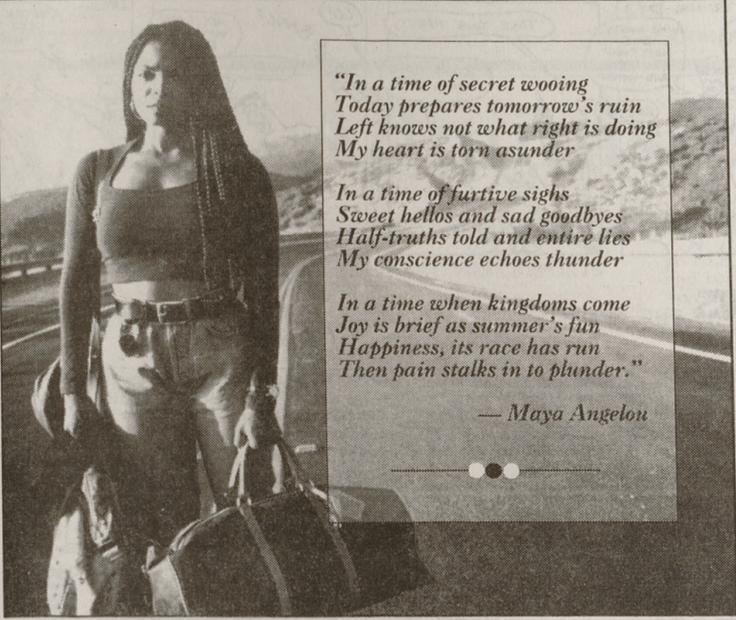


FILM REVIEWS



*"In a time of secret wooing
Today prepares tomorrow's ruin
Left knows not what right is doing
My heart is torn asunder"*

*"In a time of furtive sighs
Sweet hellos and sad goodbyes
Half-truths told and entire lies
My conscience echoes thunder"*

*"In a time when kingdoms come
Joy is brief as summer's fun
Happiness, its race has run
Then pain stalks in to plunder."*

— Maya Angelou

Janet Jackson stars as Justice, a reclusive young woman who discovers her world through the poetry she writes on a road trip from South Central L.A. to Oakland in "Poetic Justice."

Maya Angelou: the real 'Poetic Justice'

By TRACEY E. JONES

The Battalion

Maya Angelou — to those who are unfamiliar with her, she delivered the all encompassing poem at the President's inaugural address. To those of us who are familiar with her, she told us why the "... Caged Bird Sings."

Maya Angelou's poetry has served as the voice for women all around the world who have been victimized by some form of oppression or another. She speaks of a special sweetness in life that only comes from surviving hardship and pain. That is why her work was chosen by writer, director John Singleton to appear in his second film, "Poetic Justice."

Her words have something for everyone — even a young black woman who is struggling to find beauty and worth in herself and the cold, violent world she lives in.

Five poetic pieces were taken from Angelou's earlier works: "In a Time", "Phenomenal Woman", "Alone", "A Conceit", and "A Kind Of Love, Some Say".

From the first poem to the last, the words describe and lead us through the emotions of a young woman understanding that she is alone — often times by choice — and gradually learning about the pleasure and security to be found in love and life as well as the pain.

Singleton's street romance... 'Poetic Justice' explores love in L.A. hood

By ANAS BEN-MUSA

The Battalion

"Poetic Justice" Starring Janet Jackson, Tupac Amura Shakur, Regina King and Joe Torry Directed and written by John Singleton Rated R Playing at Cinema III

"Poetic Justice" is not "Boyz N The Hood" and it never attempts to be.

Director and writer John Singleton undertakes a different approach in addressing the immense problems of blacks in South Central L.A. (the hood).

The second part to Singleton's trilogy about the hood shows an intimate look at black women and their daily problems without nudity or excessive violence.

Using several poems contributed by writer and actress Maya Angelou, Singleton creates a distinctive and flavorful film. Angelou's poetry gives a voice and intimacy to the main character Justice (Janet Jackson), a young beautician whose poetry helps her and those around

her confront and understand the problems of living in the hood.

Although Jackson has done little acting since the hit T.V. series "Good Times," her radiant smile and brightens the entire screen. Jackson's smile symbolizes hope and innocence never lost.

It is hard to imagine such beauty in a chaotic world, but Singleton molds and shapes it around Justice's life. Yet, Singleton's fictional world is no different from the real world blacks confront each day in any major city across the country.

"Poetic Justice" has no great plot or epic story to tell. The plot deals with the characters personal problems on a road trip from L.A. to Oakland. Some might like it for that reason and others might not; however, "Poetic Justice" never waters down or muddles the problems of the hood.

The problems are fully confronted with Lucky (Tupac Amura Shakur), a mailman who decides to raise his young daughter alone because the girl's mother is a drug user and prostitute.

While heading to Oakland, Lucky falls in love with Justice. At first, they despise

one another, but eventually they come to know each other. In the hood, it is difficult to trust anyone. On the road, their environment changes. Justice and Lucky open up to each other because the chaotic pressures of the hood are behind them.

Singleton uses the same direct approach from "Boyz N The Hood" to show the hood's influence on black men — the persistent pressure to have sex, to be a man, to be a black man.

But, Singleton goes further in "Poetic Justice." He shows how black women use their sexuality to entice men in many ways. In one scene, Justice's girlfriend, Iesha (Regina King), reveals her method of using sex with her boyfriend, Chicago (Joe Torry), for material gain.

"Poetic Justice" is titled "a street romance." It is a romance, but it's major contribution is Angelou's poetry and Singleton's personal perspective.

Unfortunately, Singleton plans to make only a trilogy about the hood.

It will be interesting to see what this talented director creates in the future.

Aykroyd, Curtin's 'Coneheads' lacks cranial capacity

By JACQUELINE AYOTTE

The Battalion

"Coneheads" Starring Dan Aykroyd and Jane Curtin Directed by Steve Barron Playing at Manor East III Rated PG

John Belushi died of drugs, and now the rest of the "Saturday Night Live" crew is left with making stupid movies like "Coneheads."

Maybe the good do die young. The actual Conehead idea from the 1976 "SNL" skit is not the real problem with the movie. The mistake was born the day some idiot thought of taking a skit with a humor factor limit of 10 minutes and making a movie out of it.

The movie is about an alien couple from the planet Remulak who's wrong turn in their space craft crash-lands them in the middle of New York's East River.

Dan Aykroyd plays Beldar Conehead, and Jane Curtin plays his wife Prymaat.

They're perfect at their parts, but the funniness has worn off since 1976.

Beldar and Prymaat are stranded in America and are forced to assimilate. The two decide to stay in a small town in New Jersey where they bring up their young daughter, Connie (Michelle Burke). Their leader in Remulak won't mind as long as the Coneheads stay with one mission in mind - to conquer the earth. The 'illegal alien' family has Immigration and Naturalization Service agents chasing after them where ever they go, providing this sorry movie with a semi-plot.

In attempt to stretch the humor factor limit further, "Coneheads" has numerous appearances from "SNL" stars. Chris Farley hilariously plays Connie Conehead's auto mechanic boyfriend Ronnie. Kevin Nealon plays a senator, Julia Sweeney a principle, and Adam Sandler the bookie Carmine.

The best scenes consist of Ronnie and Connie's first love encounter at an auto body garage, Carmine smoothly and illegally making Beldar a citizen of the U.S.,



Beldar (Dan Aykroyd), Prymaat (Jane Curtin) and their infant daughter, Connie.

seeing "SNL's" 'Pat' playing a cameo role, and Beldar's cone emerging from the sunroof of his car.

Some good advice — go out and buy reruns of Coneheads skits. Don't waste your precious time going to see this movie.

If curiosity has got you motivated, go to the matinee and leave after the humor ceases.

You won't stay longer than half an hour.

UB40

Continued from Page 4

sound pounds in your ears with utter satisfaction.

The title song "Promises and Lies" is a slower tune that's fast enough to keep you from losing the groovy mood the whole album sustains.

The song "Bring Me Your Cup" begins with a fast tempo that makes you want to get up and dance. Despite the ordinary lyrics, this song is one of the more fun and upbeat songs in the album. It definitely has potential as a hit.

UB40 is not only good at creating the right sound. The group also has a very graceful way of

writing an important song without coming across too harshly.

"C'est La Vie" is a song about a Haitian woman who saw someone sell her baby for \$20. UB40 talked to this woman personally at a U.S. concert and were touched and inspired by her story. The lyrics of the song may be serious, but the sound is a pure technoesque feel with a tinge of emotionality to bring forth the woman's pain.

What more could you ask from a pop-reggae album. This album's full of music that's too real to be poppy and too funky to be sappy.

A promise and not a lie, UB40's album will be just as popular as the previous ones. With a new twist on Elvis's song and a mountain more of good songs, this album is sure to climb the charts in no time.

The Battalion CLASSIFIED ADS

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'Haircut'

Continued from Page 4

don't start treating me right... One day you're gonna wake up six feet underground."

However, Thorogood is quick to point out "Killer's Blues" has no social value whatsoever.

"It's merely a portrait of a man who's gone so far over the edge that he doesn't care about the consequences of his actions," he said.

While most of the songs on "Haircut" are great, there are a few sour notes. "My Friend Robert" and "Baby Don't Go" have a pop music feel to them that just doesn't mesh well with the other music. The group is integrating keyboards and some other new instruments into their lineup, which may account for the pop sound of those two songs.

Overall, this was a great album. Like all of Thorogood's other work, it would be best to listen to it in a smoke-filled bar occupied by the dregs of human society. But "Haircut" is good music for any occasion.

Although I'd draw the line at weddings and funerals.

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