

# Mickey Rourke rides again

By MICHAEL MORDLER

*The Daily Brain, U. of California, Los Angeles*

Mickey Rourke doesn't pull any punches. And if he dares to ride his motorcycle down Sunset Boulevard at high speeds or step into the boxing ring, what the hell does he have to be afraid of?

Certainly not Hollywood.

"There's a certain way that you have to live your life,"

Rourke says. "And I choose to live my life just the way I grew up. I'm not gonna change."

His rationale is simple. He wants to be able to look at himself in the mirror every morning and know he's his own man.

He cites Marlon Brandon as a role model for his style of living. "He was probably one of the first actors in modern times that sort of hung his balls over the fence in a way where, if he made a choice, he lived or died by it."

But Rourke admits to having made some poor choices of late, saying "(the) last couple of years I've had to do some movies I didn't believe in. I did it for financial reasons."

Failed movies, though, inevitably lessen an actor's stature in the industry — and Rourke knows it. He also realizes many Hollywood producers will consider his performances in "Diner," "9 1/2 Weeks" and "Barfly" a thing of the past, instead focusing on the more recent "Harley Davidson and the Marlboro Man" and "Wild Orchid."



Mickey Rourke doesn't want to sell his soul to Hollywood.

He says such industry trash talk is more about "politics and playing a certain game" than about good acting, and he casually shrugs off his displeasure with the business of Hollywood.

"I just wish maybe along the line with learning all this Stanislavski shit I would have taken a business course."

It does appear that Rourke, who insists he isn't proud to be an actor, is distancing himself from the Hollywood community. Lately he's turned to professional boxing as a diversion.

"I've got four bouts set up," he says. "I think down the line it's gonna help my acting. It's gonna give me an edge that the rest of them don't have. And I know it, and they know it."

Rourke would rather tell anecdotes about his past than plug his new film, "White Sands," a Warner Bros. release and Morgan Creek production.

For example, after he was cast in his first movie, "Body Heat," the producers said they would pay him \$500 a day. He refused to do it for less than \$1,000 a day. When

it was apparent Rourke wouldn't budge, the producers caved in.

He laughs about it now, but it's that capacity to risk everything that has hurt his career. Things, however, have a way of turning themselves around. But if for some reason things don't work out, he doesn't want sympathy. He doesn't need it. Anyone who has ridden a Harley Davidson for as long as he has is, if nothing else, a survivor.

## PROMOTIONAL CONTEST



## You can be a winner with 'White Men Can't Jump'

Here's your chance to score a slam dunk with "White Men Can't Jump."

It's the fast-paced hustle of basketball, played against the game of life in the fast lane. And *U. The National College Newspaper* has teamed up with 20th Century Fox to bring you off the sidelines and into the action.

We're giving away jackets, hats and T-shirts from "White Men Can't Jump," 20th Century Fox's release starring Wesley Snipes and Woody Harrelson.

Five grand prize winners will receive jackets, 25 first-place winners will receive hats, and 50 second-place winners will each receive a T-shirt.

And all you have to do to enter is send your name, address and the school you attend to "White Men Can't Jump" contest, *U. The National College Newspaper*, 1800 Century Park East, Suite 820, Los Angeles, CA, 90067.

Entries must be postmarked by May 15. Winners will be selected by a random drawing and notified by mail.

# April releases look like a teaser to summer schedule

By RANDY GENER

*The Sagebrush, U. of Nevada, Reno*

Well, it couldn't be avoided. What many consider the worst time of the year for movies is finally upon us — right after the Oscars and just before summer, when all of the hottest movies are released to compete for the big bucks at the summer box office.

**The Babe** — Universal

Studios. "Roseanne" star John Goodman is sure to puff cigars and chew tobacco before he even hits a home run in this movie biography of baseball legend George Herman (Babe) Ruth. That's because the Sultan of Swat lived it up. He had a gargantuan appetite not just for baseball but also for wine, women and hot dogs. The last movie made of Ruth's life was the 1948 clunker "The Babe Ruth Story" starring William Bendix. And Ruth played himself in the 1942 movie "Pride of the Yankees" in which Gary Cooper played Lou Gehrig. This film should tell us whether Ruth fans can accept the truth about America's most famous baseball legend.

**The Power of One** — Warner Bros. Academy Award-winning director John Avildsen, who brought us "Rocks" I and V and "The Karate Kid I, II and III," likes to

box his way to box-office uplift. His movies are about underdogs who fight their way to the top, about the rite of passage for boys who become men in the boxing ring of experience. Avildsen fancies himself the champion of the little guy. "The Power of One" deals with similar territory. It's a sweeping epic set in the 1930s and '40s about a young South African boxer who learns his trade from a German prisoner of war and a black jailbird. In the process, he learns about the inhumanity of apartheid.

**Stephen King's Sleepwalkers** — Columbia Pictures. It has been said that Stephen King has such a huge following that he could publish his grocery list and still have a reasonable chance at *The New York Times* best-seller list. In Hollywood, the mere mention of his name somehow remotely connected to even the lowest-grade horror

movie is enough to get those cash registers at the multiplex in beat. The words "Stephen King" have become a sales pitch. And yet he's not even passable as a film maker. His directorial debut "Maximum Overdrive" with Emilio Estevez was smashingly stupid junk that needed a maximum overhaul. "Sleepwalkers" sounds like a potboiler, but it could be a sleeper. It's the first screenplay

the novelist has ever written.

**Mad Dog and Glory** — Universal. When Robert De Niro is at his best, he has a bulldog's fierceness and a puppy's warmth. His volatile shifts from one mode to the other are why he's been regularly hailed as the best actor on the American scene. When wacky Bill Murray is at his best, he has a sneaky-funny wise-ass wit and a Scrooge crankiness. In this Martin Scorsese production about a cop who saves the life of a gangster, the yuks should be plentiful. As a gift for the cop, in return for his bravery, the gangster gives away a girl named Glory. The Hitch — Murray, who plays the gangster, wants his girl back.

**Beethoven** — Universal. Rin Tin Tin. Benji. Lassie. Hooch. Add Beethoven to this growing list of canine cadets. He's the new dog in town who wants his day at the movies. This big St. Bernard disrupts the quiet lives of a suburban family in this bowwow comedy

from producer Ivan Reitman, who directed "Ghostbusters," "Twins" and "Kindergarten Cop." Beethoven soon leads the family into a dogfight with an evil veterinarian. Charles Grodin is the head of the household that has gone to the dogs.

**Newsies** — Walt Disney Pictures. When

newspaper tycoons Joseph Pulitzer and rival William Randolph Hearst declare an increase in the cost of their daily newspapers, a price war erupts, and it's the Newsies (newspaper sales boys) who feel the pinch. These poor kids who hawk tabloids on the streets of New York threaten to strike — but not before they burst into song about the injustices of the newspaper bigwigs of the 19th century in this live-action musical. Robert Duvall plays Pulitzer. This movie will have plenty of singing and dancing.

**Shadows & Fog** — Orion Pictures. Just reading this forbidding title of Woody

Allen's new movie is enough to make us realize that his 21st feature-length movie will not be a return to the rude, naughty comedies he used to make. The black and white comedy-drama, set in dark and moody Europe in the '30s, is about a strangler who strikes when the circus comes to town. In

other words, Allen offers a crash course in Existentialism 101 — *The Sad and Funny Aspects of Man's Eternal Helplessness in the Universe*. The all-star guest line-up includes Kathy Bates, John Cusack, Mia Farrow, Jodie Foster, John Malkovich, Lily Tomlin and Madonna. Yes, Madonna.



Goodman plays Babe Ruth.



Move over Lassie. Beethoven is movin' in.