

## Poorly acted sequel wastes advantages of original film

### "Highlander 2: The Quickening"



By Anne Steyer  
Senior Reporter

Two reels seems generous for "Highlander 2: The Quickening" (Stuart). The second reel is for Sean Connery because he is, well, Sean Connery.

Otherwise, this is a flick that takes too long going nowhere.

Its predecessor was based on an interesting and innovative premise: A group of immortals, good and bad, progress through time fighting each other, with decapitation being the only way they could die.

They fought to achieve the "quickening," the end of their journey. Only one of these immortals could achieve this quickening, though, hence the fighting. The quickening gives the winner more power and the choice of mortality.

In the sequel, Christopher Lambert reprises his role of the Scottish highlander, Conner MacLeod. In the original, MacLeod was the focus of the film and the one who achieved the quickening. He chose to be mortal.

Unfortunately, "Highlander 2"

confuses this premise. It uses flashbacks to another planet, 500 years before, to set up a storyline. In so doing, it completely disregards everything in the first film.

The film uses this lame plot device to give MacLeod back his immortality, bring back the long-dead Ramirez (Sean Connery) and create new bad guys.

The bad guys come from the planet Zeist. For social and political relevance, Zeist is polluted beyond repair.

Of course, no action film would be complete without the female character who immediately falls in love with the hero. Virginia Madsen is stuck in here. She meanders about, looking attractive and doing little else.

Given the excitement of "Highlander," this sequel had enormous potential. But throughout the movie, it is impossible to think about anything but how bad and long it is.

The story requires a big stretch of the imagination, and even then is full of loopholes. The dialogue is full of the requisite good guy/bad guy banter, but is neither clever nor witty.

The characters are not compelling and Lambert and Madsen are terrible.

Michael Ironside ("Total Recall") is an OK villain, but he is more cartoonish than fiendish.

Without the flair of Connery, the cast would be nearly devoid of talent.

The look of "Highlander 2" is dark and gloomy, but not as slick as the Gotham City of "Batman." It looks more like the camera had a dirty lens.

There are five or six minutes of good special effects, but nothing to compare with the original.

The few special effects and the moments with Connery (without Lambert) provide hope, but turn out to do little more than punctuate an otherwise complete disappointment.



Brian Shellito/DN

## Scorsese movie chilling, witty

### "Cape Fear"



By John Payne  
Senior Editor

When Martin Scorsese and Robert De Niro get together, great things happen. Given their remarkable track record ("Taxi Driver," "Raging Bull," "GoodFellas"), any Scorsese-De Niro collaboration creates high expectations. And rightly so.

"Cape Fear" (Cooper), a remake of the 1962 classic, is a towering accomplishment for both the director and the actor. Part morality tale, part roller coaster ride, it's the best psychological thriller to come along since "Fatal Attraction."

The story begins at the Georgia State Penitentiary, where convicted rapist Max Cady (De Niro) is released after serving a 14-year sentence. While in the joint, Max has plotted revenge against his lawyer, who, as Max puts it, "sold him

out." In truth, his grievance is justified. Max's attorney, a public defender named Sam Bowden (superbly played by Nick Nolte), buried evidence that would have helped his defense: Max's victim, a 16-year-old girl, was sexually promiscuous. That fact, Sam reasoned, would have lessened the jury's sympathy for the girl, in turn lessening Max's sentence.

With that in mind, Sam makes the rather unethical decision to sit on the information and allows his client to go to prison for 14 years.

Once illiterate, Max emerges from his cell a student of Nietzsche, the Bible and American law. The latter enables him to torment Sam and his family without winding up in jail.

At first, Max's harassments are subtle. In a movie theater, he sprawls out in front of Sam, his wife and his daughter, puffing away on a cigar and laughing wildly at the film. When Sam takes his family out for ice cream, Max is there to pay the bill.

Before long, Max is spying on the Bowdens at their plush estate, menacing Sam's wife (Jessica Lange) and seducing his daughter (newcomer Juliette Lewis).

Had it played out on this level alone, "Cape Fear" may have been a routine drama. But with each scene, Scorsese tightens the screws a little more, allowing his film to gather strength like a storm.

As Max stalks the family, he forces them to confront the personal lies that exist just beneath the surface of their picture-perfect world.

Much of the fun derived from this taut chiller — and there are several darkly humorous moments — is the product of Scorsese's searing wit. In the legally-minded '90s, it's probably fitting that the cruelest thing Max could do to Sam is take him to court.

Ultimately though, "Cape Fear" is De Niro's movie. With his most drastic change of appearance since "Raging Bull," his portrait of a calculating psychopath is liable to give folks nightmares.

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Jeff Haller/DN

Phillip Glynn, a senior art major, prepares to hang one of his paintings Sunday in preparation for his exhibit in the the Nebraska Union. Glynn's collection is the first in a series of student art displays sponsored by the Union Board.

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**Art**  
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of math and science courses, he said, and needed a creative outlet. He ended up failing those classes and switching to a liberal arts program.  
Glynn said he decided to study on photography, fearing that studying other types of art would make them less appealing to him.  
"I was afraid if I made it academic, I wouldn't enjoy it anymore," Glynn said.  
UPC-Visual Arts chairwoman Kristine Mueller said the committee hopes to provide three rotations next semester. Each rotation will showcase a different artist or group of artists.