

Bourne, Jason Bourne

If they maintain it properly and Matt Damon stays willing, the Jason Bourne franchise could morph into the new James Bond now that 007 is mired in acrimony, uncertainty and another casting change.

Of course, it is still early. Damon has played rogue American agent Jason Bourne only twice, in the *The Bourne Identity* and *The Bourne Supremacy*, updates of novelist Robert Ludlum's Cold War creation. But both gritty action films — with their smart stunts, tough characters, clever plotting and bloody consequences — are closer to what Sean Connery did for the early Bonds.

The Bourne Supremacy, which was a substantial box-office hit, is an excellent sequel under the fresh direction of Briton Paul Greengrass of *Bloody Sunday* fame. It arrived on DVD this week in separate wide and fullscreen editions, both loaded with strong bonus materials accessed from a kinetic menu.

In the sequel, Greengrass did not try to reinvent Bourne or repudiate the style of *Bourne Identity* director Doug Liman. Instead, he filmed the sequel with the same integrity but

Matt Damon spy series a worthy update on James Bond franchise



BRUCE KIRKLAND
bruce.kirkland@tor.sunpub.com

with a different approach. It is a pseudo-documentary more than a traditional action picture, an echo of his Irish masterwork *Bloody Sunday*.

"I think it's got all the *Bourne* elements," Greengrass says in one of the eight brief but punchy featurettes on the well-

organized DVD. "You know, visceral action, really cool intelligence, a great sense of immaculate timing and a little bit of wit thrown in, too."

It is a pleasure to hear Greengrass speak. He is articulate, colourful and not programmed in hype-speak even when he is complimenting his own production. There is plenty of him talking here, including an informative commentary, as well as plenty of Damon and others involved, such as Brian Cox, Joan Allen and Franka Potente.

Other extras include deleted scenes and limited bios on cast and crew.



BACK IN THE BUILDING

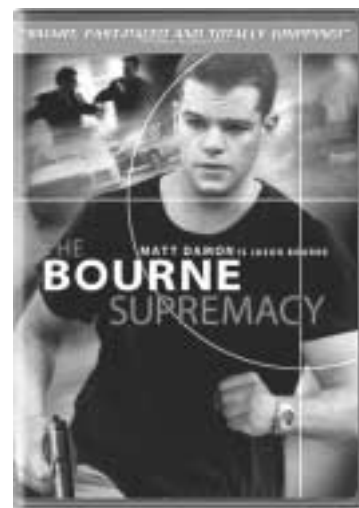
Even when you sit down with cryptic maverick filmmaker David Lynch, you rarely hear him be

as self-analytical as he is in the new Special Edition DVD version of his brilliant 1990 drama *Wild at Heart*.

This is the picture that co-starred Nicolas Cage and Laura Dern as outlaw lovers Sailor and Lula. It won the Palme D'Or as best film at Cannes but it was never mainstream, not with the kinky sexual twists, intense violence and nightmarish look at the underbelly of Americana.

"It's a kind of hell world with a lot of love between Sailor and Lula," Lynch offers in the exhilarating documentary *Love, Death, Elvis & Oz*.

This whole disc is a revelation and it's in a good cause for a stimulating film, one of Lynch's best. Lynch also supervised the crisp new widescreen transfer on this DVD, so it looks great.



feeling her sexual awakening at the same time as a predatory sleaze (Treat Williams) targets her as a conquest.

Joyce Chopra's film is intelligent and remarkably restrained — no nudity — but the seduction scene is incendiary. The DVD offers the film in either wide or fullscreen on the same disc. Unfortunately, there are no extras.

CLASSIC WITH CLASS

The latest in the 20th Century Fox Studio Classics series is William Wyler's

delicious 1966 comic crime caper *How to Steal a Million*. It debuted this week in a widescreen offering with strong extras, in particular the honest Biography instalment, *Audrey Hepburn: The Fairest Lady*.

Million brims with sass, style and wonderful performances from Hepburn, Peter O'Toole, Hugh Griffith, Eli Wallach and, as a cameo curiosity, Charles Boyer as a fine art dealer.



LOLITA REDUX

If Laura Dern looks womanly hot in *Wild At Heart* — and she does! — she is a

naive nubile four years earlier in the coming-of-age drama *Smooth Talk*. It is the story of a 15-year-old country girl (Dern)

MUSIC DVDS

Pink Floyd The Wall Movie Columbia / Sony

Roger Waters' dark, dour — and, for our money, nearly unwatchable — autobiographical musical reappears in a new limited-edition DVD. All in all, you get a hi-def film transfer, a vintage 25-minute documentary, a new 45-minute retrospective doc with interviews and the usual trailers and still photos. Not that any of it makes the movie any more enjoyable.

★★★



Dead Boys Live! at CBGB 1977

MVD / Koch

After The Ramones, Cleveland's Dead Boys were, pound for pound, the best American punk

band of the '70s. Why else do you think Pearl Jam and The Beastie Boys have revived their classic anthem *Sonic Reducer* recently? But, hey, don't take their word (and ours) for it; see for yourself on this raw, rare and raucous half-hour live gig shot back in their heyday at Noo Yawk's Ground Zero of punk. And if you get tired of watching Iggyish singer Stiv Bators blow his nose into baloney and then eat it, check out the extras, including vintage interviews and a new interview with guitarist Cheetah Chrome.

★★★★

— Darryl Sterdan

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PROGRAMS & EVENTS

"The Nonsuch" Book Signing
December 5, 11, 12 6:30-8:30 pm
Laird Runkin will be signing copies of his book: "The Nonsuch: The Ship That Sailed as Empire".

Interpreters in Historic Costume
1:45 pm on the first two weekends in December and from 10:30-4:00 pm on December 27th & 28th.

Learning the Ropes: How Conservation Works
Saturday, December 11th, 10:30-4:00 pm
A live demonstration of an aerial roping technique in the Nonsuch Gallery Warehouse.

Musical Performances
December 5, 27, 28, 29
1:30-4:00 pm Larry Fisher as a 17th century minstrel in the Nonsuch Gallery Lower Ballroom
December 20, 21
2:40 pm Paul de Eschambault & Gilles Crevier will play in the Nonsuch Gallery Lower Ballroom.

PLUS:
Visitors will have an opportunity to enter their names in a draw for a number of prizes, including a Muse um Shop Nonsuch Gift Basket or a free night's stay at the Radisson Winnipeg Downtown or the Inn at the Forks.

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