

'Stand By Me:' A show-and-tell

by Jennifer Hubbard

More than likely you can vividly recall certain experiences of your childhood—your fifth birthday party, your first night at girl scout camp, the wreck you had on your shiny red Schwinn. *Stand By Me*, based on *The Body* by Stephen King and written for the screen by Gideon and Evans, chooses this rather trite and basic approach to tell a story about four twelve-year-old boys in their last summer days before starting junior high. A middle-aged Gordy (played by Richard Dreyfuss) flashes back to a major turning point in his youth, when he and his three best friends set out in search of a dead body. The film, directed by Rob Reiner (of *All in the Family* fame) creeps along at

first. I tired very quickly of listening to twelve-year-olds bad-mouth their mothers and watching them ritualistically punch each other in the arm. Reiner attempts to recreate the atmosphere of the late '50's; unfortunately, he fails, partially due to the script, which is too heavily padded with '50's jargon. No one needs to be hit over the head 99 times with "Your mother wears boots" to realize when the movie takes place. (A mere oil-slicked hairdo or an Elvis tune would suffice.) Here lies the screenplay's combat tragic flaw: it treats the audience like a kindergarten class, leading one step-by-step through the movie. Dreyfuss' character narrates the entire way, which is quite unnecessary: I could see the four boys trudging across a

grassy field shadowed by a dying sunset; he didn't need to tell me. The film would have been much more effective if the audience would have seen or heard of older Gordy only at the beginning and at the end.

Despite the weak script, a few strong performances prevail. River Phoenix as Gordy's best friend Chris rises above the rest of his buddies with his natural instincts and acute sense of timing. His portrayal is neatly polished and thoroughly convincing, an admirable achievement for such a young actor. Wil Wheaton as the young Gordy has his moments in the spotlight but is often upstaged by Phoenix. His winning smile and innocent expression are appropriate, as is the comic lisp of the chubby

Vern, entertainingly played by Jerry O'Connell. Often, however, the boys' actions appear unnatural and mechanical, and here Reiner must be faulted. Kiefer Sutherland in the role of Ace, the high-school hood, also turns in a believable performance, blending just the right amount of bully, coward, and lunatic to chill one's spine.

Although *Stand By Me* concerns friendship and growing up, parents should hesitate before allowing their children to view it, for it does contain a superfluous flow of profanity. As for you parents, if you reveled the show-and-tell in your earlier days, and if you like a good story, you would probably enjoy this film.

Review: An Evening at the Triangle Dinner Theater

by Mary Helen House

If you are trying to conjure up a way to enjoy a rare evening of delightful entertainment, Triangle Dinner Theater solves that problem for you by combining an enjoyable meal with a musical production. Conveniently located at the Highway 54 exit off of I-40, Governor's Inn has one special floor where reality vanishes when the lights go out after dinner; this is the Triangle Dinner Theater. The most recent production of the theater was the smash hit musical *Oliver*. Although *Oliver* was a musical depicting the abject conditions of the workhouses in England during the nineteenth century, the characters repeatedly revealed the humorous side of life.

The majority of the cast are native North Carolinians, demonstrating that the Triangle area is loaded with talent. Katie Hall captivated her audience in the lead role of Oliver, a rejected orphan boy. When Oliver's bottom lip quivered and his eyes filled up with tears, the audience empathized with him. When Oliver sang "Where is Love," goosebumps appeared on your arms while chills traveled down your spine; he had tears glistening in his eyes while his melodious voice drifted through the theater. Studying in New York at Circle in the Square, Susan Sanford, playing the part of Nancy, was another key to the success of this cast. Nancy made the audience feel her agony of loving a man who abused and eventually murdered her. Although the entire cast contributed to the success of the show, Lamont Wade, playing Fagin, was definitely the highlight. Wearing a big floppy hat, this bearded man kept the audience in hysterics by widening his eyes in a frequent state of paranoia. Wade did a magnificent performance of the number "Reviewing the Situation."

Although *Oliver* was not a musical that called for very elaborate sets, some of the scenes left room for improvement. The set that needed the most work was the final scene which took place on the Tower Bridge in London. This set was simply an unrolled sheet with a sketchy painting on it. The other scenes were basically effective, but more detail work would have

improved the overall appearance. On the other hand, the dance numbers were flawless; Vicki Atkinson, the choreographer, did an excellent job with the children in the play.

Before going to the Triangle Dinner Theater, I suggest you eat lightly all day so you can savour the delicacies that are served for dinner. After being courteously seated, you will promptly be served hors d'oeuvres by a friendly waiter. Shrimp and cheese spread over Townhouse crackers or fresh vegetables are only a tasty hint of what's to come. As you enter the buffet room, a massive feast stretches before you, and you must make some choices or you won't be able to carry your plate back to your table. The salad selection is unbeatable with shrimp and crabmeat salad, pasta salad, old fashioned ambrosia, and all the fixings for a refreshing tossed salad. The best selection for an entree is the Shrimp Newburg; the scallops, which melt in your mouth, and shrimp are served in a creaming sauce over fluffy rice. Gourmet style green beans are excellent, but the rest of the vegetables are nothing special. The final topping of the meal is a choice between chocolate mousse, cheesecake, or chocolate fudge brownie, and all look heavenly.

While the atmosphere in the theater is pleasant overall, we were unfortunate enough to sit next to a table with four children under six years old who whined and talked throughout the entire performance. *Oliver* was not the type of play that could be understood by children of this age; people should have either gotten a babysitter or stayed home.

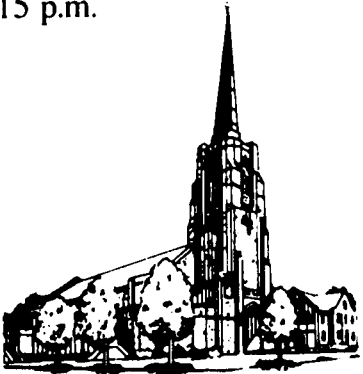
The Triangle Dinner Theater has two more musicals scheduled before Christmas. The fall musical, Steven Soundheim's *Company*, begins September 18 and runs until November 8. Then on November 13 a lighthearted musical with a Christmas theme opens—*The Streets of New York*. Reservations are definitely necessary to guarantee a seat. \$19.00 — \$21.00 per person is a very reasonable price considering the quality of the meal and the performance. Don't miss your chance to enjoy an evening you won't forget!

Anyone for Movies?

The following is a list of movies playing through the week of September 15-21:

Theater	Movie	Times
Cardinal	Legal Eagles	7:00 9:15
	Ferris Bueller's Day Off	7:15 9:15
Imperial	Stand By Me	7:20 9:20
	Killer Party	7:30 9:35
	Armed and Dangerous	7:30 9:30
	The Fly	7:25 9:40
Mission Valley	Back to School	5:30 9:35
	Karate Kid II	7:15
	Top Gun	7:00 9:00
	Aliens	7:20 10:00
Tower Twin	Extremities	7:30 9:45
	Bullyies	7:15 9:15
	Stand By Me	7:30 9:30
Valley Twin	Top Gun	7:00 9:30
	Ruthless People	7:10 9:15

Edenton street Methodist Church invites all Meredith students to get involved! We have a shuttle which leaves from Johnson Hall at 10:00 and returns to campus by 12:15 p.m.



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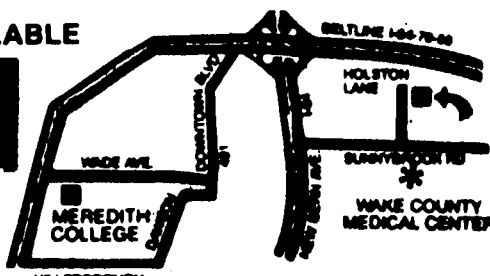
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