

Hey, let's make a formulaic, predictable, boring film

The Temp

Timothy Hutton, Lara Flynn Boyle,
Faye Dunaway

directed by Tom Holland

Ram Triple
967-8284
zero blobs

I don't believe that I have seen a movie worse than *The Temp*. Let's have a listen to what the "pitch" for this film must have sounded like.

"Okay Lenny, whaddya got for me today?"

"Ooh, Charlie, I got this great idea for a flick. At a glance: paranoia, deceit, murder, corporate ladder-climbing, cleavage and a psychotic college dropout."

"You got my ear, Lenny. Run with that."

"Okay, here's how I see it—feel free to jump in or make changes. We got this guy, okay, we'll call him Peter, he works for this big company. It doesn't matter what the company does, but get this: the movie opens the day that Peter makes a pitch to the board to start makin' cookies. OK? But he can't get a straight answer, 'cause his company's

movie

MATT MORGAN

just been bought out."

"Kind of a 'corporate chaos' theme, huh, Lenny?"

"Exactly. Except it doesn't stop there. See, Peter was hoping that this new pitch would get him promoted to vice president."

"You could have him angry 'cause he was promised a promotion before the buy-out, right?"

"Sure, Charlie, that's great. You really have a way with this. Anyway, Peter is already nervous 'cause he has to compete with this other dude for the job."

"Not enough, Lenny. Let's give him a problem from his, uh, failed marriage. Yeah, he's, uh, he's paranoid!"

"Charlie, you're beautiful. So Peter's upset, he's nervous, he's paranoid. He's a man with a troubled past. I like it. Okay, so anyway, Peter has to do this report to his boss, see, outlining the cookie deal, right? Except his assistant is havin' a baby, so Peter's stuck. Well, next morning, Peter's got this leggy, good-lookin' temp in his office, and she's cleaned the whole place up. She's amazing. So Peter's all impressed, not to

mention that he checks out the cleavage while she's typin' his report ..."

"I don't need another skin-flick, Lenny."

"Charlie, I'll tell you what. No nudity. None. We'll just have 'tease-shots' is all, okay? Anyhow, Peter gets the report done, and better than the guy he's up against. But no promotion. So he's confidin' in his temp, see, and she says if there's anything that she can do. He says, 'Yeah, ice what's-his-name for Friday.'"

"He's just kiddin', ya know? But the next day, on the way to work, he finds this guy dead, on the side of the road. Real mysterious."

"So what about the temp?"

"I'm gettin' to that, Charlie. She applies for the dead dude's job, and gets it! So now, she's competin' with Peter. Whoa. So she goes ballistic, climbin' up the ladder, right? Soon, the guys in New York are noticin' her ..."

"Wait, Lenny. What guys in New York?"

"You know, Charlie, the execs at the parent company. So they like her, and she's gettin' promoted left and right, and always the guy dies right before she gets promoted to fill the space. Looks pretty suspicious, right?"

"So Peter is catchin' on?"

"Exactly, Charlie, but he can't do nothin' about it. Remember — he's

paranoid, so nobody's gonna believe him."

"This is great ..."

"Right. So the temp — her name is Chris, right, kind of a gender-bender thing, very hip these days — she comes on to Peter, but he rejects her. He keeps rejectin' her, 'cause he's tryin' to fix things with his wife, see? So Chris — the temp — goes nuts. She tries to frame Peter for selling secrets to the competition ..."

"Who just happens to be Peter's cut-throat best friend!"

"Yes! OK, so Peter goes and tells Chris off, and the office thinks that he's crazy, 'cause they know that he's all paranoid, right? But Chris knows that Peter's figured it out, so she fixes the frame-up, and Peter gets the promotion over her."

"Then, to throw off suspicion, she cuts her own brake fluid hose or whatever when she and Peter are takin' a business trip, so it looks like somebody's tryin' to kill both of 'em!"

"There ya go. Then she tries to kill the boss, another dame, but Peter stops her. But the boss dies anyway, savin' Peter."

"But before she dies, she reveals the conclusive evidence that shows that Chris is a psycho, fatal-attraction, career-woman type."

"So how does it end?"

"Who cares how it ends? Isn't that a great story?! All right, all right, I know: Peter gets the boss's old job, and he fires Chris. Who cares? The writers'll think of something."

"Oh, Lenny, that's great stuff. Kind of a *Fatal Attraction* meets *The Hand That Rocks the Cradle* in the office."

"Sure, Charlie, you know that dames that try to climb the corporate ladder lose it. I mean, not all of 'em lose it, I guess."

"The boss is a broad, right?"

"Yeah, she inherited it, or somethin'. Of course, to accent Chris's good looks and hot legs, we'll have an ugly lady exec too, but she doesn't make it. Then there's Peter's wife ..."

"Yeah, what about her?"

"Well, she'll be the weepy-eyed separated wife, who thinks Peter's screwin' his temp while he's tryin' to get back with her. She really wants Peter to come back, but she puts him in line whenever he 'threatens' her."

"Boy, Lenny, with all these dames in the flick, it sure is easy to write. I just hope we don't offend anybody."

"What are you, crazy? You know that the men choose the movie on the weekend, since they're payin' and all. Besides, who cares if we offend the babes? We'll be rollin' in the dough, and they'll never know who we are anyhow."

Ram Triple
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GROUNDHOG DAY
7:30 • 9:45 nightly (PG)
2:30 • 4:45 Sat/Sun

DAMAGE
7:00 • 9:30 nightly (R)
2:00 • 4:30 Sat/Sun

Aladdin
7:15 nightly (G)
1:30 • 3:15 • 5:00 Sat/Sun

PLAYING WITH A FEW GOOD MEN
9:15 nightly (R)

Campy sci-fi flick funny enough to pay full price

Matinee

John Goodman
directed by Joe Dante

Willowdale
477-4681

••• 1/2

The Cuban missile crisis and 'B' science fiction movies are the subjects of *Matinee*, an enjoyable movie starring John Goodman.

Goodman plays a low-budget, cheap-thrills movie maker who comes to Key

movie

GARY ROSENZWEIG

West in 1961 to premier his latest piece of trash, *MANT*: half-man, half-ant. Much of the story, however, centers around a bunch of high school kids learning about fun, love and the Cold War. On the one hand we have two brothers — Army brats who have been moving from town to town. The older brother is always trying to frighten the younger by doing things like taking him to horror movies.

Then there is the popular girl from school who used to date a leather-jacket-wearing, knife-carrying guy her mother probably warned her about. There is also a pre-hippie girl who is the only

one who knows that putting your head between your legs when a nuclear bomb hits won't do a thing — and she is quickly labeled a communist for such radical thoughts.

Goodman's character steals the show. He sees the big picture through science-fiction celluloid glasses and always thinks big. While on his way to Key West he sees a small statue of an alligator and starts planning his next film: "gator-woman?" "alliman?"

Another interesting character is the theater owner who buys into the whole nuclear doomsday culture. He has a bomb shelter in the basement of the theater and walks around nervously listening to a radio to get the latest on the showdown in Cuba.

The story picks up all of these characters and carries them through a story that interconnects them at times and

lets them go on independently at others. It never ventures too far from the central plot, however.

Matinee makes you forget who, when and where you are, and then returns you to reality at the end with a satisfied feeling of five dollars well spent.

top ten films

Figures indicate total gross

- Groundhog Day**
\$26.5 million, 2 weeks
- Homeward Bound**
\$16.4 million, 3 weeks
- Sommersby**
\$27.8 million, 3 weeks
- The Crying Game**
\$21.5 million, 13 weeks
- Aladdin**
\$179.3 million, 15 weeks
- Army of Darkness**
\$4.4 million, 1 week
- Loaded Weapon 1**
\$21.3 million, 3 weeks
- Scent of a Woman**
\$41.7 million, 9 weeks
- Untamed Heart**
\$7.6 million, 2 weeks
- A Few Good Men**
\$126.9 million, 11 weeks

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Loaded Weapon I 3:10 • 7:15 (PG-13)	A Few Good Men 4:40 • 9:10 (R)	Scent of a Woman 3:15 • 7:30 (R)	9 Academy Award Nominations! Best Picture Unforgiven 3:30 • 7:9:20 (R)
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— PAT COLLINS, WWOV-TV
MICHAEL DOUGLAS
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RICHARD GERE
JODIE FOSTER

SOMMERSBY
7:15, 9:30 (2:15, 4:30)

THE CRYING GAME
7:00, 9:15 (2:00, 4:15)