

And the Bonds just keep on coming

Producer won't tamper with Golden formula

Will we be seeing James Bond again?

You bet. And again, and again, and again.

"James Bond belongs to my company," said film producer Albert Broccoli on a visit to Toronto to publicize the latest Bond adventure, Man with the Golden Gun. He confirmed that the Bond films will continue to pour forth — from Ian Fleming and from Broccoli's scriptwriters.

"You have to realize that Fleming died before the movie version of Goldfinger," Broccoli explained. "With all due respect, the plots of his books have little relevance to the present day."

"Take Moonraker. He wrote it with great characters. But since that time, we've walked on the moon."

"What good would it be to have Hugo Drex putting up a blue streak into the air to destroy the United Kingdom? As a threat, it's non-

existent; so it has to be re-written." Taking care, of course, not to tamper with the formula.

"We have to compete with the other pictures that come out — the soft porns, the Tango in Paris type of thing. We reach a point where we like to have a certain amount of sex in it, but not to the point where it would offend anyone who brings his child in to see it."

He extolled the glories of Golden Gun's stunts.

"One critic in New York said the 360-degree U-turn of the car going over the river couldn't have been an actual stunt, because it was too perfect. And he said the film-makers shouldn't have done it optically."

"But it wasn't done optically. It cost a hell of a lot of money to bring these cars to Bangkok, Thailand, and build them specially. That stunt cost me over \$100,000."

Asked whether he thought it fair to the viewers to fill the film with plugs for watches and cars, Broccoli said he saw nothing wrong with "hidden advertisements".

"Cinemas in London show 30 minutes of commercials before the movies," he said. "And as far as that goes, they sell candy and ice cream in the cinema, and I as a producer



A saintly James Bond (Roger Moore) gets advice from one of many winsome wenches in the latest 007 flick, The Man with the Golden Gun.

don't get any of that.

"If you put on the marquee that ice cream and candy are sold inside, nobody's going to buy it, unless James Bond or the Towering Inferno

is there.

"I think we're entitled to some of that gravy, but we don't get it. That is called industry practice."

Be forewarned, movie-goers. The next concession stand you visit may be selling James Bond bubblegum cards.

The Excalibur consumer's guide to shopping for cheap stereos

By EVAN LEIBOVITCH

You may, at some point in time, get tired of the shock that's being shoved down your throats by the area radio jocks, yes, even CHUM-FM. If you have a budget of \$300 or under, don't expect more than a gutless amplifier, creaky record changer tracking at about 10 grams, and speakers that have a tendency to disintegrate at any moment.

A trip to Bad Boy or a cheap T.V. store will produce a bundle of such sets, some of which bear the names of otherwise reputable companies who ought to stick to T.V. The only good results in this field come from Magnavox, but their MX line isn't widely available in Canada.

With a bit over \$300 or so, you can expect a fairly good set, as long as you watch out for yourself. Lloyds, Webcor, and similar companies will give you sets that look better than they perform, but still give pretty good sound. The companies probably won't provide you with many usable specifications, so the only way to compare them is by the way they sound, and/or how loud they can play.

You're in a large stereo shop, looking around. Names like TEAC and Dynaco hit you from all sides. Forget them. For the under \$600 sets you'll be shoved in the room in the back. That heaven you heard on the way is probably worth over a grand.

Once in your territory, check out the sets in your price range carefully. Certain features may interest you, such as 8 track capability or a cueing device on the turntable, if you're clumsy with the arm. The tuner should work well in the Toronto area with a minimum of antenna, and the amplifier should have low distortion and hiss levels.

Take anything the salesperson says with a grain of salt because somewhere else there is some guy that will tell you the opposite. Price,

well that's between you and the salesperson, but shop around, and get an estimate at a number of places.

Check for a warranty, and also if the set can be serviced near where you live. Shipping your set halfway across the country is a hassle you can do without. Remember, the more shops you go to, the greater the number of different brands you will find. Don't be disturbed by unknown names, as long as they meet your criteria.

Rameau's nephew gets Snow job

By BRENDA WEEKS

Michael Snow's new film Rameau's nephew by Diderot (thank to Dennis Young) by Willma Schoen was given a special screening last Friday.

Great detail was given to the credits themselves in this 4½ hour film with a self-conscious, stuttering announcer reading off reams of names ad infinitum, with the camera focussed on a speeding train at a railroad crossing.

The movie itself is devoted to many disconnected scenes of various lengths and themes, the first being Michael Snow himself, whistling in front of a microphone. He moves the microphone about to achieve different acoustic effects, while the camera allows for different vantage points of his actions, from the front, side and back.

Each scene is completed and consequently begun by a range of flashing lights on a blank screen. The second scene takes place in an office where a voice is thought to be heard from various objects in the room.

Snow talked to Excalibur about the power of persuasion and speech itself. "There is a difference between recorded speech and spoken speech. They are not the

same things, for recorded speech is just what comes out of a speaker, while you see lips moving on a screen."

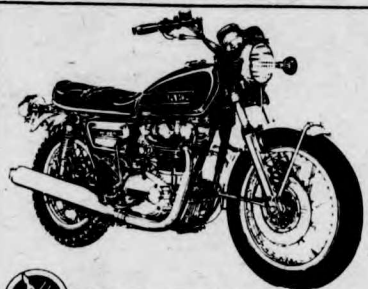
An especially long portion of the film was taken up by a scene which took place on an empty passenger airplane. A handful of four different types of people is seen discussing topics of an abstract and existential flavour. There is no camera angle left unturned, while sound effects suggest the noise and movements of an airplane in motion.

Snow stressed the necessity of watching his film in its entirety.

"There are parts that are continued later on in my work," he said. "It can only completely tie in once it is viewed to its ending." When asked how he categorizes his production, Snow said it is "a talking picture shown in relationship to its ideas."

Snow is presently involving

himself a great deal in music. He plays the trumpet and piano, and is currently working with two bands, one of them with the music department here at York.



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