



Courtesy of The Walt Disney Company

With a cricket named Jiminy as his official conscience, Pinocchio, a puppet-come-to-life, learns to be brave, truthful and unselfish in Walt Disney's animated classic, "Pinocchio."

Pinocchio revisits theaters

By Stacie Hake
Staff Reporter

If you wished upon a star for the return of the Academy Award winning "Pinocchio," your wish has come true.

This beautifully animated picture with its vibrant colors has returned to theaters to capture viewers' hearts for years to come.

Producing his first film, the ever popular "Snow White and the Seven Dwarfs" which was released in 1937, did not inhibit the busy Walt Disney from releasing "Pinocchio" in 1940. Since then, Disney Studios has practiced its wizardry at animation with movies such as, "Bambi," "Dumbo," "Fantasia," and the latest "Beauty and the Beast."

Introduced on a first-ever Dolby Stereo track, the film has been enhanced not only in sound, but visually. Taken frame by frame,

the film has been restored over a one-year period to up-grade the film quality.

The quaint little village where the story begins is the home of the wood-craftsman Geppetto (voice of Christian Rub).

movie

Narrated by the small insect, Jiminy Cricket (voice of Cliff Edwards), Geppetto creates the puppet Pinocchio while talking to his clutzy feline Figaro and loving goldfish Cleo. After putting the finishing touches on his beloved puppet, he retires to bed with a wish that Pinocchio (voice of Dick Jones) will come to life and be his son.

After Geppetto falls asleep, The Blue Fairy (voice of Evelyn Venable) arrives and brings Pinocchio to life as a puppet, who dubs Jiminy Cricket as his conscience. As Geppetto awakes

to the racket, the characters rejoice on this wish come true.

But Pinocchio cannot become a real boy until he has proved to be brave, truthful and unselfish.

The next day Pinocchio is sent off to school, but is challenged with all sorts of temptations. Jiminy Cricket attempts to stay with Pinocchio and help him through his adventures in hopes that he will listen to him.

From the story of Carlo Collodi, "Pinocchio" broke through the animation barriers. With its extraordinary detail, imaginative design and carefully picked vocals, the story has become an all-time favorite for people of all ages, and a example for future film-makers.

The creative, fanciful, sweetly musical production of "Pinocchio" is back and will remain alive in the hearts of many, with its positive feedback to always "wish upon a star."

Movie deals with death

Sheldon film searches for life's answers

By Jill O'Brien
Staff Reporter

With elements of both pain and humor, Jan Oxenberg's "Thank You and Good Night" questions how to deal with death.

The film searches for answers to questions brought about by a Jewish grandmother's impending death.

After Mae Joffe is diagnosed with diabetes and cancer, Granddaughter Oxenberg captures interviews and memories of Joffe on film. As Oxenberg narrates incidents and gives background information on the family, Grandmother Joffe comments, sometimes cynically and sometimes humorously.

movie

Oxenberg's childhood memory of her grandmother is preserved and presented by a life-size paperdoll figure of Scowling Jan, "a rotten kid" who makes her own observations about life and death.

The appearance of Scowling Jan remembering the times grandma took her to movies or carnivals, serves to lighten the Oxenberg's morbid task of documenting the illness and death of a loved one.

The film, though painful at times as Oxenberg's mother and other family members come to grips with Joffe's death, is not without humor.

When Oxenberg asks her grandmother if there is anything she (Oxenberg) can do, grandma says, "Yes... get married." No, no, something other than that, Oxenberg says. "Get on a game show," grandma answers.

Oxenberg's imagination takes her to a game show where she is asked questions about grandma's life. The prizes are grandma's possessions, her collection of salt and pepper shakers, her ceramic dogs and of course, grandma's color television.

Following grandma's death, Oxenberg's mother suggests everyone make up a list of things to do during the next few days to help them cope with her death.

"I must have heard her wrong — I made up a list of things I didn't do," Oxenberg says.

Her list, compiled from guilt, included remorse for not helping grandma build a shelf for her salt and pepper shakers.

Although the scenes move smoothly, at times the questions Oxenberg asks about life and death seem to drag on.

At one point, Oxenberg, so obsessed with making the film, pesters grandma with questions. One touching scene, bordering on annoyance, is when Oxenberg asks her frail, dying grandmother, "Tell me, grandma, do you have any words?"

"Yes," grandma says, "I love you." As if that isn't enough, Oxenberg persists, "Do you have any other words for prosperity? Any messages you want to give out?"

Poor grandma strains to be heard as she whispers, "Yes, I love you so much."

However, as the viewer begins to wonder if grandma Joffe is really a victim of Oxenberg's documentary, grandma's spunkiness is momentarily revived when she tells Oxenberg, "That's about all for tonight, and to my public, I wish to say, thank you and good night."

Following "Thank You and Good Night," "Deadly Deception: General Electric, Nuclear Weapons and Our Environment," an academy award winning short by Debra Chasoff was presented, documenting GE's role in building nuclear weapons.

In 19— at the Hanford, Wash. nuclear plant, GE conducted secret experiments, releasing radiation into the air and water.

This 30-minute film opens with a "tour" of the neighborhood that has come to be known as "Death Mile," where 27 of 28 families suffered incurable cancers and birth defects.

Today, near Schenectady, N.Y. at the Knolls Atomic Power Laboratory, GE employees continue to be negligently exposed to radiation and cancer-causing asbestos.

The film, well-narrated and punctuated with interviews by GE victims and employees, casts a gruesome shadow over GE's slogan, "We bring good things to life."

Both films are playing at the Mary Riepma Ross theater in the Sheldon Art Gallery through Sunday.

Movie makes an 'Unlawful Entry' as a box office hit

"Unlawful Entry"



By Gerry Beltz
Staff Reporter

Once again Ray Liotta of "Goodfellas" and "Article 99" delivers a terrific performance, this time in the spine-tingling thriller "Unlawful Entry" (Lincoln 3).

Liotta plays Los Angeles policeman Pete Davis, who is called to the home of Michael Carr (Kurt Russell of "Backdraft" and "Tango and Cash") and his wife Karen (Madeleine Stowe from "Stakeout" and "The Last of The Mohicans") after an attempted burglary.

The Carrs are very happy to meet someone like Davis, who truly cares about their safety and well-being. Davis is also pleased with the Carrs' hospitality because he has gotten used to the attitude that it was "cops versus everyone else" ... except when one is

needed.

Eventually, the professional relationship evolves into an overly-personal one.

Davis' previously-unknown imbalanced behavior comes out, showing that he feels that Karen would be safer with him than with her husband, and that's when the movie kicks into high gear.

Directed by Jonathan Kaplan ("The Accused"), the same type of suspense and terror exists that was seen in "Pacific Heights" and "Cape Fear,"

where the bad guys use the rules to their advantage to make the good guys powerless.

What is really scary about this is that these are realistic situations; things like this could feasibly happen. Kaplan builds up the suspense to a white-knuckle ending.

Russell and Stowe perform sufficiently in their roles as the couple whose personal and professional lives are being torn apart by Liotta, but it is nothing overly spectacular.

It is Liotta that walks away with

this movie, as he is the star of every scene he is in.

He has the perfect physical characteristics for this role; debonair smile, "apple-pie" innocence in the eyes — where in actuality he is as ruthless and brutal as some of the criminals he arrests.

Liotta handles his two-faced character with ease, one minute beating up on an innocent bystander, and the next minute talking to a group of schoolchildren about being "a friend."

Good stuff here, so check it out. It may seem too real.