



At the movies

'View to Kill' is more mindless 007 fun

"A View To A Kill," the 14th film (My god! That many?) in the vastly popular James Bond series, is simply another example of how 007 films change, the more they remain the same.

Once again Roger Moore stars as that international sophisticate extraordinaire, James Bond. This is Moore's seventh outing as the super sleuth; Sean Connery has portrayed the character seven times, as well.

In this film, the world-menacing villain is European industrialist Max Zorin (Christopher Walken), a psychotic, by Bond's definition, who is intent on cornering the market on computer-chip production by destroying California's Silicon Valley.

The plot is something of a cross between "Never Say Never Again," Connery's most recent effort as 007, and "Superman." (Remember Luthor's plan to sink California?) Along for the ride are Grace Jones as Zorin's deadly bodyguard May Day, Tanya Roberts as Stacey Sutton, the somewhat gutsy but ultimately traditional damsel in distress, and a very welcome appearance by familiar British star Patrick Macnee as Secret Service agent Tibbett.

The plot details are unimportant. There are high-powered chases, life-and-death struggles, harrowing escapes,

splashes of humor and a good deal of dry remarks, courtesy of our favorite British wit. Director John Glen, who helmed the last two productions, pushes this one almost as fast and furious as the last. While it may not have the pounding drive of "Octopussy," possibly the ultimate comic book movie of our time, it delivers the expected goods — exuberance and mindlessness.

Despite the fact that Moore is pushing 50, it's evident here that he hasn't let up at all. On the contrary, not only does he manage to pull off the same daring feats with remarkable consistency, but he beds not two, not three, but four "Bond Beauties" in the line of duty.

No doubt about it, Bond is the ultimate male escapist hero, but this sexist bit of fantasy also provides possibly the funniest moment of the film. When May Day finds Bond waiting in her bed with his wry little smile, she silently agrees to take care of him personally, as he reminds her of that afternoon's comments. But she plays by her rules — she pushes him down and gets on top of him. Score one for the Beauties.

I think the total lack of realism in Bond films actually makes them as enjoyable as they are. No 50-year-old secret agent who is recognized by every super power within minutes can survive that long, let alone beat up hirelings 30 years younger



Courtesy photo
"A View to Kill" introduces Grace Jones, playing the villainous bodyguard May Day, as a different sort of "Bond Beauty" in the long line of 007 films.

and five shirt-sizes larger than he.

No one with his paunch (well concealed but ever so often evident) can jump from cliffs, duke it out on bridges and climb up elevator shafts, and still have time to seduce a characterless woman or three.

As formulaic and predictable as the

Bond adventures have become, they still hold some charm for their surrealistic world of superhuman spies, sanitized sex and unreal violence. I only wonder how long Moore can hold up under the strain of saving the world every two years.

By Sean Axmaker

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