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C I N E M A

Film examines early radicals



The Spanish Civil War is an event largely ignored by American historians

because we decided not to enter. Or at least the government decided not to.

The truth is that more than 3,000 American men and women openly defied the government and traveled, at their own expense, to Spain to help the patriots fight fascism. "The Good Fight" is their story.

Like "Seeing Red," "The Good Fight" is a mix of documentary footage and personal interviews, delving not into historical facts, but into the hearts and minds of people who risked their lives to fight for their ideals.

Director Noel Bruckner, Mary Dore and Sam Stills make no pretense at being objective. What they search for,

and get, are personal stories — reasons why so many Americans would risk their lives in another country.

Revealing interviews with fascinating personalities bring these stories to life. These are the geriatric hell-raisers, the radicals of generations ago with as much fire and determination as ever. "The Good Fight" helps put us back in touch with these vital people and reminds today's generations that idealism isn't unique to them.

"The Good Fight" shows today at 8 p.m. in the EMU Ballroom. The showing will be followed by guest speaker Bill Bailey who was one of the interviewees of both this film and "Seeing Red." Bailey, a member of the legendary Lincoln Brigade, will relate some his experiences.

Stick

The sad fact is that Burt Reynolds just isn't a good director. "Sharkey's Machine" happened to be fairly entertaining despite Reynolds' presence behind the camera, but there is no such luck for "Stick," his latest outing as director-star.

The cast of characters is fabulous. Charles Durning is the pill-popping, red-headed drug boss Chuckie, who masterminds the murder as a favor to his even more power-

ful contact Nestor (Castula Guerra), a Brazilian importer with a penchant for voodoo. George Segal is the millionaire Barry Braun, a loud, stupid but essentially nice guy who gives Stick a job as chauffeur.

Adapted from the popular novel by Elmore Leonard, "Stick" starts off promising. Ernest Stickly (Reynolds) is an ex-con just released from prison and on his way to Miami, his home town. Meeting old friend Rainy (Jose Perez), he accompanies him for a shady delivery and winds up in the center of a deadly set-up.

Unfortunately, they remain merely good ideas poorly used by Reynolds, who never explores his characters beyond the surface. The action sequences, where psychotic albino assassin Moke (Dar Robertson) tracks the elusive Stick, are dull and lifeless, and the build to the climax is anything but tense.

The novel has quite a reputation for being gritty, tense and wonderfully playful with the conventions of the crime novel. The film is conventional and dull, playing the oddball characters and numerous action sequences flat.

Only the most die-hard Reynolds fan need see this. I'm going to read the book.

Sean Axmaker

Art Continued from Page 5B

banjo music, Celtic music, poetry readings, chamber music and several dances, all performed by local artists. A drawing and collage gallery also will be set up. Admission to the potpourri portion of the festival is \$1. A buffet brunch and non-alcoholic beverages will also be served for an additional cost.

The festival will continue after an afternoon break with the performance of "The Mill at Tour d'Ivoire," a three-act murder mystery also written by Sansonese. The play was performed in last year's festival and also at Portland's

Firehouse Theatre in November.

Saturday's program will end with the 8 p.m. repeat performance of "The House on the Point."

Sunday's program will be identical to Saturday's events.

Admission to the plays is \$4 for tickets at the door or \$3 for advance tickets, which can be purchased by calling David at 485-9129 (in the dorms) or Sara at 686-6027 (in the University Inn). Advance tickets are also available at Shirts West in the 5th Street Public Market.

Marianne Chin



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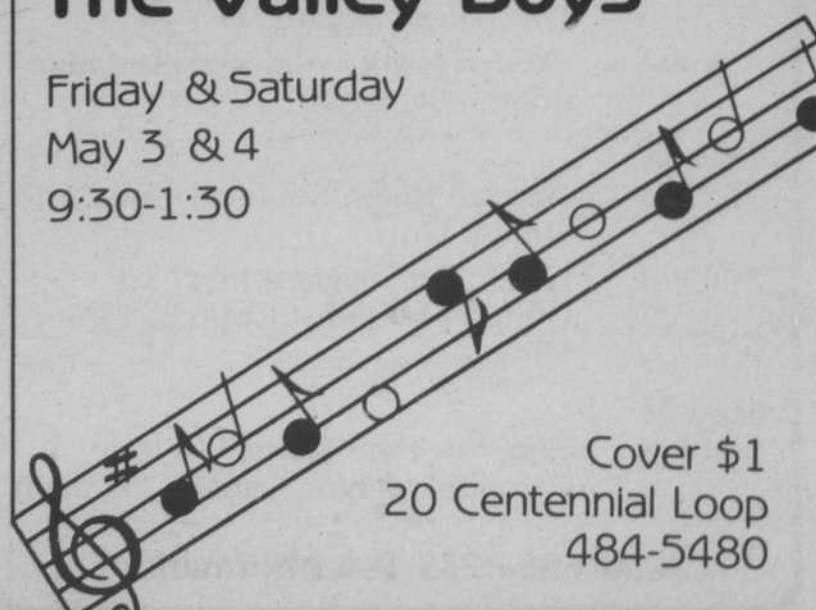
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