ON THE SCREEN

by the tech arts staff

Screen, from Page 6

standard plots of hit men, junkies, and crimina
ts, with an amazing facility with story-
telling. The plot consists of three principle
stories: First, the daily experiences of two hit
men (John Travolta and Samuel L. Jackson); second, Travolta's character involved with his
gangster boss' wife (Uma Thurman) as an
cause; and third, the plans of a boxer, who
has been paid off to take a dive in the ring,
instead choosing to win the fight and take off
with the money and his girlfriend. Although
these film noir concepts may seem a bit
cliched, writer-director Quentin Tarantino
infuses his characters with crackling dialogue
and a sense of purpose (i.e., Jackson's hit-man
counterparts are Bible verses as a prelude to
executions). Tarantino's career
may still be young, beginning
with the cult hit Natural Born
Killer (1994) and recently surfacing in
True Romance (1992) and recently surfacing in
with the cult hit Natural Born
Killer, but his lat-
est film confirms his mission to
shake up the current course of cinema. — Rob Marcus. Loews
Nickelodone.

** The Santa Clause

This vehicle for television-sit-
com star Tim Allen is cute
enough in its initial premise:
Once Scott Calvin (Allen) climbs
into Santa Claus' sleigh after the
fat-man in the red suit has fallen
dead in a pile of snow, he is com-
mited to fill Santa's shoes by the
famed存在于ere's legal contact of the
film's title. Not only does Allen's
character feel a moral obligation
to his duty, but he undergoes the
physical transformation into
Santa as well. As the new Santa,
he fights for the rights of children
everywhere, much to the dismay of
his ex-wife (Wendy Crewson)
and her psychiatrist boyfirend
(Judge Reinhold). In the end, the

Oscar' written all over it. —
John Jacobs. Loews Harvard Square.

*** Star Trek Generations

The latest installment in the Star Trek
series bridges the gap between the original
crew, headed by Captain James T. Kirk
(William Shatner), and the "next generation."
led by Captain Jean-Luc Picard (Patrick Stew-
art). The story is mostly fluff — a shadowy
villain who wants to cast himself into a heav-
en/nirvana "nexus," at the expense of an entire
star system and countless life forms, must be
stopped by the two captains, who are joined
by fate and a bit of time-space trickery. The
villain, Dr. Sozar (Malcolm McDowell) joins
forces with the Klingons, and Sozar's plan is
set in motion when he kidnaps Counselor (LaVer
Burton), the chief engineer of Picard's Enter-
prise. Apart from stilled dialogue and the
soap-opera-perfect female crew of the Enter-
pire contending with wounded bodies, this
film delivers the requisite starpower and
flawless special effects that a Trekker could
hope for. — Charolette Iverson. Loews Ohei.

1/2 Stargate

This is one of the strangest,
most ill-conceived movies in
recent memory in quite a while.
The previews for the film suggest
the standard ingredients for a sci-
ce-fi action film of this caliber —
a distant planet, lots of good
action, good special effects. It sort
of plays like a hybrid between
Raiders of the Lost Ark and Return
of the Jedi; in fact, the movie
seems especially canned. This film

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