

## upcoming things to do

### CASTING CALL

Will-O-Way Apprentice and Repertory Theatre will hold open auditions for its next musical, "Black and Mable," at 7:30 p.m. Thursday-Friday, Jan. 19-20, at the theater, 775 W. Long Lake Road, Bloomfield Township. Roles are for mid-teens to middle age, with some tap dance required for females. The show, originally scheduled for Jan. 20-March 10, will run Feb. 10-March 10. For more information, call Will-O-Way Theatre at 644-4418.

### SHOW DATES

Other Will-O-Way Repertory Theatre shows whose dates have been changed from the season's original announcement include "Cat on a Hot Tin Roof," which will run March 23-

April 14 instead of March 30-April 21, and "Furber," opening May 4 instead of May 11, continuing through June 18. The original dates were given in last Thursday's story on theater schedules for the rest of the season.

### RUNNING LATER

"A Streetcar Named Desire," next production for the Birmingham Village Players, will open at 8:30 p.m. Friday-Saturday, Jan. 20-21, and continue Friday-Saturday, Jan. 27-28, at the playhouse on the corner of Hunter Boulevard and Chestnut Street, south of Maple Road, in Birmingham. Thursday's feature story gave the dates as Jan. 13-14, 20-21, which were dates released in the original flyer for the theater's season that was amended shortly thereafter.

### VOCAL CONCERT

Oakland University student Paul Ritchie will present a free vocal concert at 8 p.m. Wednesday, Jan. 18, in Varner Recital Hall on the Oakland University campus near Rochester. Ritchie will sing pop, jazz, light rock and contemporary gospel music in a one-hour program. A junior voice student enrolled in the commercial music program, he is a member of the OU Meadow Brook Estate show ensemble and the OU Vocal Jazz Ensemble. Student vocalists from the commercial music program and instrumentalists from the Ron DeRoo Quintet and the Rochester, Pontiac-Oakland and Oakland youth symphonies will provide backup music. A reception follows the performance sponsored by the OU Center for the Arts and the Department of Music.

### PIZZA PARTY

A "Magic All-You-Can-Eat All-Day Pizza Party" benefiting the Detroit Symphony Orchestra will be held from 11:30 a.m. to 11 p.m. Wednesday, Jan. 18, at Buddy's Pizza, 31644 Northwestern Highway, west of Middlebelt Road and south of 14 Mile, in Farmington Hills. The fund-raiser is co-sponsored by radio station WMJC "Magic" 95-FM and Buddy's. The \$5 per-person charge includes pizza and salad, with choice of one beer or wine (for those over 21). The DSO will receive \$3.50 of the \$5 charged.

## what's at the movies

**BIG CHILL (R).** College friends from the 1960s sit around feeling guilty about their success and death of a friend.

**CHRISTINE (R).** Hell hath no fury like a repressed '58 Plymouth. Miss it.

**D.C. CAB (R).** Rude and funny. Profanity and nudity may offend.

**EDUCATING RITA (PG).** Touching Pygmalion-type story.

**EXPERIENCE PREFERRED . . . BUT NOT ESSENTIAL (PG).** Delightful comedy about growing up.

**GORKY PARK (R).** Slick murder mystery set in Moscow. Good entertainment.

**THE MAN WHO LOVED WOMEN (R).** Ego-tripping with macho-man Burt Reynolds in Blake Edwards film also starring Julie Andrews as a psychiatrist. She was more helpful as Mary Poppins.

**MICKEY'S CHRISTMAS CAROL (G).** The holiday's past but Mickey's first new film in 30 years plays on.

**RETURN OF THE JEDI (PG).** The "Star Wars" continue.

**SCARFACE (R).** Al Pacino in violent gangland story.

**SILKWOOD (R).** Meryl Streep, Kurt Russell and Cher in moving story about Karen Silkwood, plutonium poisoning and union politics.

**SUDDEN IMPACT (R).** Dirty Harry's at it again.

**TERMS OF ENDEARMENT (PG).** Shirley MacLaine and Debra Winger in well-done tear-jerker about mother-daughter relationships. Jack Nicholson is excellent in support.

**TO BE OR NOT TO BE (PG).** Mel Brooks and Anne Bancroft in so-so remake of 1942 Jack Benny-Carole Lombard anti-Nazi farce.

**TWO OF A KIND (PG).** Olivia Newton-John and John Travolta in supposed comedy-romance. Twenty-four karat plastic.

**UNCOMMON VALOR (R).** Father leads team into Laos to rescue MIA son.

**YENTL (PG).** Barbra Streisand as girl who "becomes" boy in pre-World War I Eastern European Jewish community. Streisand's singing is inappropriate. Otherwise OK.



Burt Reynolds finds the ladies irresistible and develops a complex in "The Man Who Loved Women."



the movies

Dan  
Greenberg

## It's a real turn-off seeing macho man cope with women

If you enjoy ego-tripping with Burt Reynolds, then "The Man Who Loved Women" is for you. The film is well photographed and attractively set in the slicker parts of Los Angeles and Houston. And it has lots of pretty girls.

But, are you ready for Reynolds as a sculptor so psychologically crippled that he can't enjoy artistic renown, and success with every beauty he approaches?

That's the story of "The Man Who Loved Women." Successful sculptor David Fowler (Reynolds) is so disabled with oedipal confusions because of his mother's loose morals (and no identifiable father) that he is compelled to seduce every good-looking woman he can. Supposedly he does it so well that they love him for it. Eventually he becomes psychologically paralyzed and unable to make decisions.

He seeks help from psychiatrist Marianna (Julie Andrews). The film is told in flashbacks from her couch. Those flashbacks, in turn, are derived from her voice-over reflections at his funeral, an elaborate occasion which opens the film with numerous lovely young girls debarking from black limousines.

AMONG HIS REFLECTIONS are several sequences with Louise (Kim Basinger), wife of Houston oilman Roy (Barry Corbin). She's devoted to kinky sex in dangerous situations. Basinger is lovely and energetic, tackling her role with considerable ease, but the crux of this film's problem is the embarrassed hesitancy with which Reynolds accepts her favors.

If this all sounds like a showcase for macho-man Reynolds, you're right, even though director Blake Edwards ("Breakfast at Tiffany's," "Days of Wine and Roses," "10" and "Victor/Victoria") notes it wasn't meant to be that way.

Edwards has said, "When I saw Truffaut's 'Man Who Loved Women' I was excited by the idea of exploring, in greater depth, that impossible question, What's the difference between truly loving women and merely making love to women? Who is the lover, who the womanizer?"

A noble intention but it won't wash when you set Reynolds and his macho/comedy image in the slick and glib surroundings of Southern California and Houston oil palaces. All those people may be psychologically disturbed but the images are too polished to convey anything but material success.

No matter how many times Andrews' sensitive, clipped British voice-over reports how much David Fowler has given to women, and that's why they love him so, the audience never sees what he has given, only what he takes and then only enough of that to qualify as marginal titillation.

HIS ONLY TRULY GIVING act is to a prostitute, Nancy (Jennifer Edwards), who becomes his studio assistant and miraculously so artistically inclined as to strain our credulity.

The trouble with "The Man Who Loved Women" is credibility. It isn't possible to believe all the foolishness projected. Reynolds as a psychologically disabled lady-killer is tough enough. But his sudden cure because of a good view of his lady psychiatrist's thighs during an earthquake is beyond belief.

The fact that she won't marry him leads to a relapse, an auto accident and, just when the intensive care nurse tells him (and the audience) that he's going to recover, he falls out of bed and dies trying to get a better view of the nurse's body silhouetted in a thin uniform against the light.

Do you believe all that? It may be what happens on the screen but it isn't all convincing. In fact, it is silly watching Burt Reynolds self-consciously ego-tripping with lots of sexy young girls.

Feminists, quite rightly, should be offended by this film as it exploits women, pure and simple. Everyone should be offended that an accomplished filmmaker like Edwards would star his talented wife Andrews in such nonsense.



Julie Andrews is the psychiatrist Reynolds visits when he discovers he is unable to make decisions.



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