**ON THE SCREEN**

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**ATTENTION**

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**---** Excellent

******* Good

**** Mediocre

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**Bad Lieutenant**

Not a movie for the squeamish, writer/director Abel Ferrara's story about the self-destruction of a once proud and successful NYC homicide lieutenant is a fiery and poignant character study exploring the landscapes of the human soul. Keitel does a magnificently job with his portrayal of the sympathetic man, who is being corrupted by alcoholism, cocaine addiction, gambling, infidelity, extortion, and theft. At no point can we sympathize with the lieutenant's plight, but on some level we can all identify with his pain and desperation. — Douglas D. Keller. Loews Harvard Square

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**3 1/2 Groundhog Day**

Phil Conners (Bill Murray) is an arrogant, self-centered weatherman for a Pittsburgh television station who is sent to Punxsutawney, Pa. to cover the annual Groundhog Day festival. All is well until Phil wakes up the next morning to find that first, it is the Groundhog Day all over again, and second, he is the only one who realizes it. Phil soon recognizes that no matter what he does there are no consequences for his actions, and he therefore aims to try anything he can think of. Credit is due to director Harold Ramis who manages to keep the premise fresh through hundreds of repeated Groundhog Days. This is one of the freshest comedies to come out in recent memory. — ODK, Loews Harvard Square

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**Falling Down**

When Michael Douglas cracks under the pressures of society and lashes out with violence and rage, his actions should provide the basis for an intense and important movie, but this is an issue attempt to comment on the problems of America today, a thriller that is laughable at best, and a film that deserves to beaboard a plane when a terrorist (Bruce Payne) hijacks the plane. The movie sics chich after chich as the entirely predictable plot plods along. The premise could be inter- esting, but it gets turned into a final product that is as banal as it is unbelievable. — JA. Loew's Copley Place

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**The Crying Game**

Neil Jordan's story of an IRA terrorist (Stephen Rea) is a remarkably well-written piece of work that at first seems to follow its protagonist in aimless yet intriguing directions, but eventually reveals itself to be a perfectly structured look at violence, race, love, and sexuality. Rea is ordered to guard a kidnapped British officer (Forest Whitaker), but he begins to care for the hostage and later napped British officer (Forest Whitaker), but he begins to care for the hostage and later

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**Lone Field**

Michelle Pfeiffer plays Lurene, a Dallas beautician whose obsession with the current president, John Kennedy, and his wife leads to a cross-country adventure and an intimate romance in this technically well-made and well-meaning drama that nonetheless fails to rise above mediocrity. After Kennedy's assassination, Lurene leaves her husband to travel to the funeral by bus, but after a series of mishaps she is driving alone on the run from the FBI in a stolen car with a soft-spoken black man (Dennis Haysbert) and his daughter (Stephanie McAdams). This is a bad take-off of Die Hard set in the air. John Cutter (Wesley Snipes) is a ter- rorist and hijacking expert who happens to be aboard a plane when a terrorist (Bruce Payne) hijacks the plane. The movie sics chich after chich as the entirely predictable plot plods along. The premise could be inter- esting, but it gets turned into a final product that is as banal as it is unbelievable. — JA. Loew's Copley Place

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**Swing Kids**

Set in 1939 Germany, this film concentrates on the "swing kids" who were a group of youth rebelling against the Nazi movement, wearing their hair long, dressing up in English fashion, and dancing to American swing music. Peter (Robert Sean Leonard) and Thomas (Christian Bale) are best friends forced to join the Nazi Youth movement. Initially figuring they can have it all (Hitler Youth by day, swing kids by night), they find that it is impossible to be a part of the Nazi party without being a full-fledged member. This puts strains on their friendship as Peter rebels against the Nazis while Thomas gets sucked into their way of thinking. Incredible acting and wonderful direction allow the inter- esting material to overcome an unfortunately predictable plot. — JA. Loew's Copley Place

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**THE ARTS**

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**BAD LIEUTENANT**

**CR. Loews Harvard Square**

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