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MOVIES

'Baby Boom' a big, boring bust; 'Princess Bride' is delightful tale

By D. M. Holiman
Emerald Contributor

"Baby Boom" may entertain childless yuppies who prefer to experience parenthood vicariously rather than for real, but it's hard to imagine "Baby Boom" appealing to many other people.

Why? Because "Baby Boom" is predictable, overly cute and implausible. Diane Keaton, who plays the ultimate career woman — an advertising executive for a Manhattan firm — inherits an adorable toddler from a distant cousin. Of course, the baby makes a shambles of Diane's career and her minimal personal life.

Her boss becomes disgruntled over her attention to the baby, as does her live-in lover, Harold Ramis. Harold exits. Diane is demoted and quits her demanding job to move to rural New England. She experiences financial woes and loneliness. She meets Sam Shepard, the town vet. Guess what happens next?

The premise of "Baby Boom" is questionable. Do people inherit babies in will? Aside from that problem, the film is utterly predictable. Diane doesn't want to keep baby, of course. She has her career to think about. But after nursing baby through a cold, and encountering fundamentalist midwesterners who want to adopt the child, Diane has a change of

heart. Surprise.

What is especially annoying about "Baby Boom," however, is not the implausible premise or the predictable story. For a film that has a lethal dosage of cuteness, "Baby Boom" has an unfortunate tendency to ridicule certain kinds of people. Not only are people with religious convictions targets, but foreigners, especially Germans, are parodied tastelessly.

But then "Baby Boom" is the kind of comedy that depends upon stereotypes for its humor.

It is precisely this condescending and superior attitude that makes "Baby Boom" boring and provoking in the end.

Reviews

★ 1/2

Although a review of "The Princess Bride" has already appeared in these pages, it's fair to offer a different opinion, especially when the consensus on the film has been more favorable than the previous review would lead one to believe.

"The Princess Bride," directed by Rob Reiner and written by Bo Goldman, is mostly a

'The Sicilian' pleases eyes, leaves little for brain

By Craig Hoyt
Emerald Contributor

"The Sicilian" is a film which attempts to fulfill a destiny of greatness and grandiosity by using all the glory that a movie camera can provide. Provide that glory the camera does, but fulfill a destiny of greatness it does not, as we find a beautifully made yet hollow film of epic pretensions.

Michael Cimino, the director, is best known for "Heaven's Gate," the epitome of a Hollywood big-budget flop. In "The Sicilian," we find the same problems (and similar strong points) that have plagued and influenced earlier Cimino work. In terms of technique and style, it is hard to find fault with his films. They make exquisite use of setting, costume, and camera. This polish, however, tends to substitute for his films' deficiencies in the understanding of character and subject — deficiencies that ultimately fail in terms of meaning.

In "The Sicilian" Cimino once again succeeds visually in the depiction of Sicilian life, but there is no understanding of that life.

The story is about how one man, Salvatore

Review

★

Giuliano (Christopher Lambert), made himself a Sicilian Robin Hood. Don Masino Croce (Joss Ackland), the Mafia chieftain who wishes to "adopt" Giuliano, is told, "He was his own father, and he invented himself."

This is a telling line as it helps to show two main strands of the narrative. Don Masino wants a son in his image — one who is able to move people. He helps Giuliano, using the power that he has with Rome and the church to forestall Giuliano's demise.

However, in not asking the people, of not



Courtesy photo

Diane Keaton and Harold Ramis experience unexpected parenthood in "Baby Boom."

delightful film. Reiner and Goldman manage to keep the charm and romance of a fairy tale while making fun of its conventions at the same time. The film starts out with Peter Falk reading the tale to his ill grandson, a skeptical youth weaned on technology and video entertainment. But the grandson, as does the audience, becomes more and more engrossed in the tale.

Part of the humor in the film has to do with the grandson's initial objections to the story, and our knowledge that the story (movie) is being told to him (and us). This "frame" adds distance to the actual events being related in the movie.

The only problem with the film is that the end isn't inventive enough. The movie starts out strong, and always retains our interest, but doesn't build to a thrilling climax.

★★★

building relationships of collusion with those in power, Giuliano leaves himself open to the politicizing that destroys him. It is Giuliano's pride, his individualism, his need to "invent himself," that will not allow him to fit into a very traditional and ritualized social system where one must play by the rules of the game.

It is in the telling of these rules, and of the showing of the rituals of Sicilian life where the film fails. Cimino paints by numbers. It is as though he does not know why characters do what they do.

When Giuliano tells the wife and son of the man he has killed that the son will be taken care of, the essence, the spirit of this action, is lost to Cimino. The "how" of this scene is taken care of beautifully, thanks to Alex Thompson's cinematography, but the "why" is lost because of Cimino's lack of understanding. The life and people of Sicily are shown with the same brushstrokes as the costumes and scenery. Ultimately, this is what destroys a visually stunning movie.

Hole left in life with Cinema 7's demise

By Sean Axmaker
Emerald Contributor

On Thursday, Nov. 12, the Cinema 7 projector will roll and the theater will light up with John Huston's adventure masterpiece "The Man Who Would Be King." After the end credits roll and the lights are raised, the doors will close for the last time.

The closing of a small business in Eugene is always a sad occasion, particularly an establishment with an active 13-year life. The closing of a theater also hurts, for that ends one more possible venue for cinema to delight and enthrall. The closing of Cinema 7, however, is like the death of a close friend.

Reporter's notebook

When I first moved to Eugene some four years ago, I was a bright, excited student with a love of movies. I attended almost every theater in town, but Cinema 7 was something special. It was the last year of the theater's double features, pairing new international films with foreign and American classics. That year I was exposed to the works of Hitchcock, Truffaut, Welles, Kurosawa, Huston, Godard, Kubrick, Wajda and many more in crisp 35mm prints. When economic necessity forced Cinema 7 to cut the second features, the spirit remained undiminished and the march of challenging foreign works continued, interspersed with periodic revivals and special tributes.

Over its 13-year history Cinema 7 held Oregon, Northwest and even American premieres of films by some of the world's greatest directors — Rainer Werner Fassbinder, Robert Altman, Margarete Von Trotta, Werner Herzog, and Marlene Gorris.

And then there was the International Film Festival, Eugene's most exciting cinematic event and one of the few self-supporting festivals in the country. Some of the most important films of the decade premiered there, works such as "Berlin Alexanderplatz," "Angry Harvest," and "Shoah."

The festival highlighted films that needed to be seen regardless of financial return, and every year Eugene responded enthusiastically.

Until this last year.

I hate to think that cinema is dying, but it is happening everywhere. Two of the country's premiere repertory houses, the Thalia and the Regency cinemas in New York, closed down. In Portland the premiere rep houses and small art theaters are hurting. Video and cable have taken a sizable chunk of an already specialized audience and the future isn't bright.

Admittedly I'm part of the new video generation, with an extensive library of Hollywood classics and an account at practically every video outlet in town. But something is missing.

Turn to Cinema, Page 11

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8:30						
9:00	Adv. Jazz		Adv. Jazz		Adv. Jazz	
9:30						
10:00						
10:30						
11:00	Aerobics	Aerobics	Aerobics	Aerobics	Aerobics	
11:30						
12:00 PM	Beg. Jazz	Beg. Jazz	Beg. Jazz	Beg. Jazz	Beg. Jazz	
12:30						
1:00						
1:30	Beg. Ballet	Beg. Ballet	Beg. Ballet	Beg. Ballet	Beg. Ballet	
2:00						
2:30						
3:00	Ballet	Ballet	Ballet	Ballet	Ballet	
3:30						
4:00						
4:30	Inter. Jazz	Beg. Jazz	Inter. Jazz	Beg. Jazz	Inter. Jazz	
5:00						
5:30						
6:00	Salsa		Salsa		Salsa	
6:30						
7:00						
7:30	Beg. Inter. Modern		Beg. Inter. Modern		Beg. Inter. Modern	
8:00						
8:30						

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