

CINEMA

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Never Say Never Again

Produced by Jack Schwartzman, starring Sean Connery

What must be something like the fourteenth or fifteenth James Bond movie opened at the McDonald Theater last Friday. *Never Say Never Again* is unique because it marks the return of Sean Connery to the role of 007. The last time Connery played the role was in 1971's *Diamonds Are Forever*. The word is that when he finished that film Connery said, "Never again." Hence the title.

This James Bond movie has some differences from the films we are used to seeing. The familiar title music is not used, and though "Q" and Miss Money-penny are around, they are not played by the people we are used to seeing in those roles. The reason is: This movie was not produced by the same people who usually bring us Mr. Bond. Albert R. Broccoli didn't own the rights to this story the way he does to all the other Ian Fleming material.

But have no fear. Jack Schwartzman, who produced *Never Say Never Again*, came as close to the Broccoli formula as he could without breaking any copyrights. Like all the past Bond films, this one is a mix of softcore porn, violence, and technology. And the screenplay is full of the glib comments the films in this series are known for.

What makes this 007 a little better than the ones of recent years is the return of Sean Connery. Connery delivers his lines with much more humor than Roger Moore has ever mustered. Moore (of the latter Broccoli Bond films) plays Bond flat-footed and flat-voiced. Connery cannot only change the tone of his voice; he keeps the tone in his muscle. At fifty-three Connery is still in better shape than most

younger actors. The result is a vigor he brings to the role that the lackluster Moore is missing.

But Connery is not the film's only saving grace. The overall acting skills of the cast are way above what's been seen in the most recent Bond films. From Klaus Maria Brandauer's villain to Kim Basinger's heroine, the individual characters all give off a sense of being real people. As with the return of Connery, this lifts the movie a little higher than we're used to seeing.

The story is the biggest disappointment in this film. It's just a remake of *Thunderball*.

Of course, like all the James Bond films, *Never Say Never Again* reeks with the smell of sexism. Under the thin plot about stolen "H" bombs, the men are really battling for the sexual attention of the women. And that's all the women of the film are given—sexual attention. Though there is no nudity in the film, the women are always dressed in something that looks like it's about ready to fall off. And any time James Bond shows up—it does.

Irvin Kershner (*The Empire Strikes Back*) directed this spy wars episode. But like the *Star Wars* films, the James Bond films are really the creation of the producer. And as was stated before, this one is like the others in production quality.

This is the twentieth year of the James Bond films. It all started in 1963 with *Doctor No*. They seem to be telling us something. And it is this: when sexual prowess is coupled with superior technology, there is no enemy who can't be beaten or woman who can't be kept in her place. A sad comment on our times.

—John Mitchell

(Film reviews by John Mitchell can also be heard on KLCC 89.7 FM.)

MOVIES THIS WEEK

Big Chill: A group of old college friends meet for one friend's funeral and spend the weekend together. National (344-3431).

Eddie and the Cruisers: Cinema World (342-6536).

Emanuelle, The Joys of a Woman: Critically acclaimed. Rated R. Wed.-Sat. Bijou Late Nite (686-2458).

The Golden Seal: A boy saves a seal from hunters. Springfield Quad (726-9073).

Halloween/The Zombie: Mayflower (345-1022).

Merry Christmas, Mr. Lawrence: David Bowie is a British POW in a Japanese WW II prison camp. Valley River Twin (686-8633).

Mr. Mom: Dad stays home to raise three kids while Mom pursues her career. Springfield Quad (726-9073).

Never Say Never Again: Sean Connery returns to the James Bond role. McDonald (344-4343).

Porky's II: Oakway Cinema (342-5351).

Revenge of the Ninja: Springfield Quad (726-9073).

A Romantic Comedy: Cinema World (342-6536).

Say Amen, Somebody: A delightful and informative film about gospel music and the people behind it, including some of the most influential of gospel greats. An intimate look at this unique and wonderful piece of American culture. Back by popular demand. Oct. 13-19. Cinema 7 (687-0733).

Snow White: Disney animation. Showing with *Tron*. Cinema World (342-6536).

Survivors: Fine Arts (747-2201).

Tootsie: Dustin Hoffman stars as Tootsie. Showing with *The Survivors*. Fine Arts (747-2201).

Trading Places: Comedy starring Dan Aykroyd and Eddie Murphy. Cinema World (342-6536).

Tron: Computer fantasy from Disney studios. Showing with *Snow White*. Cinema World (342-6536).

Vacation: A National Lampoon comedy with Chevy Chase. Springfield Quad (726-9073).

We of the Never Never: Nominated for six awards, this Australian film is the story of a woman who goes to live at a cattle station in the Outback around the turn of the century. Bijou (686-2458).

Zelig: Woody Allen's new film with Mia Farrow. Valley River Twin (686-8633).

We of the Never Never

Directed by Igor Auzins (Australia, 1982)
Starring Angela Punch McGregor, Arthur Dignam

We of the Never Never, the second film of young Latvian-born director Igor Auzins, is a stirring historical drama based on a classic Australian novel. A bolder version of Richard Pearce's 1979 film, *Heartland*, *We of the Never Never* concerns thirty-year-old, city-bred Jeannie, who must make the transition from civilized Melbourne to the barren outback of the Northern Territory—called "Never Never Land" by the aborigines—when she marries the Station boss (Arthur Dignam).

Jeannie's struggle to overcome the rejection of the stockmen and the suspicion of the natives, and to assert her independence and strength as a woman is vividly realized in Angela Punch McGregor's commanding performance as Jeannie Gunn. Jeannie takes every hardship in stride, uses her intuition and em-

pathy to counter the stockmen's resentment and the aborigines' skepticism of a woman's presence.

Nominated for six Australian Academy Awards, the cinematography of *We of the Never Never* manages to capture the outback in all its paradoxical beauty and harshness. The Australian Film Institute awarded the film a posthumous award for Best Cinematography to Gary Hansen, who was killed shortly after the film's completion in a helicopter crash while working on another project. The combination of cinematic splendor and thematic such as the struggle to come to terms with an alien environment, women's emancipation, and racism make *We of the Never Never* a visually and intellectually striking film.

—Cathy Sarkowsky
(Film reviews by Cathy Sarkowsky can also be heard on KLCC 89.7 FM.)

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