

Characters not worth a yawn

"Oh, the loneliness of it all. Money, success, fashionable clothes, elegant surroundings—they just don't assure love and happiness. "Did you know that? If you didn't, or you do but desire confirmation, "Welcome to LA." (R) soundly communicates that novel message.

Produced by Robert Altman and directed by Alan adolph, this is a boringly self-conscious story about a jided lection of egocentries who all want to be leved. Since the liective quantity of warmth among them would be dedquate to raise the mercury in a thermometer even a utige, their plight comes as no surprise to the audience.

Consequently, they must settle for sex. But this doesn't bring happiness either, just confusion. When everyone is using everyone else, it becomes difficult to distinguish user from usec. In a society that likes to keep score, this only promotes new anxieties.

KEITH CARRADINE, the principal male lead, plays a gwriter. Carroll Bather, who has just arrived in L.A. A Ks star. Eric Wood (played by Richard Baskin who wrole provie's songs and music), is going to cut a new album ng Barber's material. The other characters in the movies directly or tangendatly related to Barber and his activity.

Cultural anthropologists may want to study this film cause there seems to be some kind of tribal ritual being picted. When a raile of the species crosses the county line. Is welcomed by a nubile female who whisks him off to bed. Is may be an instanctive survival custom designed to insuse with the county of the county line. The county is the county of the Angelenos.

If this explanation isn't valid, then I'm certainly puzzled out why every woman in the movie lusts after Barber. Most swamper was the swamper was the swamper in swamper was the swamper was the swamper was you condition. He doesn't say much, but this may be a sawing in disguise. Barber's longer speeches—two senlences, re-carded the swamper was swamper was the swamper was ne's acting ability.

"Welcome t L.A." may be thin on content, but it does have train arty styling that passes for form. First there are the ty characters, ike Karen Hood (Geraldine Chaplin) who in taxis all day or Nona Bruce (Lauren Hutton). a pho-apher who shoot corners. Then there are the tritle phrases masquerade as serious thought, as when Ann Goode by Kellerman) says, "That's what Los Angeles is all all—daydreams and traffic."

NEXT, CONSIDER that the settings abound with windows and mirrors which cast back the reflections of the characters.

Finally, add the strange similarity of names (Goode, Hood and Wood) and a wailing blues sound track and you've got ambience or pretension, depending on how you look at it.

The one redeeming feature of "Welcome to L.A." is the comic relief provided by Sissy Spacek. Spacek plavs a naive but peasant-smart housemaid who likes to work topless. She brings her own vacuum. too.



Prof. Robert McGill of the acting workshop helps actors Mary Ottman and Richard Gustin in developing a love scene.



Music faculty Professors James Hartway and Dennis Tini look over a score, conferring on workshop formats.

How to hone creative talents

So you wrote a song and want to know what to do with it now. Or you play piano and want to know more about the technical aspects. Or you write music and want to learn to cre-ate jazz. Or you're in community thea-ter and you want to find how to beat out the other creative talent at audi-tions.

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These are some of the tantalizing techniques that will be tauptl at a second series of performing arts workshops offered at the McGregor Memorial Conference Center on the Wayne State University campus and also at the Birmingham (Barnum) Center.

Expanding and building on a series of workshops offered by the university for the first time this spring, the new series adds approaches the students have asked for, as well as some different topics.

ent topics.

Dean Coffin of Birmingham, who is

performing arts coordinator for the McGregor Center, explained that 63 persons were enrolled in the first experimental workshop in songwriting this spring, which was broken into two

sections.

"WE EXPECT songwriting to have the highest enrollment again." he said. "We expect maximum registration." Beginners and less experienced students will attend a songwriting work shop in Birmingham. The more sophisticated musicians will meet on campus for five hours at a crack, for 20 hours and have homework, or creative work to do with songs, according to Coffin. The advanced workshop will meet hirst four Saturdays in October.

The Birmingham series, meeting

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'heater

three hours at a time, will cover five Saturdays in October and two Satur-days in November.

Coffin pointed out the importance of the kind of knowledge the workshop provides to neophyte songwriters.

"They strum a guitar, make tapes, but they don't know how to get it on paper. They don't know how to make a lead sheet, an arrangement, how to get it into saleable condition."

Students will also learn how to mer-chandise their song, working through publishers and agents, copyrighting, ways of protecting their song.

DENNIS JOHN TINI of the WSU Music Department faculty will con-duct both songwriting workshops. Tini has composed many songs and has been a keyboard musician for bands including Austin-Moro and Buddy Rich.

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A new workshop in The Piano will be held Tuesday evenings beginning in October, for eight sessions at the Birningham Center. Piano technician Thomas Pettit, who will teach the series. "Is big as far as piano tuning in Detroit," Coffin said.
"He gets into the whole subject of buying a piano, shows how pianos are made. Pettit has long been associated with outstanding concert artists in the area, including Meadow Brook."
Requests for a piano workshop had

arrived at the university, prompting this choice.
Creating Jazz, a series of four workstops, starts Sunday, Oct. 2, under the direction and participation of Prof. James Hartway, chairman for music theory and composition at the WSU Department of Music.

It's an updated version of a pilot workshop on Creating Jazz, which was held in the spring, and will prepare students for a proposed program in advanced jazz.

COMMUNITY THEATRE Workshops were designed by request of community theater organizations. according to Coffin.

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"They don't have the money or time to put together professional workshops." he said. The Avon Players of Rochester, for example, is sharing part of the cost for its players attending.

Community theater groups who helped organize the workshops. first held this spring, represent a broad spectrum of suburban areas, including Birmingham. Bloomfield Hills, Troy, Clawson. Farmington. Livonia. Ann Arbor and Grosse Pointe.

Changes made for the fell thatler.

Arbor and Grosse Pointe.

Changes made for the fall theater workshops include expanding the acting and directing experience and assignments. more work on the Hilberty Theatre stage, increasing the length of the workshops and dividing the experienced and less experienced students.

Coffin said, "There's less lecture technique and more of the actual doing."

All classes will meet on stage, in the

theater complex at WSU, on Saturdays during daylight hours. Workshops will convene either at the Hilberry or the Bonstelle

in the Community Theatre Work-shops are raising the quality of the community theaters' offerings to the public, as well as raising the morale. It puts discipline and craft into the amateur theater." Coffin stated.

Approximately 10,000 members and a total of 100,000 persons are involved in metropolitan area community theater, he said.

"There's nothing like this (university) theater program anywhere. We get people from as far away as Toledo."

Registration information is available by calling 577-2406.



Climpses

NEW RELEASES

BREAKING TRAINING (PG). The Bad News Bears keep slugging, but it's a poor showing. Without Walter Matthau or Tatum O'Neal, this sequel strikes out.

1 NEVER PROMISED YOU A ROSE GARDEN (R). Superbacting by newcomer Kathleen Quidnain in moving and hope-ful story about a teenager coping with mental illness. ONE ON ONE (PG). Small town, high school basekeball star is recruited by big-time university. Robby Benson is the appealing underedgy who hangs tough and bucks the system. THE OTHEN SIDE OF MIDNIGHT (R). Tawdry film of vanity and vengeance. Marie-France Psier wastes her talent in this clinker. More sex and less story and they could have gone for the 'Emmanuelle' trade.

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SMOKEY AND THE BANDIT (PG), Burt Reynolds in action-comedy as the "handit" who's trying to booting 400 cases of Coors beer from Texas.

HE SPY WHO LOVED ME (PG). Smirking Roger Moore in formula James Bond movie with toothy heavy named STAB WABS (PG). Series well at the state of the stat

BACK AGAIN

CAR WASH (PG). A day in the life of a car wash with a spirited cast; a disco beat and anal jokes. The large ensemble includes Richard Pryor, the Pointer Sisters and George Castin

includes Richard Pryor, the Pointer Sisters and George Carlin.

THE DEEP (PG). Calculated aqua-thriller with exciting underwater action and photography. Jacqueline Bisset, Nick Nolte and Robert Shaw dive for treasure.

THE LATE SHOW (PG). Commely and suspense tangle in this melodrama about a kooky girl (Lily Tomilin), a missing cat (identity unknown) and a overage private yet (Art-Carney) who still knows a trick or two. MURDER BY DEATH (PR). Wonderful spoof by Neil Simon who convenes the world's five greatest detectives to solve a murder. Peter Sellers, David Niven and Alec Guimess, among others, match wits and steal secones.

THE PINK PANTHER TRIKES AGAIN (PG) and RETURN OF THE PINK PANTHER (G). More zany mayhem with Peter Sellers as the bumbling but ever-successful Inspector Clouseau who solves crimes unwittingly.

MOVIE RATING GUIDE

G General audiences admitted.
PG Parental guidance suggested. All ages admitted.
R Restricted. Adult must accompany person under 18.
No one under 18 admitted.











Observer







