

ESSAY

Summer Movies for Lawyers

BY LAWRENCE SAVELL

IT'S SUMMERTIME, and a lawyer's thoughts turn to the law, of course. But it's also the time of year for big blockbuster movies, attracting crowds desperate for action, adventure, romance, and reliable air conditioning. As it happens, several of this year's crop of releases from the major studios bridge the gap between the legal world and the real world, as they deal with problems and situations faced by members of the legal profession.

"Richard Tracy, Esq." — In this long-awaited and much-hyped offering, Warren Beatty portrays the square-jawed former police detective who jumps ship to become the senior litigator in a Wall Street firm. Madonna gives an impressive performance as "Breathless Malarkey," a high-strung associate specializing in merger law. The film is noteworthy for its use of vibrant basic colors, from the stark blankness of the "White-Out" with which Tracy alters potentially harmful documents to the crimson splendor of the red "Flair" which he uses to mark typos he finds in love notes from Malarkey.

"Diehard 2" — Bruce Willis reprises his role as an overzealous real estate attorney fighting alone to wrestle a prestigious and undervalued office tower from the hands of a consortium of foreign investors.

"Betsy's Closing" — Alan Alda wrote, directed, and stars in this heartwarming homage to life in a big family and a big firm. Molly Ringwald co-stars as Alda's daughter, who reluctantly leaves home to spend her life sitting in noisy conference rooms eating heavy catered meals, spending nights at the printer, and proofreading reduced versions of documents encased in lucite.

"RoboLawyer 2" — Peter Weller reprises his role as Bill Constantly, an attorney rebuilt following a violent annual review into a bionic legal marvel through surgical attachment of a LEXIS terminal, personal computer, cellular telephone, and a hot plate.

"Back To The Library III" — In this third and hopefully final milking of what was initially a pretty good film, an electrical malfunction sends Michael J. Fox back in time in someone else's life to being a first-year law student at lowly "House o' Torts Law School," where only the editor-in-chief of the law review has any chance of being hired upon graduation.

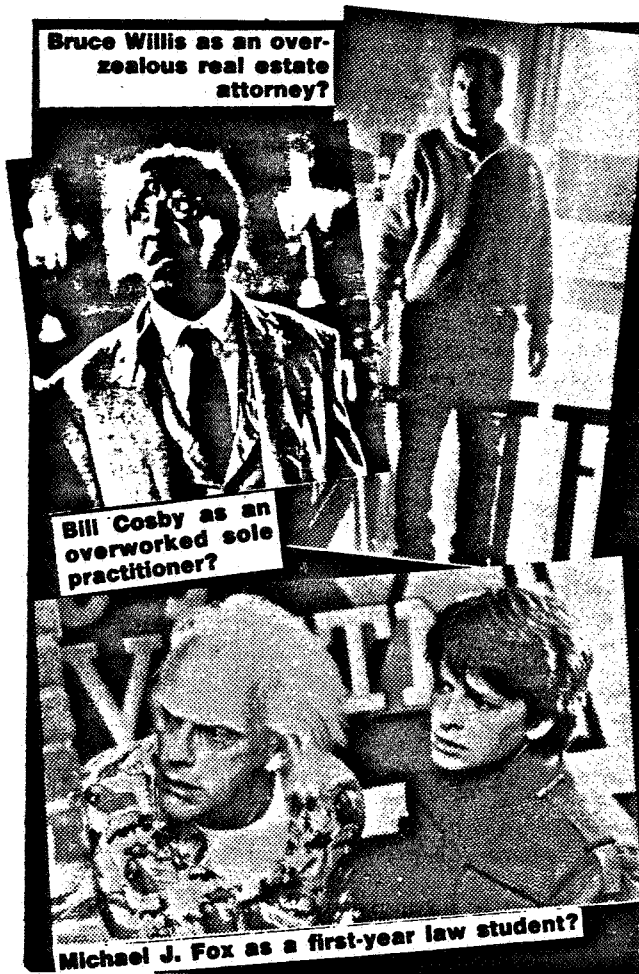
"Pretty Tired" — Richard Gere plays rising young attorney Rip Pygmalion, who attempts to convince temptress Julia Roberts to redirect her efforts into developing takeover work.

"Ghost Dad" — Bill Cosby stars as an overworked sole practitioner whose family believes he is dead because they have not seen him during daylight hours since 1967.

"Not Another 48 Hours" — Nick Nolte and Eddie Murphy are back again as a no-nonsense bankruptcy

attorney and the incorrigible yet dapper summer associate whom he has hired to pull a series of all-nighters.

"Cadillac Man" — Robin Williams plays a hyperactive private car service driver and former demolition derby champion whose goal in life is to drive an attorney from midtown Manhattan to Kennedy Airport in less than four minutes.



"The Hunt For Last October" — Alec Baldwin stars as a befuddled associate who has somehow failed to turn in and subsequently lost his time records for an entire month from 1989. Sean Connery portrays Ramius Nussbaum, the firm's hirsute senior partner, who urges Baldwin to defect from the legal profession.

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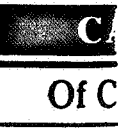


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