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**The Firm**

Director Sydney Pollack has assembled a fine ensemble cast in this screen adaptation of John Grisham's The Firm. Michael Douglas (Tom Cruise) graduates from Harvard Law School and accepts a huge salary from a small firm, where he is about to go to jail or get killed (with a little predating from the FBI). The plot is fast-paced — a two-and-a-half-hour movie feels like only two hours — and the cast is outstanding. Cruise acts relatively well, but his co-stars sparkle. Gene Hackman gives a performance that virtually guarantees him another Oscar nomination as Avery Tolar, a lawyer who has been corrupted by years at the firm, but still recognizes the idealism he once had; Holly Hunter is devastatingly funny as the secretary who helps Mitch pull off his scheme. Ed Harris, as the FBI agent working to expose the firm, and Willem Dafoe, as the sinister security chief for the firm, are also noteworthy. — Jeremy Hyson, Loews Copley Place

*** The Line of Fire

Clerk Eastwood follows up Unforgiven with this gripping thriller about a Secret Service agent tracking a psycho stalking the president. Eastwood, crazy as ever, plays Frank Horrigan, ostensibly the last active agent present at the Kennedy assassination. John Malkovich brings incredible creepiness to the character of Mitch Leary, an ex-CIA killer obsessed with presidential assassination. Larry tornorr Horrigan with phone calls mocking Horrigan's inability — or unwillingness — to sacrifice himself for Kennedy, and leads the Secret Service on a cross-country chase, always several steps ahead of the game. The script is impressively tight for a film based on a book, and Eastwood and Malkovich both bring their A games to the performances. If only John Russo's Secret Service agent had more to do than be a foil for Horrigan's sexist remarks earlier in the picture, he might deserve a better fate. — Dal. Loews Copley Place

** Jurassic Park**

Michael Crichton's dinosaur epic translates well to the big screen (not surprising, considering that the book was like a sequel to Jules Verne's 20,000 Leagues Under the Sea). Steven Spielberg does a good job in metamorphosing the dinosaurs from harmless cartoon characters to malevolent predators. Despite fine acting from Sam Neill and Laura Dern as an archeologist and his paleobotanist girlfriend, the dinosaurs, both animatronic and computer-generated, are clearly meant to be the stars of the film. Most realistic of the megosaurus is the rock dinosaurs hailing on her side, lest the herd of grazers that stampede across a field as Neill and two children run for cover. It's good to see Neill, a talented actor and star of many British and Australian films (including My Brilliant Career) and Dern, who finally starts to get plum roles after her success in The River. Russell, get the exposure they so richly deserve. Jurassic Park isn't a stellar filmmaking effort, but its individual elements add up to make it a whirlwind, entertaining ride. — Dal. Loews Copley Place

** Manhattan Murder Mystery**

Woody Allen's latest tale of angst-ridden New York intellectuals tells the story of a mild-mannered book editor (Allen) and his energetic but bored wife (Deanne Keaton) as they become involved in solving an alleged murder case. As in any Allen film, sexual tensions complement the action, with odd friends Ted (Alain Auma) coming on to Keaton's character, and sexpot author Marnie (Angelsica Huston) setting her sights on Allen. The result is a 65.7% worth of snarkiness, shallow satire, sexual stress, and silliness. Manhattan Murder Mystery may center upon a rather bland murder plot, but it also provides a tight script, slyly apocalyptic Allen performances, and the excellent supporting cast audiences have come to expect from an Allen film. — Matthew H. Hensch, Loews Harvard Square

SECRET SERVICE AGENTS LILLY RAINE (REN RUSE) AND FRANK HORTIGA (CLINT EASTWOOD) RUN ALONGSIDE THE PRESIDENTIAL MOTORCADE IN THE LINE OF FIRE.

** Sleepless in Seattle**

Inoffensive, wholesome entertainment, this is a frank, witty look at the differences not only in the way society treats men and women, but ultimately, at the differences between the sexes. — Dal. Loews Nickelson

** The Sheep in Seattle**

Sleepless in Seattle, yet another entry in the harmless romantic comedy genre, stars Meg Ryan as (surprise!) a slightly ditzy blonde and Tom Hanks as the widower she falls for after hearing him on a late-night radio talk show confessing his love for his dead wife. This time with a fluffy comedy set in a sun-drenched Tuscan villa. Though the list of supporting cast members is impressive — Denzel Washington, Michael Keaton, and Brian Cox, to name a few — all are outshone by Branagh's Oscar-winning wife, Emma Thompson. As sharp-tongued Beatrice, Thompson steals nearly every scene she's in, even a final assault on the villa's grounds. Branagh's Oscar-winning wife, Emma Thompson. As sharp-tongued Beatrice, Thompson steals nearly every scene she's in, even a final assault on the villa's grounds. Branagh, who plays certified bachelor在里面，最终带领他走向了一条有条不紊的路线。这是一个关于一个年轻人，他的朋友鲁森和赛格的电影。

Secret Service agents Lilly Raines (Ren Ruse) and Frank Horriga (Clint Eastwood) run alongside the Presidential motorcade in The Line of Fire.

* *** The Firm
* ***1/2 The Fugitive
* *** Jurassic Park
* ***1/2 Manhattan Murder Mystery
* **** Sleepless in Seattle — Dal. Loews Copley Place

** So I Married an Axe Murderer**

So few Saturday Night Live alumni have gone on to make hit comedy bits, why should Mike Myers be any exception? He's relatively straight, but Norm Macdonald could salvage this weak script. Myers plays Charlie Mackenzie, a poet unable to commit to his romantic relationships. Enter stunning blonde butcher Harriet (Michelle Travis), Charlie's dream woman.

There's only one hitch — Harriet may be the series' prototype murder described in the Weekly World News story. Though some individual jokes are genuinely funny — my favorite being Myers churning out the Weekly World News "paper" as if it were The Boston Globe — many jokes fall completely flat. Axe Murderer's one saving grace is Myers' performance as his Scottish accent, and extension of the Everyman SNL skit. Watching Myers as his dad croaking in a funny, inoffensive way, Hanks is adequate, Ryan isn't too annoying — but Nora Ephron's script ties every loose end so neatly that there's no room for unpredictability. — Dal. Loews Copley Place

*** Orlando

Magical, mysterious, angular beauty makes her a perfect cast as Orlando, an Eliza-}

The Boston Globe —