

REEL REVIEWS

Black Moon Rising

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The Black Moon is a prototype super-car that can travel hundreds of miles per hour and is fueled with water. It never actually rises, but it looks great.

Sam Quint (Tommy Lee Jones), a thief who is working for the government, hides some important documents in the Black Moon. He puts them in a handy leather pouch located where the license plate would be. Why a prototype car would need a handy leather pouch where the license plate should be is beyond me, but that's where he put it.

Of course, Quint needs the documents back, and he soon tracks the Black Moon to the parking lot of a fancy restaurant. The car's owners are inside making a multi-million dollar deal with a French car company, but how do they protect their priceless investment? Why, they slip the parking lot attendant some money and say, "Hey, keep an eye on that car."

Unfortunately, before Quint can retrieve his documents, the car is stolen, along with all the other expensive automobiles. He follows the thieves, who are led by a pretty woman named Nina (Linda Hamilton of *The Terminator*), and discovers their hideout.

These are *serious* car thieves. They run around town in paramilitary outfits stealing cars and taking them to a huge office building, which is a front for their operations.

Most of the movie is devoted to Quint trying to break into this heavily guarded fortress and retrieve the Black Moon.

Black Moon Rising is an unpretentious and mildly en-

Poor				★
Fair			★	★
Good		★	★	★
Very Good	★	★	★	★
Excellent	★	★	★	★

tertaining movie. However, I must stress the "mild." That's "mild" as in mild taco sauce, which is bland to the point of uselessness.

Suffice it to say that if a real black moon ever did rise in the sky, we wouldn't be able to see it anyway. It's a pity the same isn't true for this movie.

Year in Review

The following is my choice for the top 10 movies of 1985. I tried to list them in order of preference, but it is only a minor distinction: these are the best films of the year, and they are all worth seeing. Furthermore, trying to compare comedies and dramas is a futile and pointless exercise, but I've done my best.

1. *The Color Purple* — simply the most quietly-moving film of the year. It settles, once and for all, the question of whether Spielberg is anything more than a master of special effect. He is.

2. *The Breakfast Club* — joins *Rebel Without A Cause* and *The Graduate* as one of the best films ever made about growing up. Nonetheless, it will be overlooked by critics and the Academy Awards for several reasons: it opened early in the year, it's about teenagers, and it's a comedy.

3. *The Purple Rose Of Cairo* — Woody Allen's bittersweet valentine to the movies is a perfectly realized gem of a picture with a heartbreaking ending that just had to be.

4. *Witness* — Director Peter Weir's romantic-thriller about a

detective who must hide out in an Amish community, is unique, adult, and very charming. It makes a strong case for proving that the success of the "Indiana Jones" movies is due as much to the talent of Harrison Ford as to the special effects.

5. *Another Country* — very few movies can say so much about so many things (including communism, homosexuality, and life in boarding school), but this perceptive British import is one of them.

6. *Back To The Future* — a hysterically funny comedy-fantasy that everyone has probably seen three times.

7. *Kiss Of The Spider Woman* — a very complex and thought-provoking film with two smashing performances, including a very daring turn by William Hurt that should net him an Oscar.

8. *Out Of Africa* — yet another Oscar-caliber performance from Meryl Streep in this thoroughly engaging adaptation of the memoirs of Isak Dinesen.

9. *After Hours* — the escapades of a poor schmuck trapped in New York's SoHo district provide the basis for one of the blackest comedies in years.

10. *Blood Simple* — this exciting and audacious directorial debut is couched in a thriller that Hitchcock would have been proud of.

Best Foreign Film — *Ran* — I wish I could drag everyone to see this movie. You might enter with some trepidation about seeing a three-hour film with subtitles, but you'll leave excited and exhilarated.

by Michael Giltz