



http://darkwing.
uoregon.edu/~ode

RENTALS!

Downhill &
Cross Country.....\$10

Snowboards
& Boots.....\$25

Berg's Ski Shop

Mon-Thurs 10-7 • Fri & Sat 10-9
Open Sunday 12-5
13th & Lawrence • 683-1300

An Evening in Beckett's Shorts

A patchwork of
humor and
pathos—short
pieces by
Nobel laureate
Samuel Beckett.
January 17,
18, 23, 24, 25,
31, and
February 1
8:00 p.m.
Benefit
matinee
White Bird
Clinic
Sunday,
January 26th
2:00 p.m.

Accommoda-
tions related to
disabilities available

UT
A University of
Oregon Robinson
Theatre Production

UNIVERSITY THEATRE 346-4191
or EMU TICKET OFFICE 346-4363

DOG HOUSE ENTERTAINMENT

Presents
from Boulder Colorado

STRING CHEESE INCIDENT



**Wednesday
January 22
Wild Duck
Music Hall**
9:30 show 9:00 doors
\$5.00 cover

Movie musical 'Evita' offers several surprises

By Nicole Krueger
Entertainment Editor

The question of the week
was: Can Madonna act?

She could obviously sing, and anyone who heard "Don't Cry For Me, Argentina" and "You Must Love Me" on the airwaves knew she would do justice to the Andrew Lloyd Webber and Tim Rice soundtrack. But her performances in movies such as *Who's That Girl?* and *Desperately Seeking Susan* caused audiences to wonder if she could convincingly bring to life the character Eva Perón in the movie version of the musical *Evita*, a chronicle of the Argentine leader's controversial life.

The film was shot on location in Argentina, Budapest and the UK. In Buenos Aires, Madonna and director Alan Parker encountered hostility from residents who opposed Madonna's participation in the project. However, Parker and the cast refused to be intimidated, and the result is spectacular footage and realistic scenes, including those in which Eva speaks to the masses from a balcony. The balcony seen in the movie is the same one from which Eva Perón actually spoke.

The most breathtaking scene, Eva's funeral procession at the

beginning of the movie, is an exact replica of that which took place in 1952.

When writing the screenplay for *Evita*, Parker scrapped the stage play and looked only to the score and lyrics. The result is a film that is not bound by stage conventions but instead takes advantage of the possibilities available to filmmakers. These include intense riot scenes and a deeply affecting recreation of Eva's funeral, neither of which would have been possible onstage.

At first the movie seems a bit odd, or even cheesy, because the dialogue is sung rather than spoken; Banderas' first number received a few titters from the audience. But as the

audience becomes accustomed to the genre, which is seldom seen on film, the movie becomes less cheesy and more engaging.

The score, which is the heart of a movie that almost entirely lacks spoken dialogue, is incredible. Madonna, who is a pretty good singer anyway, worked with a vocal coach to expand her vocal range so she could sing the music as Webber wrote it. She sings the songs with rich emotion and maturity that is seldom present in her music. As for her acting, she gave a moving performance that was entirely

REVIEW

Evita

★★★
(movie musical)

■ **WHERE:**
Cinemaworld

■ **STARRING:**
Madonna and Antonio Banderas

■ **DIRECTOR:** Alan Parker

■ **RATED:** PG



Eva Perón (Madonna) and Ché (Antonio Banderas) dance in 'Evita.'

unexpected, and she proved that she can convincingly play a multi-dimensional character.

One of the most pleasant surprises in the movie is the performance of Antonio Banderas. Already established as an actor, Banderas shows *Evita's* audiences that he can sing, too. He plays Ché, the storyteller, simply, naturally and effectively, and he sings with raw emotion.

The film itself gives a rounded view of the characters. While Eva is usually thought of as either a saint or a sinner, Madonna portrays her as a little of both. Also, the relationship

between Juan and Eva is said to have been one of mutual convenience; however, Parker had Rice write a new song, "You Must Love Me," that clarifies the couple's relationship and shows their love for each other. Altogether, the film's characters are imperfect and certainly not idealized but are still understandable and even likable.

The marriage of outstanding camera work and an intense, emotional score results in a gripping tearjerker that doesn't seem as though it is three hours long. And to answer the question of the week: surprisingly, yes.

True drama addresses life of a sex industry entrepreneur

By Damon Houx
Freelance Reporter

I believe I understand what the First Amendment means, if one truly believes in it, and when I went to see *The People Versus Larry Flynt*, I wasn't impressed with the way the film handled the issue.

The performances are faultless. Woody Harrelson's performance as Flynt is surprisingly adequate, although he was miscast. (He's just too likeable for the part).

Norm MacDonald ("Saturday Night Live"), James Carville and Crispin Glover (George McFly in *Back to the Future*) were darn good in bit parts, and the rest of the supporting cast was good, as well. Courtney Love has received a lot of attention for her portrayal of Flynt's wife. This is mainly because people expected her to be awful and were pleasantly surprised.

In the movie, Flynt, the owner of a strip club, starts a newsletter in an



The owner of 'Hustler' fights for rights in 'The People Versus Larry Flynt.'

attempt to make more money. The newsletter becomes *Hustler* magazine, and Flynt's empire slowly builds. As soon as he becomes filthy stinking rich, his problems with the law start, and he is forced to hire an attorney.

The film's biggest problem is that it seems to be about how great the

First Amendment is and how nice it is that a self-declared sleazebag would have success in his fight for the right to free speech. But the film isn't really taking any risks in its subject matter.

Because of this, it seems self-congratulatory. Perhaps if *Flynt* had been about defending the rights of neo-Nazis to free speech, or the rights of pro-lifers to stand outside an abortion clinic, there might have been some tension in the film. The filmmakers seem to think they're making a bold statement or great comment on how wonderful the First Amendment is, but they're really just applauding the *status quo*.

Though the directing is competent, the film says nothing new and isn't quite as explicit as it could be — it's obvious that some of the racier stuff was cut. Altogether, *The People Versus Larry Flynt* takes the middle road, and because of this it doesn't amount to much.

REVIEW

The People Versus Larry Flynt

★★
(dramatic biography)

■ **WHERE:**
Movieland, Movies 12

■ **STARRING:** Woody Harrelson and Courtney Love

■ **DIRECTOR:** Milos Forman

■ **RATED:** R

TOM WATERS BAND

THE OLD PAD Sat. Jan. 18
VETS CLUB Wed. Jan. 22
VETS CLUB Fri. Jan. 24
VETS CLUB Sat. Jan. 25

BOOKING INFO: (541) 895-2708

weekend EVENT
c a l e n d a r

◇ **FRI., JAN. 17** ◇
Walker T. Ryan, Blues
BLACK FOREST TAVERN
2657 WILLAMETTE • 344-0816
AFTER 10PM • NO COVER EVER!
String Cheese Incident,
WILD DUCK MUSIC HALL
169 W. 6th • 485-1339
9:30PM doors open at 9:00 • \$5

◇ **SAT., JAN. 18** ◇
Peter Bach, Acoustic Giant
BLACK FOREST TAVERN
2657 WILLAMETTE • 344-0816
AFTER 10PM • NO COVER EVER!
Comedy Night
SCANDALS, 2222 CENTENNIAL
9-11PM • 343-4734
Tom Waters Band
THE OLD PAD
3355 E. AMAZON • 686-5022