

Script improves show

Well-written drama addresses love and religion while adding to already strong production

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An excellent script comes together with a solid production with senior director Roxxy Duda's current production of "Next Fall."

"Next Fall," written by Geoffrey Nauffts, opened off-Broadway in 2009. After success off Broadway, the production, which became known as "the little play that could" thanks to theater critic David Cote, made its way to Broadway in 2010. This drama contains an ample amount of light-hearted humor, following the trials and tribulations of Luke and Adam, a gay couple, as they struggle with their openness. As if that isn't difficult enough, Luke's Christianity paired with Adam's atheism causes the couple to clash at times and brings the theme of religious beliefs to the forefront. Packed with sincerity and honesty, the script allows audience members to experience an assortment of emotions while evaluating homosexuality and religion.

Scenes alternate between flashbacks and the present, where a car accident left Luke in a coma and Adam in a waiting room with Luke's religious parents who are unaware of their son's homosexuality.

While the script was the production's strongest aspect by far, the other facets are close behind. The cast did well overall. At times, some cast members seemed mechanical and appeared to be going through the motions to a certain degree, moving on cue without motivation and delivering lines without sincerity.

However, this did not hinder the performance too much as the actors skillfully picked up energy as soon as it would begin to fade, and the script's strong plot and dialogue brought sincerity through the written words. Each cast member had a developed character and a strong persona.



Sonny Phan/index
Luke [sophomore Kevin Kickham] struggles with telling his father [senior Patrick Becker] about his sexual orientation.

Sophomore Kevin Kickham as Luke and freshman Taylor Thompson as Adam created strong chemistry as the couple of five years. Thompson's solid characterization and Kickham's sincere and believable performance, which was one of the strongest in the show, worked together to create a loving, yet contrasting relationship.

Senior Patrick Becker as Luke's father, sophomore Josh Reinhardt as Luke's friend Brandon and freshman Danielle Godden as the couple's friend Holly all created solid characters. Rounding out the cast was junior Fallyn Lee as Luke's energetic and talkative mother, Arlene. Lee presented the production's strongest emotional contrast and brought a new level of depth to the boisterous mother with a southern drawl. The only disappointment of Lee's performance was the fact she wasn't on stage more.

The production's technical aspects mostly

are solid. Scene transitions should be smooth by the opening of the show, but potentially still could be rough. With a lot to move and not enough people to do it, the stage crew worked as fast as they could, given the limited resources. Sophomore Danielle Schaeffer's set was moderate but appropriate.

Senior Emily Gannon's sound design helped set the scene well and affected the show's tone heavily. Lighting by sophomore Sarah Dykes was appropriate, but could have been more focused on areas of the stage. The lighting problems seemed to be more the fault of the actors in cases when they would walk out of the light on the sides of the stage.

With a great script and a solid execution, seeing this production would be an evening well spent. If you do not check it out for the production, which is reason enough to see it, then see it to experience a well-written, moving and powerful script.



Visitors pass required

BY KATHLEEN BARBOSA
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Sometimes I think I need a visitor's pass to live in Kirksville.

Since I began studying at Truman State, I somehow have wandered into this gray zone of residency. I live here for nine months of the year, but this isn't my permanent residence. I have no intention of staying after graduation, and Kirksville never will be my hometown. However, during the time I am here, it feels like it is my home.

This sense of home makes me protective against those I see as "outsiders."

I sometimes catch myself looking at locals and almost wondering why they are here. In reality, I should recognize I am the visitor. If I want their respect as a student, I should give them the respect residents deserve.

I began thinking about this a few nights ago when I went to the train bridge with friends. While waiting for the next train, a truckload of local teenagers drove up and joined us on the bridge. The other two groups of Truman students left shortly after the locals arrived, but my group stayed. The locals began talking to us, and they were polite and conversational. However, our group eventually left because we felt uncomfortable. It was a discomfort I still do not understand.

It was odd — as if high school students shouldn't be at the train bridge. After all, that's a Truman thing. But is it really?

The train bridge, the campus and The Square were here decades before I came to Truman, and will remain here decades after I leave. They belong to the community, not just Truman students. As students, we are not superior to Kirksville locals.

Maybe we feel this way because think the Kirksville residents aren't part of the Truman community with which we identify. They never had to take Writing as Critical Thinking or walk through the library tour during Truman Week. How could they possibly relate to us? But we aren't part of their community either. Maybe we are the ones trespassing on their train bridge. After all, this is their hometown.

Think about your hometown. If someone made fun of it, told you it was stupid or that there was nothing to do there, how would you react? Every year, Kirksville residents have to put up with students grumbling about the hometown they are proud of. People do love this town, and people stay here for a reason.

In reality, we rely on each other. The residents who work in Kirksville rely on the business students provide as well as student employment, and we rely on the services residents provide, whether for dining and shopping or personal health and necessities.

Let's show the town and the people that make it run the respect they deserve at least for the short while we are visitors here.

Classic remake lacks overall

BY KEN DUSOLD
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Hollywood owes Alexandre Dumas an apology. After almost 2 dozen film adaptations of the French author's "The Three Musketeers," there exists only a couple of productions that stand out as "good." The latest version, from director Paul W.S. Anderson, is not one of those good productions.

Anderson's account of the adventures had by Athos, Porthos, Aramis and their young friend D'Artagnan stinks. There is no easier way to describe this two-hour-long film that is likely to insult the intelligence of those not familiar with Dumas' tale and leave fans of the classic 1844 novel wanting revenge for what might be considered desecration.

The story is not entirely loyal to the book, but that's to be expected. What never was expected was the ridiculous way Anderson presents the story. His poor production decisions combine with a bad script to destroy this film before it even had a chance to put up a fight.

Anderson sets the story within a steampunk'd 17th century Europe most likely inspired by the 2009 "Sherlock Holmes" adaptation. Steampunk, a sub-genre that draws from science

fiction, fantasy and history, most commonly is used to recreate Britain during the Industrial Revolution. This fact about the genre leaves us to assume Anderson was smoking something funny the day he decided to film a "Three Musketeers" remake in this style.

The weapons and tools the characters use in this movie, like a semi-automatic spear-gun, seem laughable considering the time period. There are elaborate and dangerous booby traps guarding everything from Da Vinci's vault to the Queen's boudoir. Carriages include mechanically operated hidden compartments that seem to pre-date the required technology to make them by 200 years. And the Duke of Buckingham constructs a fleet of flying war ships, which actually are sailing vessels tied to what could only be helium-filled balloons — despite the fact helium was not discovered until the 19th century.

Also noteworthy is the apparent lack of fact-checking on

the part of the screenwriters and producers. With characters seen conversing in Versailles' Hall of Mirrors some 50 years before that section of the palace was even constructed, catching the results of laziness on the production crew's part becomes a sort of game.

The characters are treated with little more respect. Lerman is as overly confident in his performance as D'Artagnan, his character, is in becoming a mus-

keteer. Unfortunately, that confidence helps only one of them achieve success. As for the three actual musketeers, Matthew Macfadyen seems bored as Athos, Luke Evans is given barely any dialogue as Aramis and only Ray Stevenson manages to bring any fun to the picture through quippy remarks and infectious laughter.

The supporting performances are worse than what is given by the four leads. Bloom gives an immoderate performance as Buckingham. His maniacal laughter sounds almost like a



cackle and the emphasis on the character's position as the trend-setter of Europe is absurd.

Christoph Waltz is given little with which to work, as the Cardinal Richelieu is written as incredibly one-dimensional. Waltz's talent as an actor wasted in this film. Many times on screen, he is accompanied by a strangely perky and ninja-like Milady, played by Milla Jovovich without much range. And Louis XIII (Freddie Fox) is written as a total buffoon, pining for Queen Anne (Juno Temple) like a teenager in a John Hughes movie from the 1980s when he isn't obsessing about fashion. He wins the prize for most annoying reincarnation of a European monarch.

The only aspect to the film left to butcher would be the dialogue. If not a good director, at least Anderson is consistent, as many of the lines spoken throughout the film are as lacking in taste or period-correctness as the rest of the film. The characters' speech bounces between something resembling 17th century English and the off-hand use of 20th century British colloquialisms.

It would be nice to be able to describe this film as at least entertaining and full of adventure, but one cannot. With horrible CGI, below-average performances and countless inaccuracies, "The Three Musketeers" is best when the screen finally goes black.

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