

# Falling head-over-heels for Shakespeare in Love

ANGIE DASCHEL  
Associate Editor

If you are a fan of William Shakespeare, expect to be blown away by the new romantic comedy "Shakespeare in Love." Even if you find the Bard's work to be boring or dull, the wonderful story that unfolds in this movie may even inspire you to take up reading his poetry and plays.

Gwyneth Paltrow ("A Perfect Murder") plays Viola De Lessups, a wealthy girl with an extreme love for Shakespeare's plays and a desire to become an actress (women were not allowed to act on stage in Shakespeare's day). William Shakespeare is played by the deliciously gorgeous Joseph Fiennes (Ralph "English Patient" Fiennes' younger brother).

The movie begins with Shakespeare agonizing over his writer's block. Shakespeare meets Viola, and the sparks start flying. Their love affair inspires Shakespeare to begin writing what will become "Romeo and Juliet." Ben Affleck ("Armageddon") plays a surprisingly small role as an arrogant actor in a theatrical troupe.

The main delight of "Shakespeare in Love" is how the affair between Viola and Shakespeare parallels the plot of "Romeo and Juliet." By intertwining the story of the two star-



crossed lovers with Viola and Shakespeare's romance, the writers of this movie have successfully put a new spin on the old story. Although the affair is fictional, the possibility of Shakespeare having a tangible inspiration for "Romeo and Juliet" is quite appealing.

The sex scenes are tasteful and extremely romantic, the plot is in-

tricate and has a lively pace, and the actors are about as good looking as they come. "Shakespeare in Love" combines all the elements of a good romantic comedy.

Although "Shakespeare in Love" hasn't enjoyed the media frenzy that surrounded "Titanic," it is sure to become an instant classic because of its fresh plot and superb acting.

## Clackamas Inherits the Wind

JEREMY STALLWOOD  
Feature Editor

The historical familiarity of issues surrounding Darwinism owes much to Jerome Lawrence and Robert E. Lee's 1955 courtroom drama *Inherit the Wind*.

"The play has become the history," said theater director David Smith-English.

*Inherit the Wind* is a fictionalized version of the events that took place in Dayton, Tennessee during the Scopes Monkey Trial of July 1925. A group of townspeople wanted to test a new law which stated that it was illegal to read Darwin in public schools.

Darwin was read in a class and the case was taken to court.

As limited guest appearances, College President John Keyser and Dean of College Services Peter Angstadt will appear in the play as townspeople. Art Dept. Chair Rick True will play the judge.

"I want to create carnival atmosphere for the play," said Smith-English. The stage will be set up as a 1925 town street. Smith-English's vision is to break down the barriers between audience and stage to make the people feel involved.

Performance dates are Feb. 25-27 and March 4-6 at 8 p.m.; Feb. 28 and March 7 at 2:30 p.m.

## Hanks and Ryan come together again in comedy *You've Got Mail*

JANOS J. PLESKO  
Staff Writer

The romantic comedy, "You've Got Mail," is a modern, computer age love story, starting and unfolding through E-mail. It is exciting to watch the implied romance ripen through the E-mail.

Tom Hanks is the son of a bookstore magnate, while Meg Ryan portrays the daughter of a small bookstore widow. Rivalry begins when Hanks opens a new, big bookstore right across from Ryan's small, much-sought bookstore. In the meantime, Hanks and Ryan communicate through E-mail and get along very well, without, of course, knowing who the other is in real life.

This movie has none of the usual

morbidly and graphic sexual encounters; it is very refreshing. The movie has a very relaxing rhythm, and the scenes and events move playfully. The story depicted by this movie has an important, clear message: Follow your heart! Of course, this is easier said, than done.

In one of the best scenes of this movie, Hanks' father after getting divorced from his latest wife, invites his son over to his houseboat. He then reminisces about his life and his love affairs. Hanks asks him, "Having so many women and divorces in your life, how would you know now which woman you should choose?"

"My son," replied the father, "ask yourself this question: 'Does she bring joy to your heart?'"

## Prince of Egypt: murder, miracles and mystery

JOEL P. SHEMPERT  
Copy Editor

Dreamworks has become something of an "Anti-Disney," and their latest, *Prince of Egypt*, certainly surpasses thematically any animated effort Old Walt's legacy has produced. After all, how many Disney movies deal with issues like genocide, guilt over murder, or the conflict between a pantheon of deities and Yahweh God?

*Prince of Egypt*, for those of you who slept through Sunday School (or never watched many Charlton Heston flicks), is the animated story of Moses (Val Kilmer), the son of Hebrew slaves who is adopted into the royal family of Egypt, discovers his true heritage, flees in the wake of the killing of an Egyptian guard, and later returns under the orders of God to free the Israelites from Pharaoh's rule.

Pretty weighty stuff for a cartoon to handle—but of course "cartoon" is too trite a term to apply to this animated epic. There is much to say for this movie in all its facets: the animation is fluid, vivid, and dazzling, the characterizations, aside from some scattered quirks and anachronisms, are real and compelling, and the spirit of the Biblical text is preserved with respect.

The music is a mixed bag. Some songs, such as the opening "Deliver

us," are appropriate, moving, and ring ethnically true. Moses' mother sings in Hebrew to quiet her baby, and Moses' father-in-law Jethro and his clan sing and dance around a bonfire under the stars. Other offerings, though, seem arbitrary, throw-in, and half-baked, providing strong evidence that just because you can insert a song into a scene doesn't mean you should.

Other difficulties arise as well. There are slight alterations to the storyline that leave those familiar with the Biblical text asking, "why?" Moses' brother Aaron (Jeff Goldblum), for instance, is relegated to a much smaller and even antagonistic role. And there are scenes which miss their potential, as when two Priests of Ra confront Moses in Pharaoh's court, imposingly invoking the Egyptian pantheon, then lapsing into an annoying, trite song.

All said, though, the movie breathes life into a classic story of the faith, showing by his interactions between his brother Aaron and sister Miriam (Sandra Bullock), wife Tziporah (Michelle Pfeiffer), and adopted brother, the Pharaoh Rameses (Ralph Fiennes) the vivid, human side of Moses. There are scenes, such as the 10 plagues of Yahweh upon Egypt (each representing the defeat of a specific Egyptian god), and the parting of the Red Sea, that will stay with viewers long after the theaters empty.

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