

# Cinema

## No worries, mate, 'Crocodile' Dundee is back

That Australian "mate" charmed moviegoers in 1986 and made \$300 million in the process, so was there any doubt that "Crocodile" Dundee would make a return appearance?

On May 25, "Crocodile" Dundee II appeared on 2,500 screens across America (a record number of screens for an opening), along with a huge publicity campaign to hype the movie.

Was it worth the wait? And more importantly, did it live up to the hype? Well, it's simple fluff, but "Crocodile" Dundee II is engaging and a lot of fun.

The movie could easily be called "Crocodile" Dundee Meets Miami

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Vice." There are slick cars, fancy clothes, drug lords, lots of gun shooting and plenty of stylish camera shots, all similar to what you expect to see on "Miami Vice." But instead of having Crockett and Tubbs come to the rescue, you have "Crocodile."

The movie opens with our title character, Michael J. "Crocodile" Dundee adapting to life in the strange land of New York City. He still sleeps on the floor and can't seem to figure

out the subway routes, but Croc is in love, so he is willing to make the adjustment for Sue, his girlfriend.

Through a twist of fate, Sue receives a roll of film depicting Columbian drug barons doing their activities. The barons kidnap Sue in exchange for the film, and it falls on Mick Dundee to save the day and rescue Sue. His Down Under methods seem strange and peculiar to the city slickers, but he does rescue her.

Unfortunately, the drug lords are still on the loose and they want to get Croc and Sue back. To protect themselves, the lovebirds fly off to Australia, and are followed by the

crooks, intent on revenge.

In the desolate Australian Outback, "Crocodile's" wit and ingenuity prove to be more powerful than machine guns and Jeeps. Despite being outnumbered seven to two, our hero manages to outdo the criminals. The lovebirds are safe and happy once again — at least until "Crocodile" Dundee III comes out.

Paul Hogan plays the Australian hero with wit and that irresistible Down Under accent. Viewers can't help but like him, and they see America through his eyes as never before, just like in the first movie.

Linda Kozlowski returns as the heroine Sue, the woman whose love

tamed the wild beast of "Crocodile" Dundee. She plays her part with just the right bit of naivete, yet is courageous enough to make the role believable.

Hogan and his son, Brett, wrote this screenplay, while John Cornell took the reins as director. They have produced an entertaining film that will surely be successful at the box office.

"Crocodile" Dundee II achieves its purpose of entertaining the audience very well. But that is about all it achieves. Viewers who want a movie with more substance should look elsewhere.

## Second in Simon trilogy evokes laughter, tears

Neil Simon is one of America's most accomplished and successful playwrights. He manages to combine humor and drama skillfully while creating likable characters for his works, which is no easy feat. And those who try to dispute Simon's success need only see "Biloxi Blues" to be proven wrong.

As Simon's latest in a series, "Biloxi Blues" is the mostly autobiographical story of his misadventures and mishaps in an Army boot camp. During the course of the movie, Simon examines a young man's sexual awakening, his first love and

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the world's prejudices. Combining both laughs and tears, Simon manages to make viewers feel for the characters and examine their own beliefs at the same time.

"Biloxi Blues" is the middle chapter in a trilogy of Simon's autobiographical plays. "Brighton Beach Memoirs" is the opening play of the three, while "Broadway Bound" is the final part.

All three plays have had successful runs on Broadway, so the movie adaptations were inevitable.

The movie version of "Brighton Beach Memoirs" opened Christmas 1986 to mixed reviews and a mediocre box office. But "Biloxi Blues" has opened to good reviews and an excellent box office, both of which are well-deserved.

Matthew Broderick, who has charmed audiences in "War Games," "Project X" and "Ferris Bueller's Day Off," returns to the role he first played on Broadway. He plays the insightful but naive Eugene Morris Jerome (a.k.a. Neil Simon). Broderick brings a charisma and ease to the role that prevents the viewer from taking his eyes off him. Broderick's appeal makes both the role and the movie

work.

The movie follows Eugene to Army boot camp in Biloxi, Miss., at the close of World War II. Eugene finds boot camp unlike anything he has ever used to. The heat and humidity of the deep South quickly wear him down and he wishes to return to his native Brooklyn.

Eugene and his fellow recruits slowly adapt to the Army's 5 a.m. hikes, calisthenics, latrine duty, surprise inspections and inedible food. The company members find a common bond in their adjustment to Army life and in their hatred of their drill sergeant.

Christopher Walken, whose career has recently turned to playing villains instead of leading men, portrays the rigid sergeant Merwin J. Toomey.

Walken is perfect in portraying the crazed sergeant intent on making fighting machines out of this new batch of recruits.

The company is an interesting mix of Jews, Irish, Polish, Italians and white Anglo-Saxon Protestants, plus a closet homosexual who is discovered before the movie's end. All characters are believable, but not necessarily likable. There is the macho hothead Wikowski; the brawn-with-no-brains Selridge; the peaceful Carney; the quiet, strong Hennessey; and the irritating Epstein, company scapegoat. All parts are portrayed well.

"Biloxi Blues" entertains while making viewers think about stereotypes and prejudices. Such movies are rare, but quite worthwhile.

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