

Website of the week

By Jon Stubbs
features editor

As if the Student Programming Council doesn't do enough for the students here at Behrend, they have constructed a website designed to inform students of upcoming and current events located at <www.clubs.psu.edu/spc>.

At this colorful website, one will find a menu of several venues and events, the first of which is entitled, simply enough, "Bruno's." Clicking on this link will allow the surfer to learn about what events are going on at "Behrend's very own nightclub," as the website puts it.

Another link, "movies," will let the website user know exactly what

SPC-sponsored films are playing in the Reed Union Building that particular week. The website even has a member directory (which is still under construction) where one can look up the names and e-mail addresses of anyone who belongs to SPC. And if a student wants to join, they may apply right over the internet via the SPC's home page.

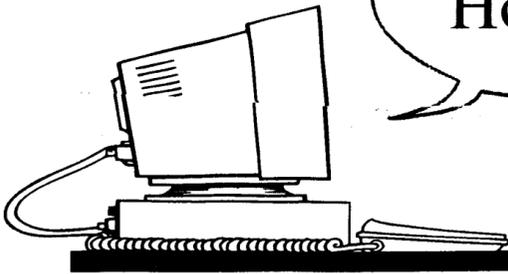
Another section of the site that is under construction is the "President's Corner," where students will have a chance to hear

SPC president Terry Brand discuss upcoming events. Students will also be able to provide feedback to the Student Programming Council through the site.

This website is useful now, and promises to become even more so in the days to come as it expands.

The Beacon will be featuring a different website each week.

SPC's
Homepage



- ACROSS
- 1 Nuisance
 - 5 Group of eight
 - 10 Lincoln and Burrows
 - 14 Writer Quindlen
 - 15 Graph starter?
 - 16 Do it alone
 - 17 Weighty block
 - 18 Like some kitchens
 - 19 Usage charge
 - 20 Tout's offering
 - 21 Not organized in a league
 - 23 Maligns
 - 25 Lubricant
 - 26 Flummoxed
 - 27 With restraint
 - 31 New World nat.
 - 32 Hall in New York
 - 33 "You ___ There"
 - 36 Struck, old-style
 - 38 Casplan ___
 - 39 Hit hard to a fielder
 - 42 Rejuvenation center
 - 45 Creating little whirlpools
 - 46 Russia, once
 - 50 Thousand bucks
 - 51 Interval
 - 52 Scattered amounts
 - 56 Clique
 - 57 Domesticate
 - 58 Rental agreement
 - 59 Tree stump
 - 60 Surefire shots
 - 61 Citrus fruit
 - 62 Big-mouth pitcher
 - 63 Head of the class
 - 64 Evade by circumlocution
 - 65 Picnic pests

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- DOWN
- 1 Spaghetti, ziti, etc.
 - 2 Join up
 - 3 Brisk
 - 4 Slot-filler
 - 5 Hunting period
 - 6 Irritated by rubbing
 - 7 Carries
 - 8 Author Bagnold
 - 9 Pitch of a phrase
 - 10 "Roberta" star
 - 11 Makes illegal copies
 - 12 Fashion magazine
 - 13 Marketed
 - 21 "Trinity" author
 - 22 Horse shade
 - 24 Grounded bird
 - 27 Fri. follower
 - 28 Media rep
 - 29 Falsehood
 - 30 Affirmative vote
 - 32 Simple bed
 - 33 Pint drink
 - 34 Eliminate
 - 35 Final periods of play
 - 37 Sturdy cup
 - 40 Driver's license requirement
 - 41 ___ of Worms
 - 43 Kitchen utensils
 - 44 Craftsmanship

S	I	N	V		R	I	S		B	E	S	T
R	E	W	E		N	O	N		S	E	C	S
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M				D	I	V	I	N	G		I	N
L				S	P	A					L	I
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E				I	G	E					U	S
I				S	P	A	R	E			S	T
L				O	I						S	P
E				D	E						S	E
D				R	A	T	E				T	I
T				T	O						L	A
L				S	O						A	N
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- 46 Tightening muscle
- 47 Repudiate
- 48 Brunch choice
- 49 European measures
- 51 Florida city
- 52 Wild guess
- 53 Mugger stopper
- 54 Building add-ons
- 55 Stink and then some
- 59 "Golden Girls" star Arthur

The Thin Red Line: story takes forever to develop

by Michael Coursey
staff writer

The *Thin Red Line*, director Terrence Malick's first major movie in over twenty years, is a very symbolic, poetic and philosophical movie about the angst and futility of war.

It opens with two young U.S. Army infantry soldiers who were living on the Solomon Islands with a primitive tribal people. They experienced the joys of the simplicity of family life away from the war, and away from the technology and strife of the 20th Century.

The movie intertwines the scenes of nature with scenes of war, and constantly asks the question: "is nature or man is the ultimate ruler of the world?"

The movie reminds one a great deal of the flow and tone of *The English Patient* in that it takes what seems like hours for the story to develop.

The principle characters are Sean Penn as 1st Sergeant Welsh, a salty

old guy who has been through the grinder and is just trying to lead his men through the horrors of war.

Nick Nolte portrays Colonel Tall, and does an impressive job. The central characters are Jim Caviezel as Private Witt and Ben Chaplin as Private Bell. These two soldiers eventually go AWOL and become caught up between the knowledge, peacefulness and serenity in the safety of nature.

The central figures were Sergeant Welsh and Private Witt. Private Witt was soul searching for humanity in all of the madness of war, while Sergeant Welsh represented the Army, the country, getting the mission accomplished and getting home.

One of the key characters was Captain Storos, played by Elias Koteas. He is a lawyer by trade, but hesitant as an infantry officer; he's always worrying if the objective is worth his men's lives.

One comes away from the movie feeling that the director tried to show the futility of war by the endless

charge up the hill. Men come face to face in a life and death struggle, eventually realizing they're just the pawns in a rich man's game.

A great deal was left out, historically. One example is, the fact that the U.S. used the power of oil embargoes on Japan forced them into some of their imperialistic motives.

Wars have always been waged by rich powerful men, with greed and wonder-lust at heart, with the blood and intestines of young men spilled fighting the real battles.

I wouldn't recommend this movie to anybody that doesn't have an open mind or doesn't want to really think. Therefore, many people probably won't like this movie. I really enjoyed it except for the cameos by George Clooney and especially John Travolta, who portrayed a General, and was as lifelike as a mannequin.



Sean Penn plays First Sergeant Welsh, the courageous and cynical NCO who runs C-for-Charlie Company in the Twentieth Century Fox release, *The Thin Red Line*.

At First Sight is worth seeing

Deanna Symoski
staff writer

Until last Saturday at 12:40 p.m., there was just something about Val Kilmer that never appealed to me; maybe it was his gum-snapping arrogance in *Top Gun* or his overly-brooding, haunted-by-more-than-just-a-bad-script *Batman*.

But in his most recent film, *At First Sight*, Kilmer drops the hero act and reveals a side of himself that really makes the ladies swoon.

Based on a true story documented by the book, *To See and Not See* by Oliver Sacks, *At First Sight* is the story of Virgil Adamson, a massage therapist in the Adirondacks, who has lived a simple but content life since he went fully blind from an eye disease at the age of three. When "Amy," played by Mira Sorvino, is forced to take a vacation from her architecture firm in New York City, she becomes one of his clients. In a scene likely to please both the girls and the guys they dragged to the theater, she receives the rub down of a lifetime.

It's not long before the two find a special fascination with each other. Then for reasons suggested by the script, though actually worth a bit of

skepticism, Amy contacts a leading eye surgeon and the opportunity for Virgil to gain his sight back seems at hand. With only one visual memory and the desire to see Amy's work, Virgil agrees to surgery and undertakes the hellacious task of relearning life with all five senses.

Kilmer's intelligent portrayal of innocence is, by far, his greatest triumph as an actor. Without likening himself to Forrest Gump, he is able to find enchantment in the simplest of things—from listening to the rain to discovering cotton candy. Ever-present in Kilmer's face is a childlike enthusiasm coupled with a child's desire to please.

Seeing, it seems, is as much Virgil's gift to Amy as it was her gift to him. So when obstacles arise and she becomes more of a tour guide than a girlfriend, Amy's frustration gets the best of her.

Sorvino, whose character is rather underdeveloped and a bit rigid, does her best to go from passion-inspired euphoria to condescending resentment without really letting the audience hate her. She plays someone we can all relate to: someone with good intentions.

At 128 minutes, the film moves

along steadily with supporting roles from Kelly McGillis (another *Top Gun* alumni) as Virgil's overprotective sister and childhood guardian, and Nathan Lane as a visual therapist who makes the most of his limited screen time. This, however, is a wise choice by director Irwin Winkler.

Although Lane is humorously entertaining, he has a typical character run into the ground by almost any Robin Williams movie (see *Good Will Hunting* for example).

Aided by a melancholy score sprinkled with favorites by jazz legend Louis Armstrong, the soundtrack compliments the action rather than dictating it.

In fact there are virtually no moments in the film that insult the audience with a shrewd play for tears the way some movie about a sinking boat did a couple years back ... what was the name of that one?

Instead, the audience will be reaching for the tissues because of a good story, not cheap tactics like over-dramatization.

At First Sight, though a bit overdone at times, is a great reminder of what's important in life and definitely worth "seeing."

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