

Double Jeopardy

less fun than game show re-runs

BY MARK EVANS

I feel while starting out this week's review I should issue some sort of apology for my slams of *Blue Streak* in the last *Gazette*. The reason for this change of heart is that after enduring *Double Jeopardy*, *Blue Streak* looks like a work of Shakespeare. *Double Jeopardy* is unquestionably the most rancid movie I have seen since *The Avengers*.

Ashley Judd plays Elizabeth Parsons, a carefree ditz who is happily married to a wealthy, yet troubled Nick (Bruce Greenwood). They have a young son, Matty (Spencer Treat Clark) who is cared for by an attractive teacher played by Annabeth Gish.

If you have an idea where this crime story might be heading, get used to it, because there is nothing in this film that you can't see coming a thousand miles away.

Double Jeopardy looks like it was thrown together from old episodes of *Murder, She Wrote*. Why waste your time, you don't have to plunk down nine bucks to watch re-runs on TV.

The biggest disappointment here is Tommy Lee Jones, who is a brilliant actor given the right (or any) material. Asking anything of this script is too much, and he's playing a character who is essentially his Detective Gerard from *The Fugitive* and *U.S. Marshals*. However, in those films, it was a treat to watch Gerard and his team work together on a case. *Double Jeopardy* merely gives Jones a pointless solo performance and a name change.

I could write a thesis on the number of plot holes, inconsistencies, and moments of absolute sheer stupidity which occur in this film. These characters all clearly descended from amoeba and they have the mental capacity to match. You ask a school about your child and they won't tell you anything, so what do you do? You break into the school after dark, of course, no need to bother with any proper channels of investigation. This is but one highlight in a parade of idiocy which refuses to let up.

Oh, and for those of you keeping track, the end of this film parallels that of *Blue Streak*, proving that these types of movies



That dress! Ashley Judd stoops to play a well-dressed wife in search of revenge and/or justice.

are far less concerned with law than they are with rampant vigilante justice. Instead of providing a cool plot point, the violence is rather an illustration of the inadequacy of the justice system south of our border.

I tried to find something nice to say about this film. I really did. But I honestly cannot. There is nothing good about it at all. It sits there like a festering lump of celluloid, daring you to imagine why anybody would either want to make or watch it. The biggest emotional response (besides relief when it ended) came from looking around to find that other people were actually crying when it was over. It almost made me lapse into shock to think that somebody could have found this flick enjoyable on any level.

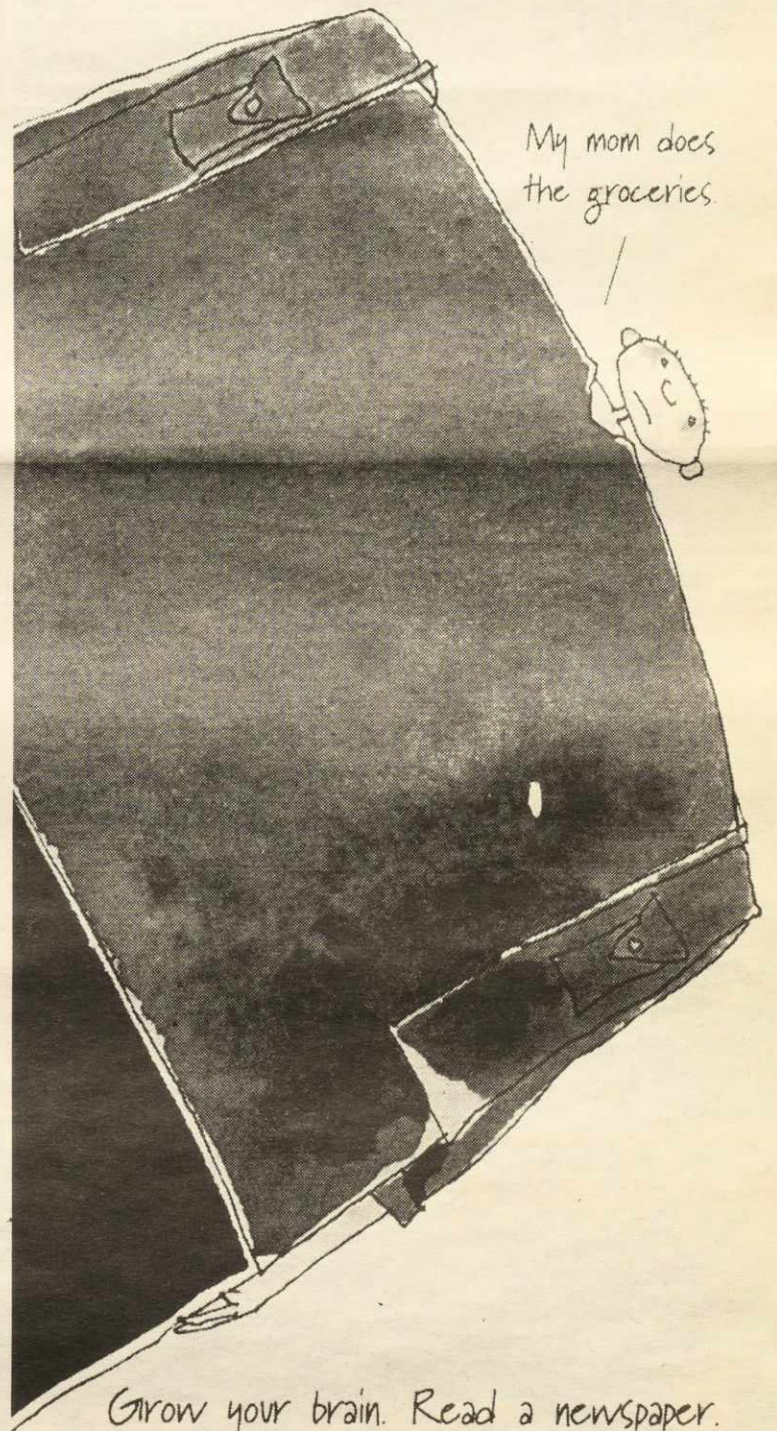
Bottom line — If you want a good crime film with Ashley Judd, go rent *Heat*. If you want a good crime film with Tommy Lee Jones, dealing with the same subject matter no less, go rent *The Fugitive*.

This cinematic suppository merits a whopping zero stars out of five. Honestly, if the scale went any lower, this film would be down there. Save your money and two hours of your life, they're far too precious to be wasted like this.



Send in the stunt double: Tommy Lee Jones wields his considerable talent in an inconsequential role as parole officer.

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