

Life Is Sweet

directed by Mike Leigh

Chelsea
968-3005
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This endearing effort is undeniably cast in the traditional mold of the situation comedy, but with the sort of distinctly British feel that has become somewhat familiar to Americans over recent years. On the surface, at least, the central family of *Life*

NED DIRLIK

Movie

The film gently chronicles a few days in a blue-collar suburb of London, as experienced by its strikingly rich main characters. Andy (Jim Broadbent), for example, is the good-natured, fairly lazy and unquestionably harmless father who hates his cooking job and dreams of selling various grilled foods around his neighborhood from a strange run-down

As far as plot goes, the film basically consists of two storylines which develop and come to fruition over the course of the film. One is the process of maturation towards Nicola's eventual self-realization, a much-needed change finally inspired by a remarkable scene in which she and her mother open their hearts to each other. The other is the ill-fated restaurant venture of the goofy family friend Aubrey (played perfectly by Timothy Spall, who is one of the funnier-looking people to ever come



Wendy (r, Jane Horrocks) comforts her daughter Nicola (Alison Steadman)

out of England). *Life Is Sweet* relies little on plot in succeeding, however: the greater part of the film's structure is constructed entirely around the ways in which these people relate to each other, and around their constant bickering and mutual realization of the family's inherent absurdity. This is the reason that the film has received international acclaim (even making Gene Siskel's list of the top 5 movies of the year). The film begins and ends

What sets the film apart from others doesn't even have much to do with comedy. It's the honesty of its genuine approach, its almost innocent celebration of life which allows the characters to laugh at what happens around them and at themselves. Rarely has a film so easily justified its title as *Life Is Sweet*.

OMNIBUS

HARLEM GLOBETROTTERS

[illegible]

'Wayne's World' tender, moving film ... not!

Wayne's World

directed by Penelope Spheeris

Ram Triple
967-8284

Biologicals donating every ounce of plasma I've got to raise enough money to buy every person on campus a ticket...

NOT!!!

MIKE LONG

Movie

In case you are unfamiliar with this pair from *Saturday Night Live*, Wayne (Mike Myers) and Garth (Dana Carvey) are two metal-head teenagers who live in Aurora, Illinois. They have their own local cable-access show, called "Wayne's World" which is broadcast from Wayne's basement. The show basically consists of Wayne and Garth exchanging quips in dude speak and interviewing people from the neighborhood.

The film begins with sleazy producer Benjamin (Rob Lowe) catching an episode of "Wayne's World." He decides that the show would be perfect to buy and exploit. Meanwhile, Wayne and Garth cruise their favorite hangouts (a heavy metal bar and a donut shop) and revel in teenage life. Wayne meets Cassandra (Tia Carrere) and immediately falls in love with her. Benjamin convinces the owner of "Noah's Arcades" (Brian Doyle Murray) to purchase "Wayne's World" and use it for advertising. The pair cheat Wayne and Garth out

Well, that's the plot. It can be summed up as: Boy has show. Boy has show and girl. Boy loses show and girl. Boy hurls. Boy gets show and girl back. Not real hard to follow. This is truly a shame. When characters that are usually only allotted 5-10 minutes are given an hour and a half, they should at least expand on the characters. I was hoping to learn *who* Wayne and Garth are, why do they have a show, how did they get it, and why does Wayne still live with his parents. Instead, all we learn is that Garth is an introvert and extremely shy.

Most disappointing of all, the movie is not funny. The opening sequence in which Wayne and Garth and friends perform Queen's "Bohemian Rhapsody" while cruising in a souped-up Pacer is truly hilarious, but the film goes straight downhill from there. Wayne and Garth looking into the camera and saying cute things gets old really fast. Some of the references are far too obscure to be funny. Those that aren't are far too predictable to be funny. There are 4 or 5 laughs, but that doesn't constitute a successful comedy in my book.

Myers and Carvey are impressive in their roles. They both have little quirks to show that they really care about the parts they are playing. Wayne always tucks his hair behind his ears in promising situations and Garth talks out of the side of his mouth, due to his shyness. Carvey steals the film with a fantasy perfor-

A lot of the blame for the film's blatant badness can be blamed on director Penelope Spheeris (*The Decline of Western Civilization, Part 2, Suburbia, Dudes*), who does not try to hide her worship for heavy metal guys. She makes every long haired male in the film a god and every female a poorly dressed floozy. Even Cassandra, who is portrayed as a head-strong woman, must rely on Wayne to save her from Benjamin.

The thing about *Wayne's World* that really gets me is the fact that it could have been so much more. There are several scenes in which the film makes some excellent points on what suburban teenage life is like. These are intelligent kids who have grown up with TV and computers and who have too much time on their hands. If the film could have studied what Wayne and Garth were really like as people, instead of trying its hardest to make us laugh, it would have improved the film vastly. I wasn't expecting to see *Slacker 2*, but if a movie isn't going to be entertaining, it should at least try to make a point.

THE RATINGS

- — wait for the video
- — go to the dollar theater
- — only pay matinee price
- — pay full price
- — take your sister, too

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the past meets the future

