



eight musicians of the original orchestra that recorded the score for the original film will play the music for the scene. Special audio techniques have been used to blend the music of the scene with the surrounding music. The dialogue must be newly recorded and impressionist Rich Little has been hired to speak the dialogue,

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which consists of Bambi saying, "Mother?" Now you can see B\_a\_m\_b\_i as it was meant to be seen, complete and uncut. Remember the version that you may now own is incomplete. It is not the REAL B\_a\_m\_b\_i. If you want to see the REAL B\_a\_m\_b\_i, you have to pay new film prices. Coming soon to a theatre near you. And coming next year is the restored version of T\_h\_e\_S\_h\_a\_g\_g\_y\_D\_o\_g. We thought Walt was nuts to cut those seven seconds, but now we are glad he did. Next summer you can see the ONLY complete version of T\_h\_e\_S\_h\_a\_g\_g\_y\_D\_o\_g, playing at a theater near you. [This ad has been paid for by Walt Disney Enterprises.]

2. I want to thank the 44 people (!) whom Evelyn coerced to tie up my terminal last Friday with birthday greetings. Just for your information, Evelyn's birthday is November 21 and I expect all 44 of you and anyone else you can get to do the same to her in November. We'll see how she likes it! (Oh, and thanks for all the nice sentiments.)

3. S\_t\_a\_r\_T\_r\_e\_k:\_T\_h\_e\_N\_e\_x\_t\_G\_e\_n\_e\_r\_a\_t\_i\_o\_n\_#\_1\_6\_ "C\_o\_n\_t\_a\_m\_i\_n\_a\_t\_i\_o\_n" by John Vornholt was donated to the Lincroft Science Fiction Club library by Laura Woodworth. [-lfl]

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The history of the race, and each individual's experience, are thick with evidence that a

truth is not hard to kill and a lie told well  
is immortal.

-- Mark Twain

## SWITCH

A film review by Mark R. Leeper  
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Capsule review: This is a tasteless, sexist film about why it is bad to be a male chauvinist in a strange world that bears little resemblance to mine. A brainless man is murdered and returns to earth as a brainless woman. S\_w\_i\_t\_c\_h is Blake Edwards begin part of the problem and pretending he is part of the solution. Rating: -1 (-4 to +4).

I think everybody knows that Blake Edwards is a successful filmmaker. I get the impression that he retreated into Beverly Hills some time around when hula hoops were in and he has not stepped out into the real world since. That is fine by me. He writes funny movies like the Clouseau films set in a never-Never-Land-Europe or set in his hermetically sealed world where you can go to one store to buy clothes and spend \$41,000, and where if you catch someone by surprise she has

only \$3000 in her purse. (These are plot elements from S\_w\_i\_t\_c\_h.) That is fine. Edwards bragging about how much money people in his class have is no worse than Bob Fosse bragging about how much sex he gets in A\_l\_l\_T\_h\_a\_t\_J\_a\_z\_z. Edwards has made a lot of people laugh and he is welcome to his world. Where the rub comes is where he starts making comedies with supposed social relevance. In S\_w\_i\_t\_c\_h, Edwards tackles the thorny issue of male chauvinism in an Edwards-Never-Land among his usual assortment of under-dressed buxom women and mannequin men. The sexism in his world is the blatant stupid sexism of boors and is of an entirely different character from the subtle and ambiguous sexism that occurs in my world.

Steve Brooks (played by Perry King) is successful in advertising. ("Advertising" is Hollywood shorthand for he isn't a policeman and he doesn't make films. Ever notice how often advertising shows up as an occupation in films. How many films can you name where the main character is in plumbing supply or auto parts or has made a career of software engineering? How many people work for a corporation with more than one level of management above them?) Brooks is going about his humdrum life--he is having a hot tub party with three naked women--when he is murdered. Heaven, appalled by his sexism, sends him back to earth where he must stay until he can find a woman to like him. But he is sent back as a woman. This situation has a lot of possibilities, some comedic, some silly, some interesting, some controversial. Edwards toys with most of the possibilities, but flinches every time he gets too close to ideas that might be interesting or controversial. Mostly we see Amanda Brooks (Ellen Barkin as the female reincarnation) feeling herself, feeling other women, and wearing skirts too short and sitting with her legs apart like a man so the camera can get crotch shots. Most irritating is the misfire running gag of her stumbling around on high-heeled shoes. It is intended to get funnier each time and it simply

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gets more and more annoying. Apparently high-heeled shoes are the only kind women wear in Edwards-Never-Land. Barkin goes through the movie oscillating between playing a really boorish male chauvinist and getting fed up with men treating her the way she treats women. Edwards's idea of what sexism is about seems to be more connected with men who get too much sex or who proposition strange women in the street, actions more common in Edwards-Never-Land than in my world. It does not seem to have much to do with equal pay for equal work or even about filmmakers doing films about naked women in hot tubs. Incidentally, equal pay is notably

\_n\_o\_t and issue in this film. The main character is paid more as a woman than she was as a man for the same job.

\_S\_w\_i\_t\_c\_h is a film that leaves a very bad taste in your mouth, and more so the more you think about the film. \_S\_w\_i\_t\_c\_h this one off. For the sake of a good, if not very well-chosen, acting job by Barkin and for some competence in being entertaining I rate this film a charitable -1 on the -4 to +4 scale.

## OSCAR

A film review by Mark R. Leeper  
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Capsule review: A delightful surprise. O\_s\_c\_a\_r is a throwback to manic screwball comedies of the 1930s that takes chances and has them off. Undemanding as a star vehicle for Sly Stallone, O\_s\_c\_a\_r is packed with eccentric weirdos, funny hoods, and lots of nutty dialogue. It has been a good long time since I laughed so much at a comedy. Rating: +2 (-4 to +4).

Fifteen years ago Sylvester Stallone became a major star with a single film, R\_o\_c\_k\_y. Since then he has made nothing but macho action films. But surely now he realizes that he cannot keep playing low-personality action figures on the screen. Even John Wayne discovered he had to put some acting and character into his roles. And Wayne was considered more charismatic on the screen than Stallone. So the time has come for Stallone to cross over into comedy. His choice of comedy shows unexpectedly good taste. It is not only a very funny comedy, but it is a comedy unlike comedies that have been made for many years. Although originally written in French in 1958, it is very much in the style of some of Frank Capra's screwier comedies, such as A\_r\_s\_e\_n\_i\_c\_a\_n\_d O\_l\_d\_L\_a\_c\_e and Y\_o\_u\_C\_a\_n't\_T\_a\_k\_e\_I\_t\_w\_i\_t\_h\_Y\_o\_u. It also takes some chances in that it has the claustrophobic feel of a filmed stage play: 95% of it takes place in one house and much of that is just in the course of one morning. But it is such a gem of a stage play that it may just do the trick for Stallone.

The plot defies describing in any detail, since a big part of the fun is just making the plot more and more convoluted, until the characters themselves are totally bewildered about what is going on. The film opens with a surprisingly unfunny scene between mobster "Snaps" Provolone (Stallone) and his dying father (played by Kirk Douglas). Almost undoubtedly this scene was written just for the film, since it is poorly written and it does not take place in the Provolone house, as most of the rest of the film does. Poppa makes Snaps promise to go straight. Flash to a charming credit sequence featuring what looks like a Puppetoon opera singer singing the "Largo al factotum" from Rossini's B\_a\_r\_b\_e\_r\_o\_f\_S\_e\_v\_i\_l\_l\_e. Flash to a month later and Snaps's morning starts with an unexpected meeting with his accountant, who admits that he has been embezzling from Snaps but explains it is all okay because he will soon be one of the family since he wants to marry Snaps's daughter. Except it turns out to be a daughter that Snaps does not happen to have. Well, sort of. If that sounds a little strange, you ain't heard nothing yet. That is just how it starts. Give the film another five minutes and stranger will happen still.

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The heart of this film is an incredible array of minor characters, some very funny, far too many to mention. The film is well chosen to let the bit parts do the most to pull the film along and place small demands on the leading man, who appears to be up to the small demands that are placed on him, and even if he were not, the pacing, the script, and the minor characters would still make this film worth seeing. \_O\_s\_c\_a\_r makes it as one of the funniest comedies in a long time. I give it a +2 on the -4 to +4 scale.

A KISS BEFORE DYING  
A film review by Mark R. Leeper  
Copyright 1991 Mark R. Leeper

Capsule review: Matt Dillon plays a man trying to prove that in America you can make yourself the heir of a financial empire if you are willing to buckle down, work hard, and kill people who get in the way. Sean Young plays dual roles as sisters, each of whom is courted by the killer. Rating: +1 (-4 to +4).

One of the better thrillers of the 1950s was the 1956 A\_K\_i\_s\_s\_B\_e\_f\_o\_r\_e\_D\_y\_i\_n\_g, based on the novel by Ira Levin (better known for N\_o\_T\_i\_m\_e\_f\_o\_r\_S\_e\_r\_g\_e\_a\_n\_t\_s, R\_o\_s\_e\_m\_a\_r\_y's\_B\_a\_b\_y, and T\_h\_e\_S\_t\_e\_p\_f\_o\_r\_d\_W\_i\_v\_e\_s). This was quite a nice little film with Robert Wagner as an ambitious man anxious to marry into an industrialist's family and willing to commit multiple murders in order to make his dream come true. Having courted one daughter (played by Joanne Woodward) only to see his plan endangered when she accidentally becomes pregnant, he murders her, makes it look like a suicide, and under another name starts courting his victim's sister. A\_K\_i\_s\_s\_B\_e\_f\_o\_r\_e\_D\_y\_i\_n\_g has become one more classic thriller remade in the 1990s.

Matt Dillon stars as Jonathan Corliss, just a poor humble boy who

has decided to marry one of the two daughters of copper magnate Thor Carlsson (played by Max Von Sydow). He is all too willing to murder anyone who gets in the way of his becoming an accepted member of the Carlsson family. Having murdered the pregnant Dory Carlsson, he makes his move on Ellen Carlsson. (Both Carlsson daughters are played by Sean Young.) Ellen is convinced that Dory's death could not have been suicide but has no reason to suspect her lover, who now calls himself Jay. Bit by bit, Ellen unearths more information about Dory's death and other apparently related murders, not knowing how close at hand the real killer is.

Corliss is no Hannibal Lecter, but the viewer does have to give grudging admiration for the cleverness of his unscrupulous plan and the single-mindedness of his purpose. Although Ellen made the understandable mistake of taking this man as her lover, one must also be a little impressed with her Carlsson's detective work. We have a clever amateur detective and her clever, murderous quarry sharing the same bed. And screenwriter James Dearden has given the Levin story a harder edge this time than last with just a touch of social comment to ameliorate the crimes. This is a pleasant, diverting little thriller, much like the original. I rate it a +1 on the -4 to +4 scale.

THE PSIONIC MENACE by Keith Woodcott  
Book review by Frank R. Leisti  
Copyright 1991 Frank R. Leisti

When the human species splits in its evolution when man has reached the stars, this author proposed that it splits into a psi contingent, a space-faring force, colonists and the original species on Earth. Underlying this story is the future direction of mankind -- to which offshoot will be the one that carries mankind's banner throughout the universe in glory.

Philip Gascon starts out by having a nice night out with his girlfriend away from civilization, far enough from both the maddening crowds of the city and the open space of the psi community that lives

apart from humanity for their own sake of sanity. Then, with the unnatural sounds of the whimpering, cowering child of the psi group, his life is changed forever. His girl leaves him, takes his car, gets it wrecked and he is left in the middle of a psi family trying to control their child from the unnatural fear that the universe is going to end.

Unfortunately for the family, they also have felt this fear or warning that the universe is going to end, so they also are edgy and concerned. Philip is quite shocked when he encounters this group, especially when the child runs directly into him. He fears the psi elders reading his thoughts, about what he has done, mainly the guilty feelings that he has. His fears are put to rest when he is told that he is a rare person -- a psi-nul, one who's thoughts can not be read. From that moment on, his life is changed. He is arrested and then selected to head Earth's claim on the universe against the Starfolk.

With Philip's background in cosmo-archeology, he becomes the pawn in a deadly game where he needs to save a planet, and solve the end of the universe. Not a small task for anyone special.

This book, written in 1963, brings together interesting aspects of science fiction -- the evolution of a psi capable species -- and nature's response with a psi-nul being, as well as interplanetary travel and an encounter with fully evolved beings. The plot, although simple is enjoyable and the characters that support the plot are both tragic and human in many terms. I would rate this story as +1 on the Leeper scale.