

She was just (in) Seventeen

By Wendy Ludewig

■ The Lumberjack

Northern Arizona U.

When the September issue of *Seventeen* magazine came out, Northern Arizona U. student Marielle Hui Wilkes bought four copies. Not because she was interested in morning skin care or fashion on the urban frontier — she wanted to see how she looked in a national magazine.

Wilkes, a sophomore photography major, was one of eight finalists chosen from 40,000 women to compete in *Seventeen's* cover model contest.

Seventeen flew all the finalists to New York for the contest. Wilkes was told not to bring any money because *Seventeen* would pick up all expenses.

Wilkes, 19, said she was the oldest contestant and often felt out of place. Katherine Gingrich, the contest winner, is a 15-year-old high school student from Scottsdale, Az.

Wilkes entered the contest because a friend of hers entered and had an extra application. She said it was a shock when she found out she was a finalist. "I never thought I would get that because I'm not at all American-looking and that's what the thing is for this particular contest," said Wilkes, who is Chinese-American.

Of the eight finalists, Wilkes was the only one not already signed with a modeling agency. "That made me feel real uncomfortable. I always thought this contest was for ordinary neighborhood girls."



PHOTO COURTESY OF JOHN RUNNING

Marielle Hui Wilkes

Strippers

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"When you first get on stage it can be embarrassing," Vertrees said. "You can't imagine the high it is when you get some big bids."

But the junior accounting major said when no one bids, "That is the most embarrassing part. That is a real crushing experience."

T.J. Meagher, also a junior, said the women are fairly well-behaved during the performances. "They're usually polite in terms of not laughing and giggling and pointing," Meagher said. "As long as they're screaming you know you're doing something right."

The performance raised \$1,100.

1964

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'Nowhere Man,' and Gary hits those high notes at the end, I want to rush over and yell, 'Yeah, Paul!' " Benson said. Work's George Harrison has the stiff rhythmical movements that characterized the quiet Beatle.

But even with an average of three shows a week, accurately depicting a live Beatles performance requires more than acting naturally.

"There's a tendency, after you've been playing songs for a while, to play them in your own style," Benson said. But, he said, "We're constantly going back and improving. (When people come to see our shows), they're paying to see the Beatles."

When 1964 hits the stage, they are not just singing Beatles songs. The musicians, to the best of their ability, become the boys from Liverpool, and in the process take us back to yesterday.

Beatles class

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band.

"John Lennon was the boss, in my opinion. Everytime I needed a decision, they always said, 'We've got to ask John,'" Eubanks said.

The rock 'n' roll debate once reserved for critics and fans is now receiving a legitimizing boost in the academic community. And there may be more to come at USC. "We're looking at rock 'n' roll in general," says Richard McIlvery, head of the recording arts department. "We're developing something, but I don't want to let the cat out of the bag."



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