

# 'A.I.' new look at future of technology, humankind

By Ellen Blevens  
For *entertainment*!

**T**he genius of the late Stanley Kubrick combines with the artistic perfection of Steven Spielberg to create "A.I. — Artificial Intelligence."

The movie is based on "Super-Toys Last All Summer Long," a short story by Brian Aldiss.

Sometime in the distant future, the polar ice caps have melted, leaving millions of people displaced and several major cities, including New York, underwater. Robots, called "mechas," and humans, now known as "orgas," live together, although not always in harmony. To prevent further over-population, couples must receive permission from the government to have children. This leads to David, a robot child programmed to love.

The film follows the first David (Haley Joel Osment), as he is placed with a mother and father whose own son is critically ill and cryogenically frozen. David is specially programmed to love his family only, and the relationship between them flourishes.

That relationship between David and his parents (Frances O'Connor and Sam Robards) is strained when their son Martin (Jake Thomas) recovers from his illness, is thawed, and comes home. The sibling rivalry between Martin and David is intense and at times dangerous, which results in David's sudden and unwanted independence.

We are then introduced to the most delightful and colorful character of the film, Gigolo Joe (Jude Law), a smooth-talking "love mecha" with one specific purpose — to show women a good time. He and David meet up accidentally, and form an unexpected bond. The mismatched pair dodge destruction, visit Rouge City (a futuristic City of Sin), and end up in a watery Manhattan, all in search of a way to make David into a real boy so his family will love him.

Kubrick, who had waited to make the film until the technology was advanced enough, might have been impressed with the life-like appearance of the computerized effects. To say that the

## Review

### A.I. — Artificial Intelligence B

**STARRING:** Haley Joel Osment, William Hurt, Jude Law, Frances O'Connor, Sam Robards and Adam Alex-Malle.  
**DIRECTED BY:** Steven Spielberg  
**RATED:** PG-13 for some sexual content and violent images.

special effects are visually stunning would be an understatement. The almost entirely-computerized Rouge City is a frenzied and delirious scene which seems as real as Las Vegas taken to the extreme. A small tribute to Kubrick's "A Clockwork Orange" is present as well, as David and Joe walk past a milk bar on their way to visit Dr. Know.

Osment's acting shines once again as it did in "The Sixth Sense." He initially appears creepy and mechanical, but slowly allows David to display more humanity as the movie progresses. Law is brilliant as Gigolo Joe. Law studied dance for months to help make Joe the smooth character he appears to be.

"A.I." is a beautiful mesh of Kubrick's idiosyncratic morals and Spielberg's precision. It presents a profound look at the possible future of technology and humankind in a way that science books never taught.

In the end we are supposed to wonder if David was more human than robot. David's love for his mother was designed to make him more of a person. While he could produce tears like a real boy and he dreams something no robot had ever done before, it is his love which actually makes him less human. It seems obsessive and robotic, more like a computer program than real emotion. This is probably not what Spielberg or his engineers set out to accomplish and seems contrary to the message the rest of the film tries to convey, slightly weakening the overall effect of "A.I."