

# Theater department prepares for busy season, new schedule

By George Graves  
Contributing Reporter

School has been in session for just a little over two weeks, yet the university theater department has already clocked many hours in preparing for a busy Mainstage season.

This past weekend, more than 60 students auditioned for William Shakespeare's classic *A Midsummer Night's Dream*, the second show of the season. Meanwhile, rehearsals and technical production have already begun for the opening show, John Guare's *The House of Blue Leaves*, as well as the student-produced *All in the Timing* by David Ives.

"We've got a good range of shows this year," said John Friedenberg, director of theater. "Every show we're doing has some name value to it, as well as having a lot of meat and substance for the audience to enjoy."

Friedenberg stated that selecting this year's shows was a strenuous task.

"We try to balance the shows we offer over a four-year period," Friedenberg said. "We want a Wake Forest student to get a wide scope of productions from all cultures and eras, while doing shows that they may not always see being performed in a professional setting."

The 2001-2002 season opens Oct. 3 with *The House of Blue Leaves*, directed by assistant professor J.K. Curry. Guare's story focuses on a zookeeper and aspiring songwriter who attempts to make one last attempt at achieving the American dream of superstardom, with wacky yet darkly somber results. The cast stars senior Ryan Fries as Artie, junior Julia Schmidt as Bunny, and senior Erin Wade as Bananas.

The next performance is a classic revisited, *A Midsummer Night's Dream*, directed by assistant professor Sharon Andrews. Yet, for a twist on the often-heard tale, the performance will be set in Ireland and be accompanied by fantastic sets and makeup. The show opens Nov. 7.

The season resumes in the spring with

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Sam Shepard's *A Lie of the Mind*, directed by Cindy Gendrich. Shepard's play, according to the department, is a tale of "two families, connected by marriage, who find their enmities increasingly disturbing and dangerous." The show is scheduled to open Feb. 20.

Finally the Mainstage season concludes with *The Secret Garden*, the musical based on the novel by Frances Hodgson Burnett and directed by assistant professor Brook Davis. *Secret Garden* won a Tony award in 1992 for "Best Book of a Musical", and will open at the university on April 12.

Significant changes were made to the theater schedule this season. Instead of

running for two consecutive weekends, each Mainstage show will run for the duration of one week.

"The big factor that the schedule change creates is more rehearsal time for the shows," Friedenberg said. "Instead of having a long period between performance, the director can use that time to polish the production."

All Mainstage productions will open on a Wednesday night at 7:30 p.m. (a change from the 8 p.m. start last season). The shows will be performed Wednesday through Saturday night, with a 2 p.m. matinee on Sunday. The exceptions to this schedule are *A Midsummer Night's Dream*, which will also have a 2 p.m. matinee on Saturday, and *The Secret Garden*, which will begin its run on April 12-13 at 7:30 p.m. before beginning a normal performance schedule on April 17.

"We hope that the new schedule will be more convenient and allow more students to attend the performances," Friedenberg said.

In addition to the four main stage shows, the department will put on several smaller shows in the Ring Theater. The Anthony

Aston Players will produce two shows this semester. The shows are entirely conceived, produced and directed by the student body. David Ives's *All in the Timing*, directed by senior Lee Briggs, will show Sept. 20 - 22, while senior Hillary Heard will direct Tom Griffin's *The Boys Next Door* Nov. 29 - Dec. 1. Curtain times for all shows are at 7:30 p.m.

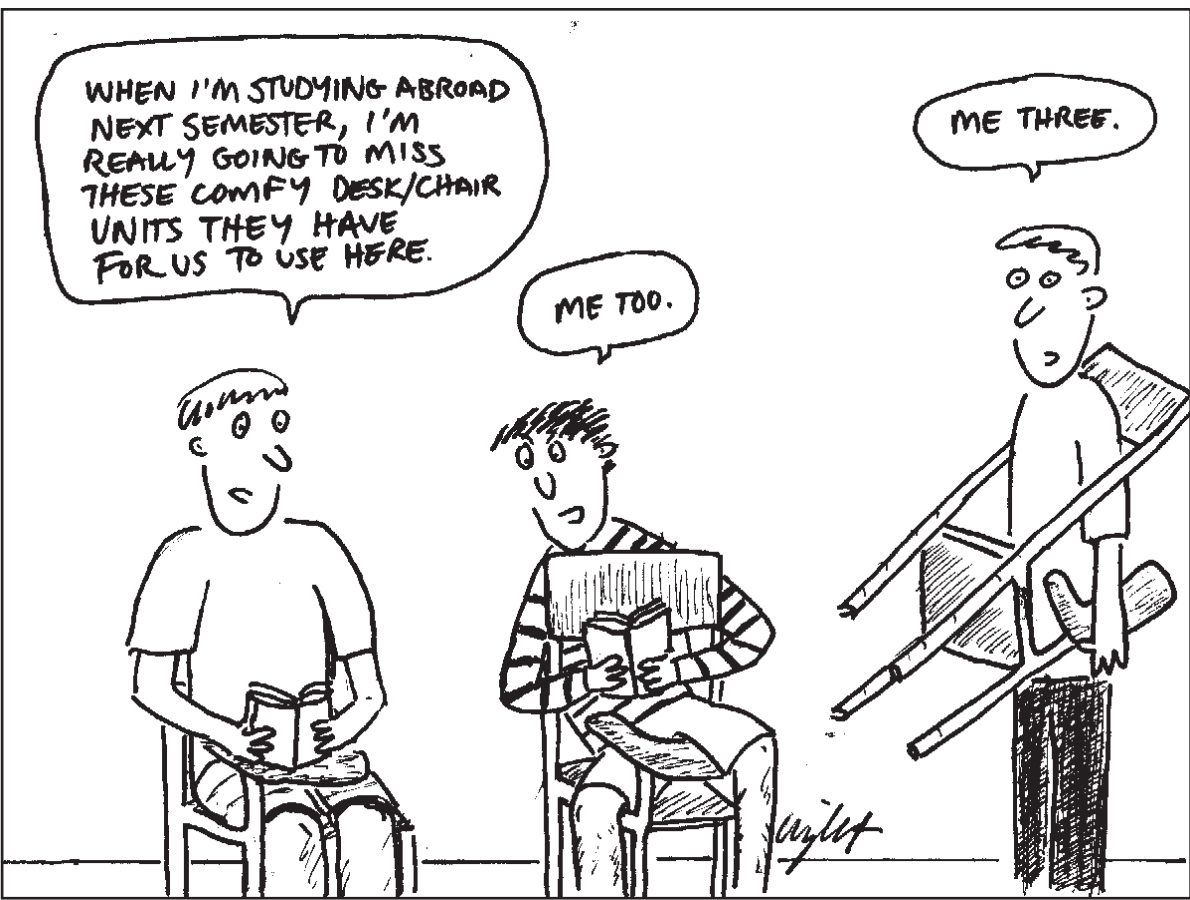
Season tickets for the main stage shows are \$36 for the public, \$30 for senior citizens and faculty, and \$15 for students. Purchasing season tickets includes free admission to the Studio Series, a collection of one-acts to be performed in the Ring Theater during the spring semester. Individual tickets can be purchased for \$12 for general admission or \$5 for students. Anthony Aston shows are \$5 per ticket, \$3 for students.

The department declares that this year's shows cannot be missed.

"I've known many seniors who have come to see their first show during their final year and have kicked themselves for not attending them sooner," Friedenberg said. "I hope that case won't be heard as often anymore."

## Abercrombie and Wake

Michael Wright



## Secret

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"Strings" showcased the talents of flautist Michele Favaro, who joined the other orchestra members onstage only during this piece. Nicola Favaro then gave an impressive performance on the oboe during Tomaso Albinoni's "Concerto in B-Flat, Opus 7, No. 3 for Oboe and Strings".

All of the musicians' authentic baroque-era instruments were beautiful, but the wooden oboe and flute were truly magnificent. Albinoni's composition ended the official program, but the orchestra returned to the stage on a wave of thunderous applause, much to the delight of the crowd. As an encore, they played the Adagio from Marcello's "Oboe Concerto in D-Minor." Previously, the Accademia di San Rocco has played in The Middle East, Japan and Europe, and were featured in the "Mostly Mozart" series at the Lincoln Center in August.



Courtesy of www.clarefader.com

## One hip swinger

Clare Fader leads the Vaudevillians with pop music covers and a touch of swing. The band from the North Carolina School of the Arts will perform at Reynolda House Sept. 14 at 10 p.m. A late night breakfast will follow.

# 'Jeepers Creepers' short on thrills, long on clichés

By Tripp Lumpkin  
Contributing Reviewer

The opening sequences of *Jeepers Creepers* grabbed my attention. As young brother and sister Trisha and Darryl travel down a lonely and deserted country road in the middle of nowhere, I was immediately reminded of the first half of Tobe Hooper's horror classic, *The Texas Chain-saw Massacre* (which also happens to be my favorite horror movie of all time).

Between their adolescent "small-talk" about college life and what it's like to come back home, Trisha scans through the local radio stations and the car becomes filled with strange voices quoting from the Bible and evangelists ranting about Christianity. This reminded me of a scene in the *Children of the Corn*, an above-average horror film based on Stephen King's short story by the same name.

As Trisha and Darryl, played by Gina Phillips and Justin Long, travel down the road, they come across the unsettling image of a man (who looks very much like a scarecrow) heaving what appear to be lifeless human bodies wrapped in sheets down an old rusty silo next to an old church. The mysterious man sees that he is being watched and immediately decides to chase after the brother and sister in his immense army storage truck and violently run them off the narrow road.

These opening sequences had me excited for two reasons. First, it is rare to see a horror movie of today going back to some of the simple and classic horror formulas that the movie industry has seemed to forget about in the past 15 years. Second, these opening scenes suggest the possibility of a film where two college kids are hunted or kidnapped by a creepy, and obviously deadly, psychopath in the middle of nowhere. This excitement was replaced by extreme disappointment, however, as soon as the first 15 minutes were over.

After the mysterious man runs Trisha and Darryl off the road, they jump out of their car and assess their situation. Their first decision is a logical one: use Darryl's cell phone to call for help. Of course the cell phone does not work because this is a horror movie, and things are never easy for the characters in horror movies.

Next, the two try to start their car and to their surprise (and the viewers'), the car starts. Anyone, and I mean ANYONE, in this situation would have gotten in their car, driven away from this terrible situation, and reported the incident as soon

as they new they were a million miles away and safe.

But not Darryl and Trisha. No, no, these two idiots decide that they should go back to the church and see if they can save the potentially already dead people that were thrown into the silo by a man who just tried to kill them five minutes before. Stupid. Stupid. Stupid.

What makes all of this even worse is that Trisha exclaims, "We shouldn't be doing this. Don't you know that every scary movie starts with kids making dumb decisions like this?"

One might suggest that whoever wrote this movie is making fun of the movie itself or even the horror genre as a whole. I don't buy that for a minute. I think the writer of this disaster just settled on a cheap and non-creative way to advance a quickly fading plot.

When the two get back to the church, they yell and scream down the silo to see if there is any response. After hearing nothing, Darryl decides to crawl down the silo to get a closer look at nothing and *whoops!*, he falls in. Trisha then goes to get help while Darryl wanders around a dark cave and stares at hundreds of dead bodies on the walls all sewn together. Is he trapped? At this point no one in the theater cares because these two idiots deserve to die for being so stupid in the first place.

From here, the movie gets worse and worse. To no one's surprise, the scarecrow man is really an un-scary looking monster who runs around and kills people. A strange witch doctor enters the film just to inform Trisha and Darryl that they should run when they hear the song "Jeepers Creepers" because that means the flesh-eating monster is chasing them. Any and every explanation as to where this monster came from or why he eats humans or why he is only after the brother and sister is completely ridiculous.

I wanted to leave this movie so badly, but I kept thinking that the end might offer some unexpected twist or creative insight into the misery that I had been sitting through for ninety minutes. Unfortunately, the end did neither of these, making this one of the worst movies I have sat through in a long time.



Courtesy of www.imdb.com

**Jeepers Creepers star Justin Long falls into the clutches of a man-eating monster.**

## Plea

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Kid," which is beginning to garner some acclaim on MTV.

Skiba's intense tenor alternated lead singing duties with the sorrow of the deeper Andriano's voice, finding a middle ground that had everyone in the room keeping time with their heads and singing along.

Many of today's bigger names like Dave Matthews Band sell hugely expensive tickets to con-

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certs in huge venues where everyone knows the words but doesn't want to sing along. Audience members are not a part of anything special, just another date on the back of a T-shirt.

Shows like this one, however, are entirely different. They're so far superior to the standard summer

tour because you're part of something fun. The bands are not working on a job; they're rocking their brains out.

The Alkaline Trio always closes their sets with the angry epic "Radio," possibly the best song about a bad relationship that you've never heard.

On this night, they called everyone who knew the song on stage to sing along. It might not have been 15,000 yelling fans, but 200 people singing "I've got a big fat f---ing bone to pick with you, my darling," was more than enough to make me remember why I love rock music.