

'Silence of Lambs' plot roars like a lion

By James Finley
Staff Reporter

"The Silence of the Lambs," Orion's latest psychological thriller starring Jodie Foster, isn't about cute little barnyard animals.

Based on the Thomas Harris novel of the same name, this is one of the few movies that does justice to the book, while still being an entertaining and suspenseful film in its own right.

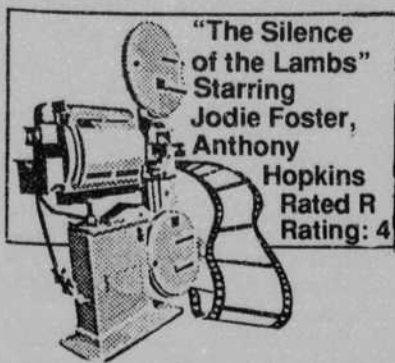
The film starts out at FBI training grounds and headquarters in Quantico, Va., where Clarice Starling (Jodie Foster) is in training. One day, she's pulled from her classes to help run an "errand" for the FBI. All she has to do is interview the sociopathic serial killer and psychiatrist Dr. Hannibal "the Cannibal" Lecter (Anthony Hopkins) at an asylum for the criminally insane.

While Starling is interviewing Lecter, the FBI is tracing a serial killer, Buffalo Bill (Ted Levine). Bill's murder method is to kidnap a woman, hold her for three to five days, then kill and skin her.

Starling's job is to interview Lecter in hopes of getting some sort of psychological insight on this current murderer. As it turns out, Lecter knows more about the killer than the FBI realizes.

Buffalo Bill's latest victim is the daughter of a U.S. senator, so the pressure is on to solve the crime quickly. Lecter seizes this opportunity to play mind games with the FBI — specifically, Starling — to gain some privileges and work toward his escape.

Eventually, the FBI also figures out who the killer probably is and get ready to close in on Buffalo Bill.



Throughout the film, Dr. Lecter constantly plays mind games with Starling. While he is obviously a sick and evil man, Lecter still is very calm, intelligent and logical. Lecter uses these qualities to mentally disarm Starling and work his way into her mind, forcing Starling to deal with her past and present fears and doubts.

This film is marked by several excellent performances by the leads. Anthony Hopkins portrays the sociopathic Dr. Lecter with such intensity that it is very easy to ignore some of the other weaknesses of the film.

Jodie Foster also brings credibility to her role as the tough, yet naive FBI trainee. She lets Lecter get into her mind and shows the self-doubt of her character.

Unfortunately, Anthony Heald fails as Dr. Frederick Chilton, the self-interested and ambitious director of Lecter's asylum. Heald brings too much flamboyance and exaggeration to the role, making the character almost cartoon-like. If he had played the role a little more subdued, it would have helped immensely.

See LAMBS on 10



Clarice Starling (Jodie Foster) with Dr. Hannibal Lecter (Anthony Hopkins) in "The Silence of the Lambs." Courtesy of Orion

UNL's art department exhibition colorfully addresses problems

By Shannon Uehling
Staff Reporter

Artists address issues with bold, striking art in the Department of Art and Art History's latest exhibition, "Anxious Nature: Five Painters."

Not only does the show address issues, but it uses textures and color to depict the landscape in a way many people have not looked at it, said Joseph Ruffo, chairman of the Department of Art and Art History.

Featured artists include Lynn Hurst of Houston, Denis Keogh of Utah State University, Sioux Lawton of Garner, Iowa, Michael Noland of Chicago, and Susanne Slavick of Pittsburgh.

A main visual theme throughout the show is landscape scenes. It is through these scenes that the issues are addressed. In some of the paintings the point is obvious, in others, it is hidden behind symbolism.

Landscape has been a common theme throughout the history of art. Traditionally, landscape scenes are of open, uncluttered and beautiful areas.

Most of the art in this show consists of landscape art with a different twist. For example, one painting by Keogh titled "Song from Exile-Dusk" shows a pipe spewing out smoke from a hillside above a city, and "Missionary Positions" by Hurst shows a snake wrapped

around a tree in what appears to be a graveyard.

Lawton incorporates humor in her painting "Homage a O'Keeffe: Littered Legacy." An airborne disposable diaper is an almost humorous symbol for a more serious issue.

Other issues addressed include how man's aggression relates to the environment and the use of oceans as dumping grounds.

Hurst has a series of paintings that show comparisons between the traps of nature and those of man. One of these paintings is called "Traps: Hydroid/Mine" and portrays a Portuguese man-of-war and

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Despite potential, 'Ralph' fails to achieve majesty

By James Finley
Staff Reporter

If you've seen the television commercials for "King Ralph," the new Universal release starring John Goodman and Peter O'Toole, stay home. You've already seen the good parts.

The premise of the film has potential. England's entire royal family is killed in an accident and there is no one to assume the throne. After mounting a search, a single heir is found. Ralph Jones (John Goodman) is a bad Las Vegas lounge act, and now he is the King of England.

After going through the necessary "I don't believe it" scenes, the film moves over to merry old England.

Ralph has to become "royal" and assimilate into English culture, cus-



toms and traditions. Cedric Willingham (Peter O'Toole) is appointed to teach Ralph the royal ropes. This could have been funny — predictable, but funny. Instead, bad writing and bad

See RALPH on 10

MATERIAL ISSUE



Courtesy of PolyGram

'Issue' a waste of money

By James Finley
Staff Reporter

Jim Ellison, songwriter/singer/guitarist for Material Issue, must get rejected more than anyone on the planet. Every song but two on his group's PolyGram release, "International Pop Overthrow," is about rejection or unrequited love.

It doesn't help that musically and lyrically this album could have been written by a seventh grade student with a decent ear. This REM clone leaves everything to be desired.

The first track, "Valerie Loves Me," characterizes the entire album with its repetitive chords. At times, it sounds like a broken record playing beneath Ellison's inane nasal babbling. Ellison also tries to show some anger, but it comes across as more of a temper tantrum.

The next cut, "Diane," is a little



Material Issue
"International Pop Overthrow"
PolyGram
Rating: 1

Ratings are 1 (bad) to 5 (excellent).

better musically, but still very repetitive. This time the lyrics are worse. Why does everything have to rhyme? Lines like "Diane lives in sanctuary, she swears to Jesus she'll never marry," followed by the chorus of "Diane, Diane, Diane . . . Diane, Diane," make it difficult to take this song seriously.

The third number, "Rence Remains the Same," has better lyrics, but the REM-like guitars and out-of-tune vocal harmonies doom this track. This time, in addition to the rejection, the trio seems to be making a statement about the problems of never leaving home. This is a good start for the group.

Unfortunately, the band follows this up with a ballad, "This Letter," which sounds just like the previous song. It goes back to the rejection theme again.

Basically, that's the story for the rest of the album. There's nothing here that hasn't been done before and done better. At times the group sounds a little like the Bee Gees, Tom Petty and the Go-Gos all mixed together. Combine that with poorly done REM guitars, and it isn't a compelling sound.

Lyrics like "I ain't lookin' for

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