



Jeff Bridges and Glenn Close in "The Jagged Edge." Courtesy of Columbia Pictures

'The Jagged Edge' is smooth; suspense builds thrilling plot

By Tom Mockler
Staff Reporter

"The Jagged Edge," starring Glenn Close and Jeff Bridges, is a true Hitchcockian thriller. Director Richard Marquand has succeeded where Brian DePalma went astray.

While Close and Bridges turn in some of their best performances yet, the success of this film can be heavily

Movie Review

credited to writer Joe Eszterhas and to Marquand. The strength of this film lies heavily in its excellent courtroom drama with tension so thick it becomes a physical strain to remain in your seat.

The story begins with the grisly murder of a wealthy newspaper heiress who is, the fictional equivalent of the great granddaughter to William Randolph Hearst. Her husband, Jack For-

Cards and Letters

Sting creates for himself, not the public

I am interested in knowing how Chris McCubbin came to the conclusion that Sting has "an attitude problem."

First, this remark adds nothing to McCubbin's review of "The Dream of the Blue Turtles," (Daily Nebraskan, Sept. 30).

Could a haughty and proud man be concerned with our people's welfare, as is expressed in the lyrics of almost every song on the album?

Secondly, cutting down Sting's previous career as a musician and actor hardly makes a good transition into the appraisal of the album itself. I was annoyed when McCubbin referred to the instrumental "The Dream of the Blue Turtles" as unnecessary. What McCubbin fails to realize is that Sting is an accomplished artist who no longer has to please the public. He isn't out to make money on this album. It was a creative risk. Has the original right and duty of every musician to create for the sake of pleasing himself disappeared?

More importantly, I fear, we will have to listen to McCubbin make negative jests toward other respectable artists for no significant reason. I suggest that the next time you anxiously burst into print you assuredly give your readers objective, good journalism.

Laurie Nelson
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rester (Bridges), is the immediate suspect. For good reason: He inherits her entire fortune. Bridges seems innocent, and we want him to be innocent, but something just doesn't seem quite right.

Is Bridges, giving a slightly lackluster performance, or is the character acting? This question bothers you throughout the entire film, and, as a result, the suspense continues to build throughout.

But, of course, Forrester, who also is editor of his wife's paper, has money, so he gets his corporate attorneys to represent him. Only one person in the firm has a background in criminal law — Teddy Barnes (Close). Her background isn't squeaky clean either. A few years back, she was Assistant District Attorney under Thomas Krasny (Peter Coyote), and something very disturbing made her give it all up to become a corporate lawyer.

She decides to defend Forrester anyway, which sets her up in direct opposition to Krasny. It also happens that Krasny and Forrester had been considered serious contenders for an upcoming senate race.

The plot is brilliantly woven but sufficiently intricate as to make it pointless to describe further, not to mention destroying critical suspense.

The movie has a lot of things going for it.

Coyote shines as D. A. Krasny. He bears a resemblance to Tom Conti, and his character is somewhat of an enigma.

Indeed, the entire film leaves good and bad ambiguous, truth and deceit uncertain. Is Krasny merely a mean-spirited, ambitious district attorney, and Forrester merely his victim? Or is Forrester a cold-blooded murderer but an excellent actor and manipulator?

Indeed, it does seem rather far-fetched.

Glenn Close is more straightforward as the heroine. She wants truth and justice to be served, but she, too, is human. When she becomes romantically involved with Forrester, is he acting? As the evidence indicating he is innocent mounts, he seems more guilty than before. But the heroine does her job a little too well: By the gripping final sequence, two, possibly three, men could be out to kill her.

Despite the film's successes, I can only give it a 3.75 GPA rating. Something is missing, although I'm not precisely sure what. Perhaps the romance seems a bit too calculated. Maybe it's something about Close. After her brilliant performance as Garp's eccentric mother in "The World According to Garp," her "normal" characters come across as somewhat lackluster. Maybe she just doesn't have enough spark. Maybe she's in too many movies. She also is starring in "Maxie," which, like this film, is shot in San Francisco.

Even if familiarity doesn't always breed contempt, it can leave you with the blahs. Could someone like Kathleen Turner have made the difference? We'll never know.

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