



2. This is t h e o r i g i n a l James Bond double feature. After the release of F r o m R u s s i a w i t h L o v e but before G o l d f i n g e r, United

Artists had a summer release double feature of D r . N o and F r o m R u s s i a w i t h L o v e: "James Bond is Back to Back," the poster screamed. Well, this is that double feature. On Thursday, the last evening of March, starting at 7 PM, the Leeperhouse Film

THE MT VOID

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Festival will present Sean Connery in his first two James Bond films.

Bond Is Back to Back

DR. NO (1963) dir. by Terence Young

FROM RUSSIA WITH LOVE (1963) dir. by Terence Young

With the novel T h u n d e r b a l l tied up in litigation, the first James Bond movie was the producers' second choice, DR. NO. See the only Bond film where the man with a license to kill actually uses that license rather than just killing in self-defense. Bond is much more the thug he is in the books than he is in any of the other films. This film's main title music has appeared in every other United Artists Bond film. The evil Chinese Dr. No is played by Yiddish theater (what else?) actor Joseph Wiseman.

Sean Connery and I agree that FROM RUSSIA WITH LOVE is the best James Bond film. A complex plot is hatched by S.P.E.C.T.R.E. using the resources of S.M.E.R.S.H. in order to embarrass the British secret service and to get the East and the West fighting each other. The cast includes international stars Lotte Lenya and Robert Shaw. This is really the film that defined the popular screen image of James Bond, ironically based on the book in which Fleming actually killed off James Bond.

3. And by the way, as an added feature for this film festival we have a dog. Yes, I know many people think we usually have two dogs, but this time we have a real dog. People with allergies, take note. [-ecl]

4. Re WATCHMAN, Rob Mitchell reports: "According to the "Publishorial" printed in last month's DC comics (a regular

"column" written by the publisher, Jenette Kahn), the WATCHMAN movie has a producer (Joel Silver, known for LETHAL WEAPON, PREDATOR, and 48 HOURS), a studio (20th Century Fox), and a writer (Sam Hamm, who did the BATMAN movie that Jenette [says] "about which I will be telling you more in upcoming weeks"). Jenette claims, not surprisingly, that we will be watching WATCHMAN pretty soon.

Mark Leeper  
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...mtgzz!leeper

## 18 AGAIN

A film review by Mark R. Leeper  
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Capsule review: Slow and predictable comedy about 81-year-old man who finds himself in his grandson's body.

If you have seen V\_i\_c\_e\_V\_e\_r\_s\_a, I recommend a nice rousing game of Parchesi instead of this. Rating: -1.

A couple of weeks ago I reviewed V\_i\_c\_e\_V\_e\_r\_s\_a and I said that the plot of personalities trading bodies had been done before often and usually not very memorably. In fact, F\_r\_e\_a\_k\_y\_F\_r\_i\_d\_a\_y--an early Jodie Foster film made for Disney--came to mind though I had seen only trailers for it. But I am sure I have seen the theme elsewhere; it is just the films were so forgettable. Now two weeks later I have seen another treatment of the same story and this one is really forgettable. The film is 18 AGAIN and, take my word for it, it is one time too many.

David Watson (played by newcomer Charlie Schlatter) has more than his share of problems. He is pledging at a fraternity and is being picked on by his frat brothers. The girl he secretly loves goes with his chief tormentor. David is expected to join the dull business of phonemaking owned by his grandfather Jack Watson (played by George Burns). Jack has only one problem: he wants to be 18 again like David. Through a birthday wish gone wrong, Jack finds himself in his grandson's body. Schlatter spends most of the rest of the film doing a George Burns impression. Jack then brings his own philosophy of self-confidence to straightening out his grandson's life from inside the grandson's body.

While V i c e V e r s a brought a fresh eye and a clever sense of humor to the trade-of-personality plot, l 8 A g a i n drags through every predictable cliché at half the pace that Mr. Burns walks. The script totally sidesteps the plot of the boy in the old man's body and shows you only the old man in the boy's body and, even so, it does considerably less with that plot than V i c e V e r s a does with less screen time. The story does virtually nothing new with the idea. There is, however, one good piece of advice in the film. As David's chief tormentor is getting ready for a race with our hero he tells him, "Don't waste your time." Let me pass that advice on to you. Rate l 8 A g a i n a -1 on the -4 to +4 scale.

## HAIRSPRAY

A film review by Mark R. Leeper  
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Capsule review: The infamous John Waters may finally have a film that will entertain without grossing

its audience out. An enjoyable comedy about teen-age life in 1962 Baltimore. Rating: +1.

The world is coming to an end: cracks are forming in the Earth's surface, mountain-sized chunks of ice are falling from the sky, John Waters has made a family film, oceans are boiling over. Well, one out of four is actually true. And I know which one you probably think is true, but you're wrong! No, as unlikely as it seems, John Waters has made a family film. This is the same John Waters who made P\_i\_n\_k F\_l\_a\_m\_i\_n\_g\_o\_s in which super-obese transvestite Divine eats what the doggie leaves behind (and I don't mean leaves behind in the dish). And gang, it wasn't trick photography and a Tootsie Roll. It was done so lucky(?) audiences could tell it was the real thing. Since then and until Divine's recent death, Divine has appeared in most, if not all, of Waters's films, perhaps indicating that Waters has some sort of conscience, though more likely indicating that Waters's gross-out film require the services of someone who will do just about anything for money. Waters's films are mostly about bad taste.

Of late Waters has been trying a new formula to make more profitable films. Most of his films have become "cult classics" but have had small audiences because of their subject matter and, in particular, their X rating. But Waters has long known that all bad taste need not be scatological. He made the R-rated P\_o\_l\_y\_e\_s\_t\_e\_r and now the PG-rated H\_a\_i\_r\_s\_p\_r\_a\_y. As part of the new formula, Waters intentionally picks out acting talent(?) that most of his viewing audience considers to be a joke. P\_o\_l\_y\_e\_s\_t\_e\_r featured--along with Divine--Tab Hunter. H\_a\_i\_r\_s\_p\_r\_a\_y features Sonny Bono, Pia Zadora, Jerry Stiller, and Debbie Harry.

In 1962 Baltimore, nearly everybody watches T\_h\_e\_C\_o\_r\_n\_y\_C\_o\_l\_l\_i\_n\_s S\_h\_o\_w, a sort of locally produced version of American Bandstand. The politics of choosing what teenagers will be dancing on the show reflects the politics of the time. There is a power structure determining who will show up as a dancing teenager on the program and making sure that blacks show up only on the once-a-month blacks-only show. The story is about two teens vying for the Number One spot and about the people trying to keep the show segregated against those trying to integrate the show. And it is all done with a bizarre but not all that exaggerated view of the fashions and hair styles of 1962. Waters finally has a film that could have mass appeal. Rate it a +1 on the -4 to +4 scale.

## THE UNBEARABLE LIGHTNESS OF BEING

A film review by Mark R. Leeper

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Capsule review: \_ T \_ h \_ e \_ U \_ n \_ b \_ e \_ a \_ r \_ a \_ b \_ l \_ e

\_ L \_ i \_ g \_ h \_ t \_ n \_ e \_ s \_ s \_ o \_ f \_ B \_ e \_ i \_ n \_ g

is not a light film, but it is by no means unbearable either. Philip Kaufman, who makes very entertaining films, makes one that only sounds like an exception. 171 minutes of solid entertainment with a title you can use to impress your friends. Rating: +3.

It certainly sounded light it was going to be a drag: \_ T \_ h \_ e

\_ U \_ n \_ b \_ e \_ a \_ r \_ a \_ b \_ l \_ e \_ L \_ i \_ g \_ h \_ t \_ n \_ e \_ s \_ s \_ o \_ f \_ B \_ e \_ i \_ n \_ g.

You can expect a bad time from a film

whose title is sort of verbal fruit cocktail. It sounds like an obscure contemplate-your-navel sort of film. But on the other hand, it is

directed by Philip Kaufman. He put together \_ T \_ h \_ e \_ O \_ u \_ t \_ l \_ a \_ w \_ J \_ o \_ s \_ e \_ y

\_ W \_ a \_ l \_ e \_ s ,

though Clint Eastwood took over direction from him. He did direct \_ T \_ h \_ e

\_ R \_ i \_ g \_ h \_ t \_ S \_ t \_ u \_ f \_ f . He directed the remake of \_ I \_ n \_ v \_ a \_ s \_ i \_ o \_ n \_ o \_ f

\_ t \_ h \_ e \_ B \_ o \_ d \_ y \_ S \_ n \_ a \_ t \_ c \_ h \_ e \_ r \_ s

and co-wrote \_ R \_ a \_ i \_ d \_ e \_ r \_ s \_ o \_ f \_ t \_ h \_ e \_ L \_ o \_ s \_ t \_ A \_ r \_ k . These are

\_ n \_ o \_ t contemplate-your-

navel films. These are really entertaining pieces. On the other hand, more than one good director has gone bad trying to produce his or her personal vision of what is art. Reluctantly, I went to our local art theater and saw the best film I have seen yet this year.

\_ T \_ h \_ e \_ U \_ n \_ b \_ e \_ a \_ r \_ a \_ b \_ l \_ e \_ L \_ i \_ g \_ h \_ t \_ n \_ e \_ s \_ s \_ o \_ f

\_ B \_ e \_ i \_ n \_ g bears no small resemblance to

\_ D \_ o \_ c \_ t \_ o \_ r \_ Z \_ h \_ i \_ v \_ a \_ g \_ o . Tomas is a young successful doctor who gets a wife and a mistress, finds his life upset by political events, and eventually finds a new equilibrium in spite of the political events. Where it differs is that the political event is the Soviet invasion of

Czechoslovakia instead of the Russian Revolution and that in some ways

the women are equally attracted to each other, so that the triangle

really is a triangle rather than a "V". Attractive Czech surgeon Tomas

(played by Daniel Day-Lewis) seems to collect lovers like stamps. His

favorite phrase in both business and pleasure is "take off your clothes"

and with remarkable regularity business turns into pleasure. In a trip

to a nearby spa town, he tries to seduce a barmaid (Tereza, played by

Juliette Binoche) only to find that she follows him back to his

apartment in Prague. She enjoys sex with Tomas but is jealous of his

other lovers, including an artist Sabina (attractive Lena Olin). There

are hints throughout the film that Tereza may be a repressed lesbian who

finds herself attracted to Sabina. On the other hand, Lena is a

bisexual who does not repress anything but the will to make some sort of

commitment. This triangle could have made for very high-level soap opera, but the Soviet invasion casts a new light on everything and forces each of the three to come to a better understanding of themselves, and also tests their character.

The eroticism of the film--if that is really what was intended--is little more than amusing. But you know that when you feel yourself actually missing a character whom you haven't seen on the screen for a while, you are watching a well-made film. And once again Kaufman has made a long film (171 minutes) that seems much shorter. Rate this film a +3 on the -4 to +4 scale.

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