



John Malkovich and Julia Roberts share a moment in "Mary Reilly," a retelling of Robert Louis Stevenson's classic story, "The Strange Case of Dr. Jekyll and Mr. Hyde."

Photo courtesy of TriStar Pictures, Inc.

'Mary Reilly' leaves questions unsolved

By Brian Priesman
Film Critic

Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Hyde" has been told many ways. It has been made into several movies, some short stories and even a Broadway-bound musical.

Movie Review



But never before has it been told quite the way "Mary Reilly" tells it. "Mary Reilly" tells the story of Dr. Henry Jekyll's house maid and her unwilling descent into the mystery of his strange yet hauntingly familiar assistant Edward Hyde. Julia Roberts ("Steel Magnolias," "Sleeping With the Enemy") stars as the young Mary Reilly, a house maid with a disturbing past. Abused by her father and pressed into service for her own safety by her mother, Mary never has felt safe anywhere, except in Dr. Jekyll's large house.

Completely devoted to him, Mary develops a bond with Jekyll as he nears the end of several years of strange experiments.

Roberts is beautiful as the young house maid. Her only problem is her accent. Vaguely British, it's just enough to be noticed but never comfortable enough to blend into the action.

John Malkovich ("In the Line of Fire") is astounding. He is charming and polite as the reserved, socially-correct Henry Jekyll. But when he injects himself with his experimental drug, he gives birth to his darker, less-repressed half — Edward Hyde.

"Mary Reilly" is a fine gothic film. At times thriller and at times drama, "Mary Reilly" presents a new take on the old Robert Louis Stevenson tale.

But that is also where it runs into trouble. Director Stephen Frears assumes that everyone

The Facts

Film: "Mary Reilly"
Stars: Julia Roberts, John Malkovich
Director: Stephen Frears
Rating: R (language, violence)
Grade: B
Five Words: Jekyll and Hyde and Julia

who will see the film is familiar with Stevenson's original novella. Frears skims over many of the details needed to understand the story.

For example, why does Jekyll feel the need to develop such a drug? The answer to this and other questions the film raises are answered in the novella.

"Mary Reilly" is a fine film, but unless you like unanswered questions, read the Robert Louis Stevenson classic first.

Actors

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better legs than I do." "This represents my ability to learn and steal from the best," Pierce said, citing his admiration for "Frasier" star Kelsey Grammer, who also was nominated.

Gary Sinise won best male actor in a television movie or miniseries for his portrayal of President Harry Truman in "Truman."

Christine Baranski, the sometimes tipsy best friend on "Cybill," was honored for outstanding performance by a female actor in a comedy series.

Rounding out the movie awards, Kate Winslet was honored for best female actor in a supporting role for her part in "Sense and Sensibility," the film adapted from the classic Jane Austen

novel. Ed Harris won outstanding supporting actor for his "Apollo 13" role as a harried mission control leader.

"I just love to act," Harris said. "I just keep trying to get better."

Tom Hanks, star of "Apollo 13," accepted the cast award and thanked the people who took the U.S. space program to the moon and back. He also thanked director Ron Howard. "Apollo 13" earned nine Academy Award nominations, including best picture, but Howard was passed over for a director nomination.

With final ballots for the Academy Awards set to be mailed on March 6, the SAG awards

join the buildup with the Golden Globes as an indicator of who might be favored for an Oscar.

Robert Redford received the guild's highest honor, the Life Achievement Award. The 32nd

recipient of the award, star of films such as "Jeremiah Johnson," "The Sting," "Butch

Cassidy and the Sundance Kid" and "Three Days of the Condor," Redford was recognized

for his founding of the Sundance Institute for independent film and his work for the environment.

More than 84,000 members of the guild were eligible to vote for the awards.

The show was broadcast live from the Santa Monica Civic Auditorium on NBC.

Music Reviews

Shoveljerk
"Swarm"
Capricorn Records
Grade: F

Remember when boring mainstream bands only tried to be entertaining, instead of philosophically arresting? Shoveljerk will make you miss those happy years of Loverboy and roses.

Unceasingly dull and vacant, Shoveljerk is a band whose style came out of a can three years after the expiration date.

This band has a lousy song for every occasion, with a wide variety of disappointing deliveries and frayed cliches to meet your needs. Its fast songs are dull, its slow songs are only sad because they're so trite, and so on. What trash.

The cover art is the best thing about this album — a photo of diapered babies basking under a green heating lamp and painting of Lenin. The photo titled "Siberian Sunburn" is the funny, stupid work of Mark Wexler.

Singer Paul Hemenway's lyrics are vague, earnest comments about something bad somewhere. He yells a lot of moronic things, my favorite being "water and dogs carry the hate of the '50s," but never with any real conviction or joy.

The coward at Capricorn records who signed this band should be ashamed. Instead of taking a chance on something new, he or she bought the blandest excuse for "alternative" music conceivable.

Shame, Capricorn Records. Shame, shame, shame.

— Patrick Hambrecht

Sven Gali
"Inwire"
RCA Records
Grade: C

Sven Gali certainly knows how to rip off the aspects of music it likes best. It's a shame the band can't put together very much original stuff from it.

Despite the fact that they are very much Alice and Chains meets The Jesus and Mary Chain, Sven Gali can still put together some good songs, but not enough to merit buying "Inwire."

"Red Moon" is the first good song, and it's halfway through the album, akin to Our Lady Peace's "Starseed" in many ways, with a similarly based guitar riff laying down the foundation of the song.

The problem is that too much of the other material is nothing but the same crashing guitar lines played over and over and over and over again until you're so sick of them you could scream.

"Tired of Listening" starts out horribly, but changes just after the beginning into how the band should be heard, with a solid rock sound.

"Inwire" is almost like a debate between the band on whether it wants to be a rock band or a heavy metal band, and that basic split keeps this album from sounding good to both sets of listeners.

—Cliff Hicks

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