the film's conclusion is it possible to look back over the past few hours and appreciate the perfect and subtle construction that Jordan used in designing his extremely original story. Rea plays a soldier who is ordered to guard a kidnapped black British officer (Forest Whitaker) who is to be executed if certain demands are not met. In the process of watching over the hostage, Rea develops a kinship with the man, and realizes that he will have trouble following his orders. After a scene of abrupt violence Rea takes to London where he meets Whitaker's girlfriend, played very well by Jayne Atkinson, and begins to feel emotional involvement. The plot elements set in Ireland and those that take place in London begin to mirror each other, as in both locales Rea learns that understanding and even love may be a means of salvation. The story, which is full of genuine surprises that millions of audience members so far are waiting for those who have not yet seen the movie, has been interpreted as a metaphor for the conflict in Ireland, a parable of the need to recognize the beauty that lies beyond individuals' superficial appearances, and an example of how compassion can bridge even the widest gaps between people.

**The Crying Game** manages to be all of these things without straining beyond a wonderful story that seems to unfold quite naturally. In contrast, *Glengarry Glen Ross* is a film which does not unfold naturally. The characters are fierce and funny dark comedy — real estate salesmen working in dull and dead-end jobs — exist in a world created by playwright David Mamet, a world ruled by testosterone and brutal acts. To their potential customers, or anyone else. The salesmen are workers with no security and to them, sales and workplaces found in any of these things without straining beyond a wonderful story that seems to unfold quite naturally.

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