

The Movies



LOUISE SNIDER

Vitality lacking in Moreau's film

"Lumiere" (R) is noteworthy for two reasons: One, it marks actress Jeanne Moreau's debut as a director. Two, it marks the friendship and love of four women, a decided contrast to the spate of male-oriented films ("Blush Cassidy and the Sundance Kid," "The Sting," "Deliverance.")

Moreau plays the lead in her own movie, a successful middle-aged actress named Sarah Dedier. She is the touchstone of the story. The lives of the other three women suggest some aspect of her possibility in her own life.

Julienne is an aspiring, young actress at the threshold of success. Caroline is a struggling, young actress who must contend with a jealous husband. Forty-year-old Laura abandoned an acting career to settle for the norm—a husband and children.

The autobiographical slant of the theme and the concern with movie-making indicate that Moreau launched her directorial career with material all too familiar to her. A greater sense of distance from the subject might have helped give this movie the coherence and vitality it lacks. "LUMIERE" is a movie of character revelation rather than plot development, yet Moreau often fails to distinguish between shallowness and subtlety. The basis for the kylie friendship among the four women is never clear. Nor do the characters ever project an intensity to warrant close inspection or hold our attention. Moreau lets her characters nibble at the baited camera and get away; she is too reticent to hook them sharply and let the camera reveal them for whatever they are.

This may be a directorial lapse or a reflection of her own acting style. Moreau has the kind of enigmatic face that suggests she knows and has experienced everything. It also enables her to use a restrained acting style, which lets the viewer "read in" a reaction.

Ms. Moreau has the right instincts and a respect for the art of movie-making. She even has one of the characters, Sarah, quote the prologue from Ingmar Bergman's "Hour of the Wolf." And the title of her own movie carries a double meaning. "Lumiere" is the French word for light, but it also is the name of the two brothers who pioneered motion pictures in France.

'Freaky Friday' family comedy

The most freaky happening in Disney's "Freaky Friday" (G) is the departure from the usual blissful family to one that has a fairly common problem—tension between a parent and a teenager.

Ellen Andrews (Barbara Harris) and her 13-year-old daughter Annabel (Jodie Foster) get along like grits and hollandaise. Mrs. Andrews thinks Annabel has it easy, just coasting along at school, hacking around with friends and taking no responsibilities at home.

Annabel figures that her 35-year-old mother does nothing but watch soap operas all day, then go out to groovy places with Mr. Andrews at night. To add insult to injury (from Mrs. Andrews' point of view), Annabel rates her father (John Astin) as a great guy and her mother as a criticizing shrew.

One Friday morning when mother and daughter simultaneously express a wish to be the other for a day—it happens. Predictable slapstick abounds as Mrs. Andrews goes to school in Annabel's body and Annabel stays home in Mom's. Annabel futilely tries to cope with laundry, housecleaning, delinquency, a sotted maid and Mr. Andrews' ceaseless requests. These include numerous wardrobe chores and, last but not least, whipping up a gourmet dinner for 25 on two-hours notice.

THE MOVIE'S climax joins two parallel "disaster" sequences as Annabel, who can't drive and who is still in her mother's body, hurries a car through city traffic leaving a wake of disabled police cars behind her.

At the same time, Mrs. Andrews, who can't water ski and who is still in Annabel's body, is demolishing an aquacade show planned by Mr. Andrews to impress a client.

GLIMPSES

NEW RELEASES

THE ENFORCER (R). Violence and gun play in the "Dirty Harry" manner as Clint Eastwood shoots it out with a terrorist gang in San Francisco in this third film in the series.

KING KONG (PG). The big ape is back again with his same old destructive but sensitive personality. Jessica Lange plays the love in his life. Revised version with some tongue-in-cheek dialogue.

NETWORK (R). Pierce satire attacking the television industry and mass media generally. Top performances by Peter Finch, Faye Dunaway and William Holden in fast paced, grimly humorous film.

NICKELODEON (PG). Director Bogdanovich recalls the madcap, early days of movie making. Ryan and Tatum O'Neal, Burt Reynolds, Stella Stevens and Jane Fonda survive the perils and have some fun.

THE OUTER SPACE CONNECTION (G). Rod Serling narrates film version of popular book citing "evidence" that beings from outer space visited earth.

THE PINK PANTHER STRIKES AGAIN (PG). More clowning with Inspector Clouseau (Peter Sellers) who fumbles his way to victory—this time against the demented ex-chief inspector who would destroy the world unless he's given Clouseau, dead or alive.

ROCKY (PG). Human warmth and exciting drama combine in this stirring film about a no-name boxer who gets a chance at a title bout. Acting accolades to entire cast and especially Stallone as Rocky.

SILVER STREAK (PG). Gene Wilder, Richard Pryor, Patrick McGowan and Jill Clayburgh make tracks in this comedy-thriller about murder and mayhem on a train, and sometimes off.

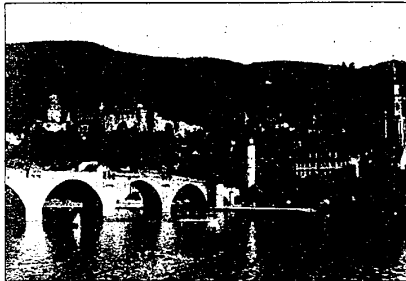
A STAR IS BORN (R). Long-awaited remake with Barbra Streisand and Kris Kristofferson as rock stars (rather than movie stars) whose careers head in different directions.

G General audiences admitted.

PG Parental guidance suggested. All ages admitted.

R Restricted. Adult must accompany person under 18.

X No one under 18 admitted.



Scenic Heidelberg is shown in Dick Reddy's "Germany."

Germany on film

"Germany" is the place to be visited by armchair travelers at The Community House Travel Film Series at 8 p.m. Feb. 4 and 5. Narrating his latest color film will be photographer Dick Reddy, who also will answer questions from the audience.

Reddy's travel experiences have included a balloon flight over the Alps as well as six filming trips to the Soviet Union. He is always seeking to capture the unusual on film.

His in-depth film on Germany is no exception as viewers travel to Ham-

burg on a Rhine Boat cruise, with picturesque castles and quaint villages along the way. Baden Baden and a tour of the famous spa as described by Mark Twain; the Black Forest and the village of Gersheim where the familiar German Dachshunds are bred, and down to the Romantic Road to the ancient town of Dinkelsbühl.

Preceding the travel film program, The Community House will serve a dinner featuring German foods. Dinner is served from 6 p.m. by reservation only.

New York actor in 'Uncle Vanya'

George Axler, New York actor, has been engaged by The University of Michigan Professional Theater Program (PTP) to portray the title role in Anton Chekhov's "Uncle Vanya," announces Richard D. Meyer, director of theater programs at the U-M.

The production, scheduled for Feb. 16-20, will be the third presentation in PTP's Guest Artist Series. Performances will be Wednesday through Sunday at 8 p.m. with a Sunday matinee at 2 p.m. in the Power Center for the Performing Arts.

A veteran performer, Axler has appeared on Broadway as Herr Schultz in "Cabaret" and with Howard da Silva in "Awake and Sing"—a show which he also toured with Morris Carovsky. He was a member of the National Touring Companies of "The Great White Hope," "Gypsy," "Cabaret" and "Annie Get Your Gun."

Performing with numerous theater companies throughout the country, Axler has played such diverse classical roles as Sir Toby Belch in "Twelfth Night," Cleante in "Tartuffe" and Pishtchik in Chekhov's "The Cherry Orchard."

AXLER is also an avid student of graphology—the science of hand-

writing analysis and has given lectures and demonstrations on the subject. Joining Axler in the production will be a cast of advanced acting students of the U-M speech communication and theater department, brought together by director Albert Pertalion. New to the U-M faculty, Pertalion comes from East Carolina University and brings with him experience in 35 productions he has directed. The 35 are an unusually eclectic blend of classics and contemporary pieces, including opera and musicals, as well as plays. Among the plays are the complete canon of Samuel Beckett.

Rehearsals are well under way for the Feb. 16-20 production of "Uncle Vanya." Tickets are available at the PTP Ticket Office in the Lobby of the Mendelsohn Theatre. Tickets are also available at all area Hudson's Ticket outlets and at Central Travel and Ticket in Toledo. Group rates are available by calling Jean Galen at (313) 763-5213. For general ticket information call (313) 764-0450.

Guest Artist Series subscribers should note that "Uncle Vanya" replaces the previously announced "The Seagull" and that "Seagull" tickets will be honored for the same performance dates and times.

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