

Hutton, Hurt star in 'Time'

RECENT RELEASES:

"A Time of Destiny" (B) (PG-13) 112 minutes.
Compelling drama of love and revenge. After accidentally killing his lover's father, Timothy Hutton is pursued by her brother, William Hurt, from San Diego to Italy during World War II. Unusual plot complications highlighted by strong, credible performances. Reviewed by Kathy Gupor.

"Bloodsport" (*) (R).
Martial arts movies are going legit with this tribute to a Ninja teacher. Violence is OK, if it's a true story?

"Casual Sex" (*) (R).
Changing social and sexual attitudes is the advertised topic of this film whose title should sell a few tickets.

"Cop" (*) (R).
James Woods in a police thriller with Lesley Ann Warren and Charles Durning.

"Millagro Beanfield War" (*) (R).
Robert Redford returns to the director's chair in this story of a courageous New Mexico farmer. With Ruben Blades, Richard Bradford, Sonia Braga and Daniel Stern.

"Permanent Record" (B+) (PG) 85 minutes.

Powerful, thought-provoking drama of teen suicide as family and friends come to grips with pain and confusion of such a useless death. Good acting in well-done script, but bring plenty of tissues. Reviewed by Kathy Gupor.

"The Unholy" (*) (R).
More murdered priests and other satanic stuff in New Orleans.

STILL PLAYING:

"Above the Law" (C-) (R) 97 minutes.

A ragged story filled with holes. Former special forces member, good guy, Nico Tassoni (Steven Seagal), is now a street-wise Chicago cop. To thwart an assassination attempt he employs violence, martial arts and "tough guy talk." More action than substance. Reviewed by Jeff Limatta.

"As Revels Les Enfants" (A+) (PG) 103 minutes.

Louis Malle's Oscar-nominated film of intensely personal memories of the Holocaust. Three young Jewish boys are hidden from Gestapo in



James Woods plays Lloyd Hopkins, a detective hunting a killer in Los Angeles in "Cop," the latest from Atlantic Releasing Corp.

Catholic school. Quiet film emphasizes Nazi horror with masterful understatement.

"Bad Dreams" (B) (R) 85 minutes.
The Return of Freddie No, just a new horror film about hallucinations and haunting dreams, rebalancing stale ideas with just a couple of fresh ones. Good splatter for those with good stomachs. Reviewed by Brian Nichols.

"Biloxi Blues" (B+) (PG-13) 105 minutes.

Eugene Jerome (Matthew Broderick) learns about life, Army and otherwise, in this nice period piece set in Biloxi (Mississippi) boot camp, 1945. Good performance by Christopher Walken as tough, but sensitive sergeant, whipping raw recruits into shape.

"Bright Lights, Big City" (B+) (R) 110 minutes.
Jamie Conway (Michael J. Fox)

shows the dark side of a young man's life. Cocaine, alcohol and New York at night are his diversions to escape the pain of life and death. Fox finally appears in a mature role and does it well.

"Broadcast News" (A-) (R) 135 minutes.

Entertaining and well-done, albeit contrived, story of life in the network news fast lane. Holly Hunter, Albert Brooks and William Hurt revel in all the glitz and sham of contemporary newscasting.

"Colors" (F) (R) 120 minutes.

Trite, racially offensive film about veteran cop (Robert Duvall) training rookie (Sean Penn) as they confront Los Angeles street gangs. Besides insulting stereotypes, the film rambles on and Penn's acting reaches new depths of ineptitude. Even the normally excellent Duvall is wooden and uninspiring.

"The Fox and the Hound" (A) (G) 80 minutes.

Animated Disney film about unusual friendship between young fox and hunting hound. An array of talking forest creatures make this a typical, enjoyable Disney film. Reviewed by Kathy Gupor.

"Good Morning Vietnam" (A) (R) 120 minutes.

Non-stop Robin Williams as the very best as Armed Forces Radio D.J. in Vietnam.

"Hope and Glory" (A+) (R) 120 minutes.

An absolutely charming and marvelous two hours of World War II in England through the eyes and from the viewpoint of 6-year-old Bill (Sebastian Rice Edwards). Sarah Miles is his mother and the rest of the cast, although locally unknown, are superb.



the movies

Dan Greenberg

"Johnny Be Good" (D-) (PG-13) 85 minutes.

Anthony Michael Hall as high school football superstar faced with ethical choices as college recruiters descend en masse. Not even worthy of dollar night.

"The Last Emperor" (A) (PG-13) 125 minutes.

Bernardo Bertolucci's stunning presentation of the epic tale of China's last emperor, Pu Yi. A fascinating story of survival through two world wars and Mao's Communist takeover of mainland China.

"Moonstruck" (A+) (PG) 102 minutes.

Cher as a 37-year-old Italian widow in Brooklyn about to remarry. She's terrific and Nicolas Cage, Vincent Gardenia and Danny Aiello are great in this pure distillation of the American ethnic schtick.

"A New Life" (A) (PG-13) 100 minutes.

Alan Alda's latest is a frank, intelligent romantic comedy about divorce, love and remarriage and all the other problems middle-aged people face.

"Return to Snowy River II" (B) (PG).

Classic, but almost trite story of rugged young adventures (Tom Burtinson) returning home to claim his land and his love. Naturally, her father (Brian Dennehy) prefers another

Grading the movies

A+	Top marks - sure to please
A	Close behind - excellent
A-	Still in running for top honors
B+	Pretty good stuff, not perfect
B	Good
B-	Good but notable deficiencies
C+	Just a cut above average
C	Mediocrity
C-	Not so hot and slipping fast
D+	The very best of the poor stuff
D	Poor
D-	It doesn't get much worse
F	Truly awful
Z	Reserved for the colossally bad
*	No advanced screening

er sultor. Magnificent scenery and more than 250 horses make this an attractive, entertaining film.

"School Daze" (D) (R) 120 minutes.

Director-Writer Spike Lee ("She's Got'ta Have It") tries to do it all in two hours with a comic-spoof-satire-musical mockery of black college life.

"Stand and Deliver" (D) (PG) 100 minutes.

Sit and be bored. Aside from slow pace and half dozen unexplained plot complications, this story of math teacher in underprivileged school is tedious.

"Three Men and a Cradle" (B+) (PG) 100 minutes.

One pretty baby, three handsome men, many comical situations and a good story equal a very funny movie.

"The Unbearable Lightness of Being" (F) (R) 167 minutes.

Dr. Tomas (Daniel Day-Lewis), his wife Tereza (Julieta Binoche) and their friend Sabina (Lena Olin) are caught up in the 1968 Russian invasion of Prague.

"Whales of August" (A+) (PG) 85 minutes.

Lillian Gish, Bette Davis, Ann Sothern, Vincent Price and Harry Carey Jr. give new meaning to the phrase, "the golden years" in "Whales."

"Anna" (*) (PG).

Czech actress in New York whose life changes when a young and ambitious fan enters her life.

"Appointment with Death" (*) (PG).

Agatha Christie's master with an all-star cast featuring Peter Ustinov, Lauren Bacall, John Gielgud, Haley Mills and Piper Laurie to name a few.

"Beetlejuice" (*) (PG).

Michael Keaton and Geena Davis in ghost story with a twist: The ghosts are nice quiet folks and the people are noisy and pretentious.

"18 Agala" (*) (PG).

George Burns in another one of those personality exchanges — this time it's 18- and 81-year-olds.

"Police Academy 5: Assignment Miami Beach" (*) (PG).

Five, count 'em, five of these must mean something.

"The Seventh Sign" (*) (R).

Demi Moore and Jürgen Prochnow in a occult, apocalyptic thriller.



Chris (Keanu Reeves) and David (Alan Bruce) are best friends who belong to a garage band in Paramount Pictures' "Permanent Record."

Maxwell weaves masterpiece with 'Swallows'

By John Killeen
special writer

There are tales of such common loss that it takes a master's hand to describe their geography. To lay out the lines in such a way to have us see, with clarity, the masterpiece within the prosaic. Tales that require the sure touch of an artist to move past artifice and on to art.

William Maxwell is such an artist. His words move with the certain deftness of a skilled craftsman.

In 1937, Harper & Brothers first published "They Came Like Swallows." This year Nonpareil Books/David R. Godine, Publisher, Inc. reissued the book in its fine trade paper series. Hats off to Mr. Godine for making this book more widely available.

"They Came Like Swallows" is about the severest of domestic tragedies, a death in a family. The death of a mother, in point of fact.

town of Logan, Ill. The Morrison family lives here: James and Elizabeth and their children, Peter, called Bunny, age 8, and Robert, 5½ years older.

LARGE, WORLD-changing events loom on the horizon and flutter about at the edge of the family. World War I is about to end. And an influenza epidemic is sweeping across the country.

They are a typical family. Typical except for the fact that Robert had just a leg years before in an accident. Typical, but for Elizabeth's difficult pregnancies. Typical except for the pen of William Maxwell.

The novel is divided into three parts, Bunny's being first. It is a view of the early stages of familial love. The molding of a young child. Bunny's world is full of uncertainty. He is teased by his brother. He is tentative with his father. His life is lived close and guarded. His mother is the safety and security he needs.

"Feeling altogether sorry for himself, he began to imagine what it would be like if he were not there. If his mother were not there to protect him from whatever unpleasant — from the weather and from Robert and from his father — what would he do? Whatever would be-

books missed or forgotten

come of him in a world where there was neither warmth nor comfort nor love?"

But, of course, she is there for him. There for his comfort. There for the times when their shared silences are full of meaning. There when he has a severe bout of the flu.

The second section of the book is Robert's. The developing look at love.

They easily share intimate conversations. Talk about the family, Bunny and Elizabeth's pregnancy. But not about Robert's accident and the resulting handicap.

"SO FAR AS his mother was concerned, there wasn't anything the matter with him. . . . His mother took it for granted that he would learn to swim and dive, so he did. And everything that boys did. And the only time she praised him was

when he won the tennis singles at the Scout camp."

We see that this is not callousness, this is the strength that Robert needs.

However, the pillar of Bunny and Robert's lives, their mother, Elizabeth, is taken from them. While off to Chicago to deliver the baby, she contracts the flu, slips into double pneumonia and dies.

The third part of the book looks at James, but it, as the preceding sections, belongs to Elizabeth. It is the fruition of the love she has nurtured in her family.

James is confused and torn by feelings of guilt. If he had done things differently, if he could be better with the children, if she had sent something back to him. If only?

In subdued eloquence, we move

The book is a soaring reaffirmation of the powers that bind a family together and the love that forever shapes the lives of family members. In quiet, simple passages, it calls up the feelings we have from childhood to adulthood about those who so intimately help form our character.

with James as he emerges from his anguish.

"He stood looking at Elizabeth's hands, which were folded irreverently about a bunch of purple violets. He had not known that anything could be so white as they were — and so intensely quiet now with the life, with the identifying soul gone out of them."

"THEY WOULD not have been that way, he felt, if he had not been

doing what she wanted him to do. For it was Elizabeth who determined the shape that his life should take, from the very first minute he saw her. And she had altered that shape daily by the sound of her voice, and by her hair, and by her eyes which were so large and dark. And by her wisdom and by her love."

In the hands of those who crank out family sagas or blockbuster best sellers, this story would have been fit only for a TV mini series. In the hands of William Maxwell, "They Came Like Swallows" is a cause to celebrate.