

Bombs, Blondes and Bad Guys a Bore

BY TODD RODGERS
CONTRIBUTING WRITER

Put Sylvester Stallone, Sharon Stone, James Woods, and an assortment of hi-tech explosions into one film, and you have the year's action blockbuster, right? Wrong, wrong, wrong. *The Specialist* could use a specialist to work out all the problems that it has. The film not only leaves us bored and hoping for the end, but it insults our intelligence in the process.

The film opens with Quick (Stallone) and Trent (Woods) getting ready to blow a bridge and kill a major drug dealer. Quick tries to stop Trent because he spots a child in the truck with the drug dealer. The bridge blows

anyway and Quick gets Trent removed from the agency.

Some time later, Stone gets in contact with Quick and wants a job done. She wants him to kill the three men that killed off her family years ago. The following hour or so is Stallone getting involved with Stone, who's involved with Woods, who's involved with the people that Stone wants dead. It's all a jumbled mess that never really works itself out. A climax of explosions isn't even enough to save the problems that the film creates for itself.

Stallone has put out quite a few very good action films (*Cliffhanger*, *Demolition Man*), but this is not one of them. Probably the worst part is when they show

Stone as a child, watching her parents get killed. She ages a good 20 years from that time, but the people who killed her parents look exactly the same. I guess they found the fountain of youth.

Another big problem was this film just starts; we're thrown into a situation with two characters we know nothing about. It starts you off with a bad taste that just gets worse throughout the movie.

There was one bright spot in this otherwise dismal movie. James Woods is great. He is the baddest of the bad, and almost makes parts of the film enjoyable. He is nasty to the core and overshadows Stallone by a mile,

which isn't really that hard, considering Stallone's character was poorly constructed and given ridiculous lines.

I am an action film fan, and I try to look for good points in them, but this doesn't have many. It's boring and insulting. Stallone can do much better than this, and I hope the upcoming *Judge Dred* delivers. If you're interested in explosions, then see *The Specialist*, because it's a bomb.

—*"The Ticket Price" is based on what we, Rebel Yell movie reviewers, would consider paying for admission if the price of the ticket was open.*



The Specialist
(1994, 115 minutes)

Cast
Sylvester Stallone
Sharon Stone
James Wood
Directed by Luis Llosa

(out of 10 possible)
Art Direction/Cinematography: 7
Acting/Character Development: 4
Soundtrack & Sound Effects: 6
Overall Rating (Not Averaged): 4

"The Ticket Price: \$3.50"

Harvey Keitel Current Filmography

Harvey Keitel shines in this month's *Pulp Fiction*. Below is a complete history of films since 1968 of this true American King of the Silver Screen.

- 1968—*Whose That Knocking at My Door*, dir. Martin Scorsese
- 1970—*Street Scenes*, dir. Martin Scorsese
- 1973—*Mean Streets*, dir. Martin Scorsese
- 1974—*The Virginia Hill Story*, t.v., dir. Joel Schumacher
- 1975—*That's the Way of the World*, dir. Sig Shore
- 1976—*Taxi Driver*, dir. Martin Scorsese
- Mother, Jugs and Speed*, dir. Peter Yates
- Buffalo Bill and the Indians, or Sitting Bulls History Lesson*, dir. Robert Altman
- 1977—*The Duelists*, dir. Ridley Scott
- 1978—*Fingers*, dir. James Toback
- Blue Collar*, dir. Paul Schrader
- 1979—*Eagle's Wing*, dir. Anthony Harvey

- Death Watch*, dir. Bertrand Tavernier
- 1980—*Saturn 3*, dir. Stanley Donen
- Bad Timing: A Sensual Obsession*, dir. Nicolas Roeg
- 1982—*The Border*, dir. Tony Richardson
- La Nuit de Varennes*, dir. Ettore Scola
- 1983—*Cop Killer or Order of Death*, dir. Roberto Faenza
- Une Pierre dans la Bouche*, dir. Jean-Louis Leconte
- Exposed*, dir. James Toback
- 1984—*Falling In Love*, dir. Ulu Grosbard
- 1986—*Camorra*, dir. Lina Wertmuller
- Off Beat*, dir. Michael Dinner
- Wise Guys*, dir. Brian DePalma
- The Men's Club*, dir. Peter Medak
- 1987—*The Pick Up Artist*, dir. James Toback
- Blindside*, dir. Paul Lynch
- The Inquiry*, dir. Damiano Damiani
- 1988—*The Last Temptation of Christ*, dir. Martin Scorsese

- Caro Gorbaciov*, dir. Carlo Lizzani
- 1989—*The January Man*, dir. Pat O'Connor
- 1990—*Two Evil Eyes*, dir. Dario Argento
- The Two Jakes*, dir. Jack Nicholson
- 1991—*Mortal Thoughts*, dir. Alan Rudolph
- Thelma and Louise*, dir. Ridley Scott
- Bugsy*, dir. Barry Levinson
- 1992—*Sister Act*, dir. Emile Ardolino
- Reservoir Dogs*, dir. Quentin Tarantino
- Bad Lieutenant*, dir. Abel Ferrara
- Point of No Return*, dir. John Badham
- 1993—*Rising Sun*, dir. Phillip Kaufman
- The Piano*, dir. Jane Campion
- Young Americans*, dir. Danny Cannon
- Snake Eyes*, dir. Abel Ferrara
- 1994—*Pet*, dir. Franco Amurri
- Pulp Fiction*, dir. Quentin Tarantino

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