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'Eu Tu Eles' (Me - You - Them)

The Brazilian film will be shown in the McGarvey Commons on Tuesday at 7 p.m.

by Breanna Bush
contributing writer

In a world where love seems so distant, a man and a woman find themselves brought together. Why do they remain together? Are they madly in love? Is their relationship one of convenience?

These questions are at the heart of the Brazilian film, "Eu Tu Eles." This film, set in surroundings not familiar to us, contains both hardships and love.

Darlene, the main character, arrives to receive her mother's blessing for her 2 year old child. Upon arriving, she finds that her mother has passed away. Her generous neighbor bears witness to what has happened and asks her to marry him, making his home her home. Darlene accepts, thus setting the scene for the film.

Darlene's new husband, Osias, puts her to work in the fields by day and as a housewife by night. What does Osias do? Pretty much nothing; he directs what is to be done and when it is to be done from his hammock. This love, if Darlene could call it love, is unbearable. The work isn't as bad as not feeling loved.

Darlene gives birth to her second child and realizes that her first-born could have a better life with his father. She hesitantly delivers her son to him. Shortly after returning, she falls in love with Osias' cousin by marriage. He moves into their household. Shortly thereafter she has an affair with him, leaving her with a child.

Zeinho, the father of Darlene's third child, is ecstatic when he hears the news. The baby is born and raised in the house occupied by both men, one her husband and the other her lover. In our society, those living arrangements are not usually seen, but there, it seemed like it was accepted.

Years later as Darlene works in the field, she meets a young, attractive man named Ciro. Ciro is homeless and he accepts Darlene's invitation for dinner and arrives at her home. Zeinho immediately refuses him, but Osias, as generous as he is, makes Ciro welcome. He surprisingly invites him to stay. Zeinho believes that bringing a young man into the house is not wise, but Osias ignores him.

What really happens when Ciro moves into the house of Osias? Could this be a life-altering move which will change everything? What will happen if one woman is wanted by all three men?

"Me-You-Them" will be shown at Behrend on Tuesday at 7 p.m. in Reed 117. This film is sponsored by Mary Behrend Cultural, Student Activities Fund, School of Humanities, and Social Sciences.

Black nominees make Oscar history

by Jeanine Noce
A & E Editor

Penn State Behrend students and millions around the world Sunday as history was made at the 74th annual Academy Awards. Two of Hollywood's finest black actors took home the Oscars for best actor and best actress in a leading role. Denzel Washington and Halle Berry were the honored recipients.

"This moment is so much bigger than me," Berry said with tears welling in her eyes.

Berry's Oscar was for the racially provocative movie "Monster's Ball," in which she plays a poor woman who falls in love with a racist prison guard.

"This Oscar is for every nameless, faceless woman of color who now has a chance because this door has been opened," Berry said through her joyous tears.

Washington, who won a supporting-actor trophy in 1989 for "Glory" is the first black man to achieve the leading-actor Oscar since Sidney Poitier in 1963. He won his Oscar for "Training Day," in which he plays a corrupt veteran cop training a rookie cop.

"A Beautiful Mind" was the big movie award winner of the night, capturing four Oscars. It came away with the highest award, Best Picture of the Year. "A Beautiful Mind" was up against "Gosford Park," "In the Bedroom," "Moulin Rouge," and "The Lord of the Rings: Fellowship of the Ring."

Jennifer Connelly won the supporting actress Oscar for "A Beautiful Mind." Ron Howard won an Oscar for directing this movie and the adapted screenplay Oscar was awarded to Akiva Goldsman for "A Beautiful Mind."

Whoopi Goldberg opened the spectacular event held in the Kodak Theatre in Los Angeles, which is the Oscar's

new home, by imitating Nicole Kidman in "Moulin Rouge." She descended from the ceiling in a daring sequined outfit.

"Come and get me boys!" Whoopi yelled in a sexy showgirl voice. She then opened with the usual monologue where she jokingly stated, "Security here is tighter than some of the faces," after referencing Sept. 11.

"Moulin Rouge," which was a highly anticipated nominee after the Golden Globe Awards, won only two Oscars. Costume design and art direction were the only two awards given to the film in which the star of the movie, Nicole Kidman, left Kodak Theatre empty-handed.

"I would have bet on Nicole Kidman winning an award after watching her at the Golden Globes," said Dawn Russell, majoring in education. "I can not believe that the media and newspaper predictions were wrong."

"The Lord of the Rings: Fellowship of the Ring" cleaned up by winning one sixth of the Oscars. Visual effects, make-up, cinematography and music (score) were the categories that the movie dominated.

Samuel L. Jackson presented "Murder on a Sunday Morning" the documentary feature Oscar and also gave "Thoth" the documentary short subject Oscar. Jim Broadbent came away with the supporting actor Oscar for "Iris."

Sharon Stone and John Travolta presented the Best Foreign Language Film to Bosnia's "No Man's Land."

Before the song Oscar was awarded, the five nominees presented their pieces. Sting performed "Until" from "Kate & Leopold," Enya sang "May it Be" from "Lord of the Rings: Fellowship of the Ring," and Randy Newman played piano while John Goodman sang, "If I Didn't Have You" from "Monster's



PHOTO COURTESY OF YAHOO.COM

Hollywood awoke on Sunday while making history at the Oscars. Actress Halle Berry and actor Denzel Washington took the top awards and shattered race barriers.

Inc." "There You'll Be," from "Pearl Harbor" was performed by country music artist Faith Hill, and Paul McCartney sang, "Vanilla Sky," the theme for the movie "Vanilla Sky." After the entourage of performers, Randy Newman and John Goodman from "Monster's Inc." received the song Oscar.

"Pearl Harbor" did not leave without

an award. The movie received the sound editing Oscar. "Black Hawk Down" also won the sound Oscar along with film editing.

Arthur Hiller received the Humanitarian Award. An honorary award and tribute went to Sidney Poitier, filmmaker and actor, which was a memo-

orable part of the show. Poitier was one of the few black actors to star in films during a time of racial inequality in Hollywood.

A tantalizing tribute to visual effects - including people flying from the ceiling and jumping on trampolines - was an exotic highlight of the evening. Several of the year's best films, such as "Moulin Rouge" were showcased.

The animated feature film was presented to "Shrek" and the short film animated was awarded to "For the Birds." "The Accountant" received the short film live action Oscar.

Kevin Spacey led a tribute for every American hero from Sept. 11. All 3,500 audience members in Kodak Theatre rose for a moment of silence. Spacey went on to say how this tribute has been for actors who have died in the past year; however, 2001 was drastically different, so the moment of silence was for everybody. A video tribute with clips of all actors and actresses who have died during the past year, such as music recording artist Aaliyah, was then shown.

Robert Redford received the prestigious Lifetime Achievement Honorary Oscar. This tribute included more than 20 clips of movies he has directed and starred in. "Ordinary People" and "The Sting" were just two of the highly acclaimed films where he performed.

"The Oscars show what movies are the best. It is as simple as that," said Josh Crawford, majoring in general business, about the Oscars. "I need to see 'A Beautiful Mind' because it won the most awards."

"It's time to start mud-slinging for number 75," is how Whoopi ended the outrageous Oscar evening. For more information on your favorite movie or Hollywood star go to www.oscar.com.

'Blade II' - sequel loses bite

by Daniel J. Stasiewski
staff writer

More than three years ago, a lesser-known comic book hero became a cult phenomenon. With incredible swordplay and tons of exploding vampires, the "Spider-Man" spin-off, "Blade," became the sleeper hit of the summer of 1998.

It was only natural, then, for New Line Cinema to franchise the vampire hunter flick. With a new, more experienced director and a returning screenwriter, "Blade II" tries to recreate the sophisticated horror tone of the first film, while enhancing the electrifying action. When the action takes over, however, the sequel loses its bite.

After rescuing his kidnapped and infected mentor, Whistler, (Kris Kristoferson) from the sinister vampire nation, Blade (Wesley Snipes) is suddenly offered a truce. The vampire nation, facing extermination at the hands of a new breed of vampire known as a Preacher, recruits Blade, Whistler, and the new weapons technician Scud for a joint battle against this dangerous opponent. With the help of the nations "Blood Pack," Blade must rid the underworld of the new breed before the vampires are wiped out and the Preachers move onto human prey.

"Blade II" had potential. The premise was solid enough, with the unlikely teaming of Blade with his

most hated foes. Even the first action sequence increases the hope of a superior film. The story of "Blade II," however, is ill fated. It doesn't take long for the sequel to fall flat on its face with horror clichés, superfluous and tiresome action, and a plot that is only unpredictable because it takes such ridiculous twists.

The film's collapse first becomes apparent when the focus of the initial hard-hitting fight scenes steers away from Blade. The Blood Pack and their first fight with the Reapers goes on too long. After watching the boring, Blade-less shootouts the action sequences gradually become more monotonous. The extremely intricate choreography usually associated with the lone wolf, Blade, is exchanged for tired group gunplay. Even when Blade returns, the action is overdone to the point of lacking any real entertainment value.

As the action becomes the chief element, the characters never have a chance to become anything more than Preacher fodder. The irrelevant Blood Pack members, one-by-one fall prey to the monsters in hackneyed horror film fashion. But even the characters we are supposed to be concerned with, including Blade, are bland and ineffectual.

Blade's lifeless romantic interest, played by Leonor Varela, is a character that receives scene after scene of futile characterization attempts. Even if she is on the verge of being pun-

meled or killed, there is no caring for her character. By the end of the film it doesn't even matter if Blade and her get any closure because nothing has been built up to conclude. Not one single moment in all of her screen time can jazz up Varela's insipid role.

Truly, one of the biggest difficulties in this awkward sequel is the unnecessary return of Whistler (whose suicide was implied in the first film). After a hot, but otherwise pointless rescue sequence Whistler meets his replacement, Scud. The two are constantly bickering and both do the job one could do. The only reason two characters are employed is due to Scud's absurd turn at the end, and Whistler's tactless, and unfunny one-liners. Scud could easily do the job on his own, but someone must have thought the film would be disastrous without Whistler. Look how that turned out.

The film concludes in the same fashion as the original; with Blade doing his vampire hunting in another part of the world. Maybe that type of exciting conclusion will become a classic Blade franchise technique. Then again, if it requires making a third Blade film, we could probably do without any more dead vampires.

★ 1/2 out of 4

Hot British import or export?



PHOTO COURTESY OF WWW.UPN.COM

Six urban friends struggle with life's big issues such as love, friendship, careers in "As If." The show airs on UPN Tuesday nights at 9 p.m.

by Megan McNamara
staff writer

UPN has just added a new sitcom, "As If" to its spring line-up. The show is a spin-off of the English version that is currently playing in the U.K. The director, producer and main character remain the same from the original series, while the rest of the cast is from the U.S. The storyline is also the same for both shows. An ensemble of six urban friends deals with the trials and tribulations of growing up.

The main character is Sooz, an insecure, artistic, sarcastic college student who is decorated with colored dread locks, tattoos and multiple body piercings. Sooz, played by British native Emily Corrie, has evolved from an introverted homely-looking gal in the English version to a self-proclaimed, "hard, tongue-pierced freak of nature," in the American one.

Sooz's love interest is played by 19-year-old coffee bar attendant, Rob. He is the proverbial "bad boy" of the bunch and has just broken up with fellow group member, Sasha. Sasha, who has just started her college career, is motivated to become a professional success and doesn't care about who or what she hurts on her way up.

Nicki, Sasha's best friend, loves to get attention by flirting with men. She is unexpectedly intelligent and often reminds her friends, "Don't confuse love and lust. Lust is a lot easier."

Sooz is not your typical girly-girl and finds it difficult to gab with other females. She spends most of her time with her two best guy friends, Alex and Jamie. Jamie never hesitates to say exactly what is on his mind and is on an unending hunt to find the perfect girl, but only because he is perpetually horny. The most upbeat of the group, Alex, is smart and friendly and can usually be found counseling one of his friends.

"As If" is a mix of "Dawson's Creek" and "The Real World" in a cut and paste format. The show is structured with the characters going about their daily lives to the tune of alternative techno music (if there is such a thing). Sooz often cuts into the action with replays of either earlier parts of the day or confessional-like scenes where she tells us how she's feeling. In one cut she seems like a well put together twenty-something who knows exactly what she wants and in the very next she is troubled, perplexed and unable to properly verbalize any of her thoughts.

In any case, this show should be interesting to watch as it develops with the help of writer John Collier, who is best known for his work with "The Simpsons." Tune in to UPN on Tuesday nights at 9 p.m. to decide for yourself whether or not "As If" is the hottest British import or soon-to-be American export.

New Releases

Movies - 'Panic Room' - 'Clockstoppers' - 'Death to Smoochy'	Video* - 'K-Pax' - 'Original Sin' - 'Life as a House' - 'Arachnid' - 'Tape'	Music* - Jay-Z & R. Kelly - Ruff Endz - Funkmaster Flex - Marc Anthony - Celine Dion	DVD* - 'K-Pax' - 'Original Sin' - 'Life as a House' - 'Star Trek: The Next Generation- Season 1'
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*Release Date: 3/29