

Cowboy

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Williams, Jr., but sung by Margo Timmins on "Trinity Session," don't exist on the Junkies' latest.

Overall, "Black Eyed Man," with its storytelling songs and classic instrumentation produces a laid-back, but interesting sound. If country music "twang" doesn't top your list of favorites, but you're tired of pop, the Cowboy Junkies' "Black Eyed Man" may be just the right blend.

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PUBLIC FORUM

UNL is planning to complete a self-study with respect to ADA regulations. As part of this process, the ADA Self Study Evaluation Team is seeking input from the University Community related to serving the disabled on campus.

DATE	TIME	LOCATION
April 9, 1992	3:00 - 5:00	Lied Center
April 10, 1992	3:00 - 5:00	East Union

An interpreter will be provided at both meetings for the hearing impaired.

If for any reason, you find that attendance at the forum is not possible, please call the ADA Forum number, 472-9696, and leave a message.

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Cherokee Poet/Writer

DIANE GLANCY

Wednesday, April 15 - 2:00 p.m.
Andrews Hall Lounge (Room 228)

Lakota Authors

KENNETH LINCOLN AND MARK MONROE

Readings and Discussions

Thursday, April 16 - 7:00 p.m.

Regency Suite/City Campus Student Union

All faculty, staff, students of the University and the public are invited.

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King's 'campy' cat concoction collapses under bad dialogue



"Sleepwalker"

By Steve Pearson
Staff Reporter

When the concept for a horror film is so ridiculous it can't be explained with a straight face, it's doomed to fail.

Stephen King's newest horror flick, "Sleepwalkers," is a victim of its outrageous concept.

The film opens with an explanation of the legend of the sleepwalkers. They are said to be shape shifters, part human and part feline in origin,

that feed on the life force of virginal females. They are vulnerable only to the scratch of a cat.

The film focuses on two sleepwalkers, a mother and son, Mary and Charles Brady (Alice Krige and Brian Krause).

Charles is commanded by his mother, with whom he has an incestuous relationship, to bring virgin Tonya Robertson (Madchen Amick) home so they can feed.

Unfortunately Charles has started to fall in love with Tonya, but his mother will not relent. In a bit of inspired dialogue, he protests, "Why are you being such a bitch?" She replies, "Because I'm hungry."

Such clever dialogue runs rampant throughout the film. When Charles' eyeball is gouged out by Tonya, he cries, "Look at my sweater. My mom's gonna kill me!"

The film's attempt at humor may have been intentional, but the mix of horror and campy comedy just doesn't work.

Cat lovers beware. "Sleepwalkers" contains countless scenes of violence toward cats. As the movie progresses more and more hissing cats encamp themselves around the Brady home, waiting to strike.

Krige and Krause turn in stereotypical performances, letting the amazing "Terminator 2"-like special effects do their acting for them. Amick somehow manages to turn in a believable performance in a totally unbelievable film.

Stephen King appears in a cameo as the cemetery caretaker, demonstrating why he took up writing rather than acting.

King's movies seem to have lost their punch over the past several years, not living up to his early efforts.

"Sleepwalkers," his first original screenplay (the others have been adaptations of his work), does not reverse the trend. This film is so campy, it has the potential to become the next generation's "Attack of the Killer Tomatoes."

FBI agent faces heritage in breathtaking murder tale



"Thunderheart"

By Gerry Beltz
Staff Reporter

Even with a running time of more than two hours, "Thunderheart" (Plaza 4, 12th and P Streets) just seems to fly by.

What we have here is a homicide case on a Lakota Indian reservation in the Badlands of South Dakota. The FBI sends in Ray Levoi, portrayed by Val Kilmer ("The Doors," "Real Genius"). He's the FBI agent assigned to the case not just because he's a good agent; according to his records, he has Sioux Indian heritage and the FBI public relations department wants him for the job.

Once in South Dakota, he teams

up with Special Agent Coutell (Sam Shepard of "Country" and "Baby Boom") to hunt down the culprit. Along the way he runs into Fred Ward ("Big Business," "Henry and June"), who plays a cinematically typical goon that uses violence to keep the peace, and tries to arrest a member of the tribal police named Crowhorse (Graham Greene of "Dances With Wolves").

Crowhorse also is following the case, but with the help of different sources; he is listening to the wind and water, and having much better luck than Levoi or Coutell.

However, Levoi begins to uncover certain facts that Coutell has either missed or ignored. He also begins to rediscover his Native American heritage, something he has ignored since he was seven years old.

From that point on, the movie flies by. Just as the audience gets a chance to catch a breath, the action starts up again.

Kilmer is great here. He tries to be the stone-faced agent sent to do a three-day job, but winds up getting in a lot deeper than he ever would have liked.

Ward and Shepard both have the

same problem: Their screen time between them may total 15 minutes (if that), which is disappointing for two classic actors like them.

The real gem of this movie is the performance from Graham Greene. From a single footstep, he discerns shoe size, tightness, body weight, and does it all with an attitude that the audience just eats up. He's constantly flipping Levoi off as the movie progresses, and Levoi begins trusting him more than his own decisions, thus beginning some wonderful chemistry between the two that lasts for the rest of the picture.

Filmed on location at a Lakota reservation as well as in the Badlands, the sweeping scenery shots are absolutely stunning, and the plight of life on the reservation is as real in the movie as it is in real life. Director Michael Apter ("Class Action") combines these elements well to bring some special life to the movie.

We're talking good stuff here, and this movie should be seen before it hits a video store. Those breathtaking shots of the Badlands cannot fully be appreciated on a 13 inch screen.

Dorn

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D: The writers didn't write this conflict. The actors have done this, and we played that into our rolls. My colleagues are a great bunch of talented people, and we use our talent to create these situations. So whenever Worf would say we should kill, Troi would counter with, "But there are thousands of people on the planet, OK?" And we have that set animosity, which is always talked about. Also, Troi is always accosting Worf in the hallways. Worf responds with an annoyed, "What?" And she gives her advice, much to Worf's dismay.

H: Yet, this year Worf wanted Troi to take care of his child should he die.

D: Things change, don't they? There is an earlier episode where Worf has gone to see Troi to ask for advice

about his son. And she gave him major advice on the son. This put the relationship on a different level. The writers saw this and wrote it. I was surprised. It was a great idea.

H: Your character has grown a lot. Where do you think he will go?

D: I'm not sure. He is definitely not the same person he was in the first season. I would like to see him find a mate, a stepmother for Alexander.

H: Who do the Klingons represent?
D: They are supposed to be Russian. Gene Roddenberry gave me the parameters. (The parameters) were that the Klingons were to be the Federation's bitter enemies. As time goes on, we realize that the enemies are ourselves.

H: I think that Star Trek has given a whole number of people work. Has affirmative action been seen behind the camera?

Barrett

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from me. They wouldn't let a woman be second in command.

"It was a glancing blow to me. But since then, they've come around."

The role was replaced with the role of nurse Christine Chapel. Barrett now can be seen in cameos on Star Trek: The Next Generation as Deanna Troi's mother, Lwaxana Troi. As Barrett continued to answer

questions, the autograph line snaked quickly by her. The fans had a selection of pictures from which to choose for her to autograph.

Lwaxana is probably best-known for putting the moves on Capt. Picard.

Whenever Lwaxana Troi makes an appearance on board the Enterprise, she bemoans the fact that her daughter is not yet married.

"It is one of her life-long goals. One of her missions in life is to see that her daughter is married," she said.

If the daughter needs a husband, so

D: No, not really. I have to basically fight. My stunt guy, Rusty, although he is black, looked like a white guy. And this is something that stems back from the old days when whites played ethnic roles. So I said something about it. I phoned the producers and asked them if they couldn't find a person who looked more like me. They didn't understand where I was coming from.

H: We have Worf and we have Michael Dorn. I read that Marina Sirtis says that you can be very hard to get to know. Yet, we've had an excellent conversation. Who is Michael Dorn?

D: I don't know who he is. I'm still discovering myself. I have a strong sense of loyalty, adventure — (I'm a) risk-taker. I think that I would be a great father and husband — gruff and surly at times, sarcastic.

does the mother. It is no secret that Lwaxana is always on the lookout.

"In an upcoming episode, I'm headed for the altar," Barrett said, but was mum on any other details.

The autograph line continued. One fan asked what she would like her fans to know about her.

"There isn't much to know about me," she said. "I'm pretty much an open book. I can't think of anything. Gee, you ask tough questions. These are questions that one should really prepare before answering."

With that she laughed and resumed signing autographs.