

and at one point even thought of setting up his own furniture moving company. "My old friend Charlie Laughton [not the famous actor] and I used to have this pipedream about someday having our own company," he recalls. "But neither of us could drive, so we couldn't decide how we'd get the furniture around. But we knew what we'd call it: CHAL Movers. CH for him, AL for me."

When Pacino first earned a chunk of money and was advised for financial reasons to set up a company, he remembered the name and called it CHAL Productions.

His friend Laughton was an acting coach at the Herbert Berghof Studio, where Pacino had enrolled as a student, attending classes and performing in off-off-Broadway productions until 1966, when he was accepted at Lee Strasberg's Actors Studio. Here he blossomed. The studio became his second home, and Strasberg a substitute father. (Since Strasberg's death last year, Pacino has become very involved in the running of the Actors Studio.)

Pacino was 34 when *The Godfather Part II* made him a superstar. He's been one ever since. Asked if he's offered most leading male roles now, he laughs. "You've got quite an imagination. I see a lot of movies I haven't been offered. Oh yes, I guess if you're talking about big movies it must be true." But he turns almost everything down.

"There's something to say for being selective," he continues, "but I don't want to be selective to the point where I'm not doing anything. I don't feel I've done enough work these years. I think I could use more work in the theatre, just to experience and learn more."

"There's a different attitude with films. The selection there has got to be more commercial. You have to understand that, appreciate it, live with it and choose accordingly."

Pacino likes playing independent characters, what he describes as "anti-heroes." "I guess they're the ones that are offered to me mostly," he says. How does he choose his films? "In the past, it's basically been the frame of mind I'm in at the time, which allows me to receive a script in a certain way. If I like the script, that's a beginning."

"Usually if I can relate somewhat to the character and if I feel the director is very lit up over the project, I'll

