



Millenium "B-Grade" movie manure

Millenium
20th Century Fox
Cineplex Odeon

review by Dragos Ruiu

It is disappointing that, in one thousand years of technological evolution, mankind hasn't figured out how to make computer synthesized voices that do not have an annoying Cylon re-re-ve-verberation. Or so the movie *Millenium* would have us believe.

Let me save you the trouble of reading this review. *Millenium* is a cheap B-Grade flick with a ten-dollar budget. Rent it when it comes out on video in three days — if you are bored. Just don't pay seven bucks to see this excrement.

Now for those of you that are still reading,

back to the fan.

This movie stars Kris Kristofferson and Cheryl Ladd. It also has cameo appearances by B-Grade favorites such as Al Waxman. The cast is uniformly mediocre. The only possible exception is Cheryl Ladd in the few scenes where she slinks around wearing only an unbuttoned dress shirt — proving she can still look tasty despite her advancing years. But alas, all we get is PG — though some gratuitous nudity could have done nothing but helped this movie.

The plot is contrived at best. Humanity in the future has screwed up the earth to the point where they have become infertile. So the denizens of the future, who all look like Dr. Who extras and live in a warehouse, decide to go back in time and snatch fertile people who are about to die. Plane crashes

are the big ticket, so they manufacture duplicate corpses and switch them for people that are about to bite the dust. It comes off like a story from a bad day of the *Weekly World News*.

The big dilemma comes up when one of the time travellers — who by the way are all cute bimbos — leaves behind a piece of high tech equipment. So this flashlight, err... I mean equipment, must be recovered.

Kristofferson, who can almost out-act a concrete brick, plays an airplane crash investigator who finds the flashlight/equipment. So no quicker than you can zap a ten dollar special effect, back in time goes Cheryl Ladd to try to seduce him so they can avoid a "timequake" causing paradox which will wipe out the future.

The seduction scene, which we get to see twice through the magic of time travel and small budgets, is worth a laugh. You'll swear that it is actually you who has traveled in time, and now you are watching Ladd in a 70's Charlie's Angels episode, seducing Kristofferson while light, soap-opera, elevator music plays. The whole scene has that made for TV feel.

The other part of *Millenium* you'll love is the wonderful black box in Ladd's purse that does everything from disable escalators to unlocking and hot-wiring expensive cars by pressing its blinking green button. Dr. Who sonic screwdriver syndrome revisited.

But, by far, the tour de force effect in this movie is the aforementioned personal robot that is Ladd's servant. The cylon voice is not enough to distinguish him, so the actor wears silver make-up and an erector set. Excuse me, while I stop laughing.

The climactic and dramatic conclusion — which happens in the warehouse, oops, I mean the future — is of course ultimately contrived and cheesy. But they use a lot of explosives in blowing up the sets in the best James Bond fashion. And we get to see a lot of gratuitous stunts. The producers must have decided that they didn't get their money's worth out of the stunt men. You'll decide that there is no way you can get your money's worth out of *Millenium*.

Director Cradles the Rock

interview by Trevor Buckle

The 1989-90 Walterdale Theatre season begins on October 4 with a production of Warren Graves' *The Hand That Cradles The Rock*. It is a comedy which delves into a modern marriage with a twist. The wife is the bread-winner whose career takes up most of her time, while her husband stays home with the baby and is consumed with boredom. That is, until a stunning young nurse enters their lives. The man in charge of this production is director James Vosper.

Vosper's training in the theatre did not follow a conventional route. Drama was something that always interested him, but he did not become involved with it until he was in his late twenties. By that time, the idea of five fun years in a university did not appeal to him. Instead, he became involved with musical theatre. This approach was quite successful, leading to acting and directing work in a number of professional productions, not only at festivals like The Fringe, but also on the Shoctor Stage at The Citadel. Vosper himself approached the Walterdale Theatre about directing a production for them, and

although it is an amateur theatre company, he feels the experience gained from it is just as beneficial as that from a professional theatre. "It's amateur in the sense that no one gets paid, but also amateur in the true sense of the word: for the love of the theatre."

Vosper works exclusively with the stage at this point in time. "The reason why I prefer live drama anyway is not the money. It's the intimacy of a small stage like the Walterdale. You're right in the energy of what is happening." Vosper views drama as a vehicle for expression because "it allows full licence to go out and create and take very small parts of yourself and grow, make them huge and express them in a way that is really quite nice and safe and interesting, all at the same time. It allows you to live out your fantasies, allows you to do so many things that you cannot do in your normal life and not be locked up!"

Reversal of traditional roles and the resulting problems is the focus of *The Hand That Cradles The Rock*. The title itself reflects this with its reversal of words. The whole idea of a house-husband is a contemporary issue in

our society. As Vosper views it: "I don't know if society has dealt with it more now as much as they have looked at it a few times and said with apprehension, 'okay', and shoved it off to the side. You don't really deal with it unless it happens to you in your family." He feels the comic aspect of this play does not take away from its message. "I think comedy is important, in that it shows you your way out of things, and it shows a different angle of looking at it without getting you depressed all the time."

What is it about this play that will appeal to a university audience? Vosper referred this question to two U of A students in the production. Karen Mccready, an effervescent education student and stage manager for the play, thinks it will appeal to them "because it has a little piece of everybody in it. It's very amusing." Arts student Eva-Marie Clarke agrees, saying "it's very funny. It's got great entertainment value. Also, it's a Canadian piece, therefore it will be very useful to anyone in a Canadian Theatre Studies program. But it's not too deep. It's an amusing night out."

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- requires 1 student-at-large member

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- Assists and advises the Vice-President Academic on implementation of Students' Union policy
- Promotes cooperation and coordination with faculty associations and the General Faculties Council Student Caucus
- Administers Students' Union Awards Committee
- For further information contact Suresh Mustapha, 259 SUB, 492-4236

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- For further information contact Peter Chu, 259 SUB, 492-4236

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- Term of Office:** until 30 May 1990

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- Makes policy recommendations to Students' Council concerning services offered by the Students' Union
- Approves allocating of space in the Students' Union Building according to building policy
- Considers applications for Dinwoodie cabarets
- For further information contact Aruna D' Souza, 259 SUB, 492-4236



For Applications and Information, Contact the SU Executive Offices,
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