

# Catch *The Vanishing* before its gone! Remake of Dutch film smokes up the big screen

by Sarah Melchiorre  
Collegian Staff

Fast-paced, edge of your seat excitement is what the trailer to *The Vanishing* would have you believe the whole movie was like. The middle lagged a bit, but the rest was incredible.

Jeff Bridges plays a demented professor (as opposed to...) named Barney. After many comical attempts to chloroform several different women, and once he knocks himself out, he lures Diane Shave to his car and abducts her. Three years go by and her boyfriend, Jeff Harriman (Kiefer Sutherland), is living with one foot in the present, shared with new girlfriend Rita, and one in the past - searching still for Diane.

*The Vanishing* is a well put-together psycho-thriller with many nail biting-scenes. The scenes that are centered around Bridges, Sutherland and/or Nancy Travis (Rita), are filled with tension and high pressure thrills. All three had good

chemistry with each other on screen.

The plot unfolds in an

filled with water. It starts to empty slow, and gets faster, and faster, then slurp-it's done.

Jeff is given a chance to find out what happened to Diane. Jeff must experience everything

makes him so sure that he will go and Barney answers, "I need no gun. Your obsession is my weapon."

The only problem with the movie is that there isn't enough of Bridges. He is great! He really gets into the role. Sutherland starts to bug you a little, always whining about Diane. I just wanted to say get on with it.

The scene that stands out most in my mind is when Rita is questioning a wacked next door neighbor about any strange happenings of the day. The next door neighbor says "Well, in the middle of dinner the green leprechaun jumped off the Lucky Charms box and danced around - magically delicious." It's much funnier in the movie, but it cracks me-up everytime I think about.

*The Vanishing* explores the human need to know. It's a need we've all experienced. How far are you willing to go to find out?



Diane (Sandra Bullock) learns the hard way the hazards of getting psychotic old men to buy your beer for you in *The Vanishing*

intelligent way and fits together like a puzzle. A good analogy of *The Vanishing* is a bathtub

After three years of waiting, wondering, and searching, after losing himself in the search,

Diane experienced. Barney will take him on a journey he can't resist. Jeff asks Barney what

## Sommersby: Perfect viewing for Valentine's Weekend

Richard Gere makes a rare appearance in a good film

by Eric Kesselring  
Collegian Staff

Get this, Jodie Foster and Richard Gere in a western type romance movie. Best of all, the movie has a real catchy title: *Sommersby*.

I figured this would be the movie to dampen Gere and Foster's egos. Big name stars are great, but who wants to see them in a stupid movie? *Sommersby* is not doing that well at the box office so my original theory may be correct. When I saw it, I was the only male in the theater without a girl beside me. There

were only about a dozen women in the theater. If the movie does poorly, however, it will not be because it is a bad movie.

The film is set in a small, southern farming community immediately after the Civil War. Basically the entire place is trashed and everyone is almost broke. This is what Jack Sommersby (Gere) returns to find. He has been gone for six years. The last four of which were spent in a less than pleasant war prison.

Everyone is happy to have him back. He was the wealthy community head. However, before he was a jerk. He was

violent and distant to his wife (Foster). Now that he is back, he is a great guy.

He might not be the right guy though. His character change is so complete that his wife, who now loves him, does not believe he is actually Jack Sommersby. Things get even more interesting when Sommersby is put on trial for murder. James Earl Jones, the judge, figures it is hard to try Sommersby if he is not actually Sommersby.

The film succeeds on two levels.

The theme about a positive change in character and a restoration of hope is well handled. The southern town unites around Sommersby to regain hope both in him and themselves. Watching Foster play a woman falling in love with her husband is even more touching. The faith presented in the film is a refreshing change from a typical love story.

The latter part of the movie questions the identity of Richard Gere. He heroically proves that he is Jack Sommersby despite having to endure the consequence of that decision. He wants to be Sommersby because without the honor he brought back to that name, he is nothing.

Most viewers will enjoy *Sommersby*. The sentimental story holds up without being sickeningly sweet. Shame they cannot figure out how to promote *Sommersby* without making it sound like an overdramatized episode of *Little House on the Prairie*.

## Josh White, Jr. coming to Bruno's this Saturday

Famed American folk singer Josh White, Jr. will perform at 9 p.m. Saturday, February 13, at Bruno's, Penn State-Behrend's non-alcoholic night club located in the Reed Union Building.

White is best known for his powerful voice and a unique

Lincoln Center, Madison Square Garden, the New York City Center, the Kennedy Center for the Performing Arts, and for a papal audience.

White has been honored with the Harry Chapin Award for Contributions to Humanity for



Acclaimed American folk singer Josh White, Jr. will make an appearance at Bruno's this Saturday at 9 p.m.

folk-blues guitar style pioneered by his father, Josh White, a heavy influence on Eric Clapton and other contemporary guitar artists. In addition to performances at the largest folk festivals here and abroad, White has performed at Carnegie Hall,

his countless benefit performances.

White's Erie appearance at Penn State-Behrend is free and open to the public. For more information, please call the Office of Student Activities at 898-6171.

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