

Arnie's back in explosive millennium thriller



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Arnold Schwarzenegger and Gabriel Byrne discuss the future of the world in *End of Days*.

TIMOTHY A. BELL
Design Editor

After two long years away from the silver screen, Arnold Schwarzenegger, everybody's favorite muscle bound action hero, returns to save the world from Satan in the millennium thriller *End of Days*.

Schwarzenegger is Jericho Cane, an ex-cop turned security specialist who has lost his will to live due to the murder of his wife and child. The plot thickens when Cane is confronted by a psychotic priest trying to execute one of Cane's clients. The priest eventually leads him to a young girl named Christine York, played by Robin Tunney (*The Craft*). This mysterious woman is marked with the sign of the Devil and has terrible visions about fornicating with Satan.

Cane quickly finds himself in a horrific struggle of good vs. evil as the devil, played by Gabriel Byrne (*The Usual Suspects*), tries to bring about the end of days by conceiving the Anti-Christ with York.

An explosive combination of special effects and an unnerving story set in the near future easily make this movie unique and worthwhile, even though character development is lacking.

Cane is really a combination of the roles that Schwarzenegger has played in several of his other movies like *The Predator*, *True Lies* and *Total Recall*. This is not a bad thing for any Arnie fan however, as this new character easily fits into the stereotypical super-hero role that everyone has come to love and expect from Schwarzenegger.

Byrne's role as the devil is actu-

ally well done, as he portrays a slick conniving demon-man who seems to model Christopher Walken's character from *The Prophecy*.

Kevin Pollak (*A Few Good Men*) unfortunately co-stars in *End of Days* as Chicago, an unneeded comic sidekick who isn't funny.

The coming Millennium has brought with it the fear of some dumb computer screw-up, which is why *End of Days* is interesting. It feeds off of a subconscious Biblical scare that society doesn't even want to consider.

End of Days can really only be summed up with a biblical quote that was way overused in the movie: "And when the thousand years has ended, Satan shall be loosed from his prison." But Arnold Schwarzenegger will be there to kick his ass back to hell.

Burton's *Sleepy Hollow* stuns with striking, surreal scenes

SHELBI WESCOTT
Feature Editor

With striking landscapes, breath-taking images, knotted trees and fog rolling along the ground, Tim Burton's *Sleepy Hollow* is one of the most visually stunning movies of the year. Whether you are watching Ichabod Crane drive through town in a horse and buggy, walking through the woods or witnessing a headless horseman decapitating

his victims, you can feel yourself inside the movie. You can smell the dew on the ground, you can taste the blood as it sprays, and you can feel the wind blow through the trees.

That is the sign of a good movie.

Sleepy Hollow captivates you, draws you in and allows you to play the investigator with Ichabod Crane, Johnny Depp (*Edward Scissorhands*, *Ed Wood*), as he attempts to solve the murders of *Sleepy Hollow*. It's Crane's avant-

garde style of investigating and eccentric personality that makes the story humorous, almost fun, even while absorbing the viewer in a truly grisly murder case.

During one scene, where Crane is running from an attack by the headless horseman, his facial expressions alone had the audience rolling with laughter. And when he screams and bounces up on a chair to hide from a spider, you can't help but laugh at this man who digs up graves, examines bodies, but can't squish a common arachnid.

Christina Ricci (*Addams Family*, *The Opposite of Sex*) proves to audiences she can play roles at both ends of the acting spectrum. Building a reputation on obscure roles, Ricci carries her own as the virtuous, affluent and confident Katrina Van Tassel, Crane's love interest.

However, if anyone deserves praise in this film it's Tim Burton, a true genius in movie making. I wouldn't be surprised if Burton receives an Oscar for this production of *Sleepy Hollow*. Films with this kind of visual, audio, kinesthetic appeal were the reason the Oscar was created and I hope that it doesn't go unnoticed when



Christina Ricci portrays Katrina Van Tassel in *Sleepy Hollow*.

nomination time rolls around.

I do have one negative about the film. It's the ending. Frankly, I feel it was a little too 'Scooby-Doo'. When a character needs to spend five minutes of the movie debriefing other characters on why they did what they did, then the writer wasn't doing his/her job. Perhaps there was no other way to get the information across, perhaps this was what Burton envisioned; ei-

ther one is fine, but I was left unsatisfied.

At any rate, I highly recommend *Sleepy Hollow*, which is quite a compliment from someone as picky as I am. Whether you want to develop your aesthetic tastes or just watch a lot of blood and gore, there is something in this movie for everyone and I hope everyone makes the time to see it this holiday season.



Johnny Depp, as investigator Ichabod Crane, stumbles upon the Headless Horseman's lair in Tim Burton's latest horror creation *Sleepy Hollow*.

More Bond, babes, bombs in *The World is Not Enough*

ANGIE DASCHEL
A&E Editor

Why do we still love James Bond? We know that the ending of any 007 movie will never spell out the death of our hero, and he inevitably gets the girl. Bond usually battles a terrorist of some kind who, in the end, drops over dead because he messed with the handsome spy. Maybe we love Bond because we know he can never die, and he will always be there to fight on the side of good. Or maybe it's just his kick-ass car.

This latest installment in the Pierce Brosnan-as-Bond movies, *The World is Not Enough*, has all the elements of a good 007 movie: the dashing Brit, the corny jokes, the voluptuous vixens played by Sophie Marceau (*Braveheart*) and Denise Richards (*Wild Things*) and, of course, the angry-at-the-world villain Renard,

played by *Trainspotting*'s Robert Carlyle. Not to mention the explosions, boat chases, explosions, underwater stunts and oh yeah, more explosions.

Richards, as Dr. Christmas Jones, a nuclear weapons expert (that should inspire a big *yeah right*) has all the assets a Bond girl needs: big pouty lips, legs that go on for days, a tough attitude and a look on her face reminiscent of a deer in a car's headlights. This girl's acting is so bad that she has to rely on her breasts to save every scene she is in. But that is why she is in the film, right?

Another annoying contribution to the film is bad-guy Renard, a boring loser who cannot feel any pain because of a bullet lodged in his brain. Carlyle is not a bad actor, he just was handed a horribly static character to play who inspires neither fear nor loathing.

Brosnan and Marceau, who heat up the screen in more ways than one, save the film. Marceau plays Elektra King, an oil heiress with hidden agendas. To borrow a line from *As Good As It Gets*, Marceau is the reason why cavemen chiseled on walls. She has a sensuality and charisma that Richards will never even dream about, and her pairing with Bond is the saving grace of this film.

The World is Not Enough follows a pretty strict formula of how all Bond movies are constructed, yet it sweeps the audience along with its big special effects and awesome chase scenes that never become boring. That in itself is a big feat, because after 19 films, you would think the audience would tire of Bond's antics. This movie proves the opposite; even though some elements of the film are disappointing, the world can't get enough of 007.



Denise Richards and Pierce Brosnan contemplate their situation in *The World is Not Enough*.