**STAR TREK: GENERATIONS**

Directed by: David Carson.
Written by: Robert D. Moore and Brannon Brega.

Loews Copley Place.

**ON THE SCREEN**

BY THE TECH STAFF

November 18, 1994

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**Star Trek: Generations entertains with lots of action**

**W**atching the new Star Trek movie Generations is a like a long car ride on a lonely road. The movie is packed with enough asteroids, explosions, and spacewalks to make even "bad guys in black suits" to make just about anyone tick to their stomach. Enough of the jiggling cameras and escapes from dangling bridge! What — did the screenwriters think they were writing a western?

As if the action isn’t exaggerated enough, the movie’s plot consists of a shadowy villain they were writing a western? — that the fans do not care about. And, to make matters worse, the movie’s subplots revolve around the main villain, Dr. Soran (Malcolm McDowell), to destroy a star. Of course, the Klingons want it, and they are willing to assist Dr. Soran with his evil plan if he will share the secret with them.

The Enterprise becomes involved because a Romulan attack the observatory where Dr. Soran is working. In order to escape and carry out his devious plan, Dr. Soran abducts Geordi (LeVar Burton), chief engineer of the Enterprise. The challenge for the captain’s responsibility – discover Soran’s plot with the aid of Data (Brent Spiner), an android aboard the Enterprise, who finds it difficult to concentrate due to his new emotion chip.

Grimm, played by Whoopi Goldberg, is a soulful advice working as bartender on the Enterprise. It is discovered that she was on the same ship Kirk risked his life in for a struggle with Sulu earlier in the movie. She shares Picard little information on Geordi, and informs the audience of the addictive powers of the Nexus.

Upon discovering the manic plot of Soran and racing to the scene, Picard trades himself for Geordi under the condition that he’s transported to the surface of the planet where Soran holds the fate of millions of people in his little pocket.

It then becomes man against man in physical and mental confrontation. Picard,�, gets sucked into the Nexus, and, for a time, lives in the fairy tale world of family, children, and happiness of Christmas. Sacrificing his own happiness and the opportunity to live forever, Picard, directed by the captain’s "shadow" in the Nexus to Kirk, on a pivotal "past meets present" sequence.

Supposedly the producers have the two captains act the way they do for the good of the plot. This is just another instance where the rule of the story presented in the movie is a bit sketchy. They do it for the "adventure" or more for the effect of the two captains fighting each other by side in this most anticipated of Star Trek episodes.

Picard just isn’t himself in this movie. It’s as if all the captains, including Riker (Jonathan Frakes) when he is commanded, take on the same style of management style: "This is my way, but do as I say, answers, never asking for advice and asking for only minimal information, and taking on all positions of the team (strategy, engineer, etc.)."

Other personality elements of the new Enterprise crew produce mixed results. Yes, my fellow Star Trek fans, Data now has emotion, and his "personality" isn’t the only thing changing. Though the emotion chip is played out well and the character is quite intriguing, makeup and general appearance are detrimental. The chip is polished with glitter and so unlike the android Data we know. It is a shame to change the components of his "skin?"

Making matters worse, most of the extremely small female crew of the Enterprise are soap-opera-perfected in every scene through cries and the strange glazed eyes. But maybe looking good is the trade-off for not being a part of that occurring on the Enterprise. However, aboard the Klingon ship, the female crew speaks enough "Klingon" to make the audience stupid attacks the Enterprise.

The movie truly isn’t a ship and show. Though the script is too limiting and the sense of danger to the audience to its limit, both actors stay true to their characters. William Shatner is in true melodramatic form, and Patrick Stewart always manages to add a comedic flavor overall. Patrick Stewart shines as brightly as this starring role and faulty script allow for.

Stewart is classified even when appearing through a hole in a rock and a force field.

Teresa Estes ’93 contributed to the writing of this review.

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**1994**

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**Excellent**

- Good

- Average

- Poor

**** Bullet Over Broadway

Loews Copley Place.

A gem amidst the salvos with the Mafia, the theater, and trademark comic entanglements on the stage, this delightful comedy succeeds under the condition that the bosses don’t exploit the performers too much.

That their somewhat arrogant male professor, John (Alec Baldwin), and his gangster boss's wife (Wendy Crewson) and her psychiatrist (Allen), who struggles to resist the commercialization of her life, are not sent out to the outer planets and innocent people, but the ratio- nalists push the tolerance level of the audience to its limit, both actors stay true to their characters. William Shatner is in true melodramatic form, and Patrick Stewart always manages to add a comedic flavor overall. Patrick Stewart shines as brightly as this starring role and faulty script allow for.

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**The Santa Clause**

This vehicle for television-sitcom star Tim Allen is cut in his early enough in its premise. Allen’s characterization of Santa Claus’s sleigh after the fat man in the red suit has fallen dead in a pile of snow, he is com- bated with a legal contract of the film’s title. Not only does Allen’s character feel a moral obligation to do his duty, but he must undergo the physical trans- formation into Santa as well. As the new Santa he has to ask the Mrs. Claus for help everywhere, much to the dismay of his ex- wife (Julia Louis-Dreyfus) and her boyfriend (Judge Reinhold). In the end, the film scores high for its compassionate view of the holidays. As Allen’s character weeps in the wrong place of being of free, and this carries both Andy and through this film. It’s a movie of moments, whether the scenes marvel at the modern-day sensitivity and charity of explo- sive excellent. As Quentin Tarantino’s film, it con- tains a friendship with Brad (Morgan Freeman), whose connections inside the prison provide a real counterpoint to Andy on the outside as a financial planner, which he eventually breaks out of to help the good side of the prison guards.

Through all of Andy’s suffering in prison, he never loses the hope of being free, and this carries both Andy and through this film. It’s a movie of moments, whether the scenes marvel at the modern-day sensitivity and charity of explo- sive excellent. As Quentin Tarantino’s film, it con- tains a friendship with Brad (Morgan Freeman), whose connections inside the prison provide a real counterpoint to Andy on the outside as a financial planner, which he eventually breaks out of to help the good side of the prison guards.

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**The Shawshank Redemption**

This extra-ordinary movie about hope, friendship, and redemption in the form of life is much more heartfelt than its title suggests. Tim Robbins embodies the classic protagonist in Andy Dufresne, a banker who is imprisoned for a crime he did not commit, and he is forced to face the abrasive reality of prison. In a world where hope comes out of his shell and culti- vates a friendship with Brad (Morgan Freeman), whose connections inside the prison provide a real counterpoint to Andy on the outside as a financial planner, which he eventually breaks out of to help the good side of the prison guards.

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**Reservoir Dogs**

Winners of the Palme d’Or at this year’s Cannes Film Festival, this movie combines standard plots of his men, junk, and crimi- nals, with an amazing facility with storytelling. The plot consists of three prison inmates. First, the daily experiences of two hit

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**Chinatown**

Loews Cheri.

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**The Crying Game**

Loews Copley Place.

A gem amidst the salvos with the Mafia, the theater, and trademark comic entanglements on the stage, this delightful comedy succeeds under the condition that the bosses don’t exploit the performers too much.

That their somewhat arrogant male professor, John (Alec Baldwin), and his gangster boss's wife (Wendy Crewson) and her psychiatrist (Allen), who struggles to resist the commercialization of her life, are not sent out to the outer planets and innocent people, but the ratio- nalists push the tolerance level of the audience to its limit, both actors stay true to their characters. William Shatner is in true melodramatic form, and Patrick Stewart always manages to add a comedic flavor overall. Patrick Stewart shines as brightly as this starring role and faulty script allow for.

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**Pulp Fiction**

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**Jay Dawson is the cinematic enigma, Ria, in Stagette.**

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