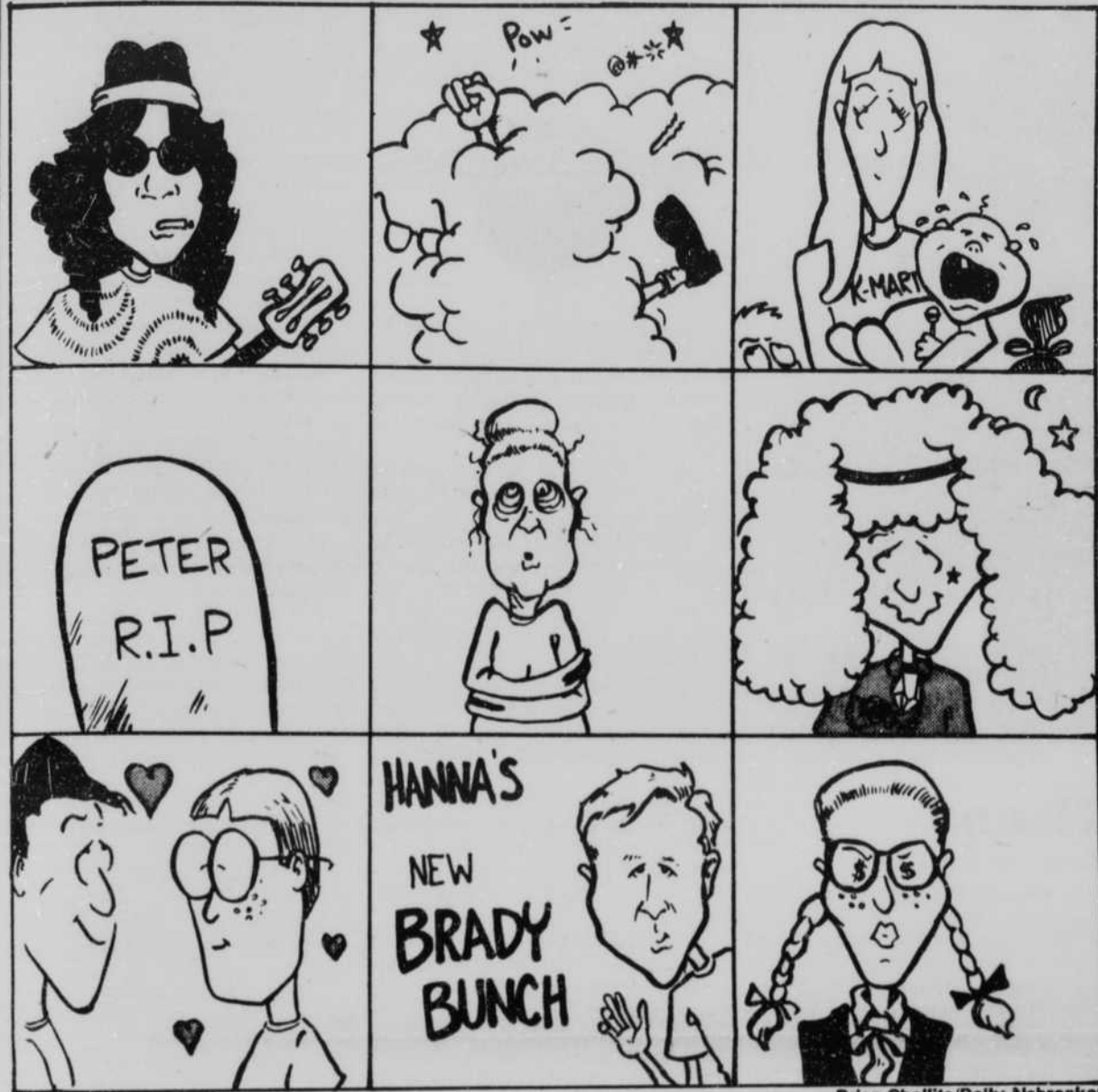


# Grown-up Bradys need realistic scenarios



Brian Shellito/Daily Nebraskan

This past weekend was a truly amazing one. I'm still trying to catch my breath from the whirlwind of spectacular happenings that will make Feb. 9-11, 1990, one of the most memorable three-day spans in our history as a species.

Among the impossibilities that marked this once in a lifetime weekend:

- Nelson Mandela was released from prison in South Africa.

- Mike Tyson was hit so hard in the head that he fell over.

- The Brady family returned to television in a two-hour series premiere.

And which of these astonishing events will be the focus of this column? The Bradys, of course.

The first installment of their new TV series ran from 7-9 p.m. Friday. I

reason why the new series should disappoint any of my expectations in that regard.

Here's what I've gathered about the Brady family of the '90s. Mike and Carol are still happily married and living in the same house. Alice, if memory serves, is happily married to Sam the butcher and actually lives in her own place. She even wears normal clothes -- no more blue uniforms. Greg is an obstetrician and is happily married. Marcia is happily married and sponging off of Mike and Carol. (She lives in their house with her husband and children.) Jan is happily married but is unable to conceive the baby she wants so badly. Peter has just been dumped and is now playing the field. In fact, he has more women than he knows what to do with. (Haha, I'm laughing just thinking about it.) Cindy is working at a radio station, and a relationship is starting between her and her widowed boss. And finally, Bobby is a race car driver.

The first episode dealt primarily with Bobby's struggle against partial paralysis after a racing accident. Don't get the wrong idea, though. It's not the touching struggle for independence and self-worth that you might think it could be. Instead it's a trite, yet somehow self-important, gimmick that does not succeed on any level.

I finally had to turn my television off when Bobby's girlfriend arrived on the scene about three-fourths of the way through the show. Her name is Vivian or Valerie or something. She is played by MTV video jockey Martha Quinn. Quinn added a surreal element to this twisted program that my already overtaxed brain simply could not handle.

I often wish that I was a TV execu-



**Jim Hanna**

watched from about 7:30 to 8:30, and for this, I am ashamed.

I admit that I loved the original "Brady Bunch" series and still like to watch it in reruns from time to time. I also must admit that I enjoy watching reunions of long-dead TV classics. It's always fun to see how old the actors have become.

The Brady family, however, has more than worn out its welcome. As I remember it, they had a short-lived reunion show in the late '70s, "The Brady Brides" in the early '80s and last year's much heralded, but worthless, "A Very Brady Christmas."

The reunion shows have become progressively more lame, and I see no

See HANNA on 10

# Safe, happy ending typifies 'Stanley & Iris'

By Lisa Stankus  
Staff Reporter

"Stanley & Iris" is the kind of movie the staunchest of critics hate to love.

The movie has all the ingredients of the proverbial "feel good" movies. Its characters are happy in spite of adversity. It has the underdog that triumphs. It reeks of home-spun values and traditions. You just plain don't want the film to end.

This is one of those "feel good" movies, and an extremely well-done one at that.

This film is about illiteracy and the limitations it imposes on those afflicted. It also portrays the relationship and bond that this shortcoming inspires.

The cast list of "Stanley & Iris" reads like this year's invitation list to the Academy Awards: Jane Fonda, Robert DeNiro, Martha Plimpton, Swoosie Kurtz. All are headliners in their own venues, and all give terrific performances in this story of heart-warming humanistic relationships.

We are first introduced to Iris (Jane Fonda), who is a blue-collar worker at a factory that produces bakery goods. It's a fitting environment for her character -- hard work, but not necessarily demeaning; difficult conditions, but not hopeless.

Iris is likable, the epitome of the single mother doing what it takes to keep her household together in times when finances are coming up short.

Stanley is the illiterate jack-of-all-trades. His condition causes his em-

ployment situation to be a constant struggle. His character is strong and disciplined, but not without a softness and sensitivity for the beauty in life, both which DeNiro plays in spades.

He meets Iris when he comes to her aid after she gets her purse stolen.

## movie REVIEW

Their relationship develops when they begin to find themselves in common situations. Chance meetings at the shoe repair shop, the laundromat and the bus stop forge a friendship that ultimately leads to the revelation that Stanley is illiterate.

The film's subject matter is approached with sensitivity and carried off with dignity. Both DeNiro and

Fonda are believable opposite each other. A solid script helped in this matter, as the writing made their characters come across as being true to life.

We also see supporting relationships in the lives of both of the lead characters.

Iris's sister and her semi-violent husband move into Iris's house, due to financial difficulties on their part. Iris's 16-year-old daughter gets pregnant and eventually ends up quitting school. And Iris herself is having difficulty giving up the relationship with her dead husband, still choosing to wear her wedding band and displaying altars of photos of her late spouse.

Stanley's commitment is to his father, an elderly gentlemen who

captures the audience's sympathies with his expressive eyes and optimistic nature.

It's through the vehicles of Stanley and Iris's relationship and interrelationships that director Martin Ritt allows his audience to laugh and cry throughout the film, and grow through their struggle to help Stanley learn to read and write.

"Stanley & Iris" is for the filmmaker who likes a happy ending -- a safe, happy ending.

It's also an inspiring story of a man who has been the victim of his environment and his struggle to better his lot in life. A typical theme, perhaps, but carried off with quality and understated dedication, both in acting and

See STAN on 10

# Blues-rock minimalism fills album; Cale's release well worth price

By Mark Bestul  
Staff Reporter

J. J. Cale  
"Travel-log"  
Silvertone

"Travel-log," the latest release from J.J. Cale, is full of exceptional songs and is just a lot of fun to listen to.

Even though "Travel-Log" is Cale's 10th album, it is still full of imagination and creativity.

Cale is probably best known for songs he has written that have been popularized by others. "Cocaine" and "After Midnight," both big Eric Clapton successes, were written by Cale.

"Travel-Log" tells the tale of some of Cale's traveling experiences, describing observations and emotions

Cale felt at those places.

The album opens with "Shang-haid." This song sounds almost rap-like at first, but soon breaks into a very cool-sounding blues tune.

"No time" makes this album worth buying. Reeking of traditional blues sounds, the guitar, vocals and beat



drive you straight home. This is the kind of song that could make a blues fan out of almost anyone.

Another song that adds to the album is "Lady Luck." The song compares games of chance to feelings and emotion. The guitar is quick

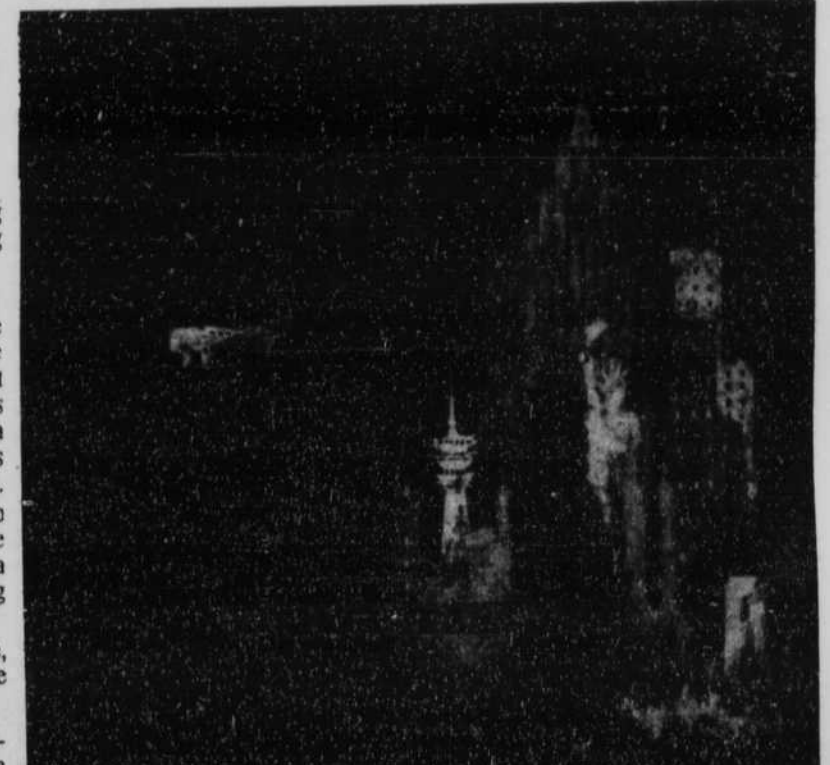
and clean and sounds as if it is playing on its own, making great-sounding noise with a vast range of notes.

"End of the Line" is probably the truest and closest to real, old-time blues. This song has a plodding beat with a guitar layered over it that seems to flow by itself. The vocals have a simple story-telling quality. This is probably the best song on the album.

"Travel-Log" took six years to record, and it is evident that those years were well spent. The album is a total success. Not one song is boring or bad.

As a result of this album's release, Cale is planning a U.S. tour sometime in the near future.

Anyone who likes energetic, blues-rock minimalism should enjoy the album. The 14 great tunes make it more than worth its price.



Courtesy of Silvertone Records