

Carolina! Weekend

Puppet Regime tackles the impossibilities of love

Members of Puppet Regime will be performing "Love, Sanity and Other Impossibilities" at 11:30 p.m. tonight and Saturday at the Longstreet Theater. Puppet Regime is a student acting troupe.

THEATER PREVIEW
by CHRIS MULDROW

The play, *Love, Sanity and Other Impossibilities*, hits Longstreet Theater today and Saturday at 11:30 p.m.

"If you've ever been in love, there's something in this play for you," senior Melissa Swick said. "In fact, if you've ever thought about being in love, this play is for you."

And she's absolutely right. Swick wrote the play for her senior thesis and Puppet Regime, a campus club devoted to the theater, is bringing it to the stage.

The show is impressive as it mirrors the trials and tribulations of

real life.

Love deals with the problems of falling in and out of love as it tracks the life of Anna, a girl born in the '70s who spent much of her early years imagining she was Dorothy from *The Wizard of Oz*.

The script follows the stages of love and denial as Anna experiences rejection, over-indulgence, the "just-friend" phenomenon and a virtual plethora of other love-related life-changing events.

Senior Mindi Blackburn gives Anna's character an enormous amount of energy.

Blackburn said she gets a little bit scared playing a lead part which requires almost constant interaction with the audience.

Her fear is not justified. She is able to make the play a very personal experience between the stage



and the audience.

Blackburn is joined on stage by an ensemble of five players who have the challenge of changing characters, attitudes and emotions every scene.

It is a challenge in which they pass with flying colors.

Ensemble member Julie Smith said the show is supposed to be both painful and funny, and the ensemble creates a dynamic tension between those two emotions with ease.

One of the ensemble's most successful and funny scenes comes

when Anna is dragged between the girls, (Smith, Darlene Mann and Pamela Zeigler) and the guys (James Carmine and John Weaver) in a "bitch session."

Emotion charges the room as each side gets more and more vehement about what they hate about the other sex.

The play does an excellent job of exposing the idiosyncracies in everyone and is definitely worth seeing.

The show will play at Longstreet Theater today and Saturday at 11:30 p.m. Tickets are \$2.

Hoffman, Garcia make 'Hero' extraordinary

By J.E. WILLIAMS
Staff Writer

Bernie LaPlante is driving to his ex-wife's house to pick up his son. His car stalls on a bridge during a thunderstorm. A plane falls on him.

There, in a nutshell, is the initiating action of Stephen Frears' farcical, excellent new movie *Hero*.

In the film, LaPlante, played by the captivatingly hilarious Dustin Hoffman, is a sleazy low-life crook who lies and steals from everyone, even his own defense attorney when she is attempting to plea-bargain for the delay of his sentencing.

He is quickly and strongly estab-

lished as a man who looks out only for himself, so it's surprising when he answers the cries for help coming from the downed plane.

He rescues 54 people, including Gale Galey, played by Geena Davis, a prize-winning television reporter looking for an upbeat story. She thinks she has found it in the search for the unknown "Angel of

Flight 104." Her TV station offers \$1 million to the man who can prove he is the "angel" by presenting the rescuer's missing shoe.

Enter John Bubber, played by Andy Garcia, a soft-spoken homeless veteran who obtains LaPlante's shoe in an unbelievable

coincidence.

Bubber is immediately lionized by the media and public and becomes a fake saviour opening everyone's hearts.

Initially, it would seem the main story is about how the real hero, a vulgar, cynical scumbag, attempts to thwart a fake hero, *Hero* is really a scrutiny of the creation of a media hero and his subsequent acceptance by the public.

Gale's station tries to milk Bubber and the rescue for everything it is worth, including a reenactment of the crash by the actual passengers.

The main performances are two for three, with Davis' being the one which doesn't gel. She is almost too elegant in every scene, even when she is trapped in the

burning plane with a black eye and a broken arm.

Her character is supposed to be a battleground of hard-nosed journalism and human emotion, but Davis handles this dichotomy awkwardly. Worse, she becomes a moon-eyed school when she falls for Bubber.

Garcia should finally achieve the recognition he deserves with Bubber. Though quiet and gentle, he is a commanding presence in every scene.

Not surprisingly, though, the film belongs to Hoffman. He is livid and acerbic as the sleazy thief.

In a time when politicians are failing as crowd-pleasers, it is refreshing to see a movie succeed with intelligent wit.

MOVIE RATINGS

- Last of the Mohicans ★★★★★
- School Ties ★★★★★
- Sneakers ★★★★★
- Singles ★★★★★
- Mr. Saturday Night ★★★★★
- Bob Roberts ★★★★★
- Husbands and Wives ★★★★★
- Hero ★★★★★

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70s Rock
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BY BARRY DRAKE

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CDU

R.E.M.'s new release an 'Automatic' success

By JODY TATE
Staff Writer

There are many words to describe R.E.M.'s stunning new album, *Automatic For the People*, but only one captures its essence: excellent.

Compared to the clone-like music vomited out by record companies today, this CD sticks out like a beautiful sore thumb.

High points of the album are more numerous than I can single out here. "Try Not to Breathe" and the simple "New Orleans Instrumental No. 1" are a must, including "Man on the Moon."

All three struck me as achievements for the band, as well as "Sweetness Follows" and "Find the River," my two favorites.

At times, Micheal Stipe's new-found vocal clarity tries lyrically to

be simple and profound as in "Everybody Hurts," a song destined for pop-hell. It's an okay tune, but the words fail to live up to the melody.

The song "Star Me Kitten" avoided my every try to understand

a word Stipe utters or what the heck the rest of the band could be thinking.

Other than those two slight shortcomings, *Automatic for the People* and R.E.M. rose above my high expectations.

Peter Buck, Bill Berry, Mike Mills and Micheal Stipe have definitely changed their maturing sound.

Some say they have floundered in their recent success, but others believe they have only grown dif-

'Bob Roberts' parodies right-wing political views

By STEPHEN BROWN
Staff Writer

Murphy Brown only scratched the surface.

The cultural elite of the Hollywood left-wing has achieved its most fulfilling revenge through actor Tim Robbins' auspicious directorial debut, *Bob Roberts*, a scathing parody on ultra-conservatism.

This is a gloriously partisan film created out of deep-rooted anger at the dismal state of the nation and the brainwashing techniques politicians have used, especially since the '60s.

This film will most certainly anger segments of the American population but, hey, if liberals are subjected to broadcasts of talk show host Rush Limbaugh on network affiliates each night, I see no harm in a finely crafted film mocking the conservative wing.

Granted, *Bob Roberts* is just a movie, but it does bring up a valid question of art imitating life. Robbins uses a quasi-documentary style to chronicle the 1990 Pennsylvania senatorial campaign of the fictional right-wing character Bob Roberts. Robbins plays Roberts as an opportunist who spreads hatred by creating false values.

One of Roberts' propaganda techniques is to twist folk songs around to promote hatred rather

than hope. Musical numbers such as "This Land is Your Land" ring with bitter irony as the campaigner verbally caresses the crowds.

Gore Vidal plays the liberal candidate who Roberts is determined to unseat. Vidal carefully draws his character to portray the toughness of experience and integrity blended with the vulnerability of being progressive in the modern-day political realm.

Tim Robbins, who appeared in Robert Altman's *The Player*, a satire on superficial Hollywood, originally created Bob Roberts as a sketch for "Saturday Night Live." But when he saw the possibilities for an all-out assault on the big screen, he jumped at the chance to write, direct and star in the film.

The film's major strong point is also its weakness. Robbins' left-wing bias is both a joy for liberal audiences and an enigma for anyone not privy to the reasons why someone would oppose such a candidate. Robbins barely plays Roberts as a person at all, and without any semblance of sensitivity, the candidate loses effective motivations for his actions and instead becomes a broad caricature.

Robbins' style is fierce and direct, and *Bob Roberts* succeeds on almost every level. Most of all, it made me think.

MOVIE REVIEW
Bob Roberts
★★★★

Carolina Concert Calendar

Oct. 10	A Night of Black Comedy Township Auditorium Columbia, S.C. 8:00 pm	Tickets start at \$15.00
Oct. 17	Victor Borge Township Auditorium Columbia, S.C. 8:00 pm	Tickets start at \$19.75
Oct. 25	KISS/Trixter and Faster Pussycat Carolina Coliseum Columbia, S.C. 7:30 pm	\$19.50
Nov. 7-8	James Taylor (sold out) Koger Center Columbia, S.C.	Tickets start at \$25.00
Nov. 18	Bruce Springsteen Charlotte Coliseum Charlotte, N.C. 7:30 pm	\$25.00 Tickets go on sale Saturday at 10 a.m.
Nov. 22	Garth Brooks Carolina Coliseum Columbia, S.C.	\$17.00 Tickets go on sale Saturday at 9 a.m.

Kristin Buehlman/The Gamecock

ferent, if not so markedly better. Those looking for a remake of *Green* or *Out of Time* will have to look elsewhere.

From an unintelligible jangly murmur in *Chronic Town*, to the suddenly crystal clear emergence of Stipe's voice with 1991's *Out of Time*, one can watch the rise of a University of Georgia bar band to international prominence.

Their new influences shine through, such as their recent joint effort with the Troggs, as does their glorious past. The country flavor of *Reckoning* shows up in many songs and there is a hint of *Life's Rich Pageant* to them all, especially "Monty Got a Raw Deal."

This CD will enchant newcomers to R.E.M. and reassert the devotion of longtime followers from the fast-paced social commentary of "Ignoreland" to the memorable piano and lingering lyrics of "Nightswimming."

This CD will probably not reach the same success on the pop charts as their past two, but remember, Led Zeppelin only had a few songs make it into the Top 40 of their day. Does that mean they're bad?

No. And neither is R.E.M. But it or borrow it. Just listen to it and enjoy it. I certainly did.



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