

**film**

**mum**

like a movie by the time you're done with all the P.R. and the marketing. But you certainly have an appetite to go see that film, but it's already been spoiled. And so you're sitting there having this half-baked experience saying 'I wonder what next week's film is going to be like?' They've made you an addict. They've made you a preview addict, a Syfy addict. But you're never going there and getting your fill."

"Previews should be thirty seconds or less," said Hollywood Rob. "Anything in the final third of the movie shouldn't be included in the trailer."

Menendez said infrequent movie goers depend on previews, though.

May said, "Previews are a

necessary evil. But I don't think they're too long, because I can see the preview to the next Arnold Schwarzenegger film and save \$6.75."

Menendez recommends that all avid film goers should "deprive themselves from all avenues of hype, and to even avoid critical reviews before seeing a film. However they should keep a clip file of reviews, articles and video tapes on the films they plan on seeing."

Discussing a movie with someone who hasn't seen the film in question is also taboo according to Menendez.

"There are idiots who live to destroy films for others. Stories are dependent and writers work very hard at structuring a story so that

certain information is saved for certain parts of the story."

Hollywood Rob said, "I'm an offender. I don't do it on purpose, but I ruin movies for people in talking about them."

For the serious film-goer, Menendez equated the experience of deprivation to almost a religious experience.

"The people who actually deprive themselves are believers," Menendez said. "I have a good following of people that its made a big difference to in terms of learning to enjoy stories again. I think the more fragmented we get, the more we might be easily visually eroticized, but it all becomes foreplay and we never get to the act itself because we pull back before anything actually can effect us."

**Shed no more tears on 'The Crying Game'**

by Ched Whitney

It seems when Oscar time rolls around, there's always a film on which the so-called Hollywood "buzz" centers. This year's buzz film is *The Crying Game*.

The independent film by Irish director Neil Jordan surprised the Hollywood establishment by garnering six Academy Award nominations.

The movie's central character, Fergus (Stephen Rea), is a grunt in the Irish Republican Army. The movie centers on the relationship Fergus develops with Jody, a British

soldier (Forest Whittaker) taken captive by the IRA. Through conversation, Fergus develops a sort of empathy with the prisoner. When he's given the orders to kill Jody he has second thoughts.

Later—acting on a promise he made to Jody—Fergus travels "across the water" to London and meets Dil, the love of

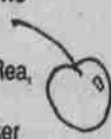
Jody's life. Details are further complicated when the IRA comes calling its "missing" member.

Rea's performance is understated. He gives the film—which alternates between political thriller and romance—a sense of balance.

*The Crying Game* is best at presenting the emotions that exist between its characters.

It's a good movie, but in a year that saw the release of *The Player* and *Malcolm X*—films that weren't even nominated for best picture—it's not really worthy of an Academy Award.

**The Crying Game**



Starring Stephen Rea, Jaye Davidson and Forest Whittaker  
Directed by Neil Jordan.

**MICHAEL DOUGLAS**

The adventures of  
an ordinary man  
at war with the  
everyday world.

**FALLING DOWN**

A Tale Of Urban Reality.


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**OPENS FEBRUARY 26 EVERYWHERE**


**Ratings Scale**

**8**


•The Goods•  
Smooth and Satisfying  
like a 40 of 8 Ball




•Solid Flick•  
Cherry, like  
a '76 Econoline



•Tame•  
Have a Day



•Cheesy•  
Like Fromage



Monsieur La Trine says  
aaah sheet!