

AT THE Movies TOP TEN AT THE BOX OFFICE



COURTESY PHOTO

LOS ANGELES (AP) — "The Lion King" enjoyed the third-best opening weekend ever as the movie industry prepared for the zenith of its summer season.

Disney's animated feature about a cub destined to rule the jungle earned \$40.9 million.

As many as half of the patrons were children buying discounted tickets, Disney said Monday. That means the film's gross represented more than 10 million ticket purchases.

Figures are based on actual receipts and projections where actual figures were unavailable.

1. "The Lion King," Disney, \$40.9 million, 2,552 locations, \$16,022 per location, \$44.7 million, two weeks.
2. "Speed," 20th Century Fox, \$12.4 million, 2,103 locations, \$5,909 per location, \$55.4 million, three weeks.
3. "Wolf," Columbia, \$12.1 million, 2,117 locations, \$5,718 per location, \$37.5 million, two weeks.
4. "Wyatt Earp," Warner Bros., \$7.5 million, 1,859 locations, \$4,058 per location, \$7.5 million, one week.
5. "The Flintstones," Universal, \$6.1 million, 2,368 locations, \$2,580 per location, \$104.9 million, five weeks.
6. "City Slickers II: The Legend of Curly's Gold," Columbia, \$4.6 million, 2,243 locations, \$2,057 per location, \$30.4 million, three weeks.
7. "Maverick," Warner Bros., \$3.6 million, 2,056 locations, \$1,768 per location, \$80 million, six weeks.
8. "Getting Even With Dad," MGM, \$3.1 million, 1,955 locations, \$1,604 per location, \$11.3 million, two weeks.
9. "Renaissance Man," Disney, \$1.9 million, 1,308 locations, \$1,474 per location, \$20.6 million, four weeks.
10. "The Cowboy Way," Universal, \$1.3 million, 1,043 locations, \$1,265 per location, \$15.6 million, four weeks.

Tribute to KISS offers hits and misses



KISS MY ASS ★★★

ARTIST: Various Artists
LABEL: Polygram

Unless you have been in a coma for the past 20 years, you have more than likely heard of Kiss. In the late 1970s, Kiss was the biggest thing going, capitalizing not only on record sales, but also from a marketing barrage not seen since the Beatles. It's no surprise then, that Kiss My Ass comes at a time when the heroes of the 1970s are being brought back to life by the Generation Xers who worshiped them.

While Kiss inspired most kids to spit blood and breathe fire, some kids clapped on to the dream that Kiss played out: being in a band.

Whether or not this album represents the best of these Kiss-inspired bands is questionable.

The album itself reads like a list of who wouldn't be found anywhere near each other on the shelves of Musicland. From Anthrax to Yoshiki, the album wavers in and out of "Kisstory."

What Kiss tribute album would be complete without the self-proclaimed king of the 1970s movement, Lenny Kravitz? Kravitz's heart seems to be in the right place on Gene Simmons' "Deuce," but not even Stevie Wonder's guest appearance on harmonica can save Kravitz from mediocrity.

Similar average performances on Kiss My Ass come in the form of the Gin Blossoms, Lemonheads and Toad The Wet Sprocket. It's hard to figure out why the Gin Blossoms are on the record, why Lemonheads singer Evan "Alternahunk" Dando can't seem to snap out of his current pop rock coma and why Toad felt the need to drastically alter Kiss' trademark song "Rock and Roll All Nite."

Once the listener gets past these and a very forgettable version of "Strutter" by Extreme, of all bands, the album does get better.

Surprisingly enough, one of the better efforts comes from country man Garth Brooks. Brooks has made it no secret that he was a huge Kiss fan growing up and proves it with his thoughtful rendition of "Hard Luck Woman."

The beauty of Dinosaur Jr.'s rendition of "Goin' Blind" is that Gene Simmons couldn't sing this song in 1974 and J. Mascis can't sing it today. Mascis combines his disturbing, out-of-tune bellow with his uncanny ability to let the guitar do the work to make good on this rare Kiss tune.

Conversely, Yoshiki's orchestral version of "Black Diamond" will probably offend most die-hard Kiss fans, but further review of this extended remake proves something of significant value.

—Chris Metz

For the Oregon Daily Emerald

'Renaissance Man' predictable, mushy

By David Thorn
Oregon Daily Emerald

Although highly predictable and a little mushy at times, Touchstone Pictures' recent release *Renaissance Man* is a fairly entertaining movie which does have its moments.

Danny DeVito's character is an unemployed advertising executive who reluctantly accepts a job teaching Shakespeare to Army misfits.

DeVito's task is complicated by the misfits' drill sergeant, played by Gregory Hines, who believes DeVito is wasting time that could be spent teaching skills necessary for survival in battle.

The acting isn't bad. DeVito plays his role well,

although his talents are largely underutilized by a script which lacks the comic energy offered in some of his earlier films.

Playing on the literary device of juxtaposition ("fish out of water,") *Renaissance Man* is hardly the first comedy about misfits struggling to make it in the army. Better films, available at any decent video store, include *Stripes*, *Private Benjamin* and *M*A*S*H*.

A video store might also offer a copy of Kenneth Branagh's *Henry V*, the Shakespeare movie from which the best scene in *Renaissance Man* is ripped off. Any of these choices is a wiser investment than paying \$5.50 to see *Renaissance Man* at a theater.

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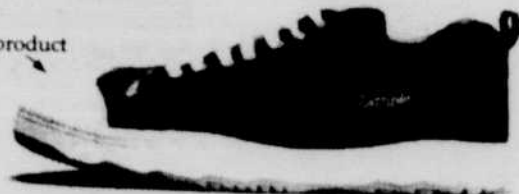
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