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The first truly Trump-era movie: 'Spider-Man'

There are Marvel historians who can recite from Spider-Man comic books dating back to 1962. They revel in the animated TV episodes, the rivalries of the various villains and the ranking of Spider-Man relative to the other stars of the Marvel Cinematic Universe.

There are fans who sleep on Spidey sheets, collect action figures entombed in never-to-be-opened plastic boxes and dress as acne-prone arachnids on Halloween.

And there are the uncommitted movie folks who simply want to soak in a spectacle.

"Spider-Man: Homecoming" will delight all three.

The movie opens with an orchestral version of the theme song from the '70s Spider-Man Saturday morning cartoon series, playing over the initial credits.

(You may be surprised when the words to this long-buried tune resurface and dance persistently back into your consciousness.)

Peter Parker (Tom Holland) lives in the working-class borough of Queens, N.Y., with his attractive Aunt May (Marisa Tomei). He's a 10th grader at the Midtown School of Science and Technology.

As in the comic books, his best friend is Ned (Jacob Batalon), he is bullied by a rich kid called Flash (Tony Revolori, "The Grand Budapest Hotel") and he is regularly leveled by sarcastic, smart girl Michelle (Zendaya).

They're all stars of the school's Academic Decathlon team, and Peter has a big crush on its captain, a senior named Liz (Laura Harrier).

Last seen in "Captain America:

Civil War" as an adjunct Avenger, Parker is eager now to become a full-fledged member of the team. His mentor, the distant and eccentric billionaire Tony "Iron Man" Stark (Robert Downey Jr.), doesn't think he's ready.

Stark gifts him with a teched-up red-and-blue spandex suit that is wired with a Siri-like AI guide system (voiced by Jennifer Connelly) that Parker addresses as the "Suit Lady," and Parker's inability to control the suit is the movie's metaphor for his inability to control his adolescent self.

Michael Keaton plays the Vulture, Adrian Toomes, whose costume is a winged, Jules Verne-inspired, steam-punk flying contraption with matching talons.

Once again the Oscar-winning actor plays a dark Icarus, evoking earlier turns as Birdman and Batman. As portrayed by Keaton, the Vulture isn't a classic villain. He's a working-class entrepreneur who wants to provide for his family and give his employees job security.

The unapologetic business practices of Stark Industries are directly responsible for shutting down Toomes' salvage business and driving him into a life of crime.

Vulture and his crew of mechanics become furtive arms dealers, making hybrid super-weapons to sell on the black market by splicing together exotic alien scrap materials with human firearms.

With its analog era, ante-millennial antihero drawn to resonate with Rust Belt issues, one can argue that "Spider-Man: Homecoming" is the first true



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film of the Trump era.

It's in harmony with the national mood: A globalist corporation, led by a dismissive self-centered CEO, displaces a seemingly earnest local businessman.

Toomes isn't especially malicious — he just has a different point of view. After Parker, he is the most relatable character in

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the movie. (So what if he incinerates a disrespectful mouth-off with a ray gun thinking it was an anti-gravity device? Who among us can say we would not have made the same mistake?)

And the paternal populist Toomes appeals to Parker by arguing they are both "working

guys" about whom someone like Tony Stark cares nothing.

The Guinness Book of World Records has declared Queens — the birthplace of Peter Parker, Archie Bunker and Donald Trump, a place where 138 languages are spoken — as the most diverse place on the planet.

"Spider-Man: Homecoming" refreshingly portrays such exceptional heterogeneity as an organic extension of the cinematic story.

Parker's fictional school was meant to mimic the acclaimed Bronx High School of Science, and it takes for granted that Asian, Nigerian and biracial kids all reside, sometimes obnoxiously, in the universe of awkward teenaged nerdballs.

Internet trolls have begged to differ on this topic, inspiring "Guardians of the Galaxy" director James Gunn to issue a statement that modernization of comic-book characters should be celebrated rather than opposed. This movie's \$117 million opening weekend should put an end to the discussion.

Light as any John Hughes production yet dark as any film that features Michael Keaton as its disruptor, "Spider-Man: Homecoming" gives MCU diehards, fans and casual moviegoers alike something resinous to chew on.

It conceals cryptic cliffhangers throughout the film, planting a basket full of Easter eggs — high-caliber cameos by major actors playing characters that are the civilian alter-egos of known Spider-Man nemeses to be hatched in future films, setting up the franchise for a legion of sequels.