

disappearing from the public eye. Twenty years later his record company discovers some "lost tapes" from a mysterious recording session and promotes them under the slogan Eddie Lives!, to capitalize on the Elvis Lives! phenomena. Eddie hears about the scheme and sets out to form a new band under his new name. The band has success, despite Eddie's reluctance to appear in public, and eventually he is (re)discovered by the record company. Eddie returns to the stage triumphantly with his own music in a concert taped at a real Bon Jovi show in Los Vegas.

Michael Paré (*Streets of Fire*) returns to his role as Eddie, and Canadian actress Marina Orsini (*He Shoots, He Scores*) plays his artist girlfriend. Paré is more or less glum throughout, reflecting on the past. He only wants to play "real music". Orsini is little more than a pretty aside. However, the band is good, with Platinum Blonde's lead singer and songwriter Mark Holmes on bass and Bernie Coulson (*The Accused*) as an ambitious and talented lead guitarist. He gives the film its only upbeat performance and the concerts are the best part of the film. John Cafferty, a Bruce Springsteen sound-alike, sings for Paré, who gives the songs a creditable emotional reading. The music reflects the hard-driving Jersey beat, but when are film producers going to understand that music from the sixties sounds a whole lot different than today's high-tech studio product? The film loses all credibility when it tries to sell Wilson's earlier material as sounding no different than the "real music" he is supposed to be playing today.

The script is flat and cliché-ridden, and Quebec veteran Jean-Claude Lord's (*The Tadpole and The Whale, He Shoots, He Scores*) direction never rises above the workmanlike. It is evident he is only in it for the money and the chance to direct again for the American market. However, he does manage to work in many Montreal locations, including a Canadiens hockey game at the Forum, and even a side trip to the snow-covered Laurentians. The film is a Les Productions Alliance production in association with Scotti Bros. of New Jersey. Scotti holds the rights to the film and the music, which might explain why, as a sequel, *Eddie Lives!* is more of a cynical exercise in cross-over marketing techniques than an entertaining rock 'n' roll movie.

Paul Townend •

EDDIE AND THE CRUISERS II: EDDIE LIVES!

exec p. Victor Loewy, Denis Heroux, William Stuart, James L. Stuart p. Stephane Reichel d. Jean-Claude Lord sc. Charles Zev Cohen, Rick Doehring based on characters created by P.F. Kluge art. cons. Peter Nelson orig. mus. Marty Simon, Leon Aronson ed. Jean-Guy Montpetit art d. Dominic Ricard d.o.p. Rene Verzier line p. Wendy Grean 1st. a.d. Pedro Gandol set dec. Gilles Aird props Louise Pilon cost. des. Ginette Magny makeup Jocelyne Bellmare hair Ben Robin musicians John Cafferty, Bob Cotoia, Gary Gramolini, Kenny Jo Silva, Pat Lupo, Michael Antunes l.p. Michael Paré, Marina Orsini, Bernie Coulson, Matthew Laurence, Michael Rhoades, Anthony Sherwood, Mark Holmes, David Matheson, Paul Markle, Kate Lynch, Harvey Atkin, Vlasta Vrana, Larry King, Bo Diddley. A Scotti Bros. Pictures Presentation in association with Aurora Film Partners. A Les Productions Alliance production.



David (David Ian Matheson)

EVIL UNDERGROUND

David, a young businessman, eyes the beautifully mysterious woman sitting opposite him on the subway. She leaves the train abruptly, forgetting to take a small package. David discovers it contains a strange photograph on a rivetted metal plate and, as he gazes at it, the image pleads with him, "Help me. Please... save me."

A great opening - which leads David to The Underground of the city where the menacing half-darkness is filled with pipes, and steam, and the roar of trains. And then there's the evil Simeon with his own private torture chamber, and hints of sundry other strange and wicked doings.

A sometimes hysterical piece, inspired by comic books in the "Batman" style, which is fraught with a wild and nervous tension that tends to go over the top and leave one dissolving into giggles at inappropriate moments. But, hey, it's a real production number with special effects, original music that contributes a lot to the atmosphere, plus an original story and script - and it won the first prize in the Film (long) Non-Documentary category of the 1989 CBC Telefest for the Ryerson Polytechnical Institute Film Dept., and its two student filmmakers.

in *The Underground*.



p./sd. Byron Martin. d. Dwight Friesen. sc./ed. Byron Martin, Dwight Friesen. cam. Ben Sharp. orig. mus. Cary Kottinoff. l.p. David Ian Matheson (David), Richard Lee (Simeon), Lee Anne Simms (Susan), Douglas Bisset (Welder). 24 mins. 16mm/tape. Martin Friesen Productions, 21 Gordon St. Toronto M6K 1P7 (416) 588-3690 dist. Int'l Tele-film Enterprises. 47 Densley Ave, TO, ON. M6M 5A8, (416) 241-4483.

SEARCH FOR A TROPICAL ARCTIC

The Arctic is perceived as a cold and hostile place where wildlife battles the elements to survive. But this neat little film asks its audience to "imagine a world that contradicts everything we know about the Frozen North."

When the short summer comes to the High Arctic, there's sunlight 24 hours a day. An expedition assembles from around the world on Axel Heiberg Island to search for the remains of a prehistoric forest. Only a few weeks remain before winter, when everything will once again be hidden under snow and ice.

The leader of the expedition, Jim Basinger, is a botanist from the University of Saskatchewan, and in the group are two women - an American paleontologist and an Australian authority on ancient forests. In the tiny tents plans are made and discussed; there's speculation about this forest frozen in time, and the possibility of finding trees that disappeared from North America millions of years ago which could only have grown in a warm wet climate. Could the Arctic have been a lush swamp?

The expedition members dig and sift meticulously and, towards the end of their allotted stay, find leaves and twigs, and hickory seeds and spruce cones perfectly preserved. Basinger estimates the forest is 45 million years old.

A quiet, pleasant visit with a small but interesting expedition, where the people are truly devoted to, and entranced by, their chosen fields of endeavour. The discovery of the lost forest is a slight cliffhanger, a small peak in the film, but the viewer feels the underlying excitement running through the group. Too soon the plane arrives to return the members of the expedition to their respective countries... What a great way to spend a summer - unearthing an ancient forest!

p. Peter Williamson. d. Ira Levy. cam. John Dyer. 30 mins. Tape. Breakthrough Films and Television Inc. 67 Mowat Ave., Ste. 331, Toronto M6K 3E3 (416) 534-2307.

THE ISLAND

Under the umbrella title of *The Island*, filmmaker Tad Jaworski combines *Selling Out* and *A Generation After*, which aired on CBC earlier this year.

Selling Out, made more than a decade ago, chronicled the sale of Vernon MacGougan's farm and land to an American buyer. The land had been owned and worked by the MacGougans for over 200 years, and it was noted then that, by 1983, 46.5 per cent of P.E.I. would have been sold to outsiders.

And now, Jaworski returns to P.E.I. to make *A Generation After*. The MacGougan house remains, the farm buildings are gone, and both Vernon MacGougan and the buyer are dead. "I feel like a ghost" comments the filmmaker. He talks to islanders who express regret that family farms are a thing of the past and that "People today don't seem to take care of the old buildings." While fishing and farming are still the backbone of the Island economy, there is talk of how these traditional operations have changed, the new ideas, the working in co-ops. The pros and cons of the fixed link with the mainland are argued, while the visuals present views of P.E.I. today.

It's an interesting hour, but *Selling Out* emerges as the better film because of its tight focus on the one old farmer and his daily routine, the auction of his property, and his departure from the land of his forefathers. *A Generation After* attempts to cover the many aspects of P.E.I. today, from trade to tourism, to modernization versus trying to remain virtually unchanged. So there are snatches of opinions and information; the filmmaker's comments; and an attempt to introduce the next generation in the shape of a young girl in a red dress who appears at intervals around Charlottetown. The visuals are beautiful and the overall effect impeccable, and the two films seen together give a good overview of what has happened, and is happening, in P.E.I. - and should promote a definite feeling of unease.

Two films by Tad Jaworski. 53 mins. 16mm/tape. Co-Producers Fund of Canada Limited (416) 222-8491.