

Entertainment

Groundhog Day: A film about freedom, love, redemption and Punxsutawney Phil

by Eric Kesselring
Collegian Staff

Nothing really changes for you anymore. Everyday you get up to endure another day just like the last. You feel trapped.

Amazing, you have exactly the same problem as Bill Murray in his new film, *Groundhog Day*. Well maybe not exactly the same problem. You see, weatherman Phil Conner (Murray) is actually living the same day over and over.

The story is set in Punxsutawney, from where Phil, the producer (Andie MacDowell), and the cameraman (Chris Elliott) will be covering the Groundhog Day festivities. They do the story but get stuck in town by a blizzard. When Phil wakes up for day two in Punxsutawney, he

Unfortunately, she cannot learn to love him in a single day. Endless slappings eventually lead Phil into a suicidal streak in hopes of breaking out of his time loop. One inspired attempt has Phil groundhog-nap Punxsutawney Phil and drive off a cliff. There is something intrinsically funny about having a conversation with a groundhog perched on a steering wheel.

Eventually Phil believes he has become godlike. He knows almost everything about Groundhog Day in Punxsutawney (poor man). Phil learns to ice sculpt and to play piano. More importantly he learns how he can actually help people. When Phil perfects his day with kindness, Rita actually falls for him. This combination of love and consideration is all that is



Funnyman Bill Murray, still stunned by the public's reaction to *The Razor's Edge*, lets a friend (Phil) drive home

finds that he is reliving Groundhog Day again. You can imagine how exciting he finds the prospect of spending eternity in Punxsutawney.

Phil is not the most agreeable of folks to begin with, so being trapped serves as a test of will and character. He remembers everything while the rest of the universe is flipped back to replay Groundhog Day. Before long, disbelief turns to joy. With no real responsibility for his actions, Phil can spend forever completely enjoying his day.

Even this total freedom grows tiresome after awhile. Phil dedicates himself to capturing the heart of the woman he has begun to love, his producer, Rita. With time he learns about her likes and dislikes in order to perfect his romancing.

needed to successfully end Groundhog Day.

If nothing else, the local flavor of Groundhog Day should drag you into the theater. I can't tell you if the movie was filmed in Punxsutawney, but the sky in grey and there is a Penn State grad waiting tables in the local diner. Western Pennsylvania has been captured.

The quality of this movie will surprise you. Though Bill Murray is a comic institution, he has recently fallen into the Eddie Murphy pit. Everyone loves him but they ignore his movies. *Groundhog Day* will not go the way of *Scrooged*, *Quick Change*, and *What about Bob?*

If you have fallen into a movie-going rut, try *Groundhog Day*. I hope to see your shadow there.

Who says Behrend doesn't have Soul?

Code: Blue playing Bruno's Saturday night

Get ready. Code:Blue, a State College-based rhythm and blues outfit, will be performing Saturday, February 20, at Penn State Eric, The Behrend College.

The band's repertoire includes covers of artists Johnny Taylor,

A seasoned outfit, Code:Blue has played numerous Central Pennsylvania venues and has been featured at the Central Pennsylvania Festival of Arts, and Penn State's annual "Movin' On" spring festival.

Code:Blue will perform at 9



the Isley Brothers, Al Green, and the soulful sounds of Etta James. In addition, Code:Blue will perform original music from their newly released debut album which reflects the spirit of New Orleans and Memphis-style rhythm and blues.

p.m. at Bruno's, Penn State-Behrend's non-alcoholic night club located on the second floor of the Reed Union Building. It is free and open to the public. For more information on the event, call the Office of Student Activities at 898-6171.

On the Verge, or the Geography of Yearning New production from the Matchbox Players premiering tonight

An eight performance run of *On the Verge, or the Geography of Yearning*, "a funny, fanciful testament to the strength of both women and the English language," begins at 8 p.m. tonight at the Studio Theater.

On the Verge opened in 1888, as three proper Victorian ladies set out to explore Terra Incognita, a land that offers jungles, cliffs, ice storms, and, most surprisingly, strange artifacts from the future. As the trio ponders eggbeaters and "I Like Ike" buttons, thoughts and ideas from the future creep into their heads--and out of their mouths. They begin to crave Cool Whip and fantasize about a bar-be-que, "the suburban charred meat festival".

Yet they remain undaunted as they traverse strange terrain and encounter even stranger characters, including a rock n' roll troll, an apparition they assume to be Mr. Coffee, and a cannibal whose "occupational hazard" is taking on the persona

of the last person he ate (in this case, a German dirigible pilot).

The women fulfill their longing from the future in 1955 at Nicky's Peligroso Paradise Bar and Grill, where they must decide to shoulder their packs and move on, or continue to enjoy the comforts of congolectum, jacuzzis, and go go boots.

"I'd liken it to a cross between *A Room with a View* and a Monty Python movie," Dr. Kathleen Campbell, director of theater, said. "It's off-the-wall, but at the same time very gentle and charming."

Students in the cast are Ericha Hagenbuch, Terri Evans, Glenn McCall, and Susan Simmons. Performances of *On the Verge* will be at 8 p.m. February 18, 19, 20, 25, 26, and 27, and matinees at 2:30 p.m. February 21 and 28. Cost is \$4 for general admission, \$3 for students. To reserve tickets, call 898-6061.

A sword, a stone and a song?

Camelot sparkles at the Erie Playhouse

by Vince Smith
Collegian Staff

Jim Gandolfo who plays Arthur in the Erie Playhouse's version of Lerner and Loewes' *Camelot* says in the final moments of the play, "We are all less than a drop in the great blue motion of the Sunlit sea. But some of them sparkle. Some of them do sparkle."

In *Camelot's* case, it appears some plays sparkle as well.

Camelot; for those unfamiliar with the plot, it is about King Arthur and Guenevere of Lancelot and the Knights of the Round Table. Yet it's also about hope, love, and renewal. It's an uplifting play, and the Erie Playhouse has combined many elements together to put on one of the finest performances I have ever seen in theatre.

The production quality of *Camelot* was very high-quality. Considering both the highly detailed scenery by Joe Hassler and the costumes by Richard Paris, watching the play felt like a view backwards in time.

The musical score by Allan Jay Lerner and Frederick Loewe is high spirited and memorable. "What do the simple Folks do?," "Camelot" "C'est Moi" and all the other pieces had the audience applauding furiously. Tammy Gandolfo was a favorite, hitting wonderfully high notes during the course of the play.

And then of course, there's the cast. Most important to the play is the eternal triangle of Arthur, Guenevere, and Lancelot. The audience has to care about all three for the play to work. Jim and Tammy Gandolfo as Arthur and Guenevere are splendid. Joe Goralich's Lancelot equally so. Eric Sciotto as Mordred, Randy Tapper as Pellinore, and a large cast support them greatly.

The script director David Mathews uses is a combination of the final Broadway version and the movie. And it works because it focuses on the theme of the play--hope, and the torment felt by Arthur, Guenevere, and Lancelot. I guarantee you'll feel for all three of them.

HOPE. Even at the somewhat fearful ending. (I even got misty-eyed. Mel).

Hope reigns supreme. As Arthur sends his last knight to spread hope that "what was will be again." I send this message. Go See *CAMELOT*. You'll be glad that you did. And like the final words of the play say: Run! Run! Run!!!!