

what's at the movies

NEW RELEASES

**ALL THAT JAZZ (R)**, Tour de force by writer-director Bob Fosse. Roy Scheider plays hard-driving, fast-living choreographer (Fosse) in "behind the scenes" story of unusual imagination and energy.

**AMERICAN GIGOLO (R)**, Seamy tale about rich widows, dirty politics and a stud who gets framed for murder.

**AND JUSTICE FOR ALL (R)**, Al Pacino is a young trial lawyer dedicated to his profession and profoundly troubled by the legal system.

**BEING THERE (PG)**, Peter Sellers is a TV-educated economist in satire that pokes fun at our political and social convicts.

**BLACK HOLE (PG)**, Disney's expensive entry into sci-fi, space adventure with strong cast and action story.

**THE BLACK MARBLE (PG)**, Paula Prentiss and Robert Foxworth in libel, romantic comedy about two ill-matched L.A. cops.

**BLACK STALLION (G)**, Story about a boy and a horse told in rich visual images. Terrific performance by Mickey Rooney as an ex-jockey who befriends the boy.

**CHAPTER TWO (PG)**, Autobiographical Neil Simon story about a man starting over after death of his wife.

**COAL MINER'S DAUGHTER (PG)**, Sissy Spacek is outstanding as Loretta Lynn in movie bio of country singer's grueling early years and troubled success.

**CRUISING (R)**, Heavy leather story of police undercover agent (Al Pacino) looking for psychotic killer in homosexual community.

**ELECTRIC HORSEMAN (PG)**, Jane Fonda is a reporter, and Robert Redford an ex-reeve champion in satirical romance.

**FATSO (PG)**, Anne Bancroft debuts as writer-director and co-stars opposite Dom DeLuise in comedy about fat man's efforts to get thin.

**THE FOG (R)**, Horror film from John Carpenter, who directed "Halloween." Supernatural fog, associated with legend of mariners rising from their graves and seeking vengeance, creates havoc in coastal village.

**FOXES (R)**, Four teen-aged girls in California coping with the adult world and parental neglect.

**GOING IN STYLE (PG)**, Offbeat comedy about three pensioners who decide to "go in style" in the government.

**HERO AT LARGE (PG)**, A struggling actor (John Ritter) tries to live up to image of his role as Captain Avenger.

**HIDE IN PLAIN SIGHT (PG)**, James Caan attempts to find his children who have disappeared with stepfather given a new identity by the government.

**THE IN-LAWS (PG)**, Hilarious comedy with Peter Falk and Alan Arkin as near-relatives who not only plan a wedding but rip off the U.S. Mint.

**THE JERK (R)**, Steve Martin in comedy about a white boy raised by black sharecroppers.

**JUST TELL ME WHAT YOU WANT (R)**, Alan King excels in straight role as millionaire confronted by his rebellious mistress, Ali McGraw.

**KRAMER VS. KRAMER (PG)**, Perceptive, well-acted drama about a broken marriage and a custody battle. Dustin Hoffman and Meryl Streep star.

**THE LAST MARRIED COUPLE IN AMERICA (R)**, George Segal and Natalie Wood in sometimes-abrasive comedy about problems of staying married in the midst of friends who are divorcing.

**LITTLE DARLINGS (R)**, Tatum O'Neal and Kristy McNichol are two teenagers who go to summer camp and wager who will lose her virginity first.

**LITTLE MISS MARKER (PG)**, Remake of the Shirley Temple classic from Damon Runyon story about a bookie who gets stuck with a 6-year-old girl as a marker for a bet.

**1941 (PG)**, John Belushi and host of others in comedy about mythical Japanese attack on Los Angeles.

**NOTHING PERSONAL (PG)**, Tweedy professor (Donald Sutherland) goes to Washington and meets sexy lady attorney (Suzanne Somers).

**THE ROSE (R)**, Bette Midler as '60s rock star living life of emotional extremes that suggest some parallels with career of Janis Joplin.

**THE SEDUCTION OF JOE TYNNAN (R)**, Familiar story about the pressures of a "decent" politician, Alan Alda. Hackneyed situations are redeemed by the acting of Barbara Harris, Meryl Streep and Rip Torn.

**THE SERIAL (R)**, Life among the trendy fold of Marin County.

**SIMON (PG)**, Comedy with Alan Arkin as brainwashed professor who believes he is an alien from outer space.

**A SIMPLE STORY (Unrated)**, the middling agonies of turning 40 trouble successful career woman (Romy Schneider).

**10 (R)**, Comedy with Dudley Moore who tosses out his tenured roommate, Julie Andrews, in his search for the perfect "10."

**THE TREE OF WOODEN CLOGS (Unrated)**, Epic film of life of Italian peasants at turn of century.

**WHEN TIME RAN OUT (PG)**, Irwin Allen disaster flick (if you can't make them better, give them more) with volcanic eruption, earthquake and tidal wave.

**WINDOWS (R)**, Weird twist of plot in ridiculous film about rape victim.

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.

Rick Stahl playing Winston's

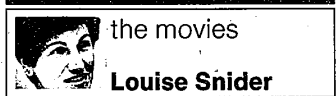
Rick Stahl will play a return engagement beginning Tuesday at Win Schuler's restaurant lounge, Winston's The Bar, in Rochester. His previous appearance in the lounge was last November. Stahl is a vocalist who accompanies himself on the guitar and sings contemporary and light rock numbers. He also does his own original compositions. Stahl's engagement at Win Schuler's runs five weeks. His appearance will be from 8 p.m. to midnight Tuesdays-Thursdays and from 9 p.m. to 1 a.m. Fridays-Saturdays.

Troy firm seeks lighting work

A Troy firm was the lowest of six recent bidders on lighting three miles of I-696 in Southfield, from Franklin Road east to Lahser. The Michigan Department of Transportation received the bids this month. John Miller Electric Co. of Troy bid \$888,756 on the project, which also includes tower lighting in the I-696/U.S.-24 interchange. The project has a December completion date.



Little Alec Ramsay (Kelly Reno) kisses his beloved horse, The Black, in "The Black Stallion."



the movies

Louise Snider

'Black Stallion' appeals despite unmelded styles

Many years ago Hollywood director Charles Brackett is reputed to have summed up the difference between European and American films with this example:

"In Europe, you can open a picture with clouds, dissolve slowly to clouds, and dissolve again to more clouds. In America, you open with clouds, dissolve to an airplane, and in the next shot the airplane's gotta explode."

Judged by this example, "The Black Stallion" (G) seems to reflect both stylistic approaches, though it never melds them. The first half of the film, with a boy and a horse shipwrecked on a deserted island, has qualities, positive qualities, which relate to the European cinema.

Not because the film is slow; it isn't. But because the director is confident enough in the material he is working with to allow a patient unfolding. There is almost no dialogue; the magical quality of the images and the rhapsodic rhythm of the island sequences make words superfluous.

THESE BREATHTAKING scenes show off to advantage the striking features of the location, Sardinia, and the stunning camera work of Caleb Deschanel. Deschanel (who should have received an Oscar nomination for his work) often illuminates scenes in a dramatic, baroque way with dark backgrounds and raking light.

Further adding to the visual excitement are the nervous overtures of friendship between the boy, played by 11-year-old Kelly Reno, and the wild Black Stallion, played by an Arabian show horse, Cass-ole.

Reno looks and sounds like a young boy, not a young actor. Consequently, we never tire of him or, for that matter, of the horse, a superbly trained and handsome animal.

ACTUALLY SEVERAL horses were used because of the rigorous demands of the story. It begins with the boy and his father aboard a steamship somewhere off the coast of North Africa. A fire breaks out during a terrible storm. The boy is tossed into the rolling ocean and is miraculously carried to shore by the wild horse which he befriends aboard ship.

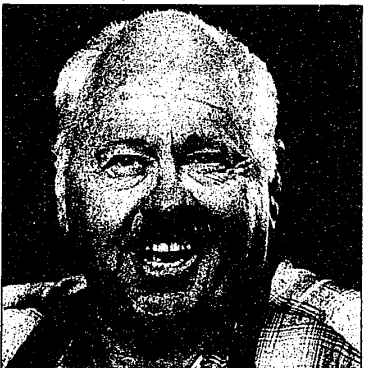
Daybreak finds the two of them, the lone survivors, on a rocky, deserted island. Ballard lets the camera tell the story — of how the boy despairs, of how his spirits are lifted when he sees the horse, of how the two of them gingerly approach each other, and, finally, of how they become horse and rider as the two race flat out along the rugged coast.

WHAT HAPPENS next is an abrupt shifting of gears with a rescue and return home leading to the second half of the film. Reno, the Black Stallion and Deschanel's photography provide slim threads of continuity, but in an entirely new design.

Now we have an apple-pie-American story and the addition of another important character, a grizzled ex-jockey played by Mickey Rooney. The boy and the old jockey plot to train the stallion and enter him as a mystery horse in a prestigious race.

There is no discounting the excellence of the acting or the high production values, but the changes in atmosphere and tempo make this half seem like a different movie. It builds to a crescendo and the director then attempts to join motifs through concluding flash-backs.

The plan doesn't work, but it does give us another chance to look at some singular images of beauty and courage.



Mickey Rooney is Henry Dalley, an aging horse trainer who turns a wild black horse into a disciplined racehorse.

DINING AND ENTERTAINMENT GUIDE  
ON THE TOWN

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