



Truffaut spoofs woman-chaser

From its title, "The Man Who Loved Women" (R) would seem to be a film out of step with the times. Just when other directors are turning out movies about liberated women, Francois Truffaut spins a yarn about a contemporary Don Juan. So it would seem, but that's not the way it is.

With gentle irony, Truffaut deflates the macho implications of the title and storyline. Bertrand Moreau (Charles Denner) is a 41-year-old engineer whose avocation is women; indeed, they are his obsession. Bertrand, however, is no bosom-ogling super stud. He's a modest, average-looking man whose intensity makes up for his otherwise undistinguished features.

Perhaps the secret of his success is that, unlike the famous seducers in literature, he's not prompted by an urge to conquer or despoil but by a genuine liking for women as persons.

He notices them. He can tell them what hair styles suit them or what eyeglass frames flatter them. He enjoys looking at shapely legs, but he doesn't mind thick ankles. If he follows someone who turns out to have an unattractive face, that's ok too. Age doesn't matter either.

ONE TIME HE invites a woman his own age to dinner with the hope of a later liaison. He's devastated when she sharply puts him down by telling him that he's too old for her; she prefers younger men.

Another time he has an affair with a doctor's wife who thrives on absurdly hazardous situations. Thus they make love in hallways, in a car parked on a busy thoroughfare and even in the bedroom display of a department store. She coyly reproaches him, "Oh the things you make me do!" Clearly, though, he is being used as much as he is using.

Humor and irony infiltrate his amorous encounters, but as their number increases, so does the viewer's monotony. Considering the subject of this film, it is surprisingly devoid of eros and passion. Perhaps in trying to avoid clichés and coarseness, Truffaut went too far in the other direction.

For all his adventures, Bertrand is a very bland character. The audience never receives enough information to develop any real concern for or interest in him. The movie offers only a few stinging clues about his childhood and about a "serious affair" which was terminated for some unexplained reason.

The characters who stand out are the women, particularly Nelly Borgeaud as the "danger-loving" doctor's wife and Brigitte Fossey as the attractive, intelligent editor of Bertrand's memoirs.

IN ANOTHER instance of irony, it is the liberated career woman, Fossey, who defends Bertrand's memoirs against the arguments of her male colleagues who seem baffled by his candor.

She admires the honesty with which Bertrand plays his games and tells him so. Of modern heterosexual relationships, she says, "We're all playing games. . . it's just that we're changing the rules. There aren't going to be any more power plays."

"The Man Who Loved Women" has rewarding moments, but it is not first-rate Truffaut. Nevertheless, second-rate Truffaut still outranks scores of other films.

Glimpses

NEW RELEASES

CAPRICORN ONE (PG). Hoax about a space shot is the gimmick in this flick with lots of action and lots of loopholes.

COMING HOME (R). Powerful story of Vietnam era with Jane Fonda as officer's wife who falls in love with disabled vet (Jon Voight).

DAMEN: OMEN II (R). The nasty kid from "The Omen" is now 13 and he's back to kill more people as the world heads for Armageddon.

THE END (R). Black comedy about misadventures of an about-to-die guy. Burt Reynolds and Don De Luise star.

F.I.S.T. (PG). Sylvester Stallone as union organizer in film that spans decades from early struggle and idealism to national strength and corruption.

GREASE (PG). Broadway musical about the funky '50s is translated to film with John Travolta and Olivia Newton-John.

THE GREEK TYCOON (R). Jacqueline Bisset and Anthony Quinn in story of Jackie and Ari Onassis. Explosive movie with banal dialogue.

HARPER VALLEY PTA (PG). You heard the song (in the '60s), now see the movie as Barbara Eden and Nanette Fabray thump the hypocrites.

IF EVER I SEE YOU AGAIN (PG). A movie no one will ever want to see again, if he/she was unfortunate enough to see it once. It's a movie-length commercial with music.

JAWS 2 (PG). Unimaginative recap of original "Jaws" as another shark with a case of overbite and a taste for teens terrorizes beach resort.

MADAME ROSA (PG). Tender story of old Jewish woman (Simone Signoret) who raises Arab boy. Won Academy Award for Best Foreign Language Film. English subtitles.

MATILDA (G). Kangaroo becomes professional boxer and pockets the cash.

PRETTY BABY (R). Red-light district of New Orleans in 1917 as seen by a child prostitute in lush, unimproving film by Louis Malle.

RABBIT TEST (PG). Joan Rivers directed this wild comedy about the world's first pregnant man.

SATURDAY NIGHT FEVER (R). John Travolta (of Kotter's sweatshops) is the main man in film with plenty of disco action.

THANK GOD IT'S FRIDAY (PG). Not much dancing but a lot of sound in this sophisticated comedy about an evening of mix "n" match at a disco called The Zoo.

AN UNMARRIED WOMAN (R). Jill Clayburgh in top form as woman who picks up the pieces after her husband leaves her, then finds there's more to life than scotch tape. Written and directed by Paul Mazursky.

MOVIE RATING GUIDE

- 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.

P'Jazz accents superstars

P'Jazz concerts on the terrace of the Hotel Pontchartrain will feature two jazz superstars, Dizzy Gillespie Monday and Lionel Hampton Wednesday. Both performances begin at 6:30 p.m.

John Birks "Dizzy" Gillespie has been called the greatest living jazz trumpet player by trumpet players and music experts. He is also a composer and band leader responsible for the transition from swing to the more progressive style of jazz.

Gillespie's well-known composition "A Night in Tunisia" represents his early introduction of African, Cuban and Oriental elements into popular music.

CONSIDERED ONE of the four or five most important figures in the history of jazz, the ever-popular Gillespie turns 60 this year.

Lionel Hampton enters his 50th year as a musical performer, with a worldwide following among people of all ages. Doctorates in music from three universities also attest to his great popularity and stature in the music world.

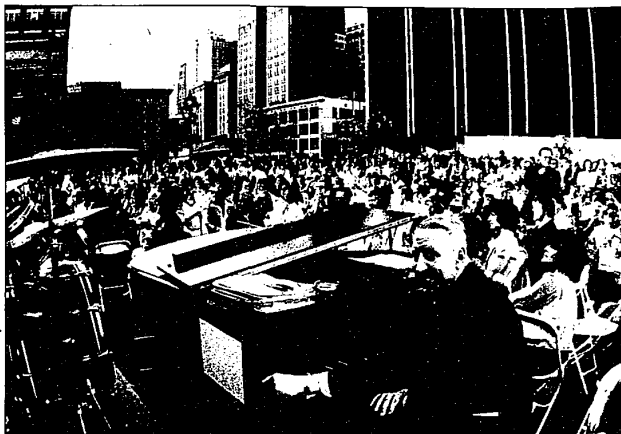
In 1930, Hampton got a big break when he filled in for a musician in Louis Armstrong's band. Hampton later joined Benny Goodman where he became part of the legendary Goodman quartet along with Teddy Wilson and Gene Krupa.

Hampton started his own group in 1934 and has discovered such stars as Dinah Washington and Joe Williams, among others.

P'Jazz general admission tickets are available at the door from 5 p.m. the evening of each concert.

RESERVED SEAT tickets can be purchased at the P'Jazz ticket office at the Hotel Pontchartrain (phone 965-0230, ext. 1755) 10 a.m. to 5 p.m., weekdays.

The Hotel Pontchartrain is directly across Washington Boulevard from Cobo Hall in downtown Detroit. Parking is available in both buildings.



Stan Kenton and his band opened the summer Detroit's Hotel Pontchartrain. (Photo by Douglas P'Jazz series Wednesday on the pool terrace of Ashley)

Hank Jones playing jazz

Pianist Hank Jones will be the featured artist at the Detroit Institute of Arts' continuing Thursday night "Jazz at the Institute" summer series June 22.

Two performances are scheduled, at 7:30 and 9:30 p.m. in the museum's Kresge Court. Tickets are available at the Art Institute ticket office.

For more than four decades, the Pontiac-born Jones' career has been distinguished by his work with the country's most celebrated jazz stars, including Hot Lips Page, Billie Eckstein, Coleman Hawkins, Stan Getz and Ella Fitzgerald. Sandwiched between his guest appearances and touring engagements, Jones spent 20 years as house musician for CBS. Reserved table seating will be provided.

Wine, beer, soft drinks and snacks will be offered.

For reservations, information and a complete "Jazz at the Institute" schedule of concerts through Aug. 31, call the Detroit Institute of Arts ticket office at 832-2730.



Amphagas opens at Fanny's

Amphagas returns to Fanny's, the disco night spot at the Troy Hilton Inn. The high energy group brings its funky rock sound to audiences through July 2. The group entertains from 8:30 p.m. to 1:30 a.m.

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