

Highlights from the extended view

by david lory

Well, Friday, 10:30am, 6 hrs. before the big deadline and I'm sitting here not knowing what to write. The long weekend has started to emerge at what promises to be a new definition of twist and shout. But, as they say, business before drunkedness.

Whats new?? *Spaceballs*, a science-fiction, comedy extravaganza. Written, directed, and starring Mel Brooks, this movie was released on February 9th at your fave home movie video store. Promises to be a winner.

What's gonna be new?? Well, on March 1st, yet another film about Vietnam is being released: *Hamburger Hill*. Some people I've talked to say

that this one was even better than *Platoon* (check last issue). I have yet to see it, so I'll wait 'till it comes out.

Also for March, *Hellraiser*, being released on the 15th. Just when you thought it was safe to watch movies in the dark, here comes one of the scariest flicks to be released in a long time.

On the 17th comes *Slam Dance*, an erotic thriller starring Tom Hulce (*Amadeus*) and Mary Elizabeth Mastrantonio (*Color of Money*). Should be a good one.

Towards the end of the month, *Princess Bride* is coming on the 30th. This one didn't do so great at the theatres, but everyone says that this comedy-adventure set in medieval

times was one that they would see twice, myself included.

To finish the month, on the 31st comes *No Man's Land*, a cool, fast-paces film about guys stealing Porsches. Also on the 31st: *Inner Space*, a goofy movie based loosely on the story, *Fantastic Voyage*. Starring Dennis Quaid and Martin Short, this one was a riot.

Extended view toad of the week: *Amazon Women on the Moon*: need I say more? I think this one was brought to us by the same people who did *Attack of the 50-foot Women*.

Well, film fans, that's the latest, the hippest, and the dumbest brought to you in brilliant black and white. See you next week with the latest in videos.

Julia; thought provoking

by spiv ramsey

staff writer

"A love torn between two worlds". The first impression one receives from this hook line at the top of the poster is of some sort of forbidden love, impeded by a class conflict or some other societal difficulty, an old formula. When coupled with the feeble turnout in the theatre, it spells for poor expectations, only slightly lifted by the inclusion of Sting and the ever-fabulous Kathleen Turner. But, as anyone has heard but few observe, appearances are not everything. *Julia and Julia* is a gripping, surprisingly original romance using an unlikely style of *Twilight Zone* surrealism.

Julia (Kathleen Turner) is a newlywed American riding from the scene of her wedding with her husband Paolo, beaming in the light of a bright and happy future together. As they become caught up in a display of post-nuptial affection, a truck veers into their lane of the narrow Italian highway, causing a wreck that kills Paolo and shatters Julia's life. Six

years pass, leaving Julia no closer to recovering her happiness, until the night she drives through a mysterious cloud of fog, unaware that her life is somehow dramatically different, as though she has entered a different reality. She has no job, strangers who behave as friends, friends who behave as strangers, and a six-year-old son. Despite her confusion, she is gloriously happy to have her dream life restored to her, even after the startling appearance of a British photographer (Sting) claiming to be her lover. It is after fleeing from her initial encounter with him that she discovers her bare apartment, evidence that her life has somehow returned to normal.

She sadly resumes the life she led before, returning to her job as though she had never been gone, until she sees the photographer again, desperately starting an affair with him in a vain attempt to grasp some part of her dead life. At this point, she begins traversing between the separate lives with increasing frequency, until she is no

longer sure where she is, what life she's living. These circumstances drive her to the brink of insanity, possibly beyond. You'll have to see for yourself.

Julia and Julia, while slow in the beginning, becomes an absorbing, suspenseful fantasy that draws you into Julia's problem, leaving no more clue to the audience than to Julia which life she is occupying. It is so emotionally engaging that you find yourself anxiously wondering how a happy ending could possibly emerge, so concerned for her you become. This is certainly due, in part, to the masterful direction of Peter Del Monte, who also contributed to the screenplay. Of course, the riveting performances of the players are what really establish the empathic bond between the audience and the characters.

Kathleen Turner, who has proven herself one of the finest actresses of this decade in such films as *Body Heat*, *Crimes of Passion* and *Prizzi's Honor*, adds so much life to Julia that one feels as if they

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