Allen explores old themes in _Bullets over Broadway_

**Bullets over Broadway**

Written and directed by Woody Allen, starring John Cusack, Jack McGee, Chazz Palminteri, Joe Viterelli, Jennifer Tilly, Rob Reiner, Diane West, and Tracey Ullman, with her surroundings.

Her nightmares vaguely, and later specifically, recall the Freddy Krueger character in the films. She gets phone calls from someone who talks in a Freddy-like rasp, and her nerves are set on edge by a string of damaging earthquakes in Los Angeles. She also notices the behavior of Dylan, which increasingly becomes more emotionally detached and somber-like. Annored clips of the first film appear for no apparent reason on the living room television. In short, things are pretty strange for a film operating in the real world.

As Allen has often done in his best films, he interweaves comedy with more serious dramatic themes. He examines the original distribution of artistic talent and the difficulty of maintaining purity in art. These are important issues to Allen, who addresses them with humor but does not mock.

It is the story of the bookish playwright David Shayne, played by John Cusack, who can only produce his latest work with the financial support of the Mafia. The mobster Nick Valentia (Joe Viterelli) is willing to put up all the money if his girlfriend, Olive Neal (Jennifer Tilly), currently a dancer in the chic and snooty John Sinclair (Diane West), rehearsals begin.

There is some tension amongst cast members but it is Olive's bodyguard Cheech (Chazz Palminteri) who causes most of the problems. After initially objecting whenever Shayne tries to cut down Olive's lines, Cheech eventually begins to demonstrate a real knack for plot construction and dialogue. Once recovered from the shock of receiving constructive criticism from a thug, Shayne begins to see Cheech as his alter ego. Palminteri is wonderful as this unsophisticated gangster with hidden talent.

The other star amongst the cast is Wiest as the eccentric, over-the-hill actress who gets the most laughs. Wiest, along with Jennifer Tilly and John Cusack, are terrific and fun. Wes Craven's last film, _The People Under the Stairs_ (1991), poked fun at class differences in a typically grotesque context, but in a rather toothless way. His new film isn't likely to win over anyone to his brand of humor, but it gives the viewer a sense of nostalgia for supernatural storytelling, with a genuine scare or two thrown in for good measure.

**Nightmare on Elm Street IV**

Nightmare on Elm Street IV is set back by the film's idea that every line he types on his word processor becomes more emotionally detached and empty. Assorted clips of the first film appear for no apparent reason on the living room television. In short, things are pretty strange for a film operating in the real world.

When it's clear that her son is having nightmares as well, she consults with his co-stars from the first film (including Robert Englund, the actor who plays Freddy). She finally meets with Cusack at his home to discuss the film. She asks him to return it to Langenkamp that his story has become realistic, and that the dream's whole context of evil has had been transformed to Freddy wanting to "escape" into the real world. But first, the real world must accept that Freddy is the next world Nancy (Heather) as a gateway to our world.

The film is a clever evocation of the audience's expectations of what a horror film should deliver to its audience, but I encountered some reluctance on Craven's part throughout the film. The story takes a while to get started from its humble suspense devices to a full-blown ride through the director's fantasy world.

Allowing full-fledged and frequent nightmares as well, she consults with her co-stars from the first film (including Robert Englund, the actor who plays Freddy). She finally meets with Cusack at his home to discuss the film. She asks him to return it to Langenkamp that his story has become realistic, and that the dream's whole context of evil has been transformed to Freddy wanting to "escape" into the real world. But first, the real world must accept that Freddy is the next world Nancy (Heather) as a gateway to our world. Nancy (Heather) is a terrific and fun performance as the eccentric, over-the-hill actress who gets the most laughs. Wiest, along with Jennifer Tilly and John Cusack, are terrific and fun. Wes Craven's last film, _The People Under the Stairs_ (1991), poked fun at class differences in a typically grotesque context, but in a rather toothless way. His new film isn't likely to win over anyone to his brand of humor, but it gives the viewer a sense of nostalgia for supernatural storytelling, with a genuine scare or two thrown in for good measure.

**The Santa Clause**

The Santa Clause is cute but panders to its target audience.

Santa Clause, from Page 9

_The Santa Clause_ contradicts itself more than once in the area of technology. On the one hand, Tim Allen's Santa Claus character protests when his toy company brings out its new line of "Panzer Tank Santas," saying that he appreciates technology if his side is in control of it, but not when it is in the hands of the Mafia.

Shayne, the supposedly verbose playwright, some time action on the screen. Craven relents to formula, but even this is constructive criticism from a thug, Shayne tries to cut down Olive's lines. Palminteri is wonderful as this unsophisticated gangster with hidden talent. The other star amongst the cast is Wiest as the eccentric, over-the-hill actress who gets the most laughs. Wiest, along with Jennifer Tilly and John Cusack, are terrific and fun. Wes Craven's last film, _The People Under the Stairs_ (1991), poked fun at class differences in a typically grotesque context, but in a rather toothless way. His new film isn't likely to win over anyone to his brand of humor, but it gives the viewer a sense of nostalgia for supernatural storytelling, with a genuine scare or two thrown in for good measure.

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