

Outstanding action flick relies on collaboration and comedy



"The Last Boy Scout"



By Anne Steyer
Senior Reporter

Bruce is back. Bruce Willis, the star of the enormously popular "Die Hard" films, finally returns in a good movie. He stars in "The Last Boy Scout," a can't-miss action film from the makers of some of the best action films of the 1980s. Producer Joel Silver ("Die Hard"), director Tony Scott ("Top Gun") and writer Shane Black ("Lethal Weapon") collaborated to return Willis to what he does best — wise-cracking adventure. Willis is Joe Hallenbeck, a self-loathing former Secret Service agent

who has turned to private investigating. Assigned to protect an exotic dancer, Hallenbeck finds himself embroiled in violence and corruption after she is brutally murdered.

He also finds himself, albeit reluctantly, with a new partner. The dancer's boyfriend, ex-quarterback Jimmy Dix (Damon Wayans), insists on including himself in the investigation.

This investigation leads to a group of bad guys, sports-team owners, politicians, hit men and the like, who are out to legalize sports gambling at any cost.

As is required of an action film, "The Last Boy Scout" is replete with explosions, high-speed car chases and lots of gun-toting. There is some gratuitous violence, including a lot of blood-spitting and some problems with helicopter blades.

The story isn't particularly plausible. The plot is paper-thin and pure formula. But it works anyway, mainly because of the powers in front of, and behind, the cameras.

Silver and Scott are familiar with the workings of an action/adventure picture, and Black is an expert with snappy repartee.

Willis and Wayans engage in a lot

of that and have a solid chemistry. Their characters work well together, both being down on their luck. Both are has-been heroes; Hallenbeck once saved the president's life, and Dix was an all-star quarterback.

So, their relationship is a little different than most male-bonding buddy flicks, even though they are the traditional "we-don't-want-to-be-partners" partners.

Willis is at his dry, wise-cracking best as Hallenbeck. The role takes him back to his smirking days on "Moonlighting." He has collaborated with Silver before, most recently on the dismal "Hudson Hawk," but more impressively on the "Die Hard" films. They return to that level of action entertainment in this film.

Wayans, known mostly for his work on Fox's "In Living Color," is good in this shoot-'em-up. He's much bigger than he looks on the small screen, fitting the role of a former football player perfectly. His comic timing, always good on "In Living Color," is right on target in the film.

Regardless of succumbing to action-film formula, "The Last Boy Scout" is humorous, action-packed and thoroughly entertaining.



Courtesy of BMG Music

Inspiring new release emphasizes anger, loss

Reviews



Matthew Sweet
"Girlfriend"

By Mark Nemeth
Staff Reporter

Matthew Sweet's third major release titled "Girlfriend" begins with what may be the best song of 1991.

"Divine Intervention" is an angry and beautiful breakthrough rock song that features Sweet's ominous bass line and career great performances by New York guitarist Robert Quine and Television's Richard Lloyd.

If Michael Stipe's "Losing My Religion" is a vague and unclear yet catchy song, based loosely on losing one's religion, then "Divine Intervention" is a committed and catchy work of intelligence and anger. It inspires the listener to the personal and political, and yet still, it's a rockin' good tune. The poignancy of the rest of "Girlfriend" is reflective of personal loss as well as religious loss. "You know I wrote another song," sings Sweet. "They keep telling me the past is gone."

Songs like "You Don't Love Me," are beautifully bitter with lyrics like "How can I describe the way you slowly took my hope away, and all of the time, I thought I knew you." While "I Wanted to Tell You" is empowering and post-loss with the lyrics "I was wrong, but I wanted to tell you what I couldn't say... Love, well never mind."

The first single from this addictive record is the third song, "Girlfriend," a high-energy rocker that sounds like much of Sweet's record, but is difficult to describe. If it wasn't for Sweet's calming voice and sophisticated sensibility, the sound could be compared to the modern post-sub-pop of Bob Mould, Nirvana or Teenage Fan Club.

"Girlfriend" is full of great songs, both slow and upbeat. The upbeat ones are possibly more immediately catching, like "Divine Intervention," "Girlfriend" and "Evangeline."

"Evangeline" is a song about a woman with whom the songwriter thinks he's in love. This woman's catholicism is more important than earthly desires, which is apparent in the lyrics, "Try her on. She fits like a

glove. Too bad she only thinks about the lord above."

"What a beautiful moment," Sweet sings at the beginning of the personal ballad "You Don't Love Me," reminding one of Graham Parsons of Flying Burrito Brothers or Byrds fame. "The truth comes out at last," Sweet sings, "as my head comes apart. Drunk, and in a manner of saying, wasted. Because you don't love me. You can't see how I matter in this world."

"I cannot understand my God," sings Sweet with a soothing, rough yet tense voice on "Divine Intervention." "I don't know why he gets to me. One day my life is filled with joy, and then we find we disagree."

There is a beautiful discrepancy between Sweet's soft voice and the pain and anger that the electric songs play to. "Divine Intervention" may be the best song of the 90's because it is an intelligent voice of anger in a time with an ever expanding array of things to be angry with.

Most major releases sound over-produced. "Girlfriend" does not. Some tracks are panned completely to one side, reminiscent of the Beatles or some David Bowie records.

Many reviews have compared "Girlfriend" to Big Star or the Beatles. These comparisons are understandable, but this is an assertive record of mostly potent songs, undeserving of the limitations provided by comparisons.

It appears that either Sweet's vision is clearer than on his first two major releases or that more people are understanding that vision, as the press coverage, radio play and sales of "Girlfriend" indicate.

"Inside" and "Earth," Sweet's previous releases, show a steady personal progression and self-discovery leading almost to the greatness of "Girlfriend."

Sweet's vision is inspired and inspiring, particularly for a major release: grungy pop-song grit with a voice in a time when most major artists spend more time learning to dance rather than writing songs.

Rooms

Continued from Page 13

recorded in years. And, strangely enough, an artist with pretentiousness to spare closes out the album almost perfectly. George Michael's live cover of "Tonight" is a note-for-note touching tribute to the man's two pop heroes. It makes the album something worth keeping. Cover songs are rarely an improve-

ment on the original track. That's just a given. People liked the way it was before, so why would some bonthead want to change it? It is necessary to drop your guard and just let the happiness of this collection envelop the aching for a simpler time of silly love songs, like the ones John and Taupin wrote so long ago. Rediscover them through this collection, but never stop buying the originals.

—Paul Winner

Fifth

Continued from Page 12

In "Tonight's the Night," male and female vocals alternate as Yo-Yo insists upon a woman's ability to control her own life. In this one, Yo-Yo calls for consciousness both as women and as blacks. She gives the audience a tiny taste that leaves the listener waiting for more when heard with some of the more hard-driving cuts.

Shifting from Yo-Yo to the Disposable Heroes of Hiphoprisy is quite a letdown as its two members serve up preachy diatribes against TV over a dulling and repetitive beat.

The group's label, 4th and BWay, has put out much better, from the powerful female pounds of Isis to the dancy, jazzy funk of Dream Warriors.

Going back to the black consciousness of Yo-Yo but coming from the male perspective is "2Pacalypse Now" by Tupac Shakur, who avoids being Yet Another Angry Young Black Man by channeling his anger into solid rap songs.

Tupac shares his anger but lets the music carry it along, and that keeps us listening and interested to this one from Interscope Records.

We started this column with the live music of Anthrax and Public Enemy and now close with Boogie Down Productions' "Live Hardcore Worldwide" on RCA records.

Giving several tracks each from performances in New York City, London and Paris, Boogie Down Productions pours out a wide range of reggae and rap numbers that liven up the crowd and listen up the listener, whether live or recorded.

Peterson is a senior English major and a Daily Nebraskan A&E staff reporter.

PENROD'S BEACH CLUB

Miami's Ultimate Playground in the Sun

The Nebraska Party Place!

Thursday, Dec 26
Starting Thursday, December 26th.
Everyday's a Beach Party at Penrod's with:

- Live Bands
- Beach BBQ
- Animal Ruff Races
- Volleyball Games
- Limbo Contest
- Muscle Beach

Starting at 11am Seafood Grille Opens
Don't Miss the 3pm Bikini Contest!!! Miami Style!!!

Tuesday, Dec 31
7pm

Welcome 1992 at The Orange Bowl
New Year's Eve Party Headquarters
Special Discount for University of Nebraska
Students \$10 (Bring Your I.D.)
Alumni \$15
Regular Admission \$25

Upon Arrival to South Florida, Call
PENROD'S Orange Bowl Hotline
(305) 538-1111
For Official Pep-Rally and Events Schedule

Wednesday, Jan. 1, 92
Post Game Victory Party!!!

FEDERAL EXPRESS
ORANGE BOWL

GO CORNHUSKERS!
(305) 538-1111

The Watering Hole

1321 'O' Street

Finals Week Specials

| | | |
|--------------|---|--|
| Tues. | 30¢ Draws \$2.10 Pitchers 10¢ Wings 3:00-Close | Free Peanuts In the Shell All Week |
| Wed. | 1/2 Price Wings 4-7 p.m. | Drown Your Blues Here |
| Thu. | The Paul Phillips Show | All Week |
| Fri. | 1/2 Price Wings 4-7 p.m. \$3 Pitchers 4-7 p.m. 50¢ Draws Free Munchies | |