

Film likened to bad preteen romance novel



Andy Manhart/Daily Nebraskan

By Lisa Stankus
Staff Reporter

"Courage Mountain," the current movie release by Epic Productions, has an appropriate title. It indeed did take courage to sit through the entire 90 minutes.

The movie intends to tell a heart-warming tale of a young girl's coming of age in a war-torn Italy, about 1915. It begins with all the attributes that would make the film a picturesque ballad of a heroic young girl and her struggle, which accounts for a good eight to 10 minutes of filming.

Then it turns into a bad version of a preteen romance novel, with the strife of war and an obstacle of a mountain separating a young heroine from her homeland and her true love.

Call it predictable. Call it estimable. Call it Walt Disney on a heavy dose of PCP.

The producers put a group of young girls in an outrageously ridiculous situation, namely crossing the Swiss Alps... on foot... in the middle of winter... with improper clothing, a meager food supply and no directional aids. Yet they are able to navi-

gate their way from Northern France to Switzerland. Right.

What got this group of five young girls to the Alps in the first place was that they had escaped from an orphanage that would parallel the conditions of "Oliver Twist." The war had caused the closing of their exclu-

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sive boarding school so the girls were placed in this institution for temporary shelter.

The film stars Charlie Sheen as the life-saving hero of the story line. The first thing that came to mind at this casting is "why?" Why would Sheen accept such a schmaltzy role in this attempted remake of a '70s "My Side of the Mountain." Good skiing, perhaps?

Sheen comes off as an inane mountain boy, with little more ambition than what's carried in his loins.

On the other hand, actress-extraordinaire Leslie Caron plays the dedicated school headmaster whose motivation is to find the troupe of lost

girls. Caron plays the role with a sensitive authenticity and is one of the most believable characters in the film.

The cast is rounded out by a collection of dirty-faced, courageous girls, again with Dickensque characterization. There are a few moments of quiet sincerity amongst the girls, but for the most part, these girls were chosen for their ability to cry on cue and look pathetic in all the right scenes.

One of the redeeming qualities of the film is the unspoiled beauty of Switzerland. Cinematography was given free rein to document the natural wonders of the mountains and hillsides of the country.

Hollywood must have thought that the viewing public was due for a good, old-fashioned dose of good triumphing over evil. It's too bad that they relied on a discounted script to attempt their task.

If viewers find themselves with a penchant for a hero-story, they can save their money on this one. Leave "Courage Mountain" in Switzerland. Rent "The Sound Of Music" instead.

"Courage Mountain" is playing at the Douglas 3, 13th and P streets.

'Glory' a pleasant alternative to Vietnam films

By Jim Hanna
Staff Reporter

The movie industry's eternal love affair with war is currently caught in a Vietnam rut.

The last five years have been teeming with "Platoons," "Full Metal Jackets" and "Born on the Fourth of July."

Fortunately, an excellent movie about the Civil War is attempting to poke its head from this deluge of Vietnam films.

"Glory," a lengthy yet fascinating film, depicts the struggles of the Union's first all black infantry, the Massachusetts 54th.

Matthew Broderick stars as an ambitious colonel in the Union Army. He receives a direct invitation from the governor of Massachusetts to head up a "colored" regiment of soldiers.

He accepts the invitation and is greeted with a huge turnout of eager men who want to fight.

The Union, often depicted as the supporter and defender of the free black during the Civil War, refuses to offer any but the most minimal support for the new infantry. They are forced to train with poor equipment and without proper shoes or uniforms.

Almost the entire first half of the movie is devoted to the struggle of the infantry to obtain needed supplies

and, as one may imagine, it becomes rather tedious.

After a few spirited scenes of rebellion, however, the soldiers persuade the powers that be to provide

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them with good shoes and sporty Union uniforms.

From here, the movie is again bogged down for a while as the newly uniformed 54th has to convince its superiors that it is willing and capable of fighting. Initially, the entire regiment is forced to do grunt work, like

slave labor in the evil Confederacy they were hoping to topple.

As in any movie about war, the battle scenes are the most spectacular aspect of the film. Eventually, the Union does get around to letting the soldiers fight, and they prove themselves to be excellent fighters.

The final battle, an assault on a Confederate fort led by the 54th, is a horrifying yet rousing conclusion to an overall excellent film.

The acting in the movie ranged from outstanding to stilted and dull, with Broderick being the chief perpetrator of the latter. His character, Col. Robert Shaw, is bland, lifeless and a

major distraction. A big annoyance was his pseudo-British dialect. Apparently, it was a reflection of his wealthy New England upbringing, but it only made him sound ridiculous.

Morgan Freeman and Denzel Washington turn in the two best performances from among many in the regiment. Freeman is brilliant as usual, and Washington proves he is worthy of his Oscar nomination for best supporting actor.

As a whole, the movie is an excellent depiction of a hidden aspect of the U.S. Civil War.

"Glory" is playing at the Cooper Lincoln Theatre, 54th and O streets.

Kennedy Rose's 'Hai-ku' features folksy love songs, lacks spontaneity

By Matt Burton
Senior Reporter

Kennedy Rose
"Hai-ku"
Pangea/I.R.S.

What kind of a name is Kennedy Rose?

They are two symbols of Americana. The Kennedys and roses, there's even a Rose Kennedy. Actually, the answer is more simple than this.

Kennedy Rose is Mary Ann Kennedy and Pam Rose.

"Hai-ku" is the debut album for

this duo. They prove that they can harmonize well together, but they share one fundamental problem -- Kennedy



Rose takes the love song and does it 12 different ways.

There are so many songs focusing on the problems of love on "Hai-

ku," that the listener begins to wonder where these two get the time to write songs.

But Kennedy and Rose worked exclusively on the album. And they prove that they can play many different kinds of instruments, from guitars to mandolins, and create a unique folksy sound.

"Love Like This," opens up the album with some New Age wind chimes, which goes into some supposedly heavy guitar feedback. Then the song switches pace and starts to sound like some sort of high-tech Irish noise.

"Love may come and love may go/But here inside your arms I know/The only love you will ever show me/Love like this."

Spare me. Throughout the album, Kennedy Rose has layered so many dubs and over-dubs on the tracks that it sounds way too tinny and lacks spontaneity.

Some of these songs actually may be meaningful to someone, such as "After Your Arms," a tune about needing your loved one.

"Your love is like a star that will keep on shining/Lighting my way to you/There never was a storm or a new horizon/That you couldn't see me through."

The bottom line is, who cares? Kennedy Rose proves itself to be the alternative rock's equivalent to Lionel Richie. The folksy, country feel it tries to get across to the listener is like Juice Newton without balls.

Perhaps if Kennedy Rose could keep its sound more basic, and its song lyrics more original, it could make a decent record.



Kennedy Rose

Courtesy of I.R.S. Records

entertainment SHORTS

Seating available for ballet at Lied

Seating is available for the Joffrey Ballet performances March 9-11 at the Lied Center for Performing Arts.

The ballet company's appearance is sponsored by the Lied Center. The Joffrey Ballet will perform "Italian Suite, Lacrymosa," a ballet commissioned by the center for its opening season, and "Le Sacre du Printemps" at the 8 p.m. performances on March 9 and 10. They will perform "Billy the Kid."

Wesleyan comedy opens Friday night

The Nebraska Wesleyan University production of the classic Greek comedy "Lysistrata" will open Friday at Wesleyan's McDonald Theatre, Elder Memorial Speech and Theatre Center, 51st St. and Huntington Avenue.

This classic farce is the story of how the women of ancient Greece,

"Monotones I and II" and "Suite Saint-Saens" at the 2 p.m. matinees on March 10 and 11. The Joffrey Ballet will be accompanied by the Lincoln Symphony Orchestra.

Tickets for the ballet are \$24, \$20 and \$14 for evening performances and \$22, \$18 and \$12 for matinees. Tickets for University of Nebraska-Lincoln students and youth 18 and under are half-price.

under the leadership of the determined Lysistrata, attempt to bring an end to war by denying their husbands all sexual favors until they promise to never fight again.

Performances will be at 8 p.m. Friday and Saturday and March 9 and 10, with matinees scheduled for 2 p.m. March 4 and 11.

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