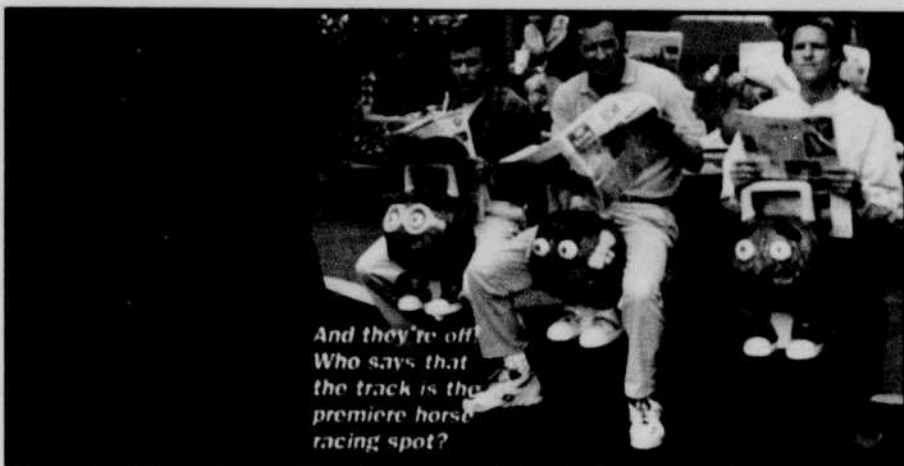


VISION



And they're off! Who says that the track is the premiere horse racing spot?

Bye Bye Love

20th Century Fox

It's a ready-made sitcom — that's been done. Matthew Modine (*Short Cuts*), Paul Reiser (TV's *Mad About You*) and Randy Quaid (*The Paper*) play newly divorced dads trying to adjust to single life. Look for a little *Three Men and a Cradle* crossed with *Parenthood* and *Kate & Allie* — in short, what Hollywood likes to call a "human comedy," which really means get ready for some sentiment. Janeane Garofalo (*Reality Bites*) and Eliza Dushku (*True Lies*) co-star.

Dolores Claiborne

Castle Rock



It's another adaptation of a non-horror Stephen King novel. But this one has a horror hold-over — Kathy Bates,

that pig-loving angel of mercy from *Misery*. Bates plays a Maine woman accused of killing her rich employer. Jennifer Jason Leigh (*Mrs. Parker and the Vicious Circle*) is her journalist daughter, forced to confront her own troubled past. Tim Robbins and Morgan Freeman pulled off King's psychological drama *The Shawshank Redemption*. Let's see how the women fare.

Don Juan DeMarco

New Line



Johnny Depp plays a quirky character (does he play any other kind?) who thinks he's the legendary lover

Don Juan. Enter a clinical psychiatrist on the eve of his retirement, played by Marlon Brando (last seen slipping tongue to Larry King). Brando thinks Depp is crazy but then finds himself transformed by Depp's charm. Brando's wife, played by Faye Dunaway (*The Temp's* head Keebler

elf) is pleased, since Brando seems more full of life than ever. The big issue may not be whether Depp's character is really Don Juan, but if the gargantuan Brando will start chewing on his co-stars and the scenery.

A Walk in the Clouds

20th Century Fox



Keanu Reeves must be doing something right. Despite his dubious screen presence (he always looks like he's trying to remember his next line),

Reeves continues to stumble into good, sometimes excellent movies. Reeves' latest, a romance with magic realism overtones, seems to continue this paradox. Directed by Alfonso Arau (*Like Water for Chocolate*), *Clouds* is about a young GI (Reeves) who agrees to pose as the husband of a beautiful Mexican woman to help her face her domineering, vineyard-owning father. Party on, señor.

Lord of Illusions

MGM/UA



From the hell-raising man who brought you Pinhead comes *Lord of Illusions*. Clive Barker has magic up his sleeve for his latest supernatural thriller, which he wrote

and directed. This ain't the bunny-out-of-a-hat kind of magic — it turns black and sucks in Harry D'Amour (Scott Bakula of TV's *Quantum Leap*), a private detective. Probably safe to say that his life becomes hell, too.

Bad Boys

Columbia



With the ghosts of every identity-switching movie ever made not far behind, this action comedy stars comedian Martin Lawrence (*You So Crazy*) and rapper/TV star Will Smith (*Fresh Prince of Bel-Air*) as two police detectives who couldn't be more unlike: one's an earnest family man; the other's a swinging playboy. But they do have one thing in common — the need to solve a case involving a sexy witness. A mix-up forces the detectives to switch identities to find the culprit, allowing for plenty of fish-out-of-water antics.

Hideaway

TriStar



From the deliciously demented mind of best-selling author Dean Koontz comes this psychological thriller about a man who is revived from death. But somewhere between death and life, he picks up this psychic link with a psychotic killer, and his wife and daughter (*The Crush's* Alicia Silverstone) are placed in mortal danger. Don't you hate it when that happens?

New Jersey Drive

Gramercy



Executive-produced this drama about six teenage boys trying to deal

with the harsh reality of inner-city life. Their escape is through joyriding. Great. Except the cars aren't theirs. As their crimes get more serious, they are forced to deal with another harsh reality: inner-city law enforcement.

The Scarlet Letter

Hollywood Pictures



Demi Moore stars as Hester Prynne in this big-budget adaptation of Hawthorne's classic tale of a woman who is forced to wear a scarlet letter as a public sign of adultery. Moore has reportedly glammed-down for her role as a single mother in love in 17th century Boston. This can only mean that there won't be any gratuitous shots of her bare breasts like in her role in *Indecent Proposal*, which, to be fair, should've been nominated for best supporting performance.

Party Girl

First Look



Mary McCormack (*Dazed and Confused*) is a post-college wild girl with no clue and no rent money but a great shopping list. Her godmother pulls some strings to get her a gig working in the library. An ambitious falafel vendor gives her some perspective on life as she struggles to decide if partying and the Dewey Decimal system mix. This movie's so bizarre, it just may work.

■ By Jon Lupo, *Massachusetts Daily Collegian*, U. of Massachusetts

On the Set

The best acting in the world takes place during party scenes, when a bunch of people who don't know each other and aren't having fun have to act like they know each other and are having fun.

Some great acting was going on on the set of *French Exit*, a romantic comedy starring Jonathan Silverman (*Weekend at Bernie's*) and Madchen Amick (*Twin Peaks: Fire Walk With Me*). A French exit is when you slip out of a party without announcing your departure. This strategically diverse group of extras, milling around a pool waiting for the take, probably wished they could have pulled a French exit. Pretending to have fun is long, hard work.

French Exit takes place during a series of hip Hollywood parties, so the extras' fake fun should be right on. In the movie, Silverman and Amick play two writers looking for real love in an artificial city.

Silverman's spirits weren't dampened by the fact that it has rained every day on the set. In fact, bad weather was occasionally worked into the script. (*Oh, look, it's still raining.*)

"Part of the film's satire is that we're poking fun at L.A. and its tragedies — the earthquakes, floods, fires and everything," Silverman says. "And we're having [floods] right now. Why not?"

French Exit

