



reel and screen

by Howard Kaman

The 26th James Bond film, *Licence to Kill*, has the most violent and ruthless Bond ever. The film is also, in many ways, the most realistic.

Licence to Kill portrays Bond's emotions the way one would expect Bond to react; when his best friend's bride gets killed at the wedding, he vows vengeance. In addition, it has a believable, if not brutal, performance by Robert Davi as Sanchez, the Cuban drug-dealing villain, who carries his pet lizard everywhere he goes.

It is also the second film with Timothy Dalton in the Bond role and he handles it fairly well; far more in tune with Ian Fleming's vision than Roger Moore ever was.

Like Sean Connery, Dalton plays the role straight, with even fewer comedic cracks. Though, unlike Connery, our new Bond isn't a Superman. Perhaps influenced by the 80s' invention of the rugged, wartorn hero (spear-headed by Indiana Jones), the newer Bond gets tired. He also limits himself to one woman per movie.

These doses of realism fit nicely with the grossly realistic terrorism Sanchez engages in. Like other Bond villains, he enjoys glamorous torture, but is far more practical about it than most. Rather than investing in high-tech lasers, Sanchez prefers to watch his enemies be devoured by sharks, or implode in a ship's depressurization chamber. Lasers, as he sees it, are an unnecessary expense.

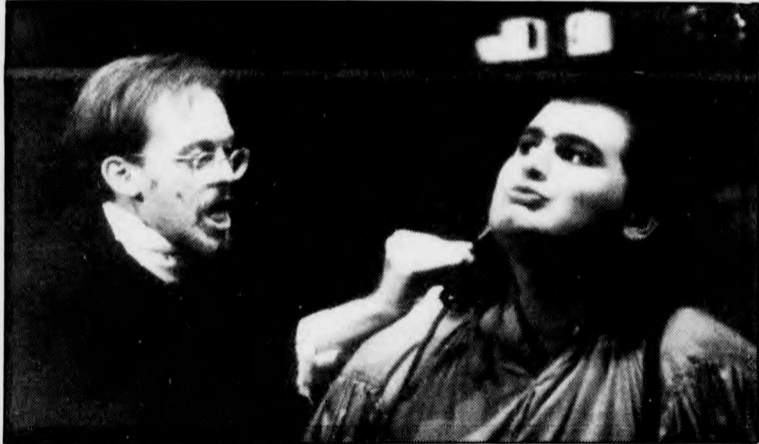
It is standard fare, however, for the delightful villain featured in Sean Connery's third run at James Bond, *Goldfinger*.

In this film, we are faced with a man who wants all of the gold in Fort Knox. We are also introduced to Bond's best-known piece of equipment, a specially designed silver Aston-Martin DB V. The car, which has such unorthodox options as a bulletproof shield and an oil slick-maker, is a classy piece of work — almost as good as Connery in the part.

Undoubtedly one of the finest Bond films, *Goldfinger* has all of the elements that have made the series such a success. There is the villain, the henchman, the women, the gadgets — it's all there.

Licence to Kill is being shown this weekend at the Reel and Screen (Curtis Lecture hall L) with Goldfinger on February 2, and with Dr. No, the first Bond film, on February 3.

sweeney supreme



Jason Schwartz

Sweeney Todd (Ian Kelso), on the right, experiences a little role reversal.

by Mark Moss

Sweeney Todd, a Vanier College production, is a black comedy brimming with eclectic characters. A murderous barber, who gives more than a close shave, and his pie-maker neighbour find a particularly inventive way of disposing with the barber's corpses.

It is a play that has been proven, over many performances, to be a crowd pleaser and there is much to delight in the Vanier production. The descriptive "amateur production" quickly dissipates in chronological sequence and the result is a mixture of surprise, laughter and, at times, awe.

There are the usual mishaps and minor 'faux pas' but nothing even remotely effecting the outcome of the production.

The dialogue flows with impressive Cockney accents and the pace is not one to cause fidgeting. Macabre jokes, subtle nuances, extravagant gestures and flawless scene transitions serve to weave a seamless web of continuity throughout the production.

As to be expected, the juiciest role, the barber, does not disappoint. Ian Kelso is wonderful as

the manic title character.

But the other roles are also delightful to watch and listen. Soraya Peerbaye as Tobias Ragg, Theresa Taylor as Jezebel Fogg and Bryan Demos as Mark Ingestrue all provide their own contributions and interpretations nicely.

There are also other outstanding performances. Jennifer Hall as the virginal Joanna Oakley and Fiona MacCool as the pie-maker have some of the best moments but Erich J. Shaw's portrayal of the lecherous clergyman has some supreme scenes.

Given the subject matter of the play, it is remarkable how appetizing the performance really is. The sets are functional yet, at the same time, highly believable, as are the props and the surprising special effects.

This is truly entertaining fare and definitely worth seeing. It is a believable step into a Dickensian world with surprises and touches that only accentuate the production. (Anticipate one or two during intermission).

The play runs from Jan. 31 to Feb. 3 in the Vanier College Dining Hall at 8pm. \$7 for students/seniors. \$10 for others.

big stinking worms

by Mark Dillon

Tremors
directed by Ron Underwood

Tremors is a movie about big, stinking worms. For some of you, that fact alone will decide whether or not you go see it.

But *Tremors* will surprise even the hardest of cynics. It certainly is not in the same category as the cheap axe-ploitation flicks that have dominated the horror genre for years. The film rarely stoops for the easy shock effect.

One of the most striking things about this movie is that it was filmed almost entirely in the daytime, (unlike the usual darker horror movies) so we see the monsters as plain as day.

To make giant worms look believable, first-time director Ron Underwood had to rely on special effects, realized by the same team who did *Terminator* and *Aliens*. The monsters are as scary, slimy and realistic as you would expect.

But talk about a paranoid movie! In 1974 we saw *Jaws* and many of us have been scared to go in the water since. Now this movie comes along and tells us that we are not safe even on land. This is not a film for impressionable minds.

The movie opens in the isolated desert town of Perfection, Nevada, population 14. Two handymen played by Kevin (Footloose) Bacon and Fred Ward, discover a rash of grizzly murders. A female geology student (Finn Carter), there to do some tests, gets some odd seismographic readings. When they

discover that the cause of these disturbances are five large killer worms, the town survivors band together to fight them.

Let me stress again that the worms are quite odoriferous. Underwood might just as well have followed the lead of John Water's *Polyester* and filmed *Tremors* in Oderama. But perhaps restraint is the key to *Tremors*' success.

Another reason for *Tremors*' success is its solid cast. Bacon's talent is often overlooked, but he has got the muscle for the role. Also in the cast is Michael Gross, best known for playing the immortal Stephen Keaton for seven years on NBC's *Family Ties*. The character he plays is a hilarious reversal of his Keaton persona. He is Bert Gummer, a right-wing survivalist who keeps enough

firepower in his basement to arm an entire platoon. And it is with this artillery that some of the worms are vanquished.

If you look a little below the entertaining surface of *Tremors*, it would seem that we are being told that it is alright to horde weapons so that when the enemy comes, we will be prepared. After Gummer blows one of the monsters into Ragu, one of the others says, "Well, I guess we won't laugh at his lifestyle any more." But let's not let this disturbing implication get in the way of fun.

Tremors may not add much to the science fiction cycle. In fact, if anything it harks back to the sci-fi films of the 1950s. But humour, intelligence, and restraint are qualities rarely evident in films of this sort these days and for that *Tremors* merits my recommendation.

film notes & film

compiled by Roslyn Angel

Metropolitan Toronto has a lot to offer in the way of cinema, so the arts section is offering this new column that caters to all you film fanatics. We'll tell you where and when classical, foreign and Canadian films and documentaries are showing in and around Toronto.

As part of its exhibition, *Into the Heart of Africa*, the Royal Ontario Museum's (ROM) rep Cinema will show 16 feature films and documentaries about Africa between January and May. The ROM is located at 100 Queen St. This Sunday, Feb. 4 at 5pm you

can stop by the ROM and see *Chopi Music of Mozambique*, a documentary filmed in the forests of the Zavala district. And on Feb. 8 at 7pm and Feb. 11 at 8pm, take a look at *Testament*, directed by John Akomfrah.

The National Film Board of Canada is celebrating Black History month with two new films, *Older, Stronger, Wiser* and *Black Mother, Black Daughter*. Both films explore the lives of black women in Canada during different periods of time. Those of you who are interested can attend a public screening of both films on Feb. 7 at 7:30pm at the St. Lawrence Centre, at 27 Front St. E.

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