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The Oregon Daily Emerald is currently accepting applications for advertising sales people to begin training now for work this summer and/or next fall. The rewards are many. You will gain experience in sales, layout, design, advertising production and business communications, along with many other fringe benefits.

We must be honest and let you know this job is not for every one. It is highly demanding, stressful and requires a great deal of your time. You can expect to work anywhere from 25 to 35 hours a week and will be responsible for your own personal as well as your company's success.

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However, if you have sense of pride in doing a good job, are creatively inclined, not afraid to work on straight commission and want to service an average of 25-35 local businesses, as well as maintain a normal class load and of course your social life, this may be the job for you. If you enjoy chasing the almighty dollar, don't need anyone to get you up in the morning, and operate well under pressure, we encourage you to attend our informational meeting on April 10, 3:30-4:30 pm in the EMU Board Room, 3rd floor of the Erb Memorial Union. Please stop by and pick up an advance application in room 300 EMU, complete it, then bring it along with you to this meeting.

Sophomores and juniors majoring in Journalism, Advertising, Business or Marketing are preferred. You must be able to work at least one full academic year (excluding summer) to be considered. You must have reliable transportation readily available before you begin the position (Sorry, mopeds, motorcycles & bicycles are not acceptable).

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All photos are courtesy photos.

'Class Action' features great acting, OK plot

★★ 1/2
CLASS ACTION Showing at Movieland and Movies 12.
Rated R

In case you haven't had enough of lawyers and their personal problems in more than an half a dozen television shows, then *Class Action* will serve as an enjoyable addition to studies of lawyers in angst.

The film strives to achieve two main objectives and succeeds partially in both. First, it tries to examine the struggle between the two main characters, Jed Ward (Gene Hackman) and Margaret Eleanor Ward (Mary Elizabeth Mastrantonio). At the same time, the film tries to put that struggle into the context of a court case.

The story revolves around a father-daughter conflict with a twist. The daughter, Maggie, has always been resentful of her father Jed's lack of parental care. He was always off crusading for justice, trying to free the innocent and sometimes even the guilty.

Because of the time he willingly gives to his career, his family and his family life always end up coming in second. For this, Maggie has never forgiven him.

Maggie has also always held a silent grudge against her father for a relationship he was carrying on with his wife's best friend.

The problem is further compounded when they meet as lawyers on opposite sides of a big corporate lawsuit. The case they take on, one as the plaintiff's attorney and the other as the defense attorney, involves a car manufacturer who is accused of selling a model which can blow up on impact if the left blinker is on.

The film opens in an obvious manner with the basic conflict of characters set up. In one courtroom, we see Jed arguing his case to a jury. He is vivacious, playful and funny. His courtroom antics can turn even the most skeptical juror into an ally.

Meanwhile, his daughter Margaret is in the adjacent courtroom arguing her particular case. She is controlled, coherent, well-researched and effi-

cient — a complete opposite of her father.

The one thing they do have in common is Maggie's mother and Jed's wife. She is loving, tough, compassionate and always caught in the middle of Jed and Maggie's petty arguments.

To make matters worse, not only does she have to deal with their current problems, she must also deal with their underlying dislike of each other. Because of this, the scenes when she tries to assert herself to each of them while at the same time showing her unconditional love are among the best in the film.

When she suddenly dies early in the film, Jed

that the corporation she is representing has suppressed a report which told of the circuit problem. Of course, she is faced with the conflict of whether to keep it under her hat or do the right thing — expose the huge company as an accomplice to the manslaughter of more than 100 people.

To make matters even more complicated, one of the men involved in hiding the report is the man Maggie is currently dating. Therefore, she must choose between doing the right thing legally, or helping out with the cover-up.

The man she is dating even tries to convince her that if she should expose the cover-up, she will most likely ruin her career.

Thus, with all the conflicts set up, we can proceed with the movie which unfolds in a slick, but predictable manner. The climax, which should be a surprise, is evident at least a half an hour before it happens.

Although this film has its flaws, the strong points shouldn't be overlooked. The performances are excellent all across the board.

Gene Hackman, perhaps America's most prolific and recognized character actor, turns in yet another terrific role. Mary Elizabeth Mastrantonio, also of *The Color of Money*, is not nearly as experienced or well-known as Hackman, but is very effective, and emotionally keeps pace with Hackman in a demanding role.

The film is also layered with strong supporting characters and a well-structured story. The simple problem is, *Class Action* doesn't completely achieve its ambitious goals of blending the personal and court conflicts.

The parts are well done, but not woven together well. Despite this, those who do see the movie will enjoy a well-acted and generally well-written story.

It works hard to be a thriller, a human drama, and a courtroom drama, and achieves all of them in a small fashion. The movie is never bad; it's just not as good as it could have been.

By Lucas J. Gutman
Emerald Contributor



In *Class Action*, Gene Hackman and Mary Elizabeth Mastrantonio are father and daughter who take on a case that makes them lawyers on opposite sides of a corporate lawsuit.

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