

Area men featured in OU production

Two area residents have been cast in key roles in Oakland University's Barn Theatre production of "Cat on a Hot Tin Roof."

Dwayne Foster of Bloomfield Hills will play Brick, the favored son. Foster has appeared in several Studio Theatre productions on campus, as well as in "The Phantom," a production at the Barn Theatre.

He is a junior majoring in theater arts and is currently a member of the Oakland University Performing Arts Board.

Gregory A. Rittinger of West Bloom-

field will play the Reverend Tooker. This is his first production at the Barn Theatre.

"Cat on a Hot Tin Roof," Tennessee Williams' powerful drama, centers around the family members of a plantation house as they try to break the loneliness of their private lives, only to be terrified by the truths they hide.

The production will run the weekends of Nov. 7-23 on campus near Rochester. Friday and Saturday night shows start at 8:30, while Sunday showtimes are 2:30 and 6:30 p.m. For ticket information phone 377-2245.

Alfred's staff dons costumes

Waiters, waitresses and bus boys got in the Halloween spirit on Friday, Oct. 31, at Alfred's restaurant in Somerset Mall, Troy. They all dressed up to vie for best costume honors.

First place was awarded to Alan

LeVey, who waited on tables dressed as the Scarecrow from "The Wizard of Oz." Waitress Connie Cockran, who was a dead ringer for Laverne of TV's "Laverne and Shirley," got second place. Third place winner was Donna Zarb as an unappetizing vampire.



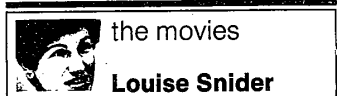
GREGORY RITTINGER



DWAYNE FOSTER



Peter O'Toole stars as the brilliantly gifted director of a World War I action epic in "The Stunt Man."



the movies

Louise Snider

'The Stunt Man' teases audience with perceptions

"Ordinary People" is one of the most exemplary and dramatically moving films to brighten the screens this year, but "The Stunt Man" (R) is one of the most refreshing, certainly the most audacious.

The impact of "The Stunt Man" is comparable to that of a surrealist painting. We recognize the forms, but our equilibrium is jolted because the associations are unexpected.

The elements we are familiar with from our movie experiences are all present — mystery, adventure, action, comedy. Which one dominates? Hard to say, because things aren't what they seem to be.

Richard Rush, the film's producer and director, suggests "The Stunt Man" is about paranoia, in the sense that we take a limited view. As an audience, we share, or fall into the trap of sharing, the hero's point of view.

UNLIKE MANY FILMS which tip off viewers while the hero dully stumbles about trying to solve his problem, viewers are not subject to favoritism here. We stumble about like he.

Steve Railsback is the protagonist and a mystery man himself. He is a fugitive, but we don't know whether he's wanted for murder or for neglecting to pay parking tickets. For some unknown reason, while he is walking on a bridge a man tries to run him down. Railsback jumps aside, and the man and car hurtle over the rail.

The man who died in the car crash, Hurt, was a stunt man, and now the director (Peter O'Toole) has hired Railsback to replace Hurt.

The director is making some kind of pacifist World War I epic, using the beach and setting of San Diego's historic Hotel del Coronado. Given only three days in which to finish location shooting, he can't afford the delay that an investigation of the accident would cause. Consequently, the substitution.

O'Toole takes complete charge of his role as the director Eli Cross in one of the brightest performances he's given in years. Is Cross a genius or a maniac? A pacifist or a hypocrite? Is he using Railsback, setting him up for another fatal accident?

THE PEOPLE AROUND Cross cater to his whims. He expects personal loyalty and he hedges those who are loyal to the studio, i.e., those who follow the studio's dictates.

"What would you do," he asks his scriptwriter, "if the studio said your daughter would look better with five fingers cut off?" "Being an insecure writer," the man replies, "I'd get a second opinion."

There's a witty intelligence at work in this film playing games with our perceptions of reality and illusion and keeping us guessing to the end.

If this sounds too abstract for enjoyment, let me assure you that cinematic values and action have not been neglected. "The Stunt Man" crackles with energy and activity — explosions, fires, perilous rooftop chases, crashes. You'll long for a calm moment in which to catch your breath.

All these qualities make "The Stunt Man" an exceptional film, immensely entertaining.

what's at the movies

NEW RELEASES

THE ELEPHANT MAN (PG). Largely true story of grossly deformed man rescued from sordid life by compassionate doctor. Fine acting by John Hurt, Anthony Hopkins and John Gielgud balances out directorial shortcomings.

FIRST DEADLY SIN (R). Cop searches out killer responsible for series of bizarre murders. Frank Sinatra and Faye Dunaway star.

THE GREAT SANTINI (PG) Robert Duvall as air force pilot and dominating father in strong story of family conflict and love.

HOPSQUATCH (R) Chemistry of Mathau/Jackson pairing works again, but we don't see them together often enough in this half-way humorous (first half) film.

IT'S MY TURN (R). Jill Clayburgh in humorous story as independent woman (again) who falls in love with ex-baseball player during a weekend in New York.

LOVING COUPLES (PG). A comic look at foibles of contemporary relationships, focusing on the love lives of four sophisticates.

ORDINARY PEOPLE (R) Robert Redford's directorial debut is a smash in this extraordinarily well-acted, moving film about a "perfect" family trying to cope with a son's mental illness.

PRIVATE BENJAMIN (R) Goldie Hawn joins the army to escape and find herself.

SOMEWHERE IN TIME (PG) Romance with Christopher Reeve and Jane Seymour. Young man falls in love with portrait of a beautiful woman and goes back in time to find her.

STARDUST MEMORIES (PG) Funny, and film about what it's like to be Woody Allen (Sandy Bates in this movie). Allen joins ranks of directors who've made movies about themselves making movies.

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