

EVENTS

Turkey Bowling
10 a.m. to 2 p.m. Nov. 19
The Mall

The School of Health Sciences and Education is hosting a campaign to quit tobacco "cold turkey." Come out to win prizes for knocking down cigarettes with a frozen turkey. Hot chocolate and cider will be available.

Global Issues Colloquium
7-9 p.m. Nov. 19
Magruder Hall

The Multicultural Affairs Center will host a colloquium concentrating on people, the environment and medicine, led by MAC Assistant Dean Carol Bennett. Come to this free event to learn more about the Malawi Project.

Kate's Kitchen

by Anna "Kate" Grace

Alex's Famous Oreo Balls



I only decided to live with my roommate, senior Alex Reiser, because of this recipe – just kidding, Alex. She is a pro at making these tasty treats, and I am a pro at eating them. With only three ingredients, these delicious desserts make great gifts for friends during the holidays – if you don't eat them all yourself.

Ingredients:

- 1 package Oreos – Alex uses the originals, but try out other types for a delicious experiment
- 1 package cream cheese
- 1 package chocolate almond bark

Directions:

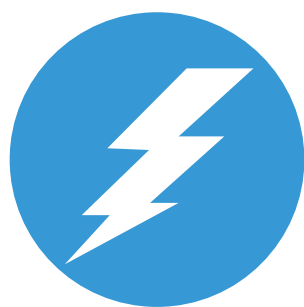
1. Put the Oreos in a blender to make them into a consistent crumble.
2. Warm the cream cheese in the microwave, just enough to soften it. If you're in less of a hurry, just leave it out at room temperature for a bit.
3. Combine the cream cheese and blended Oreos.
4. Shape the mixture into balls, about the size of a ping pong ball. Set in the fridge to cool for about 20 minutes.
5. Melt the almond bark in the microwave, putting it in for 20-second intervals and stirring inbetween.
6. Dip the chilled Oreo balls in the melted almond bark and place on a tray lined with wax paper. For a festive spin, add sprinkles at this point. Chill in the fridge until ready to serve.

TOP 5 Worst Young Adult Movie Adaptations



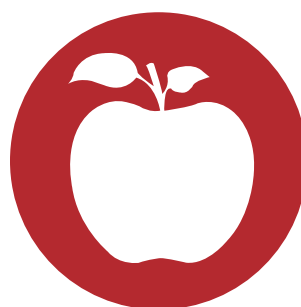
3

One of the things that made 'Eragon' so bad was casting Ed Speleers as the lead for this 'Lord of the Rings' lite fantasy adaptation. Major plot points were skipped in order to create a generic fantasy adventure action movie.



1

The film version of Rick Riordan's 'The Lightning Thief' was a major disappointment for fans of the book. The exclusion of fan-favorite characters such as Mr. D and Clarisse, and the addition of a random McGuffin storyline involving magic pearls, ultimately let this film down.



4

Although the adaptation of 'The Giver' was filmed in black and white, the subtleties of Lois Lowry's book were dropped to make another typical action film.



2

CGI action dominated the movie version of 'Inkheart,' keeping the wonderful imagination of Cornelia Funke's book trapped within its pages. The acting was clunky and many plot points were simply skipped over, leaving viewers terribly disappointed.



5

Sam Elliott couldn't save this CGI mess of Philip Pullman's 'The Golden Compass.' The focus on action and CGI in the film meant the subtle, religious undertones from the book series got cut, leaving this adaptation as a surface-level blockbuster.

REEL.talk

YOUNG ACTORS AT HEART OF "COP CAR," WITH LIGHT BACON

BY KATEY STOETZEL
Features Editor
index.featureseditor@gmail.com

It's hard to imagine any Kevin Bacon film falling under the radar, but it does happen, like this year's "Cop Car" — a movie that first premiered during January's Sundance Film Festival. It largely wasn't heard from again until a limited release to theaters during August, followed by a quick DVD release.

The premise of "Cop Car" is pretty basic. Two kids, way under the driving age, stumble upon Bacon's police car, which he left unattended in the woods while he was busy disposing of a body, and decide to steal it. What follows is a dangerous game of cat and mouse, where the mice don't understand the stakes. This set-up gives the kids a chance to steal the show — pun definitely intended — while leaving the blockbuster-type action to, well, blockbusters.

And the kids really do steal the show. Bacon is fine and familiar, but the real treat of "Cop Car" is the friendship between Travis and Harrison, played by James Freedson-Jackson and Hays Wellford respectively. For a large part of the film,

we stick with Travis and Harrison while they go off on their odd little adventure, filled with all the typical childhood nostalgia of running away with your best friend on a journey of your own imaginations. At one point, right before they steal the car, Harrison asks Travis what they will do if anyone sees them. Travis replies, nonchalantly, "We'll just tell them we're cops."

The film never explicitly states why the kids are running away — there are vague mentions of troubled home lives — but what's cool is throughout the gun battles and car chases, the kids never truly lose their innocence. But that doesn't mean they aren't changed by the end of the film. In fact, their character arcs probably are the best thing in this film. Travis starts off as the alpha of this two-person friendship, with Harrison following his lead. Travis gets Harrison to say a bunch of curse words. Travis gets Harrison to throw a rock at the cop car. It's Travis' idea to steal the cop car. And it's Travis who is comfortable driving the car 80 miles per hour down the highway. But once the trouble starts, and the guy the kids discover tied up in the trunk of Bacon's cop car is holding a gun to their heads, it's Harrison who is able to keep

his cool. It's a beautiful, subtle switch of character roles that doesn't belittle anything that came before.

Where the film gets kind of clunky is Bacon's side of things. Bacon plays a corrupt sheriff named Mitch Kretzer, who apparently has just been involved in a drug deal gone bad. He disposes of one body, but leaves the other alive in the trunk of his car, prompting him to navigate the investigation into finding his car around the 911 dispatchers and other local cops. The bad guy in the trunk is played by Shea Whigham and the good Samaritan who calls in the stolen car is played by Camryn Manheim. These three are the focuses of the climax of the film, but besides Bacon, we spend so little time with them during the rest of the film they ultimately feel like tack-ons. Especially Manheim's good Samaritan, who gets three scenes total.

While the film does have Coen brothers-style violence, it's not the action sequences I care about, but rather the story of the kids. Luckily, it is the kids we get the most of. Based on that, "Cop Car" definitely is worth a watch as an hour and a half-long study break. **Grade — B-**