



Tom Cruise in a scene from Steven Spielberg's remake of Orson Wells' radio play War of the Worlds.

Frightening action fills big screen

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Rachel (Fanning) are out enjoying the autumn dusk when a volley of lighting rolls into their neighbourhood, crashing and killing, tumbling buildings and cracking sidewalks.

Massive, vicious behemoths emerge out of the cracks, war machines planted in the ground some time before.

They seem bent on destruction, but there is no time to ask questions. Ray, Rachel and 16-year-old Robbie flee, pausing only seconds to attempt to rescue unbelieving neighbours who are instantly killed and evaporated in their hesitation.

A genius collaboration between Cruise and Spielberg.

And this is just 15 minutes in. The action and fear never flag and worsen pretty considerably. At one point, the Ferris hide out in the basement of a man crazed by the deaths of his family at the tentacles of these alien forces. Tim Robbins does crazy convincingly, using his size to make the cramped basement even more claustrophobic.

I don't remember such an intense

fear generated by a movie since George Romero's 'Dawn of the Dead' which I saw at a UFT film festival years ago. I exited the theatre scrambled, making mental notes on where to get lumber to cover my windows. And of course, *The Exorcist*. Don't even ask.

War of the Worlds is so intense it's tough to absorb all the action, just as it would be on the ground, seeing this, in real life. The cumulative terrors hit in strategic moments - oh, that Spielberg! - leaving audiences gasping.

He doesn't play around - it's a long way from *E.T.* but a close cousin to *Jaws*.

Both are pioneering films, bringing horror back to the theatres at a time when alleged horror offerings are pale, limp and dumb.

Spielberg knows the value of a good cleansing scare. At the same time, he plays up the family dynamic in bold, new ways.

A word about Cruise. It's nice to see him humanized, a little down-market, playing the anxiety and action for real, and making us forget who he is. A genius collaboration between Cruise and Spielberg.

For fascinating background features on Orson Wells' original 1938 radio broadcast and an interview with Steven Spielberg, please visit the site of my friend and colleague, Emanuel Levy at Levymanuel@aol.com

Shop around for pet insurance plan

From page 14.

cats and \$11.95 a month for dogs, some plans go as high as \$80 a month. Each plan provides 80 per cent coverage.

Tasha's insurance cost \$63.45 a month. "She's had Cadillac medical treatment since she was a baby," Mrs. Johnson said.

When people choose their dog or cat, they often plan for how compatible that breed will be with their lifestyle, Mr. Valpy said.

"Yet, few people budget for the common illness and medical problems associated with their pet's type or breed or for the additional accidents or mishaps that occur over the course of the average pet's life such as ear infections, fights with other pets and swallowing foreign objects," he said.

When considering insurance, pet owners should check out the company and the particulars of the different plans, Mrs. Johnson advises.

As well, pet owners need to have insight into the breed of their pet since some premium breeds are prone to specific problems, she added.

While Tasha had the best medical treatment available, Mrs. Johnson understands there is no cure for cancer.

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