

# 'FernGully' is all-star animated adventure



"FernGully . . .  
The Last Rainforest"



By Gerry Beltz  
Staff Reporter

"FernGully . . . The Last Rainforest" (Douglas 3, 13th and P Streets) is one of those rare movies that is so visually and mentally entrancing it can keep the mind from wandering from the screen.

Based on the "FernGully" stories by Australian author Diana Young, this movie sweeps into an animated world of fairies, magic and

music.

The innocent, wide-eyed Crysta is the apprentice of the forest mother Magi Lune.

Crysta is curious about the world beyond FernGully, but is convinced to stay back by her friend Pips and newfound friend Batty Koda, a bat who has a radio antenna originally attached by animal experimenters for tracking purposes. Whenever the antenna is touched, Batty's personality shifts.

However, Crysta eventually does venture outside of her forest home and finds a group of loggers cutting down trees in a nearby section of rainforest, including a young man named Zak. She becomes entranced by Zak because she has never seen people before — she has only heard about them in "human tales."

She saves Zak from a falling tree by shrinking him down to her size, and takes him back to FernGully. But unknowingly, Zak has released the evil Hexxus, which could destroy the peaceful FernGully. From there, the adventure begins.

The movie is all-star and guest-star from head to toe. Samantha Mathis and Christian Slater (both from "Pump Up The Volume"), Jonathan Ward ("Steel Magnolias"), Grace

Zabriskie (TV's "Twin Peaks"), Robin Williams and Tim Curry head up the cast, with guest appearances by Cheech Marin and Tommy Chong as a couple of Beetle Boys, and Tone-Loc as a multicolored, rapping goanna lizard.

All of these talented entertainers combine wonderfully to form a spectacular film. Williams is especially hilarious, shifting his voice from John Wayne to Luke Skywalker in "Star Wars" to Scotty from "Star Trek."

The music of the film is equally entertaining, with such talented artists as Thomas Dolby, Sheena Easton and Raffi making contributions. The soundtrack is available on cassette and compact disc.

The animation is superb, showing both the beauty of the rainforest and the horrifying emptiness after its destruction. The scenery and characters might remind one of the popular "Elfquest" series.

This movie attempts to show concern for what is left of the world's rainforests and for the mistreatment of animals. The movie runs a dedication at the end: "For our children and our children's children."

Proceeds from the film will benefit such organizations as the Sierra Club, The Rainforest Foundation and Greenpeace.



"Ferngully"

This movie is terrific from start to finish, and is perfect for any age group.

# Big-name, formula buddy flick new to video



By Anne Steyer  
Staff Reporter

Video releases lean toward the obscure this week, with two films that did not play in Lincoln during their theatrical run.

The exception from this obscurity is the latest mainstream action/adventure movie, that in spite of itself, is entertaining and rentable.

"The Last Boy Scout" (R) Bruce

## Films on sleuths, cons and sex to hit stores

Willis bounces back from the dismal failure of "Hudson Hawk" with this entertaining, though formula, buddy/action flick.

Willis is Joe Hallenback, a former secret-service agent turned private investigator. Hired to keep an eye on an exotic dancer (played by Halle Berry, the crack addict in "Jungle Fever"), he strikes up an unstable alliance with her boyfriend, Jimmy Dix, when she is brutally murdered.

Dix (Damon Wayans of Fox's "In Living Color") is an ex-professional football player who lost his career to drugs and gambling.

Neither Hallenback nor Dix is particularly happy about their tentative alliance.

But that is required of all buddy/action films. First the main characters have to be thrown together, then they go through an intense dislike phase, followed by a bonding period, usually during a moment of extreme danger. After that, they're friends.

This happens here, too. They strike out on their own to find clues and instead find a lot of trouble. Their investigation finally uncovers a more intricate crime than just the dead dancer's murder. This misdeed involves extortion, politics and profes-

sional sports.

Willis returns here to the formula that made him a star — the burned-out, unshaven and wise-cracking hero. He's funny here and the chemistry between him and Wayans works.

Sure, it doesn't do anything new. But it comes from the creators of "Top Gun," "Lethal Weapon" and "Die Hard." And that means it's a lot of fun. (Available today)

"Lonely Hearts" (R) Eric Roberts ("Star 80") is Frank, a professional con artist who hustles women for a living.

Beverly D'Angelo (of the "Vacation" flicks) is Alma, one of those hapless women hustled by Frank.

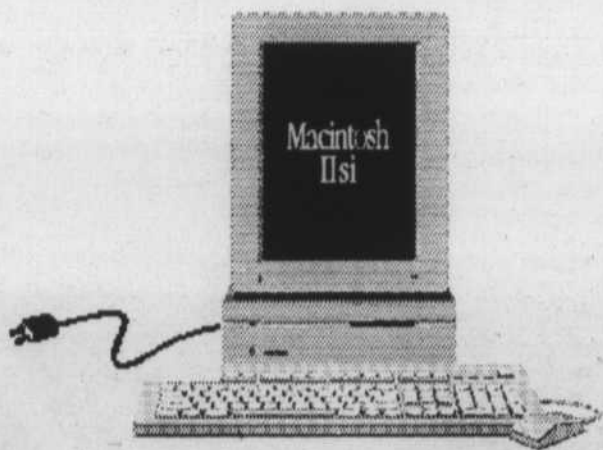
Even after discovering that Frank has used her for her cash, Alma wants him. She joins him on his crime spree, posing as his sister while he continues seducing other women for their bankbooks.

This less-than-ideal situation brews trouble as Alma's jealousy starts to get the better of her. (Available today)

"The Rapture" (R) Mimi Rogers ("The Doors") stars as a telephone operator who lives for her after-hours affairs until she suddenly becomes a true believer in the second coming of Christ.

"The Rapture" received much attention for its frank sexuality. It has not played in Lincoln. (Available today)

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## Momix dancers to return to Lied

From Staff Reports

Momix Dance Company will perform at 8 p.m. Thursday and Friday at the Lied Center for Performing Arts.

The avant-garde troupe combines gymnastics and visual effects with modern dance. The company performs illusions by using props, light, shadow, humor and the human body.

This weekend's performance marks Momix's third appearance in Nebraska. This time around the company will perform "Passion" without intermission. The music for "Passion" was composed by pop star Peter Gabriel. The

Momix production was conceived and directed by Momix's artistic director Moses Pendleton.

Momix takes its name from a solo dance work created by Pendleton for the 1980 Olympics at Lake Placid. Momix also is the trade name for a milk supplement that Pendleton once fed to his veal calves.

Lisa Fusillo, head of the dance department at the University of Nebraska-Lincoln, will give the pre-performance talks about the use of gymnastics movement in modern choreography. These talks will begin 55 minutes and 30 minutes before each performance.

Tickets cost \$22, \$18 and \$14. Student tickets are half price.

## Production to explore human ambition

From Staff Reports

Theatrix will present "Line" and "Life in the Bush of Ghosts" Thursday through Saturday in the Studio Theatre of the Temple Building.

"Line," is a black comedy by Israel Horowitz directed by senior theatre major Barbe Marshall. The play will explore the American success story through five characters who will

stop at nothing to secure first place in line.

"Life in the Bush of Ghosts" showcases the work of Paul Steger, associate professor of theatre and will feature a series of monologues exploring humanity, relationships, love opportunity and the struggle to get balance and harmony with the elusive "American Dream."

General admission is \$2. For more information call the Department of Theatre, Arts and Dance.

## British spoof to show at Ross

From Staff Reports

Voted Best Film of 1991 by the National Society of Film Critics, "Life is Sweet," Mike Leigh's gastronomic view of family life in an English suburb, opens at the Mary Riepma Ross Film Theater on April 26.

"Life is Sweet" will show on April 26, April 30 to May 3 and May 7 to May 10. Screenings are at 7 p.m. and 9 p.m. each day. Matinees are on Saturdays at 1 p.m. and 3 p.m. and on Sundays at 3 p.m. and 5 p.m. Admission is \$5, \$4 for UNL students and \$3 for senior citizens, children and Friends of the Ross Film Theater.

## Book

Continued from Page 9

ing has often feared to tread.

The story is complex and as subtle as all the ways of sex:

Don Rigoberto has taken his second wife, Lucrecia, into the home he shares with his pre-adolescent son Alfonso.

The adults titillate each other by telling stories to each other. The stories run the gauntlet of passions as the author explores the aphrodisiac power of words, of talk.

Then the young Alfonso begins secretly to

watch his new stepmother bathe.

One thing leads to another, as they say, and soon Llosa has formed for us a strange love triangle among his characters.

The novel, for all its deft power, remains playful; never allowing the reader to take the events of the story to heart.

It's part of the allure of the erotic in art that it allows a kind of experience without the consequences. It is probably this facet of erotica that gives it its socially redeeming qualities, if such things are to be required of art.

Llosa is an excellent introduction too, to the South American literary scene — a scene as rich and as different as the cultures that are giving birth to it even now.