

Movie Previews • Lights, Camera, Action: When Campus Becomes Set • A 'Humanistic' UFO Flick • Video Releases

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Miami Hurricane, U. of Miami

An early look at some of the soon-to-be-released gems from Hollywood shows a mixed bag. These are the flicks that get caught between the slew of summer and winter blockbusters and are released too early to be remembered at Oscar time. In this mix, there should be a film to suit anyone's tastes — including avid fans of the *Friday the 13th* series. And if you are a Jason fanatic, this may be your last chance to see blood and guts get in the way of teen-age libido.

CB4 (Universal Studios)

You know him as Nat X on *Saturday Night Live*, where he dons an afro and some platform shoes. But Chris Rock is not complaining about the limited time "The Man" is giving him anymore. Rock stars in a film lampooning the burgeoning world of rap music. Rock, who co-wrote the script, fronts as a rap lover who assumes the identity of his town's most notorious criminal. Chris Elliott finally got a life and co-stars as a journalist dedicated to documenting the misadventures of Rock's "gang of three." Considering the excellent success of SNL's last movie spin-off, *Wayne's World*, this may be one worth looking at.

Mad Dog and Glory (Universal Studios)

This film is directed by John McNaughton, the same man who graced us with the celluloid masterpiece of *Henry: Portrait of a Serial Killer*. (Whew, he's really outdone himself.) Even the high caliber talent in the film probably won't save it. Robert De Niro, Bill Murray and Uma Thurman star in this mobster flick in which De Niro saves Murray's life and is rewarded with a week with Glory (Thurman). Tinseltown seems to have responded to the Year of the Woman by making females objects in high-stake bets in several recent films, including *Honeymoon in Vegas* and the upcoming *Indecent Proposal*. Love, of course, conquers all, except perhaps mob vengeance and the incredibly boring, dark and flat



Comedian Denis Leary takes a break from MTV to appear in *The Sandlot*, a flick about growing up.

Thurman performances of late.

Friday the 13th: Jason Goes to Hell (New Line Cinema)

Yeah, right. Whatever you do, wait for the video. Even though the studio insists this will be the last, you can be sure it will milk this for 13 parts. Everything after the first Jason slashing spree has resembled little more than a commercial for a meat grinder. Maybe the creative directors for this series should go to hell with Jason to be sure he stays there.

Born Yesterday (Hollywood Pictures)

The plotlines of *My Fair Lady* and *Pygmalion* certainly were not born yesterday, but apparently the classic formula has spawned another version of the Greek myth. Melanie Griffith plays the ex-Vegas showgirl whose rough edges and lack of etiquette must be corrected before she can lobby the lobbyists in Washington who will bail her husband (John Goodman) out of a financial quagmire. Don Johnson plays the hired Emily Post called in to train the social misfit.

The Sandlot (Twentieth Century Fox)

A comedy by director David Mickey

Evans deals with the rough choices boys must make on their road toward manhood. In this film it is the ever so popular join-a-gang-or-a-team decision.

The merits of this venture will weigh heavily on the quality of the script and how well Evans is able to lend a light, comedic tone to the subject. Those factors, along with strong performances from the capable James Earl Jones and Denis Leary, could be the difference between *The Sandlot* being a success or a flop.

Rich In Love (Metro Goldwyn Mayer)

This story centers on a deserted husband, his two daughters and son-in-law and how they react to their changing lives and challenges they face after the departure of their mother/wife. With an ensemble of talent, including Albert Finney, Jill Clayburgh, Piper Laurie and Kyle MacLachlan, the film should be hard to dispute.

Let's hope *Rich In Love* will rise above being another dull American melodrama and give audiences an experience rich in originality.

in the field

on the set

Fire in the Sky, a Paramount picture slated for release this month, is a UFO flick defying its roots. No little green aliens will exit their craft with ray guns blazing — instead the flying saucer plot takes a backseat to emotions.



Robert Patrick

"It's more of a study in human relationships," says actor Robert Patrick, who plays a logging crew leader named Mike Rogers.

Patrick, best known for roughing up Arnold Schwarzenegger in *Terminator 2: Judgement Day*, says the film focuses more on the reactions to what happened.

The movie is based on a 1975 UFO incident that divided the small town of Snowflake, Ariz., and fascinated the nation. Six loggers are working when Travis Walton (played by D.B. Sweeney) disappears, supposedly the UFO's doing.

"As a result of that blunder, I get five days on 'Chateau UFO,'" says Sweeney, who has been in *Memphis Belle* and *The Cutting Edge*.

The film unfolds around Walton's account of his alleged kidnapping and how the small town citizens shun those who return.

Regardless of whether the townspeople bought the story, the director hopes moviegoers will.

"It's a humanistic take to a sci-fi," Robert Lieberman says. "Rarely do you sit down to watch a sci-fi... that turns into a drama." — Jake Berg, *Oregon Daily Emerald*, U. of Oregon

video calendar

A brief look at March releases

Of Mice and Men, Metro Goldwyn Mayer, 3/3; **Singles**, Warner Bros., 3/3; **Whispers in the Dark**, Paramount Pictures, 3/3; **Mindwalk**, Paramount Pictures, 3/3; **Wind**, Columbia Pictures, 3/10; **Last of the Mohicans**, Twentieth Century Fox, 3/10; **Bebe's Kids**, Paramount Pictures, 3/10; **Mediterraneo**, Touchstone Pictures, 3/17; **Crossing the Bridge**, Touchstone Pictures, 3/17; **Mr. Baseball**, MCA Universal, 3/17; **Candyman**, Columbia Tri Star, 3/17; **Mistress**, Live, 3/17; **Mr. Saturday Night**, New Line Cinema, 3/24; **Captain Ron**, Touchstone Pictures, 3/24; **Pure Country**, Warner Bros., 3/24; **Pinocchio**, Disney, 3/24; **Under Siege**, Warner Bros., 3/31; **The Player**, New Line Cinema, 3/31; **Stalin**, Metro Goldwyn Mayer, 3/31

quotable

"Between flops I've had a few hits."

—Peter Bogdanovich, director of the upcoming *The Thing Called Love*, on his string of bad pictures since *The Last Picture Show* and *Texasville*.