

Features

Movie review: The Stones Wishmaster are back

Behrend theater presents "Only You"

John Amorose
Features Editor

Leo wants Miriam. Heather wants Eddie. Bo wants a hug. The cast is set and production has already begun for the Penn State-Behrend Theater's fall production of *Only You*, by Timothy Mason. The play is a fast moving, fanciful and funny look at the tangled affairs of a group of young "would-be" friends trying to build meaningful relationships with each other and the world. The characters, although all "twenty-something's," have quirks that make these relationships difficult.

First of all there's Leo (Bond Davis), an obsessive but sweet guy who's prone to over-reaction. Miriam (Jennifer Quadri), searches for her prince charming in a frantic manner. Next is Heather (Amanda Pieper). Vulnerable and unpredictable, she sees herself as "a little girl in a party dress." Eddie (Michael Lechner) is everybody's friend, but wants to live in a monastery. Finally there's Bo (Joe Getway), who simply wants relief and a hug (from anyone). What's so difficult about that? It's a good thing that there's someone to lend a helping hand to this group, the "BIG VOICE." He knows all, sees all, and hears all, and has the power to change lives.

The cast is made up of a wide variety of theater veterans, all of which are students at Behrend. Bond Davis (05, English), has been featured in the Behrend

theater productions of *The Rice of Strangers*, *Antigone*, and *Heathen Valley*. Jennifer Quadri, a student in theater, has appeared in the Behrend productions of *Talk Radio*, *Coarse Acting Show*, and *Two Gentlemen of Verona*, as well as the off campus play *The Woolgatherer*. Amanda Pieper (01, DUS) has been featured in off-campus productions of *Joseph and the Amazing Technicolor Dreamcoat*, *Godspell*, and *Hello, Dolly*. Mike Lechner (05,

Leo wants Miriam. Heather wants Eddie. Bo wants a Hug. What's so difficult about that?

Communications) was in the Behrend productions of *Antigone* and *Brilliant Traces*. Joe Getway (05, English) was also been a part of *Antigone* and *The Rice of Strangers*. Finally, David Reynolds (01, Journalism) has been featured in off campus productions of *Hello, Dolly*, *Crazy for You*, and *Grease*.

Performances are November 7, 8, 12, 13, 14, and 15 at 8:00 p.m. and November 9 and 16 at 2:30 p.m. There is a free preview for students on Thursday, November 6.

Nadine Cross
Collegian Staff

"Do you like scary movies?" This line from Wes Craven's springtime thriller *Scream* could also be the catch phrase for his newest less than impressive work, *Wishmaster*. Starring Tammy Lauren and Robert Englund, *Wishmaster* presents the viewer with the frightening story of the Djinn, genies with an evil streak.

The film begins in 1127 AD in a Persian castle. The king releases the master Djinn and makes three wishes, which result in the destruction of his castle and the death of all in it.

Fast forward to present day America: an accident causes Raymond Beaumont (Robert Englund) to lose a valuable piece of stonework. This causes the release of the ruby that in which the Djinn has been imprisoned. Alexandra Amberson (Tammy Lauren), a gemologist working for an auction house is given the unusually large, pure stone to appraise. She is captivated by it, and by staring into the center, conjures the Djinn once again. Already tormented by memories of losing her mother and father in a house fire years ago, she is emotionally unstable and prone to blackouts, making her easy prey for the Djinn. She spends the entire movie running from and swearing at the wicked demon until she is able to trick him into imprisonment once again.

Wishmaster can be characterized as a special effects show featuring spectacular make-up. The characters look fabulous, especially the Djinn, with his convoluted face and ability to change his form. However, there is virtually no interesting dialogue, and what dialogue there is consists of one line sentences that are replete with "shit, son of a bitch, and fuck you!" I suppose

the director thought that the audience would be so caught up in the special effects that they

would forget that the characters in a movie are supposed to, uh, talk.

The female characters of *Wishmaster* are portrayed as bumbling idiots who can neither think for nor defend themselves. While the heroine, Alexandra, is indeed a woman, she never fights the Djinn. We see her reading books about black magic spells and sorcery, and she even visits a folklore professor in order to get information to combat the demon. But she never demonstrates defenses that she has learned. Shannon, Alexandra's sister, is seen being carried away by the Djinn, kicking and screaming. Despite having been made in politically correct 1997, when comic strips have been altered to eliminate sexism, *Wishmaster* is a typical portrayal of the helpless female.

The one salvageable part of this movie is the acting of Robert Englund, famed for his portrayal of Freddy Kruger in Craven's *A Nightmare on Elm Street* series. His character, Raymond Beaumont, is not only given the most intellectual lines in the film, but also the best clothes and biggest house.

Wishmaster is scary only because of the intense carnage displayed and the formidable special effects. The character development and plot, however, are lacking. In fact, they don't exist. If you wish to see this film, heed its slogan, "Be careful what you wish for!" There are better things.

Jon Stubbs
Collegian Staff

How old is too old to Rock 'n' Roll? The Rolling Stones redefine the age limit every time they begin a new tour. For their 1997 *Bridges to Babylon* tour, the billionaire rock group dazzled their mainly 30-40 year old audience, despite lead man Mick Jagger turning 54 this summer, and guitarist Keith Richards turning 54 in December.

The Rolling Stones performed at a completely sold-out Ohio Stadium at Ohio University this past Saturday. The fairly successful band Blues Traveler, the opening act, received only polite applause. However, when Mick and Keith graced the stage at 9:00, the stadium shook.

The Stones opened with *Satisfaction* and *It's Only Rock and Roll*. The immense stage was as wide as the entire stadium, with three catwalks stretching to the right, the left, and one directly into the crowd about half the length of the field, leading to a smaller stage.

Above the stage was a Jumbotron screen large enough for everyone to get a clear view of the band. Two smaller screens were at the left and the right of the stage.

Despite all of the jokes about their age, the Stones are still very capable of putting on an entertaining show. They were more energetic than Neil Young, who performed at the HORDE festival this summer, and much more spry than Bob Dylan was for his 1997 summer tour.

The group may have played one or two songs from their new album *Bridges to Babylon*, but they surely went unnoticed. The majority of the songs were fan favorites.

The Rolling Stones played until 11:30, a fairly long set for any band. Some classics did go uncovered, though, such as *Ruby Tuesday*, *Under My Thumb*, and *Paint it Black*. But with a thirty year hitlist of possibilities, "you can't always get what you want."

Quote of the Week

"The word 'politics' comes from the Greek 'poli,' meaning many, and 'tics' meaning blood-sucking insects."

-George Stephanopoulos

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