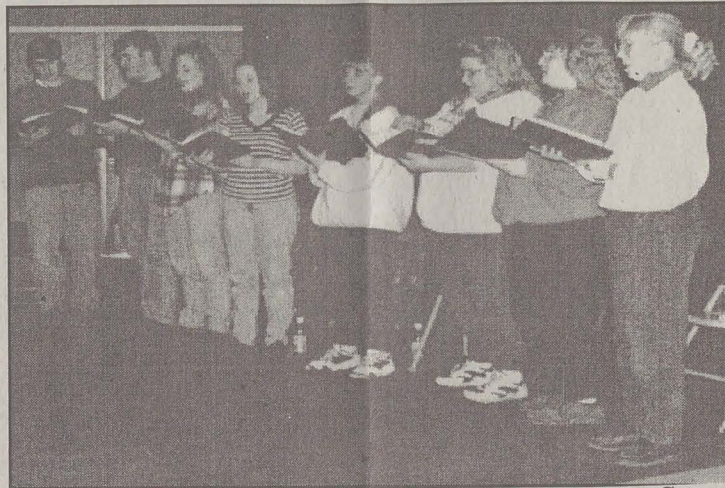
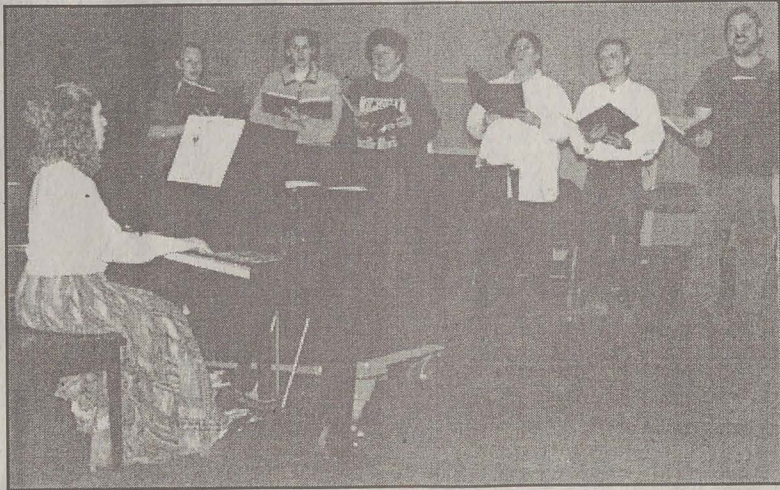


Fine Arts are brought to life at ACC



PHOTOS BY POLEMIC STAFF

The Collegiate Singers (above) prepare for their May 5, performance at a recent rehearsal in the Robert and Jacquelyn Granum Theater. The Jazz Ensemble (below) bring swing to the community on Wednesday, April 16, in a variety of musical styles.



Movie masterpieces offer classic entertainment

By KENT ANDERSON
NEWS EDITOR

Dressed in a white tuxedo, Humphrey Bogart sits at a bar, a cigarette, gently burning, dangles from his fingers, as he stares off into a despondent void thinking about the beautiful woman that just walked out of his nomadic life. To many, that is the image of a classic movie, but what is a classic, really?

A classic is the preeminent creation of its type, however, there are many types: action, comedy, drama... etc. And each of these contain both good productions and flat out trash. But, surpassing all class distinction, rising to a paramount level of artistic magnificence, I believe, is the "true" classic, the best of the best from all genres.

There are five films that stand as masterpieces, true classics, absolutely unforgettable entertainment.

"Citizen Kane," Orson Welles' greatest achievement, is 5. The gloomy splendor of the light-shadow world of the wealthy and powerful businessman who falls into melancholy is a poignant vision of human reality, success and failure, and what makes life important.

"The Maltese Falcon," one of Humphrey Bogart's most famous films, is 4. The quick-witted, detective-world dialogue keeps the twisting plot

unfurling with gripping excitement, and Bogart's performance, as well as the acting of everyone in the film, set the tone for film nor for decades to come.

"Henry V," Kenneth Branagh's lavish adaptation of the Shakespeare classic, is 3. The language of the movie is without a flaw, the direction and acting surpass virtually every movie made before it or after. Emma Thompson is simply the embodiment of artful beauty, just as the movie is the embodiment of artful cinema.

"Lawrence of Arabia," the epic story of British Colonel T.E. Lawrence's efforts to unify the Arab world during WWI, is 2. The most visually impressive film of its magnitude. With a cast that includes Omar Sharif, Peter O'Toole, and Alec Guinness, "Lawrence" is a spectacular monument to epic production.

"Mr. Showbiz," a movie critic on the internet who has a list of what he considers to be the 100 greatest films of all time, lists his number one, his choice for the greatest movie ever made, as "Casablanca." And I agree.

Ingrid Bergman shines, Claude Rains is entertaining beyond belief, and Humphrey Bogart is at his stoic best. There has never been a film more celebrated, and never a story more romantic.

"Casablanca" is a colorful mosaic of tragedy, wit, emotion, and suspense illuminated by a plot that always prevents you from seeing around the

- Casablanca
- Lawrence of Arabia
- Henry V
- The Maltese Falcon
- Citizen Kane

corner—you are always amazed by the unfolding events. The actors do their jobs with quick-paced precision, which keeps the dialogue flowing while highlighting the intelligence of the script.

The aforementioned films are true classics. They don't just seek to entertain us, they enlighten us as well.

A movie can be technically perfect, contain super performances, and be directed with the eye of a master artist, but that is not enough to make it a true classic. The true classic is capable of appealing to every generation that sets eyes on it. Also, there must be an ineffable quality to the movie that takes us on a voyage through ourselves. Yes, a true classic must be profound.

If you haven't seen the top five films, you should. Then, judge for yourself whether or not they are classics. And if you find yourself lost in emotion as Bogart tells a teary-eyed Bergman, "Here's looking at you kid," and then sends her away, despite his immense love for her, well, it's ok. You're supposed to feel something at that moment. After all, you'll be watching a classic.

Kilmer divine in "The Saint"

By KENT ANDERSON
NEWS EDITOR

The only thing divine about "The Saint" is Val Kilmer. Adapted from the 60s TV series starring Roger Moore, the movie is cinematic monotone, broken only by the charismatic presence of Kilmer, who gets a chance to flex his acting muscles in the role of international thief Simon Templar.

Templar is a man with no true identity, having been raised in an orphanage by a highly orthodox sect of catholic missionaries and given the name of a catholic saint, like every other child at the mission, which he refuses to acknowledge. He escapes from the mission with a group of boys after a girl the young Templar is in love with falls to her death. Just as she was about to kiss him, she is frightened by a couple of dogs and plummets from a railing.

Brought to light in this opening segment is Templar's skill in opening locks and his penchant for roguery. While in the mission, Templar is fascinated by the stories in the "Knights Templars" magazine, from which he takes his name and his romantic perception of life and crime.

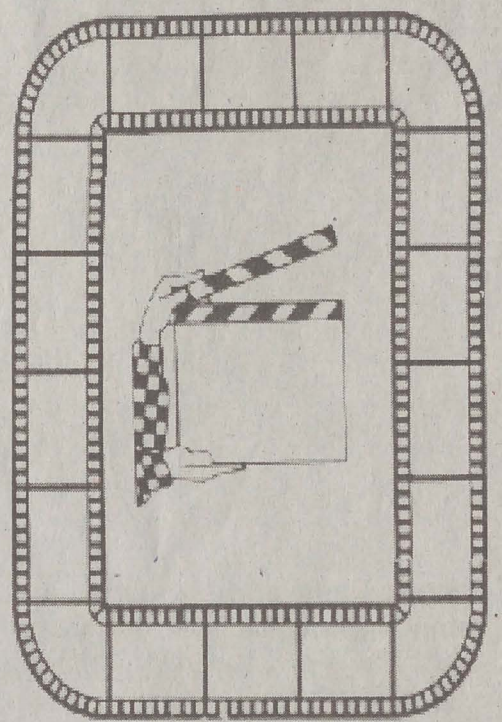
This flashback is alluring and constructed with a romantic hue justified by the content. Although Simon Templar is a rule-breaking defiant at the orphanage, the treatment he and the others receive at the hands of the priests controlling it supports his actions, and his break for freedom. So we see Simon is a rogue, but he has a sense of honor, a romantic sense that embodies his motivations as a Don Juan anti-hero.

Templar grows up into a shrewd, high-tech, and high-priced criminal who eludes enemies on both sides of the law, and uses the names of Catholic saints for all of his aliases. His unique talents for penetrating any existing security system and assuming anyone's identity provides for all of "The Saint's" entertaining moments. Unfortunately, these brief flashes of slick movie-making are few and far between, com-

ing at times when we are ready to give up on the movie and fix our attention on finding the best way to exploit the awkward comfort of the theater seat.

Kilmer, however, deserves healthy praise for his performance, which is the film's only saving grace. The identities Templar assumes require a variety of accents, from an Australian to a Russian, and an assortment of make-up changes, and Kilmer delivers the voices with flawless precision, making us wonder why his obvious talent was wasted on this mediocrity.

"The Saint" wants to be James Bond, but the movie fails in all the ways that James Bond succeeds. When there is action or suspense, it is usually low-key and short-lived: few of the



tense moments are exploited for their true worth. Templar's initial burglary in the story, along with the fight that ensues, is one of the notable exceptions, but items worth noting are as rare as sushi in this film.

None of the acting is bad, in fact, it's all good, especially the supporting characters and Elizabeth Shue. Phillip Royce is a fine director, and the script, though containing a clumsy plot, is good. But the producers of "The Saint" should have watched more James Bond movies, for they sorely lacked the inspiration to compose a cinematic action-thriller in the image, or even the shadow, of Bond.

Imitation with flair would have been more forgivable than boredom with quality.

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