

# French film depicts abortionist realistically



Courtesy of Sheldon Film Theatre

Isabelle Huppert stars as Marie and Marie Trintignant plays Lucie in "Story of Women."

By John Payne  
Staff Reporter

Abortion, the volatile issue that it is, has wisely been avoided by Hollywood over the years. Then, from France, comes "Story of Women," Director Claude Chabrol's courageous,

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intelligent handling of that subject, set amidst the backdrop of World War II, German-occupied France.

In 1943, Marie Latour (Isabelle Huppert) was guillotined in Paris after a Special Tribunal found her guilty of "crimes against the State." For two years Latour had performed abortions for profit in a southern town near Dieppe, France.

Illegal abortions were common in France during the war, with husbands often killed in combat and many wives saddled with already large families to feed.

One such woman is Marie's neighbor. Marie unintentionally discovers the other woman taking a bath in mustard water -- a crude method of aborting her pregnancy. The woman, whose lover has just been sent to the front, can handle neither the financial burden nor the stigma of unwed motherhood. She begs Marie to help her out of her dilemma. Marie does, using an only slightly more advanced

method.

The woman is so grateful that in return she gives Marie her phonograph. Although Marie did this favor strictly out of compassion, she soon realizes that there is money to be made performing this service.

Soon other women come to Marie for abortions, paying as much as 1,000 francs. As business booms, Marie is able to finally break away from the slums with her children and husband Paul (Francois Cluzet), who has just returned from the war.

Paul finds that Marie has changed drastically since he left, and all of his efforts at rekindling their affection are shunned by Marie, who has now taken a lover.

"Story of Women" follows Latour's rise from submissive, impoverished housewife to independent, shrewd businesswoman. Her liberation is the focal point of the film, and Huppert's acting is solid throughout. She delivers a very believable portrayal of Latour, often despicable in her actions and always motivated by profit.

Among the more harrowing moments in "Story of Women" is Marie's confrontation with the sister-in-law of a peasant woman, for whom Marie has recently performed an abortion. The woman's sister-in-law

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## entertainment SHORTS

### CAP offers free 'Roger & Me' tickets

A limited number of tickets for a special sneak preview of "Roger & Me," a wryly humorous documentary, will be given away to students and faculty today through Thursday at 200 Nebraska Union.

Filmmaker Michael Moore presents an impertinent, allegorical view of corporate America by relating what happened in his hometown of Flint, Mich., the birthplace of General Motors Corp.

When GM decided to close several plants in Flint and move them to Mexico, 35,000 of the 150,000 Flint residents lost their jobs. Moore picked up his camera and embarked on a serio-comic, Quixote-like quest to meet with GM Chairman Roger Smith and convince him to visit Flint.

The sneak preview will be shown at 8 p.m. Thursday at the Douglas Theatre, 1300 P St.

### Series spotlights double bass, guitar

The University of Nebraska-Lincoln School of Music Faculty Recital Series is starting the semester with a unique instrumental combination.

Rusty White and Gene Bertocini will perform duo original compositions and transcriptions using double bass and guitar at the Sheldon Memorial Art Gallery Auditorium at 8 tonight.

The concert will contain a mix of original and transcribed works. The series is open to the public free of charge.

# Faster Pussycat's lyrics clinched, but blues influence sets it apart

By Michael Deeds  
Senior Editor

## Faster Pussycat "Wake Me When It's Over" Elektra

Long, long ago in a decade far, far away, a city called Los Angeles as-



saulted a beautiful American society with an infection that could not be stopped.

No immunization was developed. No doctors could figure out why California bred the parasitic threat.

The disease was dubbed "the L.A. band."

Big hair, tons of bandannas and tacky tattoos attacked the music world in one big army of guns, roses and poisons.

Faster Pussycat has been lurking around since the beginning of the L.A. scene, touring, promoting and recording. Vocalist Taimé Downe even owns part of the Cathouse, that world-renowned, heavy-metal, pickup bar.

But for some reason, the success awarded other big-time L.A. rockers has avoided Faster Pussycat so far.

Just why remains a very good question.

"Wake Me When It's Over," the group's latest effort, is full of the old metal cliches -- sex, violence, etc.

The anthemic "Where There's A Whip There's A Way" opens the album bondage-style, nauseatingly

promoting the degradation of women.

Pathetic. But that seems to be the band's ploy. Some lyrics aren't even intelligible in songs like "Pulling Weeds" and "Tattoo." But the songwriting by Downe and guitarist Brent Muscat and Greg Steele is, if not inspired, at least addictive.

The difference between Faster Pussycat and others of the same genre, say L.A. Guns, is that Pussycat bases songs on riffs rather than chord progressions and sticks to a blues/rockabilly style of metal. Downe possesses typical but appealing vocals -- he sounds like a scratchy Vince Neil.

Even on "House of Pain," the standard heavy metal ballad, Downe manages to pull it off respectfully with the aid of a little harmonica.

"Arizona China Doll," a tune about

See **FASTER** on 10

# Watch out Cosby, the Simpsons are here

By Matt Burton  
Senior Reporter

The television world was knocked off its feet Sunday night. The Simpsons are here to stay.

What began as a series of shorts on "The Tracey Ullman Show" evolved

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into a Butterfinger candy bar commercial ("Looks like you might die of malnutrition, dude!"), and has become North America's and the Fox network's comedy saviors.

Move over, Cosby, for the television family everyone can relate to.

Cartoonist Matt Groening is definitely going to be a rich man now.

The mad-capped high jinks, laced with intelligent cynicism, is just what we need. The Simpsons are to the Bundys of "Married... with Children" as the Flintstones were to the Kramdens of "The Honeymooners." But the Simpsons outclass their prime-time counterparts like Letterman to Sajak.

The Simpson family consists of Homer, employed in the local nuclear power plant, Marge, the mother with

the bitchin' beehive hairdo, Bart, the juvenile delinquent, Lisa, the pseudo-intellectual, and Maggie, the little squirt with the pacifier in her mouth.

The season premiere was no disappointment. It was gut-busting laughter from start to finish. From the Scrabble scene with Bart spelling the household word "kwyjibo" to the schoolyard where Bart spray-paints a portrait of the principal saying "I am a weiner," the show was a roller coaster of eclectic humor.

Then there was the IQ test that Bart cheated on, resulting in his getting enrolled in a highly gifted school. "Discover your desks," the teacher tells the students.

The class then has a discussion of the paradoxes of life. "You can't have freedom without law and order," replied one student. Under pressure, Bart answers, "Damned if you do, damned if you don't."

In order to fuel Bart's newly discovered intelligence, Marge takes the family to a performance of "Carmen." Homer makes fart noises with his armpit. 'Nuff said.

The Nielsen ratings are certain to be dominated by the buck-toothed, bug-eyed cartoon family of the '90s.

