

# Summer screens provide various films

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Senior Editor

After an avalanche of promotional hype, the season's blockbusters finally are starting to trickle in. The fruit of all this Hollywood labor is pretty much a mixed bag--no surprise there. What may be a surprise though, it that the early front-runner seems to be none other than ...

**Total Recall (State, Edgewood):** This surprisingly good action/adventure is a slice of sci-fi heaven, complete with inter-planetary intrigue and excellent special effects. Anyone with even a high-school-level understanding of science will find holes in the script as big as Arnie's biceps, but who cares? "Total Recall," simply jackhammers its way right through those moments of confusion.



Director Paul Verhoeven, whose previous films include "Robocop," obviously came to work with a clever premise. Arnold Schwarzenegger may never be mistaken for Brando or Olivier, but his clumsy delivery strangely fits the pace of the movie. (Grade: B+)

**The Cook, The Thief, His Wife and Her Lover (Cinema):** You'd be hard-pressed to find a more bizarre, disturbing movie anywhere. Set almost entirely in a dreary French restaurant, "The Cook" follows the self-indulgent lives of a London mobster and his oppressed wife, serving up the same type of vicious debauchery found in "A Clockwork Orange." In fact, the psychotic kingpin that frequents the restaurant is sort of a grown-up "little Alex."

An eerie, operatic score, vulgar quips and several bits of violence played out in graphic detail often make this Peter Greenaway film tough to swallow--so tough, that "The Cook" was nearly given an "X" rating. Its makers refused to tone it down, and so it was given no rating at all. No one under 18, however, is allowed.

Whether you like this movie or not, it will leave an impression on you. (Grade: B+)

**Another 48 Hours (Cinema, East Park):** As sequels go, this movie isn't bad, although it does rehash too many of the sight gags established in the original. Eddie Murphy's name comes first in the credits this time around, and "Another 48 Hours" often is more of a vehicle for his comedic talents rather than the excellent cop story that "48 Hours" was.

Still, the rapport between Murphy and Nick Nolte continues to be fun, and Andrew Divoff makes a more than ample bad guy, playing the brother of the psychopath that Nolte did away with in first movie. (Grade: C+)

Not Making The Grade:

**Class of 1999 (Plaza):** What a shame that this flick should come to town this summer--and not one drive-in left to show it. Populated by a cast

of teenies that look like they just stepped out of Calvin Klein ad, this follow-up to "The Class of 1990" offers more hokey one-liners and pointless violence than plot. It is, however, somewhat redeemed by a few nifty and gory special effects. (Grade: D+)

## Blonde

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"I told the priest--don't count on any second coming/ God got his ass kicked the last time he came down here slumming/ He had the balls to come, the gall to die/ And then forgive us....I wonder what he thought it would get us."

The introspective "Lullabye" evokes the same sort of jingle-jangle yearning found on the Byrds' "Mr. Tambourine Man," while the guilt-ridden confession "Joey," glides magnificently from a rapturous harmony to a sharp, desperate cry of apology: "Joey, if you're hurting so am I....All is forgiven/ Oh Joey, I'm not angry anymore."

With "Bloodletting," Concrete Blonde packs its biggest emotional wallop yet--amazing, considering the merits of "Free" and their self-titled debut. According to I.R.S., Concrete Blonde plans "an extensive summer tour." After that, don't be surprised to see this extraordinary trio of artists topping themselves again.

**Firebirds (Douglas, East Park):** A tired "Top Gun" retreat that fine actors such as Tommy Lee Jones and Nicholas Cage should be ashamed of. Firebirds is as predictable as it sounds, with the obligatory love interest, namely Sean Young, even more boring than the Tom Cruise-Kelly McGillis relationship was in "Top Gun." (Grade: F)



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