

## ROCKY HORROR

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the film, is on his way to New York after a two-day celebration in Las Vegas marking the film's 25th anniversary. He wants to be on hand for a new production of his original play on Nov. 15.

The film was recently released on DVD and continues to play around the country to packed houses, where fans dress as their favorite characters, act out scenes and reach the fevered, ritualistic pitch of a tent revival meeting where everyone's saved and no one cares.

O'Brien says he always loved the old sci-fi B-movies "because of the unconscious humor invested in them."

"Today we get slasher movies, which I don't approve of — Tarantino kind of journeys which are, I think, brutalizing and thoroughly reprehensible," he says. "But in those days, horror had just a little touch of irony and cynicism invested in the journey. The tongue was in the cheek. People played it as straight down the line as they possibly could, but it never disregarded morals or ethics."

In the early 1970s, O'Brien was a struggling actor and musician, admittedly boring people to tears with his three-chord songs. (He got his start in show business as a stunt rider and can be seen in "Casino Royale.")

EMI asked him to play at a Christmas party, and he wrote "Science Fiction Double Feature," which he would one day sing over "Rocky Horror's" opening credits. Meanwhile, he had just been turned down for the role of Herod in "Jesus Christ Superstar."

With time on his hands and the germ of an idea from "Science Fiction Double Feature," he began to put "Rocky Horror" together. He soon landed a job in a Sam Shepard play, but kept working on "Rocky" in his spare time.

What was supposed to be a quick run at a 60-seat theater turned into a six-year run at a 500-seat theater, a brief stint

on Broadway and a feature film.

O'Brien says the film works on several levels. "One, it's cheap, cheerful, trashy, joyous entertainment," he says. "But if it was just that, it wouldn't have the longevity. And then it's slightly liberating; it gives hope and joy to people who are in a state of flux in their understanding of gender and their place in society. But that's not enough, because that would be just playing to special-interest groups."

The final key, he says, is mythology. "It's the eternal fairy tale," he says. "It's a root myth, a retelling of a story which is almost in the psyche by now. And I think that really is what gives it its ability to continue to entertain on a deeper level, on a subconscious level."

The only message he ever wanted to convey was that "at least they spent their dough to get entertained, and they did for once. It's not worthy; it's not a high-brow, intellectual journey. It's a very simplistic journey and perhaps probably the best time you can ever have in a theater, I think. You know, that's part of its joy."

Being typecast as Riff Raff was never a problem, he says, because he was always cast by body type. "I'm an exceptionally skinny, strange-looking individual — I know that nature didn't make me look like Pierce Brosnan — and as a result one does always get typecast, but it's always better to be typecast than to be miscast, and to be miscast is a dreadful state of affairs for everybody. And so one will always be slightly typecast. I mean, we want our heroes to look like heroes, don't we? And we want our baddies to kind of look like baddies, and I generally get cast in the grimy, baddie kind of role."

He recently starred as the famous 18th-century castrato Farinelli in the play "One God, One Farinelli" in London and has appeared in such films as "Ever After," "Spice World" and "Dark City." Among his upcoming films are "Dungeons and Dragons" and "Mumbo Jumbo."

The spotlight desk can be reached at [gamecockspotlight@hotmail.com](mailto:gamecockspotlight@hotmail.com).

## DARK ANGEL

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his credits include "Aliens" and "The Abyss") and Eglee's TV expertise.

Eglee, who has worked the shows "Moonlighting," "L.A. Law" and "NYPD Blue," was eager to team with Cameron but hesitant about tackling an unfamiliar genre.

"I said, 'Chick, that's a plus,'" Cameron recalled. "I've found historically that some of the best science fiction is written by people who don't write science fiction, because they come to it with a fresh eye and don't make any assumptions."

Besides, Cameron said, creating sci-fi for television necessarily involves changes.

"You can't do spaceships and robots and giant 'Independence Day'

vehicles hovering over Manhattan," Cameron said. "You have to scale it down to the size of a human close-up, really; that's where it lives and breathes."

"Dark Angel" has its share of special effects. The two-hour pilot episode reportedly was budgeted at \$10 million, and although it came in for somewhat less, still cost considerably more than other pilots.

"There's truth in advertising: Jim Cameron's name is on the show and that creates a set of expectations in the audience's mind, and we need to be able to deliver on that," Eglee said.

The weekly budget has been reined in, Cameron said without naming a figure, but it "scales" to the premiere episode.

"We didn't want to do something that was flash-in-the-pan on the pilot and then couldn't deliver after that ... It should look about the same," he said.

"Dark Angel" is filmed in Vancouver, Canada.

While Max copes with trying to save the world, how much pressure is there on box-office king Cameron to make his maiden television venture a winner?

"Dark Angel" has yet to match its Oct. 3 debut when it drew about 17 million viewers against the first presidential debate, but it is performing respectably for Fox.

"I don't feel that much pressure," Cameron said. "I do my best with everything I do. (A series) is a very different thing than a movie, where you just fire it off like a missile and it either hits or it doesn't and it's all over by mid-day Saturday."

"With this, we're not going to know where it's at for a long time."

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# AAAS fashion show kicks off Black Cultural Week with style

ZEINA MAKKY  
THE GAMECOCK

The Annual AAAS fashion show, hosted by SG President Jotaka Eaddy and advertising senior Malik Husser, took place Monday night at the Russell House Ballroom. The show marks the beginning of Black Cultural Week.

The purpose of the fashion show is to raise canned goods that will be donated to the Oliver Gospel Mission.

The show started late because organizers wanted everyone to be present in the ballroom before sending the models out there.

"Months of preparation have been necessary in order to get ready for the show," AAAS President Aisha Taylor said.

There were 85 male and female models who had trained for weeks and whose "walks" were more like choreographed steps. They had more interaction between the models than at usual fashion shows, parading on the runway to the sounds of rap and R&B music.

The models wore different styles of outfits: business suits, casual wear, modern wear, evening wear. The only criteria to be part of the show was to be prepared to "be dedicated and work hard" and put forth "a lot of commitment," Taylor said.

"Months of preparation have been necessary in order to get ready for the show."

Aisha Taylor  
AAAS President

The outfits presented in the finale were designed and made by AAAS members such as fashion coordinators Nicky Frierson, a psychology graduating senior, and Shadonna Edwards, a chemistry senior.

There were more people at the event than expected, and the organizers had to bring in extra chairs.

In between each scene, Eaddy and Husser introduced the sequences with humorous anecdotes, and asked for audience participation. Husser shouted to the crowd, "There any smart, fine, sophisticated brothers here?"

The crowd laughed and cheered at their jokes, and also at the models, especially the male models — the crowd's population was mostly female. They went crazy when two male models started to rip off their flannel shirts before casting them away. The female models earned a lot of cheers, as well. A lot of the crowd came to support their daughters, sons or

roommates who were part of the show. This kind of success pleased Taylor.

"Anything that is a success makes me happy. My goal as the president of AAAS is to make every enterprise a success," Taylor said.

This past year there about 300 people attended and "it was a great success ... we hope this year will be as good, if not better," she said.

Taylor said as a senior student and president of an organization, it was hard to run this event, but Taylor didn't want to take all the credit.

"It is hard to balance, yes, but it is hard for everyone here," she said.

The fashion show is not the only thing AAAS will be doing this semester. They will participate in the Greek step show at the Carolina Coliseum on Nov. 10th.

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## BWP2

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to oblivion. It is during this time that they lose track of roughly a four-hour period. The remainder of the movie is comprised of the group editing the camera footage trying to discover what happened in those lost four hours.

Although none of what occurs is truly frightening or suspenseful, the movie does become a slight mystery. Skillfully added to this mystery is the supernatural as the tale of the Blair Witch begins to unfold in the present. Additionally, the directors added visions and dreams to the plot, giving the movie the feel of a Marilyn Manson video.

Finally, when the movie comes convulsively to a stop, the audience is no more aware of what truly happened during those lost four hours than they were when they entered the theater.

Several possibilities and contradictions emerge because of discrepancies found in the videos. The line between reality and imagination is then washed away as the videos present two different stories, which both contradict what the characters experience and remember.

Overall, the story adds little to the genre that classic movies such as "The Exorcist" easily achieved decades ago. However, the differences between the "supposed" reality of the movie and the questions the videos raise warrant an attempt by the directors to make the audience think.

This attempt is completely successful, and gives a movie with a good concept, but poor execution, a memorable aspect. Unfortunately, viewers still probably won't understand it days later.

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# Movie Times

**Carmike Wynnsong 10**  
**5320 Forest Drive, 782-8100**

Bring It On (PG-13) 2:00, 7:30  
 The Cell (R) 4:30, 9:30  
 The Contender (PG-13) 1:30, 4:15, 7:00, 9:45  
 Dr. T & the Women (R) 1:30, 4:00, 7:00, 9:45  
 The Exorcist (R) 1:15, 4:15, 7:00, 9:45  
 Get Carter (R) 2:00, 4:30, 7:00, 9:15  
 Ladies Man (R) 2:00, 4:30, 7:00, 9:15  
 Legend of Drunken (R) 2:00, 4:30, 7:15, 9:30  
 Lost Souls (R) 1:00, 4:00, 7:00, 9:30  
 Nurse Betty (R) 2:00, 7:00  
 Scary Movie (R) 4:30, 9:35  
 What Lies Beneath (PG-13) 1:30, 4:00, 7:30

**Columbiana Grande Stadium Cinemas**  
**1250 Bower Parkway, 407-9898**

Almost Famous (R) 2:05, 4:50, 7:25, 10:00  
 Bedazzled (PG-13) 1:15, 2:10, 3:30, 5:00, 5:40, 7:15, 8:00, 9:20, 10:15  
 Best in Show (PG-13) 1:00, 3:10, 5:20, 7:15, 9:20  
 Book of Shadows (R) 1:55, 4:30, 7:25,

9:30  
 Bring It On (PG-13) 1:05, 3:20, 5:30, 7:45, 10:00  
 Digimon (PG) 1:00, 3:15, 5:35, 7:45, 10:05  
 The Exorcist (R) 1:00, 3:45, 6:30, 9:10  
 Legend of Drunken (R) 1:05, 3:25, 5:45, 8:00, 10:00  
 Lost Souls (R) 1:40, 4:00, 7:30, 9:55  
 Lucky Numbers (R) 1:20, 4:35, 7:10, 9:40  
 Pay it Forward (PG-13) 1:25, 2:00, 4:10, 4:45, 6:55, 7:35, 9:45, 10:20  
 Space Cowboys (PG-13) 1:10, 3:50, 6:50, 9:30

**Dutch Square 14**  
**800 Bush River Road, 750-3576**

Beautiful (PG-13) 1:00, 3:15  
 Bedazzled (PG-13) 1:50, 4:50, 7:45, 10:10  
 Blair Witch Project 2 (R) 1:00, 3:00, 5:00, 7:40, 10:00  
 The Contender (R) 1:30, 4:20, 7:10, 9:50  
 Dr. T and the Women (R) 1:40, 4:40, 7:15, 9:55  
 The Exorcist (R) 1:30, 4:15, 7:00, 9:45  
 Ladies Man (R) 2:30, 5:00, 7:20, 9:30  
 Little Vampire (PG) 1:10, 3:15, 5:20,

7:25, 9:40  
 Legend of Drunken Master (R) 2:00, 4:20, 7:00, 9:20  
 Lost Souls (R) 2:20, 5:10, 7:30, 9:40  
 Lucky Numbers (R) 1:40, 4:10, 7:30, 10:00  
 Meet the Parents (PG-13) 1:50, 4:30, 7:20, 9:45  
 Pay it Forward (PG-13) 1:15, 4:00, 7:10, 9:50  
 Remember the Titans (PG) 1:40, 4:00, 7:00, 9:30  
 Urban Legends 2 (R) 5:30, 7:50, 10:10

**Regal Cinema 7**  
**Richland Mall Rooftop, 748-9044**

Bedazzled (PG-13) 2:10, 4:35, 7:30, 9:55  
 Book of Shadows (R) 2:30, 4:35, 7:40, 10:00  
 Little Vampire (PG) 2:15, 4:40, 7:15, 9:35  
 Lucky Numbers (R) 1:40, 4:20, 7:10, 10:00  
 Meet the Parents (PG-13) 2:00, 4:30, 7:20, 9:50  
 Pay it Forward (PG-13) 1:30, 4:15, 7:05, 9:45  
 Remember the Titans (G) 1:50, 4:30, 7:00, 9:40