The Lion King
Disney's newest animated feature is amaz- ing. The story — a lion cub runs away, fear- ing that he is responsible for his father's death — is simple enough for children to under- stand, yet still entertaining for adults. The ani- mation is first-rate, including both computer and traditional hand-drawn graphics mixed to perfection. And, in the tradition of Aladdin, Beauty & the Beast, and The Little Mermaid, the music is superb. Finally, the characters of The Lion King are some of the most memo- rable of all the recent Disney creations. All in- all, this is one of the best Disney films.

— Patrick Mahoney, Loews Cinema Place.

Shall We Dance?
This film really is what the title says: a series of 32 films, ranging in length from 45 seconds to between 10 and 15 minutes. A bril- liant pianist, the eccentric Gould was known for his insightful interpretations of J.S. Bach's work, and this film is full of Bach-like pre- ludes and fugues, some subtle and some bold, but all fascinating. Styles vary as much as length; there are dramatized scenes from Gould's life, interviews with friends and rela- tives, and avant-garde selections that explore Gould's music in the cinematic art form. Some of these experimental pieces seem aim- less, but the joy of sitting in a darkened tho- eter listening to Gould playing Bach or Hin- donith is more than enough to sustain these few moments of visual emptiness. This is an- thorough outline of a man's life as can be presen- ted in two hours, and it is cleverly dis- tinguished as total fiction. At the end of the film, you will be surprised to find that in addition to having had a wonderful time, you have

learned something. — Alan Amsel, Brattle Theatre; Friday, Sept. 2 through Sunday, Sept. 4.

Speed
Keanu Reeves stars as Los Angeles SWAT team member Jack Traven, who effectively becomes a hero when he incurs the wrath of Howard Payne (Dennis Hopper), a mad hatter who seeks to extort money from the city. As with every great action vehicle, there has to be a gimmick. Payne has wired a transit bus with explosives that become armed when the bus exceeds 50 miles per hour, and will detonate if the bus dips below that speed. After that, it's up to Jack, along with a perky damsel on the bus (Sandra Bullock) and Jack's expendable partner Harry (Jeff Daniels), to save the day. If all this sounds rather corny, rest assured that direc- tor Jan DeBont (former cinema- grapher who shot Die Hard) is a director pictures well, and keeps Speed going at a frenetic pace. The dia- logue is patchy and the characters are pretty simplistic, but the real drama is carried by the thrilling stuntswork and explosions. Plus, the New Yorker called Speed the "movie of the year." What more could anyone ask of a no-brainer action film? — SD, Loews Cinema 57.

The Last Days of Pied Piper
Orange, Florida, where a group of children is held captive by a mentally disturbed man. It's not easy, but its individual elements add up to a remarkable film that deserves more than the sum of its parts. The story — a young girl, her father, and two children run for cover. It's good to see Neil and Laura Dress as an archaeologist and his paleobotanist girlfriend, and Steven Spielberg does a good job in meta- phorizing the dinosaurs from harmless cute- and-deserving Rose, to getting plum roles after her success in Brilliant Career (in British and Australian films (including Neill and two children run for cover. It's good to see Neil and Laura Dress as an archaeologist and his paleobotanist girlfriend, and Steven Spielberg does a good job in metaphorizing the dinosaurs from harmless cute-

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makes a characteristically strong statement in his homeland before seek- ing revenge on those who wronged him. — SD, Loews Cinema 57.

Jurassic Park
Michael Crichton's dinosaur epic trans- lates well to the big screen. It's surprising given that the book read like a screenplay, and Steven Spielberg does a good job in meta- phorizing the dinosaurs from harmless cute-

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