

CINEMA

Bond hard to kill in 'GoldenEye'

By Dennis Bolt
Freelance Reporter

"The name is Bond ... James Bond." That immortal phrase made famous by dozens of Ian Fleming novels and the subsequent 007 movie series will once again be heard in movie theaters tonight.

Pierce Brosnan resurrects the British Secret Service agent role made famous by Sean Connery and Roger Moore in the 17th Bond film, *GoldenEye*.

The James Bond phenomenon began on the gold-plated type-writer of author Ian Fleming in 1952. Fleming based the British secret agent upon his own experiences in Navy Intelligence during World War II.

Before his death in 1964, Fleming would go on to write dozens of novels that caught the imagination of a world-wide audience, including President John F. Kennedy.

Most people know James Bond from the wildly successful series of action movies that began in 1964 with Sean Connery's debut in *Doctor No*. Connery would have the license to kill for six movies including *From Russia With Love* and *Goldfinger*.

Following Connery was George Lazenby, who only starred in the mildly successful

An Uncommon BOND

The many actors who have portrayed James Bond:

Sean Connery
1963-1971
George Lazenby
1969
Roger Moore
1974-1985
Timothy Dalton
1987-1989
Pierce Brosnan
1995-



DENNIS BOLT/Emerald

On Her Majesty's Secret Service.

Bond's persona was then put in the hands of Roger Moore, who made the role famous for gadgetry and a self-mocking humor. His six movies would attract many younger viewers and would propel James Bond in the 1980s.

In 1987, Timothy Dalton took over for Moore and brought a more realistic Fleming-like character to the screen in *The Living Daylights* and the most recent film *License to Kill* in 1989.

Six years have passed since the last Bond adventure, and the producers were able to finally hire Pierce Brosnan. Brosnan had been considered for the role after Moore, but was still under

contract to play the character Remington Steele on television.

Brosnan brings to the role a dry humor similar to Connery's and a youthfulness that was lost with Moore's portrayal of Bond.

James Bond, the cold war hero who drank vodka martinis, seduced beautiful women, and drove fast cars, is a now a secret agent of the 1990s.

The world has changed since Fleming first conceived of Bond in the 1950s and so must Bond. *GoldenEye* promises to be both traditionally action-packed as well as an upgrade of the secret agent image.

The women in the movie are no longer just "Bond Girls." 007's new boss, M, is played by respected English actress Dame Judi Dench, and one of the major villains is played by Dutch model Famke Janssen.

GoldenEye has been heavily advertised and promises to be as successful as its famous predecessors.

The traditional package of lust, drama, action, intrigue, fast cars, fabulous locations, and a soundtrack by Tina Turner and U2's Bono are all set to propel the James Bond legacy into the 21st century.

GoldenEye opens tonight.



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THEATER

Play explores 'coming of age' issues

By Anne Moser-Kornfeld
Entertainment Editor

Doubt and self-discovery experienced by a young woman, breaking away from family traditions during her college years, sets the tone for a new play, titled *Blasphemy*.

Blasphemy is a one-woman, semi-autobiographical show by playwright Cil Stengel. Stengel wrote the play around the time of her 30th birthday to explore the Christian messages and conflicts of her childhood.

"The first act takes place when I am a child, growing in small towns of Nebraska and Iowa," Stengel said.

During the second act, which begins in her sophomore year of college, Stengel said the messages she received as a child are "totally blown apart."

"The play embodies the com-

mon struggle of someone going away and coming back to their roots after becoming somebody else," Stengel said. "It's primarily a comedy because humor can be a great way to open us up and make use receptive to what the truth is."

Stengel admits that each person has their own version of truth and for her it takes on various characters including "the shameless Jezebel-Damed to-hell, a pink cigarette smoking, Jesus joking and cross bearing DJ of KSIN radio."

Jezebel wears a crown of thorns, a feather boa of liturgical purple and punctuates the play with stories of what Stengel went through when she first came-out followed by her admittance to a recovery center.

In the recovery center, she is diagnosed with CRINCH: Com-

pulsive, Repetitious, Internal, Church Hymns.

The play appeals to the need for breaking silence and bridging the gaps for lesbians and gays in Oregon, Stengel said. It is also about a shifting of consciousness from fear to love.

"Spirituality is such a strong part of my life and this play is about having God without dogma," Stengel said. The final scene is a ritual where Stengel offers a prayer of healing for the community.

Blasphemy is directed by Carolyn Myers and is produced by Little Apple Productions.

Blasphemy runs Nov. 24, 25 and Dec. 1, 2 at 8 p.m. The Lord Leebrick Theatre is located at 540 Charnelton St in Eugene.

Tickets prices are \$9-12 and are available at the theatre's box office or at Mother Kali's Books.

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