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Language

Continued from Page 1

But, Wetherill said, placing these students in beginning language classes is not worthwhile because it is a waste of time.

"We like to avoid teaching them elementary Spanish or French," he said. "We wouldn't put English students into basic English classes."

Jennifer Burdett, a freshman journalism major taking German, said students taking classes in their native language put other students at a disadvantage.

"It's not fair for other students in the class if someone is taking a language they already know how to speak."

-Jennifer Burdett, freshman journalism major

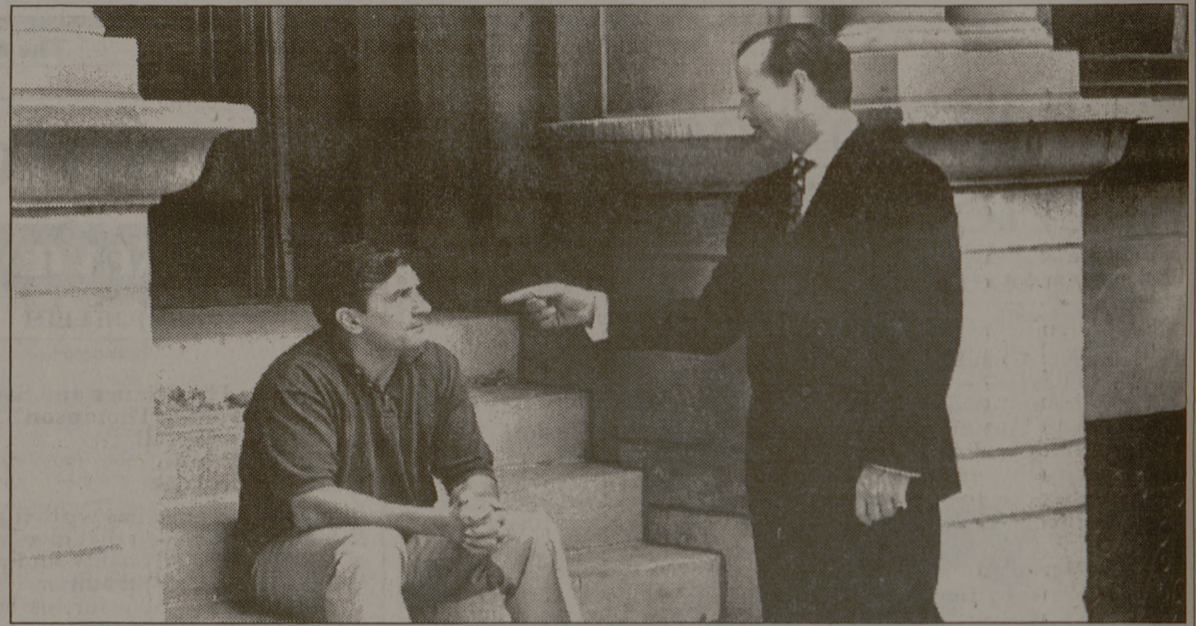
"I wouldn't take a basic English class if I went to Germany," Burdett said. "It's not fair for other students in the class if someone is taking a language they already know how to speak."

However, Caraballo said, Spanish students in his classes sometimes do not fare as well as they had anticipated.

"Often times they will not review grammar and get caught up in grammatical rules," he said. "The American student usually reviews the grammar in the book before the test."

"Being bilingual is not the only key to getting an A," he said. "Most Spanish students who come to class will always learn."

MAD DOG AND GLORY



Wayne Dobie (Robert De Niro) and Frank Milo (Bill Murray) are unlikely friends in "Mad Dog and Glory."

De Niro, Thurman make pleasing pair in unusual, non-mainstream comedy

MOVIE REVIEW

By JENNY MAGEE

The Battalion

"Mad Dog and Glory" starring Robert De Niro, Uma Thurman and Bill Murray
 Directed by John McNaughton
 Rated R
 Playing at Post Oak III

Calling Robert De Niro's shy, methodical Chicago cop "Mad Dog" becomes an obvious oxymoron within the first couple of minutes of the pleasing comedy "Mad Dog and Glory."

Wayne (De Niro) is about as far from the typical, shoot 'em up, "Lethal Weapon" cop as he can get.

His story begins when he walks in on a convenience-store robbery where a drug dealer has the rather irate Frank Milo (Bill Murray) pinned to the floor with a gun to his head. Wayne, forced to use his gun for the first time in 15 years since his job as an "evidence technician" doesn't call for a lot of heavy violence, saves Milo's life even though the whole affair makes him wet his pants.

Frank, who turns out to be Frank-the-gangster-loan-shark, invites Wayne to his comedy club as an apology/thank you gesture. Besides, he's undergoing therapy for machoism and his therapist says the invitation is a positive action.

At the club, the bartender, Glory (Uma Thurman) accidentally scorches Wayne's hand when she bumps half of a steaming pot of coffee on it. But the next day, Glory, who is in effect Frank's prisoner until her brother's debts are repaid, arrives (Band-Aids and all) on Wayne's doorstep to spend the week with him as Frank's personal thank-you present.

"Mad Dog and Glory" is just plainly a well-made, well-acted film that is anything but typical. The movie-going public is not usually fond of films that deal with characters that are burnt out on their jobs, unable to find fulfillment and lonely. Hey, wait a minute, did Hollywood slip reality in when our backs were turned?

One of the most humorous displays of reality in "Mad Dog and Glory" comes when, in the throes of passion, Wayne says

to Glory, "Maybe I should do some sit-ups."

"Now?" she asks.

"Well, no, just sit-ups in general."

Things are looking up when the movie industry can sacrifice a tan chest and bulging biceps for De Niro's chubbier but much more experienced little pot belly.

Wayne's character, through De Niro's mastery, immediately draws the audience in because he confesses fear, feels frustration in his inadequacies and just really needs a woman.

De Niro as usual brings acting to a celestial state in this film. The man and acting are like peanut butter and jelly, sleeping and Sundays, income taxes and procrastination... two things that naturally go together... Mad Dog and Glory.

One of the most touching aspects of the movie is the sweet relationship that forms between Mad Dog and the beautiful, lanky Glory.

The relationship combines the passion and desperation of two people who become life jackets for each other in the sea of life's shortcomings. Unfortunately, the relationship felt somewhat underdeveloped. De Niro and Thurman made such an unusual and pleasing pair that more interaction between the two would have been preferable.

Bill Murray as the psychologically correct gangster is a riot. The combination of Frank's humor and childishness with Wayne's passive demeanor makes for an interesting power struggle.

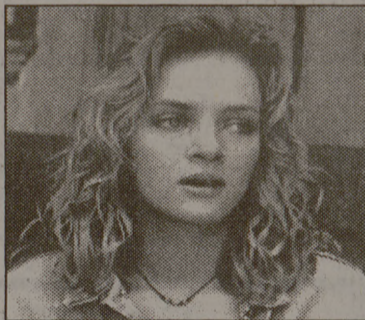
This film is a prime example of the reality trend that is beginning to appear more often on the big screen.

It is said that art reflects culture, and as America is rolling up its sleeves and digging into the leftover mess of the 1980s, the film industry seems to be playing with the idea of putting the glamour pretense in storage for a while.

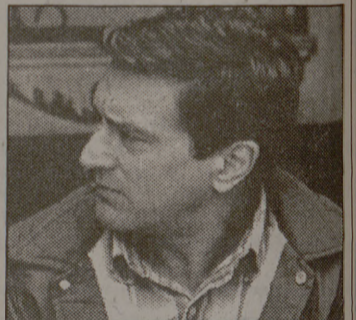
"Mad Dog and Glory" is definitely a movie worth seeing. The film contains several exceptionally humorous scenes. However, it is not a slambang, bing-bop, every-other-word-is-a-punch-line sort of movie.

The film is a simple comedy primarily dealing with the fact that the fairy tale element vanishes from most people's lives.

As Glory tells Mad Dog, "Life is what happens to you while you're waiting for your ship to come in." The key is finding a way to stay afloat without the ship.



Glory (Thurman) becomes Wayne's "gift" for a week.



Wayne (De Niro) is the atypical, shy cop called "Mad Dog."

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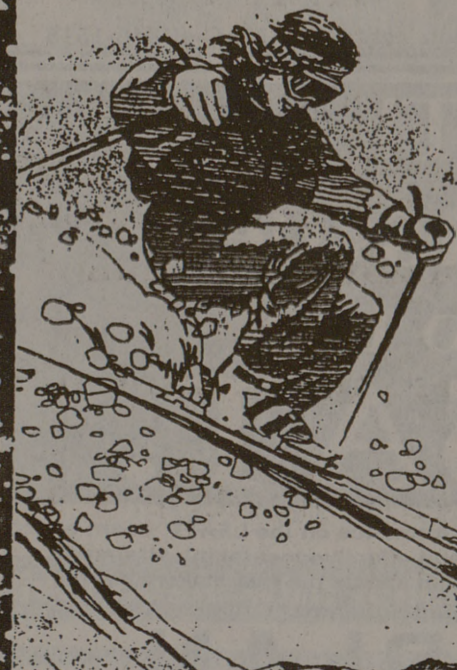
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