

ENTERTAINMENT

Cuisinart with a taste for blood

The Terminator
Rialto Theatre

review by Gilbert Bouchard

Arnold Schwarzenegger's latest movie, *The Terminator* is only for the technophobes among us.

The movie preys upon the most recent of man's fears: the fear of machinery.

How many times have you been humiliated by machines?

Has your registration ever been mangled by the University's pitiful excuse for a computer?

Have you ever been frustrated by mechanical devices where you least expect them? (For example, a coffee maker with an IQ of 120 that requires a master's degree in engineering to operate.)

The Terminator begins in the year 2029. War computers have gotten too big for their silicon britches, and they start a nuclear war to exterminate man.

Backdropped against nuclear ravaged 21st century Los Angeles, huge killing machines stalk the rubble, blasting away at the handful of surviving humans.

The battle takes a decisive turn as the last few humans manage to destroy the computer's master grid. But, the computers, before being destroyed, sneak off an "infiltrator" robot into the past (1983) to kill off the mother of the human's leader. The reason being, of course: no mother, no son; no son, no leader of the opposition.

John Connor discovers the time machine and sends one of his men, Kyle (Michael Biehn), after the killer robot (big Arnold) to protect his mother and ensure his birth-

to-be.

The rest of the movie is *Hallowe'en* meets *Smokey and the Bandit*: 14 zillion car chases crossed with a monster who won't die.

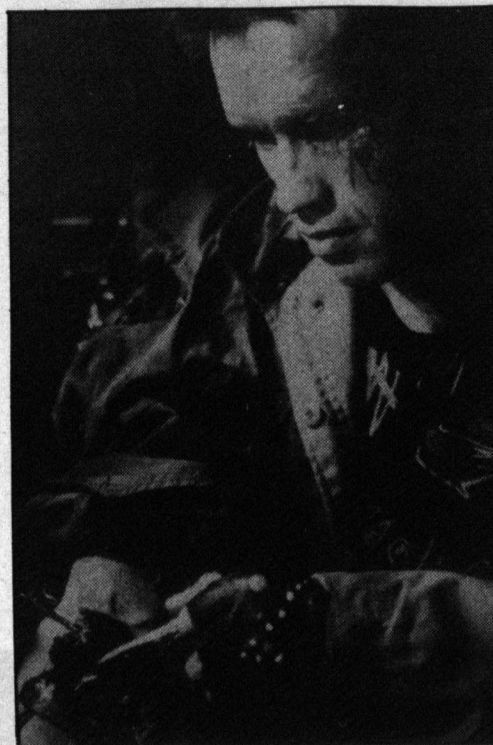
This movie does not have one single ounce of subtlety. It is a base, crude, exploitive flick. Very loud, very fast, and very violent, *The Terminator* is only for the hard core fan of Hollywood slick.

The sad thing is that this movie could have made a real statement about the relationship between man and machine. After all, the movie's robot is an "infiltrator" robot: a robot that is built to be undetectable. It is a machine that is better than the men it was modeled after. Evolutionarily speaking, we are dealing with a machine capable of usurping man from his ecological niche.

But the movie fails to capitalize on this very potent premise. It reduces the robot villain from the ultimate threat, to a two dimensional wind-up killing doll.

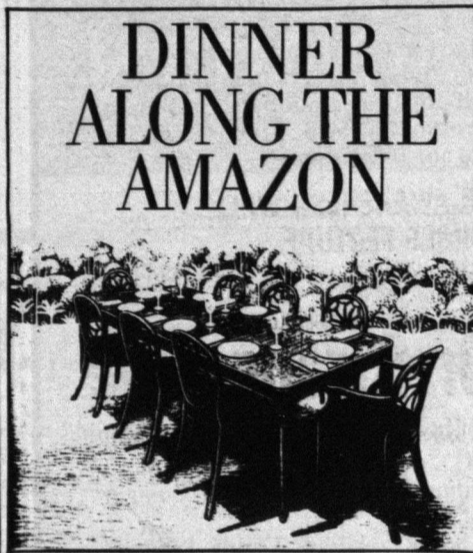
Most of the blame can be dropped on Arnold's lap. Even when playing an unfeeling, unliving machine, Schwarzenegger falls flat on his pug-nosed face. Plus, they never did explain why a 21st century robot from a post-nuke LA would speak with a German accent.

Rumor has it that Arnold has signed on for a sequel, where he'll play a Cuisinart with a taste for blood.



Cyborg performs auto-surgery in *The Terminator*.

Sit down to a good story



DINNER
ALONG THE
AMAZON

Dinner Along the Amazon
Short stories by Timothy Findley
Penguin Paperbacks

review by Geoffrey Jackson

For the last week or so I have capped off each of my harried days by reading a short story from this new anthology. The experience sent me back to the bookstore to search out another collection to sustain this newly acquired and much enjoyed habit.

A well written short story can give you a distinct and sharply defined world: a set of people, places and events that create an insight you can hold at once in your mind. These stories, culled from Timothy Findley's thirty year career as a writer, are examples of

the genre at its best.

The stories are arranged in chronological order, so that in addition to their individual merits, they reveal Findley's progress as an author.

The early stories are clear and well written, often taking us into the world of children by using their sharp-sighted eyes to observe the world. Then there is experimentation, a development through a variety of styles and themes. There is the urban madness in "Loser Finders, Strangers at the Door," the literary allusion in "Hello Cheeverland, Goodbye," and even a sort of science fiction in "What Mrs. Felton Knew."

The stories grow more complex and sophisticated as you read on. There is the eccentric and mad world depicted in "The Book of Pins," or the theatricality of "Day-break at Pisa." But the culmination is in the last story, "Dinner Along the Amazon," which was written for the anthology. Here we see Findley at the top of his form, revealing by deft turns a latticework of human relations.

If there is a single quality that fills all of these stories, it is compassion. I am moved by Findley's never-failing desire to understand all of the characters he creates. Even when madness fills them and they bring evil upon themselves and the world, Findley watches with a clear and compassionate eye. That such an eye should be combined with his gift for the language is certainly our good fortune.

Dinner Along the Amazon is available in a handsome Penguin paperback, and is worth every cent of the \$6.95 price.

On and around campus

The newly-formed U of A Film Co-Op will be having a meeting on Thursday, Nov. 1 at 5:00 pm in room 142 SUB. Anyone (students and non-students alike) interested in getting involved in all aspects of amateur film production is urged to attend. Even if you're only interested in watching our soon-to-be-regular screening of films, please attend. The meeting will be followed by a free screening of the obscure and underrated film *noire*, *Nightfall*. Get involved.

The Edmonton Film Society kicks off a Friday evening film series on Nov. 2. "Film Buff Heaven" is a five-film series that will delight aficionados and casual filmgoers alike.

Nov. 2: *The Manchurian Candidate*, with Frank Sinatra, Laurence Harvey, and Janet Leigh. This 1962 film depicting a communist killer let loose among the upper

echelon of American government reflects the concerns of a society traumatized by the Cuban Missile Crisis.

Nov. 9: *The Girl Can't Help It*, with Jayne Mansfield and Tom Ewell. Little Richard and The Platters make guest appearances in this hilarious 1956 rock musical.

Nov. 23: *The Men* is Marlon Brando's first screen appearance.

Nov. 30: *The Uninvited* is a 1944 horror epic starring Ray Milland and Gail Russell.

Dec. 7: *Johnny Guitar* is a 1954 western starring Joan Crawford and Mercedes McCambridge.

All films start at 8:00 in the Tory Theatre. Series tickets are \$15, single admission \$4. Tickets at the door.

Other events coming up this weekend include:

Reggae Video Night at the Riveria Rock Room (5339 Calgary Trail). Music from Bob Marley, Black Uhuru, Gregory Isaacs, and others. Tickets \$4 at the door.

Dinwoodie Cabaret: Friday night, Zappacosta. Saturday night: Casualty. Tickets at SU Box office, or at the door.

Classical: Sunday, Nov. 4 at 3:00 pm. Brass quintet at Buchanan Hall, Alberta College Music Centre, 10041-101 St. Admission Free. Phone 428-1851 for information.



The U of A STUDENTS' UNION
and
Chinese Students' Association
present

CHINESE MAGIC REVUE OF TAIWAN

2 SHOWS!
NOVEMBER 12
1:00 PM &
8:00 PM

SUB THEATRE

Tickets at Bass
424-3355
Information or group
discounts 432-4764

Parking: Education &
Windsor Car Parks,
Zone M or W

co-sponsored by **Alberta**
CULTURE

THE UNIVERSITY OF ALBERTA STUDENTS' UNION
presents

NUCLEAR AWARENESS WEEK '84

MONDAY November 5	TUESDAY November 6	WEDNESDAY November 7	THURSDAY November 8	FRIDAY November 9
12 NOON SUB THEATRE BOMBS Live Theatre by Chinook Theatre written by Kenneth Brown & Keith Thomas FREE	12 NOON RM 142 — SUB Dr. Frank Cardelle, Psychiatrist SPEAKING ON WORLD PEACE 7:30 PM SUB THEATRE ON THE BEACH 1959 United Artists Director: Stanley Kramer Cast: Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins 1959, 134 min. B & W FREE	8:00 PM KAASA THEATRE Northern Light Theatre's NOT ABOUT HEROES by Stephen MacDonald (1983) Special Guest Director: Scott Swan \$2.00 OFF FOR U OF A STUDENTS!!	12 NOON SUB THEATRE "IF YOU LOVE THIS PLANET" and "AFTER THE BIG ONE, Nuclear War on the Prairies" by The National Film Board FREE	SUB THEATRE DOUBLE FEATURE 7:00 pm "DR. STRANGELOVE OR: How I Learned to Stop Worrying and Love the Bomb" 1963 - 93 min Peter Sellers, George C. Scott, Peter Bull, Sterling Hayden, Keenan Wynn, Slim Pickens, James Earl Jones. 9:00 pm WRONG IS RIGHT 1982 - 117 min. (Richard Brooks) Sean Connery, Robert Conrad, George Grizzard, Hardy Kruger \$2.00 for U of A Students

WATCH FOR OTHER ASSORTED ACTIVITIES IN SUB THROUGHOUT THE WEEK SPONSORED BY THE SU AND SU REGISTERED CLUBS