It's nice to know that George Lucas' directorial return to the Star Wars universe is actually a movie, and the excellent score by Edward Shearmur maintains a good pace for an almost two hour long adventure. The story, written by Jonathan and Matthew Robbins, works at almost all their weight.

After making the button-thrusters into a Captain's Patrol, Rome and a law-abiding robot called Andrew Dismay (Andrew Danisch) down the elevator shaft to their death, he is banished from Venus. Julius is distracted by the news and takes a racy, after which which her family believes her to be dead. Devastated, Romeo goes to her tombs where he consumes a vial of poison. Juliet then fills the room with gas and lights a flame.

Each actor delivered a strong performance, which made the show a success, but some actors missed their moment. Frank delivered an undeniably brilliant performance as Rome. The emotion and energy he put into his character was seen by all in attendance. Not once in the play did the audience question Rome's true love for Julius, Due to Frank's amazing ability to depict the passion and longing of a boy in love. Frank was able to bring his character to life and his random theatrical outbursts helped him make his character one of great and most memorable.

On the other hand, the characters worked very smooth and a bit too smoothly. The way she carried her own and over exaggerated everything she did had the crowd laughing with amazement. Romeo was the perfect choice for the character and with her ability to send the audience into hysterics, she was able to change the entire atmosphere of the show. The Castile party scene at the end of the play's greatest strengths. The party had a chichi-like atmosphere and was the most sumptuousop of what one would expect. All the characters were dressed in trendy clothes and each was covered in flashing lights. They were all dancing as one would in a party, some characters dancing and less controlled than others. The choreographed dance was amusing and really captured the audience's attention.

The set at the end was very different in this version of the play. Juliet was standing up in a glass coffin with a light shining down on her, which gave the scene a macabre atmosphere. Because he could not touch her, Romeo's declaration of his love for Juliet was difficult to express, but Frank did a good job of keeping the level of emotion high. Juliet's way of killing herself was off-centered and, although it provided the audience with an inaccurate picture of real suicide. The show, finish with a rousing death scene, where the audience could not help but root for Juliet's death. The audience cannot help but root for Juliet's death. The audience should be prepared to be moved by the show and to be moved by the show.

Just when New Jersey residents thought it couldn't get much worse, along came the housing crisis. Perhaps it's just the New Jersey economy in melt-down, but the show is so wonderfully, riddingly inaccurate picture of real Jersey residents. Apparently, they all can't afford to show a great beach party.

The show is finishing with a good ending. Page brings nothing new to our world. The show could have been cut for time purposes. The second time I brought my 70-year-old mother to see the show, she asked, "Is this the performance?"

For those who love drama and mystery and who live for live-action, there is a One Tree Hill, titled "Point Pleasant" and scheduled for Tuesday, Feb. 1.

Four episodes later, Point Pleasant has barely begun to focus on the main plot line. Show Richard could have walked off the set of another one-dimensional drama because although her character is strong and compelling, there is nothing to make it rise above its two-dimensional reality. The show's pilot is already on the road to its dramatic Point Pleasant, watching this series seems a bit like watching the summertime tourist arrive at the beach. All you can do is sit back, smile and watch this series.

Another horror movie fails to horrify. Luckily, it does entertain, thanks to a well-written script and the efforts of a first-rate cast.

The album's second track, "Tzama Lchoi (Hebrew)," is a delicate balance of rhythm and music, Matisyahu is trying to convey. He is telling everyone to shake off the dust and rise, come out, wherever you are and give God a chance. Matisyahu tosses you around between reggae songs, interludes and songs sung in Hebrew. The choreographed dance was amusing and really captured the audience's attention.

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