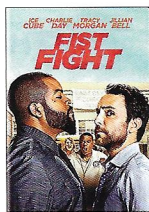


best friend, Elena (Kim Basinger), a cougar who taught Christian all about obedience and sadomasochistic sex. "He needs a submissive—in life as well as in the bedroom," she tartly informs skittish Ana. Complicating matters further, Ana's smarmy editor, Jack Hyde (Eric Johnson), loses his livelihood when Christian buys the publishing house, and Hyde is determined to wreak revenge. Adapted from E.L. James's bestselling novel with steamy Harlequin-esque dialogue, *Fifty Shades Darker* is ineptly directed by James Foley, featuring simulated, stylized sex scenes that are laughably ludicrous. Not recommended. (S. Granger)

Fist Fight ★★

Warner, 91 min., R, DVD: \$28.98, Blu-ray/DVD Combo: \$35.99, May 30



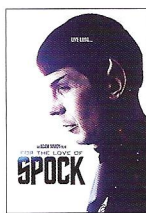
Richie Keen's campus comedy is a reworking of 1987's *Three O'Clock High*, only the battling characters are now warring teachers rather than high school students. Making the combatants older does not, of course, make the material any more mature. A typical contemporary R-rated comedy that confuses raunchiness for humor and nastiness for smarts, *Fist Fight* serves as a starring vehicle for nerdy comic Charlie Day, who plays Andy Campbell, a dedicated milquetoast English teacher at Roosevelt High. On the last day before summer break he falls afoul of Roy Strickland (Ice Cube), a mad-as-hell history teacher prone to violent outbursts. When Andy's maneuvering to save his job in the face of budgetary cutbacks winds up costing Roy his position, the latter challenges Andy to a fight in the parking lot after classes let out—a taunt that is of course caught on student smartphones and quickly goes viral, ensuring a big turnout for the beat-down. Andy, who also has to tend to the needs of his very pregnant wife and attend his daughter's talent show, tries to avoid the possibility of getting pulverized, but his various schemes go awry and a confrontation becomes inevitable—although naturally there is an implausibly happy ending. Some subplots—with Tracy Morgan as a clueless coach and Jillian Bell as an oversexed guidance counselor with the hots for a graduating senior—are particularly crude, but it is the basic idiocy of the central premise coupled with the clumsy choreography of the concluding brawl that ultimately send *Fist Fight* down for the count. Not a necessary purchase. (F. Swietek)

For the Love of Spock ★★★

FilmRise, 111 min., not rated, DVD: \$19.95

Directed by Adam Nimoy, this documentary began as a collaborative project with his father Leonard to examine the phenomenon of Mr. Spock in and out of the *Star Trek* universe. When the elder Nimoy died in 2015,

Adam expanded the film to also embrace his father's life and career. Mr. Spock, the half-Vulcan, half-human science officer on the USS *Enterprise* in *Star Trek*, grew from being a pop culture figure into an international icon. Nimoy had been an actor for over a decade—appearing in bit parts and supporting roles in movies and on TV—when he took on the role written for him by Gene Roddenberry. Although Nimoy went on to enjoy a successful career in movies, TV, theater, and even as a director, he was forever identified with the iconic role of Spock. The film explores Nimoy's roots (he drew from his childhood growing up Jewish in Boston for Spock), life, career, and troubled relationship with his family, ultimately coming across as a loving portrait of the actor by his son. But it is most illuminating when exploring Nimoy's love-hate relationship with the character of Spock, which he finally embraced after re-visiting the role in a series of *Star Trek* movies. Featuring interviews with Nimoy's colleagues, friends, family, and fans (including renowned astrophysicist Neil deGrasse Tyson), this is recommended. (S. Axmaker)



Fragments of Love

★★★1/2

Strand, 100 min., in Spanish w/English subtitles, not rated, DVD: \$24.99

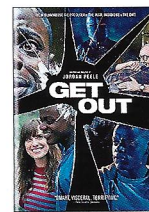


Two people with different approaches to relationships fall in love in debut director Fernando Vallejo's erotic drama. Rodrigo (José Ángel Bichir), a frustrated composer, enters the orbit of Susana (Angelica Blandon), a sculptor, when he visits her fiancé's apartment to tune his piano. During the visit, he learns that she and Isaias (Alfredo De Quesada) are preparing to relocate to Shanghai. After asthmatic Rodrigo rescues Susana from an explosion, they fall into each other's arms both literally and figuratively. While unexplained terrorist attacks have Bogotá on edge, their tryst develops into an affair. Each time they meet, Susana tells Rodrigo a story about a different lover, which drives him crazy. Seriocomic flashbacks depict these encounters, including flings with a philosopher, an ornithologist, and a man studying for the priesthood. When Rodrigo complains to Carmen (Angélica Aragón), she tells him to stop asking Susana to talk about her past, but he can't seem to help himself. Carmen, who is older, treats Rodrigo like a son or nephew, but Vallejo never clarifies their connection, other than that she's the closest thing he has to a support system. Cumulatively, Susana's stories torture Rodrigo, who smokes and mopes, but they also turn him on, and in due time, he's composing again. Unfortunately, both characters become increasingly less

sympathetic as Susana cheats on Rodrigo and he turns his petulant child act up a few notches. Still, this adaptation of Héctor Abad Faciolince's 1998 novel *Fragmentos de Amor Furtivo* has its moments, making it a strong optional purchase. (K. Fennessy)

Get Out ★★★1/2

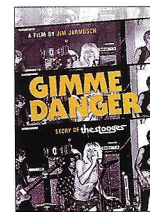
Universal, 104 min., R, DVD: \$29.98, Blu-ray/DVD Combo: \$34.98, May 23



Giving a satirical jolt to what has been described as *Guess Who's Coming to Dinner* meets *The Stepford Wives*, actor Jordan Peele in his directing debut has created one of the most astute, critically acclaimed horror movies in recent years. As Chris Washington (Daniel Kaluuya) packs to join his girlfriend, Rose Armitage (Allison Williams), for a weekend in the country to meet her parents, he hesitantly asks if she's told them that he's black. Chris's paranoid buddy (Lil Rel Howery) has warned him not to go, and viewers are already wary after witnessing a prologue in which a black pedestrian in suburbia is stalked and stuffed into the trunk of a car. But Rose quickly assures Chris that her parents, Missy and Dean (Catherine Keener, Bradley Whitford), will welcome him with open arms. Dean's a neurosurgeon, an Obama-admirer who says it's cool to be black, and Missy's an Earth Mother-type hypnotherapist, offering to help Chris stop smoking. Chris's uneasiness is amplified by the eerily ominous African-American housekeeper (Betty Gabriel) and gardener (Marcus Henderson) who cared for Rose's elderly grandparents and are "like family." Plus, Rose's pugnacious brother (Caleb Landry Jones) seems overly competitive. At a garden party, the elite guests' stereotypical veneer cracks, leading to bizarre behavior that impels Chris to try to escape. Having honed his skills on Comedy Central's *Key & Peele*, the director's subversive, surrealist *Get Out* depicts the soul-sucking danger posed by so-called liberals, making for a scathing commentary on racial tensions in America. Highly recommended. (S. Granger)

Gimme Danger ★★★

Sony, 109 min., R, DVD: \$30.99



Jim Jarmusch is possibly the perfect director to profile Iggy Pop and the Stooges. Two years after Jarmusch directed Iggy in his metaphysical Western *Dead Man*, he made a documentary about Neil Young (the film's composer). Now, he builds *Gimme Danger* around lucid, self-effacing recollections from Iggy, bolstered by archival material, band mate commentary, and cut-out animation. Iggy, who grew up in Detroit, was so enthusiastic about drumming that his parents gave him their bedroom for his practice sessions.