

Superman is super

By JOHN HAMILTON

Movie-goers have waited a long time to see the finished production of Superman. Two years in the making, the science-fiction spectacular cost over \$30 million to make. Everything about the movie is of the highest quality, from the fantastic special effects to the superb John Williams music score.

Currently playing at the Plaza Cinemas at the top of the hill, Superman has been drawing large audiences since its opening night. There were a large number of young kids in the theatre the night I went, but everyone enjoyed the show, even those like me who were totally unfamiliar with the Superman story. The movie did an excellent job in displaying the planet 'Krypton' and how Superman came to earth. Marlon Brando and Susanna York, as super-parents Lara and Jor-El, were convincing in their portrayals as superior beings, and the explosion of Krypton rivals anything seen in Star Wars or previous stellar adventures.

The real star of the movie, however, was Christopher Reeve, who played Superman. His transformations back and forth from Clark Kent to Superman were

both humorous and believable. However, like other super-heroes, he was so obviously Superman all the time, even in his civilian clothes, that I can't help wondering how Lois Lane didn't recognize him.

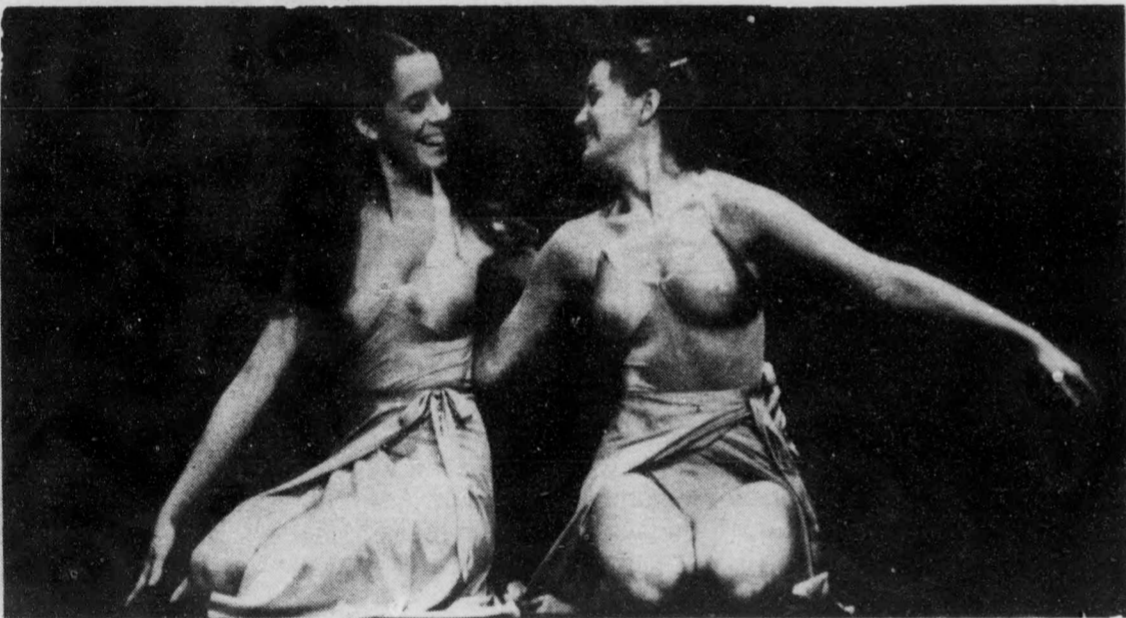
Canadian Margot Kidder played Lois Lane, (the intrepid reporter) and her life was just one climax after another. First she nearly plunged off a building because her news helicopter crashed on the roof landing pad, then Superman came to, her apartment for a midnight rendezvous. They went flying together in the starlit skies, and Superman only dropped her once. To top it all off, Lois was driving down a California highway when an earthquake struck. (It was caused by the villainous Lex Luthor, who had shot a nuclear warhead at the San Andreas Fault.) Anyway, her car fell down a crevice which had opened up beneath it, and she slowly died from suffocation.

When Superman found her, his hidden love for her surfaced, and despite warnings from his dead father, who appeared to him in the clouds, he was determined to bring her back to life. How did he do this? No problem for

Superman: he began flying around the Earth, faster and faster, until he had reversed the direction of rotation. This in turn reversed time, and not only did Lois come back to life, all the other disasters which had occurred reversed themselves. The Hoover Dam went back together, the Golden Gate Bridge repaired itself, and the San Andreas Fault returned to normal.

The movie was great fun; I especially liked the credits which appeared at the beginning. They were special-effects treat in themselves. I also liked the villain's lovely cohort, the sensuous and scantily-clad Miss Thracbottom. Her black negligee made the whole movie worth the admission price.

An exaggerated and funny statement about heroes and villains, Superman makes an enjoyable evening's entertainment. In the making right now is Superman II, a sequel, in which Superman and Lois Lane become lovers, but, the producer insists, "it's tastefully done". Like the first movie, it will probably have a "general" rating, and should be out in about a year. For now we'll have to be content with the couple flying among the stars, which isn't bad at all.



MARITIME CONTEMPORARY DANCE COMPANY

At the Playhouse Feb. 23 and 24 The Playhouse, Feb. 23 and 24, will feature two works from the Toronto Dance Theatre repertoire. Tickets are \$4.00. Students and Senior Citizens \$2.00. Tickets are available at the Playhouse.

(Photo by Gary Bustin)

McCartney scores!

LIVE AND LET DIE with Roger Moore as James Bond Title song by Paul McCartney.

Live and Let Die is considered by many to be the best Bond film to date. The mission that James decides to accept in this episode, is to crack a heroin smuggling operation that is based on a fictional Caribbean island called San Monique. As usual, 007 is surrounded by exotic women, scenery and gadgetry with some unbelievable stunts thrown in for good measure. One scene involving a double decker bus cost a half million to film, and the famous stunt which has Bonds speedboat jump a highway destroyed 17 boats in the name of realism.

No movie made in the South would be complete without a big bellied tobacco chewing sheriff and the one in this film makes Jackie Gleason look like a Yankee boyscout. One of the most bizarre and memorable scenes involves one of Bond's colleagues who makes the mistake of watching a

particular, traditional black funeral procession in New Orleans.

Like other James Bond films "Live and Let Die" is pure entertainment, but the sensationalism in this one is not easily forgotten.

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CHSR CAMPUS THIRTY

1. Le Freak — Chic (1) — Atlantic
2. Do ya think I'm sexy — Rod Stewart (2) — Warner Bros.
3. Hold the line — Toto (5) — Columbia
4. Promises — Eric Clapton (4) — RSO
5. Every 1's a winner — Hot Chocolate (7) — MCA
6. Hot rocks — Valdy (8) — A & M
7. A little more love — Olivia Newton-John (3) — MCA
8. Too much heaven — Bee Gees (6) — RSO
9. Shattered — Rolling Stones (12) — Atlantic
10. Fire — Pointer Sisters (16) — Planet
11. Instant replay — Dan Hartman (14) — Epic
12. How are you gonna see me now — Alice Cooper (9) — Warner Bros.
13. Fat bottomed girls — Queen (10) — Electra
14. Part-time love — Elton John (15) — MCA
15. September — Earth, Wind & Fire (20) — Columbia
16. Sharing the night together — Dr. Hook (13) — Capitol
17. My life — Billy Joel (11) — Columbia
18. Give you that love — Rich Dodson (22) — Marigold
19. Somewhere in the night — Barry Manilow (25) — Arista
20. Heaven knows — Donna Summer — Casablanca
21. Take me to the river — Talking Heads (29) — Warner Bros.
22. Are you still mine — Joanne & Derek (26) — CHSR Prod.
23. I just wanna stop — Gino Vannelli (18) — A & M
24. I was made for dancing — Leif Garrett (27) — Scotti Bros.
25. Blue morning, blue day — Foreigner — Atlantic
26. Don't cry out loud — Melissa Manchester — Arista
27. Time passages — Al Stewart (17) — Arista
28. Soul man — Blues Brothers (30) — Atlantic
29. YMCA — Village People (21) — Casablanca
30. Here comes the night (19)

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