



"A Slave of Love" directed by Nikita Mikhalkov stars Rodion Nakhapetov and Elena Solovoi.



Russian director looks lyrically at his country's past

The Detroit Film Theatre (DFT) at the Detroit Institute of Arts will begin its new season and sixth year of operation this weekend with the local premiere of the Soviet film, "A Slave of Love."

The DFT, under the direction of Elliott Wilhelm, has been building audiences through the years as it pursues its objective to bring important films at modest prices to Detroit.

The continuing program to schedule new films or films which have had limited exhibition for Friday evenings. Saturdays are devoted to classics, and Sundays feature special programs. Tickets are \$2, with a discount book of 10 tickets for \$15 available at the box office.

This season's opener has attracted attention both for its own merits as a film and for its possession of qualities not usually associated with Soviet cinema.

ALTHOUGH "A Slave of Love" dutifully bows to the commissars, it also shows some directorial independence. Mikhalkov creates characters, not stereotypes, and he creates a mood that is often lyrical.

The time is about 1917. Bolsheviks and Czarist soldiers clash in Moscow. Elsewhere, the Czar's secret police hunt down individual Bolsheviks; otherwise, life goes on as usual.

In a pleasant resort area far from Moscow, a company of moviemakers, isolated from the trauma of the revolution, continue to grind out the same foolish little silent films they've been making for years.

Oiga (Elena Solovoi) is the female star. The title of one of her successful potboilers provides the title of this film. Oiga is beautiful, frivolous and almost as immature as her two young daughters (her husband was killed in World War I).

She is attracted to a cameraman who is secretly a Bolshevik. When he invites her to a meeting to see forbidden films of Czarist atrocities, her first thought is to wonder what she should wear for the occasion. She finally decides on something "modest."

THE POLITICAL turmoil impinges on the moviemakers more and more. Oiga becomes swept up in events. Although her political consciousness is raised by the proletarian cause, she retains her own impulsive and irrepresible personality.

At the end, we see her as if in a surreal dream. She stands alone in a deserted yellow trolley disappearing into a fog. It is a startling and unique image, and it reflects the changing moods of the film.

Initially, the film seems rambling and leisurely. Scenes of picnics in dappled sunlight, children playing, and ladies strolling with parasols raised suggest a surprising feeling of nostalgia for the graceful bourgeois life of pre-revolutionary Russia.

The mood shifts and intensifies as Oiga becomes politically involved, yet, some of the lyricism remains. Mikhalkov may be closer to Chekhov than to Gorky, and better at capturing the end of an era than the beginning of one.

"A Slave of Love" will be shown at 7 and 9:30 p.m. Friday and Saturday.

Glimpses

NEW RELEASES

AUTUMN SONATA (PG) Acting fireworks from Ingrid Bergman as concert pianist estranged from Liv Ullmann, her less talented daughter, as they meet and pour out their feelings. Ingmar Bergman directed.

BRASS TARGET (PG) Accident that killed General Patton was no accident, according to suspense film with George Kennedy and Sophia Loren.

CALIFORNIA SUITE (PG) Neil Simon's comedy of four episodes about guests at the Beverly Hills Hotel. Starry cast includes Jane Fonda and Walter Matthau.

EVERY WHICH WAY BUT LOOSE (PG) Country-western-style action comedy with Clint Eastwood, Sandra Locke and Clyde the orangutan.

FORCE 10 FROM NAVARONE (PG) High-powered thriller with Edward G. Robinson and the late Robert Shaw on a team whose target is a vital bridge.

INVASION OF THE BODY SNATCHERS (PG) Remake of chilling sci-fi thriller about alien invasion in the form of plant pods.

KING OF THE GYPSIES (R) Three generations of gypsy life in America are chronicled in film of best-selling novel. Sterling Hayden is the patriarch and Shelley Winters the queen.

LORD OF THE RINGS (PG) Hobbits and the creatures of Middle Earth are energetically recreated in Ralph Bakshi's animated version of J.R.R. Tolkien's classic fantasy.

MOMENT BY MOMENT (R) Contemporary love story of young man (John Travolta) and older woman (Lily Tomlin).

OLIVER'S STORY (PG) Spooky sequel to "Love Story" with Ryan O'Neal and some new playmates, Candice Bergen and Nicola Paget.

SUPERMAN (PG) Christopher Reeve plays Big S. Marlon Brando is father and Gene Hackman the villain in this humorous fantasy.

WATERSHIP DOWN (PG) Animated adventures of a group of rabbits who leave their doomed warren to seek a safe home. Multi-leveled story of interest to adults and children.

THE WIZ (G) Lavish but lumbering version of the Broadway musical presenting Diana Ross in an updated "The Wizard of Oz."

MOVIE RATING GUIDE

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

Film theater shows classics

Detroit Film Theatre announces its 11th season of weekend movies after record-breaking five-year history at the Detroit Institute of Arts auditorium.

Friday and Saturday evenings, beginning Feb. 2, and Sunday, beginning March 4, films representing a wide selection of modern and classic world cinema will be shown—uncut and in their original format—as each director intended.

Opening DFT it will be the Detroit premiere of "A Slave of Love" from the USSR, released in 1978. This story of a group of filmmakers whose melodramas are at odds with the real world of 1919 revolutionary Russia was chosen "one of the 10 best films of 1978" by The New York Times critic Vincent

Canby. New Yorker Magazine said of the film: "A glory has arrived... a new Russian classic... a magnificent film."

"A Slave of Love" will be shown at 7 and 9:30 p.m. Friday, Feb. 2, and Saturday, Feb. 3.

OTHER FRIDAY evening offerings in the 20-week season will include works which are either new to Detroit or which have had insufficient exposure—from the United States, Germany, Japan, India, Canada, Cuba, Bolivia, Spain, England and China.

Classic films and proven masterpieces of cinema will fill the Saturday evening schedule, including Bertolucci's 1976 release "1900," "The Great Dictator" by Charles Chaplin, the 1933

Charles Laughton film "The Private Life of Henry VIII," Stanley Kubrick's 1956 "The Killing," the Marx Brothers comedy "A Night at the Opera," Robert Altman's "Thieves Like Us," Martin Scorsese's "The Last Waltz," and "Rebel Without a Cause" with James Dean and Sal Mineo.

Based at the Detroit Institute of Arts, Detroit Film Theatre's purpose is to offer the widest possible selection of movies at the lowest possible price. Tickets for all DFT movies are \$2.

Ten-ticket discount books are available at \$15. Tickets and discount books may be purchased at the door, or in advance—in person or by mail—at the Detroit Institute of Arts ticket office, 5200 Woodward, Detroit 48202.

For information and a complete Detroit Film Theatre schedule of weekend movies through June 16, call the museum ticket office at 632-2730.

SUNDAY EVENINGS, beginning March 4, will feature a 14-week retrospective of all films directed by Orson Welles. Opening with his 1941 "Citizen Kane," called the single most influential film in the history of motion pictures, the series documents the extraordinary career of one of the world's most famous directors.

Others are "The Lady from Shanghai" (1947) with Rita Hayworth, the 1957 "Touch of Evil" with Charlton Heston and Janet Leigh, and his examination of art forgery, "F For Fake" (1968).

Series brightens Sundays

By HELEN ZUCKER

Oakland University's Film Club, Cinematheque, has put together a collection of Sunday movies that beats hot soup for chasing away the winter doldrums.

In hopes of outwitting the pattern of weekend snows, Cinematheque President Lowery Mallonen and Vice President Avis Robinson decided to present this winter's films in double showings every other Sunday rather than every week.

Federico Fellini's wonderful adventures of Cabiria, the waif, the poor clown who cannot get anyone to love her, will be shown Sunday, Feb. 4. Made in 1957, "Nights of Cabiria" is even more moving now than when it was made.

The later, totally disillusioned films Fellini has made may not stand the test of time, but "Cabiria" starring Fellini's wife, Giuletta Masina, has already moved into the realm of the classic. Ms. Masina and the role of Cabiria were made for each other.

FRANCOIS TRUFFAUT's "Stolen Kisses" is scheduled for Feb. 18. The film is the second of Truffaut's autobiographical trilogy. It follows the adventures of Antoine Doinel, the lad Truffaut left in a freeze frame at the end of "400 Blows."

Much lighter in tone, "Stolen Kisses," starring Jean-Pierre Leaud and Delphine Seyrig, has a buoyant, whimsical charm. It deals with a young man who seems to be incompetent at all of his nonsensical jobs and just as incompetent at his first attempts with women.

It's a delightful, funny movie. If you enjoy being spooked out of your wits, March 11 is a date to keep in mind. "The Cabinet of Dr. Caligari," starring Michael Redgrave, is the original horror classic that the recent film, "Magic" borrowed much from.

"Dead of Night" is by far the superior film. It deals with a group of total strangers who gather in an architect's house. The architect foretells inci-

dents he has dreamt of, and which come to pass in strange and marvelous (and terribly scary) ways.

AKIRA KUROSAWA's dazzling color film "Dodes' ka den" is slated for March 25. Kurosawa, who is famous for "Rashomon," "Throne of Blood," "The Seven Samurai" and other Japanese classics, has been directing films since 1943.

Most of his movies take place in the past. "Dodes' ka den" is a departure. (The title means "trolley car.") It's a visually stunning, absorbing movie about the fantasies and realities of life in the Lower Depths in the Tokyo of the '70s.

"Two Daughters" is scheduled for April 8. Satyajit Ray, the Indian director, has taken two stories by Rabindranath Tagore, the famed Indian writer, and made immensely poignant films out of them. Tagore was a friend of Ray's father, and Ray's deep understanding of Tagore's work shines through the movie.

The first story, "The Postmaster," deals with a student who is passing time as a postal clerk in a small town. After the student leaves for the city, he realizes he was too dense to understand the affection little girl he has left behind.

"The Conclusion," the second story, tells us about a bride who runs away and eventually returns, in love with the man she has run away from. Both of these stories hone in on the small, true detail, the personal tragedies in everyday life.

THE RELATIONSHIPS ring true. Ray is a sensitive movie maker, and can be likened to an Indian Chekhov.

Cinematheque's offerings wind up with Joseph Mankiewicz's classy whodunit, "Sluth," on April 22. Michael Caine and Sir Lawrence Olivier have at each other in a colorful house filled with toys, banisters, masks and mystery.

All films will be shown at 3 and 7 p.m. in 201 Dodge Hall on the campus of Oakland University near Rochester.

Hayman conducting concerts

The Detroit Symphony Orchestra will present the fourth pair of performances of the 1978-79 "Weekender Pops" series with concerts at 8:30 p.m. Friday and 3:30 p.m. Sunday at Ford Auditorium featuring singer Jack Jones.

DSO Principal Pops Conductor Richard Hayman will lead the orchestra in a program of Broadway and motion picture hits, followed by Jones' appearance as guest soloist with the orchestra.

A limited number of tickets for both performances Friday and Sunday are available at the Ford Auditorium box office. Master Charge and VISA charge cards are accepted.

Jones, called the hair apartment to the crown held by Frank Sinatra in the music world, has the technical expertise, the range and the tone for this role.

He has his own ideas on this. "I think maybe people respond to my sincerity. I only sing a song if I can relate to the emotions and the feelings in the lyrics. If I can't put myself into a song and perform it totally, what's the point of doing it?"

Jones is the son of actor-singer Allan Jones and actress Irene Hervey, and growing up in the show business world he has been a singer all his life.

"Singing," says he, "is very natural for me. I guess I'm very interested in working in the movies and on television. Television is the medium of our times, and exposure on it is invaluable."

Jones has appeared on numerous television shows, doing guest spots, interviews, comedy sketches, hosting and guesting informal talk shows, and in his own TV specials. He began his formal singing training while attending West Los Angeles University High School.

After graduating from there, he joined his father on the nightclub circuit, making his first Las Vegas appearance at the Thunderbird Hotel. In 1962, while on active duty in the Air Force, he recorded "Lollipop and Roses" and won the year's Grammy Award for Best Performance by a Male Singer.

Since then, he has established himself as a romantic singer in an era, some think, is anti-romantic.

According to him, "It's a shame that we've lost some of the romantic spirit that has been a trademark of other ages. I often pick songs for their depth of feeling and their romantic qualities, and I'm convinced there are many people who still love a love song."

This is Jack Jones' second appearance with the DSO, having also appeared in March 1977.

Richard Hayman is principal pops conductor of the Detroit Symphony Orchestra and has conducted at the spring Cabaret "Pops" Concerts series since 1970, as well as at the Weekender series.

He was more recently named principal pops conductor of the St. Louis Symphony Orchestra, and he is also chief arranger for the Boston Pops Orchestra, having served in that capacity since 1960.

He has produced special arrangements for dozens of hit albums by Arthur Fiedler and the Boston Pops.

A resident of New York, Hayman's work is in constant demand in all media of musical expression from Boston to Hollywood. He is frequently on the move as musical director of tour shows of popular entertainers, most recently including the Osmonds, the Carpenters, Johnny Carson, Andy Williams, Tom Jones, Engelbert Humperdinck, Mary Lou Collins, the Badlagers, Bob Hope, the Supremes, Pat Boone, Alan King, Allen and Rossi, Ed Ames and Eddie Arnold.

Richard Hayman and his Orchestra have been presented in 23 albums and 27 hit singles by Mercury Records in which he also has served as musical director. Forty-five of Hayman's original compositions have been recorded.

He has arranged and conducted recordings for more than 50 stars of motion pictures, stage, radio and television.

Hermoine Gingold does Sondheim

Hermione Gingold stars in the musical revue "Side by Side" by Sondheim, coming to The University of Michigan Power Center for the Performing Arts, Friday-Sunday as part of the Professional Theatre Program Best of Broadway Series.

Performances are at 8 p.m. with a Sunday matinee at 2 p.m.

"Side by Side" consists of more than 30 musical numbers by Stephen Sondheim from the musical "West Side Story" through the recent film "The Seven Year Itch."

Some of the songs have both words and music by Sondheim while others have Sondheim lyrics to the music of Leonard Bernstein, Mary Rodgers, Richard Rodgers and John Styne.

HERMIONE GINGOLD, who has worked with Sondheim for seven years, says she was handpicked for her part in "Side by Side" and is delighted about it. She received rave notices from critics for her role of the narrator.

Ms. Gingold is famed for her characterizations such as Estelle McKenney Shinn in "The Music Man" and Madame Armfeldt in "A Little Night

Music." Her duet with Maurice Chevalier in "Gigi" won her the Hollywood Globe Award.

Barbara Heuman, Jack Blackton and Stephanie Cotarillo join Ms. Gingold to complete the cast. Jack Blackton has starred in "Side by Side" on Broadway and has followed the musical on this tour.

He starred in the National Company of "1776" on tour and made his Broadway debut in "Once Upon A Mattress."

BARBARA HEUMAN joined the Broadway company of "Side by Side" during its New York run. In addition to her many Broadway credits, she has been guest soloist at the White House. Stephanie Cotarillo joins the Sondheim revue with this tour.

She has performed numerous roles with the New York Shakespeare Festival, Chelsea Theatre, Phoenix Theatre and the Manhattan Theatre Club.

Tickets for "Side by Side by Sondheim" at the Power Center, can be purchased at the PTP ticket office in the Michigan League, Monday-Friday, 10 a.m. to 1 p.m. and 2-5 p.m. Tickets also are available at all Hudson ticket offices. For further information, call 764-0450.



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