

arts

The Daily Collegian
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The year of the hero: 1985's movie idols ranged from 'bad-ass' hunks to humanitarians

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and ANN SKOMRA
Collegian Arts Writers

If you were looking for one characteristic feature of the movies of 1985, it'd be the reemergence of the American hero.

The most influential type of hero in films last year was "the tough guy" — Clint Eastwood in *Pale Rider*, Sylvester Stallone in *Rambo and Rocky IV* and Arnold Schwarzenegger in *Commando*, to name a few. While each of these men have their own distinct style, they all have in common an intangible "bad-ass" quality that makes movie-goers worship them.

Other types of heroes appeared in 1985 that were a little softer and more down-to-earth. These are the heroes of everyday life, whose problems we can relate to and whose triumphs we can rejoice in. For example, in *Back to the Future*, Michael J. Fox was totally endearing in his role as an ordinary adolescent whose talents got him through a very unusual situation. Sally Field in *Places of the Heart* played a poor ordinary woman whose admirable faculties of endurance proved extraordinary.

Last year's films were no better or worse than in any other year. But we did see more movies that tried to be good — thankfully, we saw fewer shockingly-made teenage sex comedies and budget horror flicks. Instead, *Silverado* and *Pale Rider* marked a revival of the western.

The music business pushed its way into the movies more aggressively than ever in 1985. Movie soundtracks from *Beverly Hills Cop* and *White Nights* were big sellers. It seems every movie now must have a soundtrack. Often, films today are forsaken when background music is forced into scenes where it doesn't belong, detracting our attention from the screen.

Movies exert a force that extends beyond their two hours on the screen by creating new trends. Thanks to *Rambo* and *Commando* our country has millions of little boys running around in fatigues, brandishing toy machine guns and muttering the lead characters' words. And after *Amadeus*, it has almost become "cool" to listen to Mozart.

But more importantly, as was especially apparent last year, movies reflect the trends in our society, revealing the attitudes that create our national consciousness. The return to macho male heroes mirrors the country's recent conservative attitudes.

Unfortunately, these portrayals of violent, rock-hard men perpetuate male stereotypes and defeat progressive plans to implement more liberal attitudes.

But movies are also taking sensitive looks at more human and social issues. Although *Witness* is a murder thriller, thematically it reveals the violence and mistrust of modern society by comparing it to the peace and friendship of the Amish community. *Cocoon* opened many eyes to the problems of the elderly.

When deciding which movies to pick as the year's 10 best, we only considered movies which opened here in State College between January and December, 1985. Here, in no particular order, are our choices:

Mask A touching movie of a deformed adolescent's struggle with a rare disease, *Mask* received much praise last year. Although Cher

earned plenty of well-deserved attention for her role as a tough, but well-meaning biker, the real star is Eric Stoltz, whose sensitive performance brings grandeur and compassion to the movie. You can't easily forgive his romance with a beautiful blind girl or his courageous speech in front of his apprehensive classmates. His Rusty is so likable, you leave the theater wishing he had been a friend of yours and feeling sincere sorrow for his death. *Mask* didn't martyr or patronize its characters, but revealed in equal measure their assets and flaws, their doubts and triumphs. But the movie was successful primarily because it brought a simple message home with ringing accuracy — what's inside people counts more than how they look.

Cocoon One of this year's most optimistic movies, *Cocoon* was Howard's third directing effort. Portraying the needs of the "forgotten" generation, the film focuses on a group of retirement home residents, who "experiences" ensemble cast — Wilford Brimley, Don Ameche, Hume Cronyn, Jack Gufford, Maureen Stapleton, and Jessica Tandy — proves that "you're not getting old, you're just getting better."

Jagged Edge Many critics thought this movie was a pile of unbelievable hogwash. Maybe so. But movies must entertain audiences, and this one certainly does. Jeff Bridges stars as a newspaper publisher accused of the brutal murder of his wife and maid. Teddy Barnes, a lawyer played by Glenn Close, reluctantly agrees to defend him. Doubting his innocence, she nevertheless falls in love with him. The unpredictable plot reveals at every turn hidden information, surprise witnesses and new suspects.

In many ways, *Jagged Edge* resembles the old mystery movies of yesteryear, the kind that keeps audiences grabbing their armrests as they wonder, who-did-it? Yet doses of sex and violence mark this as a picture of the '80s and amplify its intensity. Bridges and Close give compelling performances and create an intriguing sensuality between them. Especially good is Bridges, who produces a character so icy that, no one can see below his facade to determine innocence or guilt. But the real winner of this movie is Director Richard Marquand who controls the suspense with fine-tuned precision.

The Killing Fields Although audiences' tastes are becoming more whimsical, one of the most critically acclaimed movies of the year dealt with an American journalist's struggle to find his Asian colleague. *The Killing Fields*, a reference to the Cambodian work camps, depicts the life of Cambodian photojournalist Dith Pran (Haing S. Ngor) after his friend, New York Times reporter Sydney Schanberg (Sam Waterston), is forced to flee the country.

Both Waterston and Ngor perform excellently, showing the many emotions that the two encounter as they struggle to remain alive in a warring country. Schanberg chooses to remain in Cambodia when the American embassy is evacuated, even though it will endanger his assistant's life. With the approach of the army, the two are forced, along with several hundred Cambodians to seek sanctuary in the French embassy.

However, unable to obtain or forge a passport, Pran is removed from the embassy and taken to a work camp. Schanberg returns to the United States where he receives an award for his coverage of the conflict and, unable to ignore his guilt, begins searching for Pran. After several years, Schanberg is able to locate Pran in a refugee camp, and the two are reunited.

This movie is outstanding in its graphic detail. The stark, muddy scenery of the work camps is unbelievable.

Witness One film not lacking in suspense is *Witness*, starring Harrison Ford and Kelly McGillis. Directed by Peter Weir, the film is a thriller that is set in the disarming and picturesque world of the Amish. Filmed in Lancaster, the scenery is a refreshing change from the dark and dismal murder settings of other such movies. Also unusual are Harrison Ford and Kelly McGillis in their inspiring depictions of two people in love who are separated by religious beliefs.

McGillis, an Amish widow, takes her young son, Lukas Haas, to Philadelphia where he witnesses a brutal murder. Discovering that the killer is an influential colleague, and wounded by a murder attempt, police investigator Ford seeks refuge within the Amish community. During his convalescence, the gentle widow and harsh cop develop a forbidden fascination with each other, one that is scorned by the community and McGillis' suitor, Alexander Godunov.

As the murderer discovers and traps the family on their farm, the film comes to its dramatic and shocking end. However, it is not the graphic violence that makes this movie so important, but the raw energy displayed by every actor. McGillis portrays her Amish character with ease, and Haas and Godunov are accurate and believable in their film debuts. However, it is the chemistry that develops between Ford and McGillis that should be studied and remembered. Not since Tracy and Hepburn has so much emotion been shown so tastefully. The result is a sensual love story that doesn't rely on blatant sex. The fast-paced plotline and the volatile acting fill the viewer with tense anticipation for the conclusion.

Amadeus Tom Hulce has come a long way since his *Animal House*

years younger, that they are friends. Although these ideas alone induce laughter, the film takes it further by focusing on the differences between life in the 1950s and contemporary society. Fox introduces the town to skateboards, Calvin Klein and rock 'n' roll. Of course he must return to the future but he does it in style — in a DeLoorean.

It is this unrelenting lightheartedness that makes *Back to the Future* so great. Not once does the plot lose its drive, nor does the audience members lose the smiles on their faces. Spielberg wisely used the acting talents that were available in his cast. The "Great White Way" supporting only 17 theaters now as opposed to 50 a half-century ago. In contrast, Palmer pointed out, the number of theaters across the country has grown.

Rabb, who won a Tony Award for his direction of *The Royal Family*, also mentioned the loss of Broadway's vitality. "Broadway" has become a receptacle for what has



The title of *Witness* refers to this young Amish boy, peeking out a bathroom door at a brutal murder. This very popular thriller starring Harrison Ford and Kelly McGillis, gained widespread critical acclaim.

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In his remarks, Jordan said that the University was joining such institutions as Yale, Harvard and Princeton in having an association with professional repertory companies.

The group's first production, a revival of James M. Barrie's *Peter Pan*, which will be directed by Rabb, will run from June 28 to July 27.

Centre Stage's 1986 calendar also includes Tennessee Williams' classic play *A Streetcar Named Desire*, which begins Sept. 13 and continues through Oct. 5. In the future, as many as seven productions will be included in Centre Stage's season, which leads from June to October. All Centre Stage performances will be held in the Playhouse Theatre.

Up to 70 percent of the casts for Centre Stage's plays will be made up of professionals picked by Mianulli and a casting director in New York. An advisory board made up of Hunter and Rabb as well as Academy Award-winning actresses Celeste Holm and Patricia Neal, actor Don Correia (star of the current Broadway play, *Singing in the Rain*) and playwright John (Agnes of God, *The Boys of*

Where *Witness* relies on the actors for the emotional impetus, *Chorus Line* uses camera angles, lighting, and placement of characters. Attention is given to camera sweeps by raising or lowering the audience's visual angle to fit the mood of the song. From a technological point of view, this movie was the greatest of the year, mainly because all the credit belongs to one man and not an entire special effects department.

A *Chorus Line* was not meant to be filmed: It was written for the nearly limitless three-dimensional stage, and designed so that the audience became a part of the auditions. (During a live performance the "director" sits in the audience). So when Attenborough brings forth emotion from a desensitizing, one dimensional screen, the movie becomes the work of a master.

All these movies were significant, not because they were financial successes, but because they brought new respect to the film industry. New trends are evolving in movies. Teen-agers are being portrayed more intellectually, a step up from last year's shallow sex romps. No longer trying to make the audience forget their troubles, movies are raising their viewers' levels of consciousness by presenting more serious topics. The elderly, the deformed and the minorities are becoming proper subject matter. Gone are the days in which every film was a fantasy — today's audiences are rediscovering moral issues that we thought were put to rest.

If you have any questions, contact the photo editor at 865-1828.

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Centre Stage brings Broadway to region

By JEFF BLISS
Collegian Arts Writer

Last Saturday in the Pavilion Theatre, the University became part of a growing trend towards the reorganization of professional theater. The formation of Pennsylvania Centre Stage, a theater company made up of University personnel, professionals and State College residents, was introduced to an audience of local theater people and press by Alan W. Mianulli, its producing director.

The new organization replaces the Pennsylvania Festival Theatre, which put on plays in the area for 28 seasons. Accompanying the announcement was a shortened version of *The Belle of Amherst* by Oscar-winning actress, Kim Hunter.

In speeches made before Hunter's performance, University President Bryce Jordan, State College businessman James R. Palmer and director Ellis Rabb emphasized the movement of theater from Broadway to regional outlets. Problems such as high ticket prices, dwindling audience support and high production costs have led to the demise of New York's most famous theater district, said Palmer, president of Centre Stage. "Broadway has never been worse off financially or creatively," he said, noting that "The Great White Way" supports only 17 theaters now as opposed to 50 a half-century ago. In contrast, Palmer pointed out, the number of theaters across the country has grown.

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Writers) Pielmeier will also help with production.

Along with this professional aspect, Centre Stage will have a connection with the University's theater department by using the same equipment and facilities. Students will also have a chance to meet actor and directors,

includeDeadline: USA, *Stairway to Heaven* and *Storm Center* as well as the first three movies of the *Piano of the Apes* series, in which she played the benevolent psychiatrist, Dr. Zira.

Her early roles in television were also noteworthy, as she was part of the cast of the famous *Playhouse 90* production, *Requiem for a Heavyweight*. Most recently, she's been involved in *Private Sessions* and *Martin Luther King, Jr.: The Dream and the Drum*.

Theater, however, seems to be Hunter's real love and she has participated in numerous regional and Broadway productions, such as *The Tender Trap*, *The Children's Hour* and *The Prime of Miss Jean Brodie*. For her current role as Emily Dickinson in *Belle*, she has gone across the country performing an abridged version of the play. "I've done it here and there," she said, adding that she will do the whole production this March at the Theatre by the Sea in Portsmouth, New Hampshire. "I'm looking forward to that."

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