

The Movies



The Return of a Man Called Horse

(PG)

Indian Hand culture shown at most grisly

By LOUISE SNIDER

After an absence of three years, a restless and troubled Englishman, Lord Morgan, returns to his adopted people, the Yellow Hand tribe of the Sioux nation.

His adventures with them in the Dakotas of the 1820s were depicted in a previous film, "A Man Called Horse."

In this sequel, he returns to find that the tribe has been decimated and driven from its land by Rickman Indians in the pay of French trappers.

Morgan (Richard Harris), the man called Horse, shifts the Yellow Hands, urges the survivors to fight to regain their lands. But they are too dispirited to try, and as Elk Woman (Gale Sondergaard) tells him, he has forgotten the Indian ways.

HIS MEMORY is painfully refreshed. He regains his self-knowledge and the Indians regain their manhood and fighting spirit when he leads them in a lengthy, self-motivated ritual.

This is not a scene for the squeamish. It tests the endurance of the audience as well as Morgan. Graphic footage reveals the torn and bleeding flesh.

Curved bone shafts are thrust through the pectoral muscles. A tether line from atop a high pole is fastened to each shaft. Throughout the day and into the night, Morgan and the braves who join him dance back and forth, the tether pulling at their impaled flesh.

The end of the realistic torture is climaxed in another act of shocking machoism by the medicine man.

These sequences are illustrative of the confused standards which impair this movie.

THE CAREFUL research of Indian life is exploited when the bizarre and grisly aspects are emphasized.

The concern for authenticity is overshadowed by an implausible plot riddled with Hollywood clichés.

The violent and superstitious Yellow Hand culture is mocked by the preposterousness of Morgan's soul searching and the impudence of his leadership.

Can you believe that a 19th century Eng-

Film critic joins staff

Beginning this week, movie reviews will appear regularly in the Observer & Eccentric. Louise Snider, a West Bloomfield resident, is the movie critic.

Ms. Snider teaches in the fine arts department at Schoolcraft College in Livonia. At Wayne State University and the University of Michigan, she has written scripts and worked in audio-visual production of educational and documentary films. She also has advertising experience with TV commercials.

She holds an M.A. in art history and humanities.

create authentic images of Indian life must be noted and commended. If a museum diorama was animated, it might look like this presentation.

The routine attention to detail, the textual richness, the color fidelity make "The Return of a Man Called Horse" a handsome visual experience.

The Buffalo sequences filmed in Custer State Park in North Dakota are especially stunning.

Film technicians gave this movie what merit it has. The photography is excellent, the sociology is bunk.

GLIMPSES

NEW RELEASES

AND NOW MY LOVE (PG) French film with English subtitles. Andre Dussolier and Martha Keller in a love story directed by Claude Lelouch. **THE BAD NEWS BEARS** (PG) Tatum O'Neal and a madcap team of kids exchange four-letter words with stockbroker baseball coach Walter Matthau. A karate chop to some new myths about children and athletic competition.

FUTURORAMA (PG) More of the Western-style phenomenon. Blythe Danner and brother Peter Onorati appear in this week's film with French subtitles. **THE GREAT SCOUT AND CATHOUSE** (THURSDAY) (PG) A lot of talent—Oliver Reed, Lee Marvin, Sarah Miles, Elizabeth Ashley—packed into a supposed to be fairly Western. **HARRY AND WALTER GO TO NEW YORK** (PG) James Caan and Elliott Gould are re-created well, aside from the who's in New York. So what? It's new. **IN SEARCH OF NOAH'S ARK** (PG) A popular account of modern adventures who search Turkey's mountains for the remains of the ark. **LOGAN'S RUN** (PG) Michael York, Jents Agutter and Peter Onorati compete with the special effects department in a 20th century world where 20 years is all you get. Makes '50 and out. Look pretty good. **MOVING VIOLATION** (PG) Melodrama with lots of action. Low active. Kay Lenz, Stephen Hatfield and Eddie Albert are the principals. The

cars play themselves. **MURDER BY DEATH** (PG) Wonderful spot by Neil Simon who conceives the world's five greatest detectives to solve a murder. Among them: Peter Sellers, Alec Guinness and David Niven steal scenes and match with lots of puns. **THE OWEN** (R) Presents some unique contributions to movie horror in the grisly deaths which abound in this supernatural thriller. Gregory Peck and Lee Remick star. **ST. IVES** (PG) Charles Bronson, Maximilian Schell and Jacqueline Bisset thread their way through the tangled web of this suspense drama. **SILENT MOVIE** (PG) Mel Brooks does it to silent movies in his own inimitable way. Strictly for laughs. **TUNNEL VISION** (R) A movie about TV. Saturday Night Live's parodying TV. Won't it be fun when TV buys this?

BACK AGAIN

COME WITH THE WIND (G) Every generation rediscovered this Civil War epic in the context of its own dreams and traumas. Clark Gable and Vivien Leigh in top form.

SOMETHING SPECIAL

SEVEN BRIDES (R) Giancarlo Giannini stars in Lina Wertmüller's tribute to man's instinct for survival. Set in Italy between the 1300s and the end of World War II. It's an outstanding film of Shakespearean breadth.



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