J. will return, with a smile full of stalactite teeth and an unquenchable thirst for life. Duncan, too, is having a terrific time as he's smitten by every female body curve he sees. It's only Keith, the most stable and reliable of them, who realizes what sort of peril they are in. It's up to him to get himself and his friends as quickly and as far away from the Club as possible.

Aiding him (or is it hindering him?) is Amaretto (Pfeiffer), a dizzy blonde waitress who keeps insisting she knows him and could very possibly be the only "unbitten" employee on the premises, and Club owner/comedian Vic (Baron), who's been waiting three hundred years to play Vegas. Keith is confused; he doesn't

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know what to do. He's having a nightmare and he's not even asleep.

"I wanted the film to be funny," says producer Borchers, "but always within the confines of a situation based in reality."

Borchers, whose previous producing credits for New World Pictures include "Crimes of Passion," "Children of the Corn," "Angel" and "Tuff Turf," originally had the idea for the film that stemmed from just a title that was a play on words and a notion that all the events - whatever they would be - take place in one night. He then turned to writer/director Richard Wenk who conceived the structure. Throughout the writing process, Wenk's main concern was that all the action be "kept within a certain logic, even though the characters would get themselves into situations that are highly improbable."

After a script was written that blended equal parts of humor, fright and adventure, the next step was casting. All concerned agreed Grace Jones would be ideal for the slinky, silky role of Katrina. The actress/songstress/model, who has been featured in such films as "Conan the Destroyer" and "A View to A Kill," agreed and quickly went to work on helping to create her elaborate make-up needed for her character.

Katrina's first appearance in the film is when she performs an erotic and lithesome dance at the After Dark Club. Performing on a bare stage with nothing but an abstractly painted high-back, throne-type chair, she wears nothing but red hair and lively and uniquely designed white body paint. New York graffiti artist Keith Haring created the body-art compositions specifically tailored to compliment Jones.

"The whole process of painting Grace took approximately nine hours," Haring says. He had previously done a body painting of Jones for a special live performance.

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"I had a plan of what I wanted to accomplish and how her character should look. I used paint as a form of costume design, though I added new things as I went along."

Equally important for the feel of the film was the casting of the three young men. With Makepeace, who has been in "My Bodyguard" and "The Falcon and the Snowman," Rusler, of "Nightmare on Elm Street 2, Freddy's Revenge" and "Weird Science," and Watanabe, who has starred in "Gung Ho" and "Sixteen Candles" in the key roles, as well as veteran actor Sandy Baron, who's been featured in "Broadway Danny Rose" and "Birdy" and newcomer Dedee Pfeiffer, who last appeared in "Choice Kill," it was time to roll the cameras.

"Vamp" was shot on location in southern California during the first part of 1986. It was a shoot filled with dangerous stunts, interesting special effects, diversified locales, long hours and an abundant amount of dedication.

"This was the most difficult production I have ever undertaken," says producer Borchers. "We had stunts, special effects, children, animals, vampire make-up and far too much rain throughout the course of production. We had two burglaries, a sidewalk cave in, three cars stolen, a psycho killer with a machete, one nervous breakdown and two sets held for ransom. The nightmarish qualities of the film were certainly felt by our cast and crew."

The first day of filming was an intricate car sequence shot in downtown Los Angeles where a vehicle spins around in a circle, seemingly out of control. To help regulate the traffic, eight Los Angeles Police Department officers were brought in to ensure a smooth and easy flow, only halting traffic when actual filming was in progress. It didn't quite work out this way; cars backed up in every direction. The police department, fearing the worst, revoked the required shooting permits and this, ultimately, could have thrown off the entire shooting schedule.

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There were hurried negotiations to reactivate the permits and once they were again acquired, filming continued trouble free.

Other locations proved to be less harrowing, but no less unpredictable. Another location utilized was the University of Southern California, one of the finest higher institutions of learning in the country. Though they have a bell tower which was needed in the opening of the film, they had no bell. A large tubular one was built, but then another predicament arose: it was too big and bulky to get it up into the tower.

The solution was to cut the bell in quarters and then individually transport the pieces to the tower and once there, glue them back together. But the glue wouldn't stick; the atmosphere was too damp for it to harden properly. Quick thinking brought out a blow torch. It's extreme heat quickly dried the glue and filming, once again, got under way.

Also at USC, one of the older, more sedate libraries was used, but not as a place to read or check out books. Rather apropos, the movie script collection room doubled for the dorm room of roommates Keith and A.J. The private, rare books collection room was turned into Duncan's lodgings. The filming here went without a hitch, but it was a bit disconcerting for the crew nonetheless; they had to go about in uncharacteristic quiet.

To enhance the look of the film, special lighting was designed that emphasized greens and magentas, and since much of the action takes place at night when the vampires are free to prowl for victims, the look of the Club became crucial. Just as significant was the look of those creatures of the night, the undead. Two make-up artists were primarily responsible for the appearances of the vampires: Greg Cannom, who was in charge of special make-up effects and design that included

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the effect of eyeballs rolling back into the head, melting faces and special blood-spurting veins which gave the vampires their needed sustenance, and Pamela Westmore, of the famed Westmore make-up family, who headed the team of make-up artists responsible for the vampires' special effects make-up application that enabled their skin tones to become increasingly horrific as the night wore on.

One of the more difficult effects in the film takes place after the completed vampire transformations. Like all "living" beings, they too need nourishment; it's just they go about feeding in a different way. To show how they do satisfy their hunger and thirst was exceedingly rigorous. "It is painstaking and delicate work involving a special device to pump blood through an arm," says Cannom, whose credits include "Cocoon" and "The Howling." "Such a device must be invisible to the camera, and yet allow the blackish liquid to start gurgling out for the vampire to start drinking."

Having worked on several films featuring aliens, Cannom welcomed the return to mystery and suspense. "I have nightmares," he says, "but not from this kind of stuff." Additional work done by Cannom on "Vamp" included the creation of "gelating heads which melt at the fire which threatens the lives of the vampires."

Westmore also had the chance to use her imagination in her work. "In the film, you don't realize that the waitresses are vampires immediately," she says. "It involves subtle differences and changes that make them evil gradually. First we changed the color of the face, bringing up the contours, adding blues and greens. In the next stage, we whitened the face and brought out the veins. And the hair gets wilder as they progress through the night." Depending on the severity of the make-up, it took anywhere from two to six hours to get the actors to look appropriately spooky...but not too scary.

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"In an effort to save money," says Borchers, "at one point we considered using real vampires, and even though we were willing to shoot nights to accommodate their special schedule, it ultimately did not work out."

Why?

"When we did a camera test," Borchers laughs, "it confirmed that vampires do not photograph well."

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