Noble

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part) arrive from the United States with the "air" intent of taking
Struan away from Durango, and

tai-passing it up themselves.

Their ally, they think, is Dun-
roven's devoted and lifelong adver-
sary, Quillan Carse, head of a rival
company. Groot is played by John
Rhys-Davies, master thief of the
Steetlesteals. But the raiders run into
complications. Bartlett didn't plan
to fall in love with the elegant
Orlando (Julia Nickson), hired by
Groot to seduce him, and Tchelka
didn't think she would be so at-
tracted to Dunroven himself.

Nobody planned on the huge
explosion and fire aboard a floating
restaurant in the harbor. It leads to
spoil a fancy Struan bash in
Bartlett's honor. But that's not all.
In part four, a giant landslide takes
away a high-rise apartment house
and with it—perhaps too conve-
niently—two major characters.

Thanks to the script by Eric
Beauchesne and the direction of Gary
Nelson, the story roars along dyna-
nically; the twists and turns are
worth the ride. Four hours proves
not really a minute too long. Well
maybe a minute. But certainly not
five or 10.

Many of the best performances
are by Asian actors, some of whose
faces are familiar. Burt Kwouk,
who does an outstanding job as
Philip Chen, one of the Struan
executives, played the histrionic mar-
tial artist Cato in Peter Sellers' 
Inspector Clouseau in the Pink
Panther pictures. Nancy Kwan,
who plays Dunroven's executive
secretary, was long ago Suzie Wong
in the movies.

Khiang Dinhg, who has a field
day as the boisterous and sinister
Four Fingers Wu, a prominent
criminal and financier, once was
the arch villain Wo Fat in the series
Hawaii 5-0. He can also be seen in a key role in the recently
revived theatrical feature The
Manchurian Candidate.

There are new faces, too, like
that of Tia Carrere, who plays a
businessman's mistress with the
stripping name of Venus Pooh. She
gets one of the film's better lines
when she barks at him,

"Where's my mink coat? Probably
on your wife's back!"

— Noble House is more than an-
other story of treacheries and
multidruggers among the rich.
There's substance to the saga, set
against a background of interlock-
ing culture classes and pres-
eness. East and West, youth and age,
communist and capitalist, class and
no class.

Hong Kong itself, magnificently
photogenic, is a character in the
film that one of the other charac-
ters can scarcely stop talking
about. "Here in Hong Kong, profi-
cts are our pleasures," Groot says.
"This is Hong Kong," the tai-pan
says. "Here's the strong survive and the
weak perish!"

They survive or perish under
the shadow of impending, poten-
tially catastrophic, change. In 1997,
Hong Kong will leave what's left of
the British Empire and its dominions
in China. It's all exciting.

Even hard-driving entrepren-
eurs know that all work and no play
makes for a dull minnesota.

Bartlett is shocked when Orlando
offers him a present of "piloting" with
a gorgeous girl. "This is Asia," she
explains. "Here, sex is not Anglo-Saxon guilt. It is plea-
sure to be sought after like great
food or great wine.

TV update

SUNDAY: 1 p.m., Channel 7, Don"n-
right. 1 a.m., Channel 19, World Vi-
sion. 11 a.m., Channel 45, Millinger
Hour.

WEDNESDAY: 6-11 p.m., Channel 19.

FRIDAY: 11:30 a.m., Channel 45, Moira's
House.

SATURDAY: 7 a.m., Channel 19, Newsday.
6 a.m., Channel 44, Marshall Cotto.
2:30 a.m., Channel 44, Here's Gin, Will

tyme.

6:49 a.m., Channel 45, Keys to Success. 
Midnight: 1 a.m., Channel 54, "Why Success?"

CWORKING WHILE IN UNIFORM FOR
erotic and highly charged historical
and mythological talents use, and
landscape settings whose
characters are highly charged
with psychological tensions.

Now, he is working a series of
paintings based on a gourmandise
by Rubens. Working from a large
painting by the Baroque painter,
Goldman is exploring the idea of
"taking Rubens, looking at him
and thinking what rubens was
trying to say in his paintings..."