

Calendar Girl

by Tom Keefe
Collegian Staff

The year is 1962. Roy Darpinian (Jason Priestly), Scott Foreman (Jerry O'Connell), and Ned Bluer (Gabriel Olds) decide to go to Hollywood to find their calendar girl, Marilyn Monroe. They plan to stand at the foot of Monroe's driveway until she agrees to go on a date with them. What ensues is the plot of the new movie *Calendar Girl*.

Roy, Scott, and Ned became friends when they meet at a Howdy Doody look-a-like contest at age eight. At age twelve, they are introduced to Marilyn Monroe through her nude calendar, and instantly fall in love.

When they turn eighteen, Roy decides that they must make their dreams come true and ask Marilyn out on a date. So, Roy "borrows" his father's convertible, takes out an unapproved loan from his employers, the Gallo Brothers, and the boys take off to Hollywood!

When the Gallo brothers find out that Roy stole their money, they follow the teens to the home of Roy's Uncle Harvey (Joe Pantoliano). Roy, Scott, and Ned manage to elude the Gallo Brothers but now must face their ultimate challengehow to get to go

on a date with Marilyn?

Do they ask her out? Only those who go to the movie will know.

Although Jason Priestly stars as Roy in the movie, don't expect Roy to be a clone of his 90210 character Brandon Walsh. If you thought Jason could only be Brandon Walsh, you were wrong....very wrong. Roy is a very different character, and Priestly shows his polished acting ability in the portrayal.

Co-star Gabriel Olds commented, "[Jason] may have a hard time being tamed back into Brandon Walsh after all this."

Calendar Girl was written by Paul W. Shapiro, who also wrote *Outrageous Fortune*. It was directed by John Whitesell, and produced by Debbie Robins and Gary Marsh. The movie includes music from David Sanborn, Ray Charles, Neil Sedaka, and Chubbie Checker (who also makes an appearance in the movie).

The crew also includes big shots Penny Marshall and Elliot Abbot, who worked on *A League of Their Own* and *Big*.

There aren't many serious parts to *Calendar Girl*, and you don't have to think about anything to enjoy it. You can just sit back and laugh and laugh and laugh and...



Smile Marilyn: Jerry O'Connell, Gabriel Olds and Jason Priestley in the comedy *Calendar Girl*

Harrison Ford on the run

by Vince Smith
Collegian Staff

Yes, that's right. The much-hyped movie remake of the classic 1960s David Janssen TV series. Is it worth the hype? The answer is positively yes!! If you're a fan of the series, you'll love the movie version.

For those totally unfamiliar with the story of *The Fugitive*, Richard Kimball (Harrison Ford) is falsely accused of murdering his wife (Sela Ward). His defense is that on the night of the murder he fought with an one-armed man that had broken into his house. It is this one-armed man that he believes killed his wife.

Kimball is tried, convicted, and sentenced to death. On his way to the "death house," Kimball escapes. The rest of the movie entails a series of narrow, and nearly fatal, escapes as Kimball tries to prove his innocence and evade

the pursuit of the obsessive U.S. Marshall Gerard (Tommy Lee Jones), who is determined to bring him in.

In addition to edge-of-the-seat action and suspense, *The Fugitive* has some excellent acting. Harrison Ford more than portrays David Janssen's original Kimball. He perfects switching back and forth from feeling his pain for his wife's death and doggedly trying to prove his innocence. Tommy Lee Jones as Gerard is GREAT, combining salty wit with stone-faced determination.

The Fugitive does differ from the series in one important aspect. Instead of the one-armed man being the sole "bad guy," we find a conspiracy behind the murder of Kimball's wife. Still, this tends to make an interesting picture. As for the ending--does Kimball get to stop running? That's a cliffhanger you'll have to find in the theater.

The 'razor-to-the-ear' trick

by Doug Moore
Collegian Staff

Reservoir Dogs, starring Harvey Keitel, Tim Roth, Steve Buscemi, Lawrence Tierney, Michael Madsen, and Chris Penn. 1992. Miramax Films. Directed by Quentin Tarantino. Rated "R" for violence. Available on video.

In *Reservoir Dogs*, first-time director Tarantino takes a different approach to the standard cops-and-robbers film. The audience sees only the crime scene and the events leading up to it in a series of flashbacks during the aftermath of the failed robbery. The characters are introduced and built during these "mental movies."

The opening scene sets the tone for the entire film. A gut-shot robber, screaming and covered with blood, lies in the back seat of Harvey Keitel's car as they speed to the rendezvous point. The film then flashes back to show us the formation of the unlikely gang of thieves in an almost humorous light. A breakfast meeting, where the topics range from the meanings of Madonna's lyrics to the avoidance of tipping, is particularly amusing. Shifting

back to the present, there is a series of encounters between the failed crooks, culminating with the arrival of Mr. White (Michael Madsen) and his hostage, a rookie police officer.

This is the point in the film where things start to get a bit squeamish. While torturing the police officer for information regarding a police informant in the gang, Madsen cuts off the officer's ear with a straight razor while dancing and singing to the 70s hit "Stuck in the Middle with You," and then telling jokes to the severed ear. The audience realizes around this time that Madsen is a psychopath and that he is the reason the diamond theft turned into a bloodbath.

The film does take a surprise turn when it is found that there is indeed an informant, but revealing any more information would make renting the film pointless (and a bit anticlimactic).

Throughout the film, Harvey Keitel is nothing short of brilliant. His portrayal of the lifetime criminal is excellent. Much like his on-the-edge-of-sanity policeman in *The Bad Lieutenant*, his sense of bottled-up rage brings his talent to the forefront. There

are several long, drawn-out verbal battles between Keitel and Madsen regarding who is to blame for the failure of the robbery, and in each, Keitel shows the acting skill that has made him sought after in the film world today. Tim Roth and Chris Penn also turn in good performances as the dying crook and the son of the mob boss (Lawrence Tierney), respectively.

As Tarantino's directing and writing debut, *Reservoir Dogs* is an entertaining film that thumbs its nose at the "Art Film" that has become so commonplace today from young American directors. Although the film is extremely violent, it does not offend so much as surprise and shock you. One could rent any of the recent Stallone films and surpass the amount of dead bodies in *Reservoir Dogs* during the first five to ten minutes.

I would heartily recommend *Reservoir Dogs* for an evening of entertainment. Due to the violence, it is not suitable for kids, and the "razor-to-the-ear" trick should not be tried at home.