

feature



The Great Pumpkin nabbed at last!

by Barrett Parker
Collegian Staff Writer

For over a week and a half Behrend was turned upside down by pumpkin hunters in quest of the pumpkin and the 50 dollar prize it carried.

At 11 a.m. on Monday, Oct. 28, the Great Pumpkin Hunt ended when Karen Kipko found the pumpkin under a pool table in the Back Room.

Jamie Grimm, Assistant Dean of Student Affairs said, "It was nice to see everyone involved." She continued, "It was something everyone could look for and talk about."

Commuter Council sponsored the hunt, the first of its kind at Behrend. It met with great success. The hunt "...may have started a new tradition," Grimm said.

The project did not go flawlessly, however. Grimm noted that there was "...some damage in the Back Room," which included ceiling tiles being punched, pool tables being walked on, and video games being damaged. "Next time we will hide it in a low damage risk area, but people still have to be aware of property," Grimm continued.

Commuter Council plans to hold another such hunt over Easter, with a 20 dollar prize. Details for the Great Easter Egg Hunt will be announced later.

Nine clues were given for the pumpkin hunt, all pertaining to the location of the pumpkin.

1.) Wednesday, Oct. 16, "Under the sky but above the ground, that's where the Great Pumpkin can be found." (the pumpkin is not buried)

2.) Thursday, Oct. 17, "Find the Great Pumpkin quickly, it's hanging on a thread." (the pumpkin is hanging)

3.) Friday, Oct. 18, "In the woods it cannot be found, it's no outdoors or on the ground." (the pumpkin is inside)

4.) Monday, Oct. 21, "You don't need to be an engineer to find the Great Pumpkin." (the pumpkin is not in the Behrend or Hammermill/Zurn Buildings)

5.) Tuesday, Oct. 22, "The pumpkin is below the Gorge, but doesn't get wet." (the pumpkin is under the Gorge Cafeteria)

6.) Wednesday, Oct. 23, "The Great Pumpkin witnesses death,

but death is not permanent." (reference to video games in Back Room)

7.) Thursday, Oct. 24, "The Great Pumpkin is within a box of quackers." (reference to the Duck-Hunt video game in the Back Room)

8.) Friday, Oct. 25, "The Great Pumpkin is not out front." (meaning the pumpkin is in the Back Room)

9.) Monday, Oct. 28, "C'mon, let's get cracking." (refers to a pool table)

WBCR Record Review

by Jill Meixner
Collegian Contributing Writer

Miami Vice has been in the top ten of the Nielsen Ratings for the past year and a half. It is the hottest show of the 80's.

The show itself has some of the best photography and dialogue on TV. Along with this it has the most realism I've seen in a long time.

The show has hot music accompanying certain scenes. The music is chosen to fit the scenes. These songs have now been put on a soundtrack album.

Like the show, the songs are all exciting and moving. The "Original Miami Vice Theme" by Jan Hammer, makes you feel like you are riding in a fast sports car. You can imagine scenes of Miami flying by while you race to the scene of a drug bust.

"Smuggler's Blues" inspired it's own episode. In fact, its author, Glenn Frey guest starred in that episode. Frey has another song on the album entitled "You Belong to the City". This song is now climbing the Top 40 charts. And it is rumored that Frey will be back to do another episode.

Another song that has significance with the show is "In the Air Tonight" by Phil Collins. In the premier episode it headlined the most exciting scenes. In fact, the song had to be re-released after the show.

Jan Hammer adds to this album with polish and form. He has five songs on the album, all instrumentals. The "Original Miami Vice Theme", "Miami Vice", "Flashback", "Chase" and "Evan". All of these are sharp and imaginative.

Tina Turner makes an appearance on the album with "You Better Be Good to Me". Along with Turner, Chaka Khan has a spot with "Own the Night". There is even a rap on the album.



Grandmaster Melle Mel's "Vice" is a street song that adds color to the album.

How do WBCR DJ's feel about the album? The Dark Brothers had this to say, "It's sharp and polished like the show."

Saturday DJ, Paul Sarkis said, "It is well organized and gives all the best music."

"It captures one of the more powerful aspects of the show," said Bill Packwood WBCR Treasurer.

This album should be listened to. The songs are diversified and every taste is covered. On a scale from one to ten this album is a nine. It is an album for everyone's collection.

Screen Talk: Applauds "Agnes of God"

by T. McGee
Collegian Contributing Writer

The transfer of a play from stage to screen is never an easy task, especially in the case of an intimate, compelling drama like "Agnes of God"

The play, which consisted of three actresses on an empty stage, relied on the austerity of its surroundings to punctuate the profound exploration of an unsettling topic.

That topic, the case of a young nun's pregnancy and subsequent murder of her infant child, makes for an engrossing, yet troubling, exercise in drama.

Playright John Pielmeir has adapted his script for director Norman Jewison and despite a few misguided alterations (such as changing the story's locale from upstate New York to French speaking Canada), his story holds up. However, the simple fact that we are watching the drama's tension on the screen, rather than the stage, takes away the immediacy which is so important to the

story's impact. The play's intimacy is broken by the presence of other unnecessary characters and Jewison's decision to shoot many scenes amongst symbolic scenery.

Now, all of this is not to say that the film isn't worth viewing—it is. The performances by the film's three actresses are high-powered and deserving of much critical acclaim. As the young nun accused of murdering her child, Meg Tilly exudes a complex, childlike innocence. Her performance nearly convinces us that she is, in the words of her Mother Superior, a gift "from God".

As the watchful, controlling Mother Superior, Anne Bancroft delivers a stunning characterization full of robust emotional conviction. As she tries to save Agnes

from the harsh justice of an uncaring outside world, we can see the wheels of determination spinning in her head.

Finally, Jane Fonda is riveting as the court appointed psychiatrist with the grim task of deciding whether Agnes is an insane victim of her own wretched past or a calmly plotting murderess. Fonda shows real mental anguish as she unravels the threads of mystery and deceit which may or may not lead to divine intervention.

Ultimately, despite the films slightly inept direction and partly blurred focus, the performances and intensely written confrontations prove to be an enjoyably thought provoking experience.

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