Bette Midler (below) and Shelley Long (above) bocome friends, despite the fact that both are rivels for the same man, who two-timed them, in the hilarious comedy "Outrageous Fortune."



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## 'Radio Days' doesn't crystalize

"Radio Days" (PG) is Woody Al-len's latest, a pleasant trip down memory lane that leaves travelers slightly unsatisfied. While the scen-ery is pleasant, the road is bumpy and the way stations seem unrelated.

and the way stations seem unrelated.
Set in Rockaway, N.Y., prior to
and during World War H. 'Radio
Days' traces the impact of radio on
a extended, middle-class Jewish
family in this small community just
east of Coney Island.

The family includes quite a crowd,
all well-acted, with Mother (Julic
Kavner) and Father (Michael Tuckey) trying to keep things running for
unmarried Aunt Ben (Dlanne Wietl),
Uncle Abe (Josh Mostel), Aunt Celi
(Renee Lippin) and Cousin Rullice
Goy Newman, plus Grandmultice
(Lory Low Manne), plus Grandmultice
Magerman).

Magerman).
Allen fans will recognize many of these faces as Woody's regulars. Diane Keaton is a pleasant, soft-sing nightiche chanteuse while Mia Farrow is an offbeat nightiche cigarette girl who becomes a radio gosip columnist.

TWELVE-YEAR-OLD newcomer (to Allen movies) Seth Green is Joe, the young son whose memories populate this film. His voice-over narration is read by Allen. All told, the supporting east and extras provide the film with a Fellini-like array of faces.

The film's very valid concept, which reflects a lot of Allen's personal memories and autobiographical experiences, is that radio had a major impact on American culture.

major impact on American culture.

There's no quarrel with that premise, and "Radio Daya" has a number of evocative sequences in which the decor, the chematography and the action are guaranteed to stimulate intense longing for the good old days.

But the film's structure is far too episodic for smooth flow and sustained interest. It lacks coherence and unity and tends to be too personal. If Allen were your uncle just back from a trip, it would be swell to

spend time with his stories and sildes, but there are limits to such an evening's appeal.

The cyloides shift from family events (real and imagined) to their favorite radio programs and then to the lives of the broadcast performers. While that is a marvelous idea, for life is truly a jumble of reality and illusion, pretense and practicality, the bare, 90 minutes of "Radio Days" falls to deal fully with its basic concept and falters when it should flow smoothly from mundane life to high illusion.

"OUTRAGEOUS Fortune" (R), on the other hand, has no such identity problems and is, flat out from start to finish, a very wacky comedy leavened with just the right amounts of continuent.

leavened with just the right amounts of excitement. Satire and burlesque at their very best are fast-paced, with a continual progression of characters and situations. "Outrageous Fortune" takes off with just a barely noticeable delay to set up would-be actreas Lauren (Shelley Long) as a prissy, theat-rical artists.

lay to set up would-be actress Laurical artiste.

A tot of the film's comedy turns on
Lauren's character as it contrasts:
With that of another young actress,
Sandy (Bette Midier), who is just a
second of the contrasts of the contrasts
of the contrasts of the contrasts
of her body.
Lauren and Sandy meet in acting
classes run by the great Russian
master, Stantslov Korzenowski (Robert Prosky). They also meet in the
morgue while attempting to identify
their lovers' bodies. It turns out that
their lovers' are one and the same,
Michael (Peter Coyote), whose twotiming leads Lauren and Sandy on a
madaga chase in the very best comic
tradition.

THE FILM HAS everything ex-cept rockets, as Lauren and Sandy run across CLA, KGB, drug dealers and modern Indians, including George Carlin as a '60s burn-out run-ning a trading post on the reserva-tion.



the movies

Dan Greenberg

Bette Midler's Sandy is vintage Midler at its best, a raucous New York 'broad' chasing a two-time across the Arizona desert in high hoels. The contrast of her character with Shelly Long's polite. Eastern finishing-school demeanor is very funny. Long's unexpected behavioral changes, as the transcontinental chase secalates, provide further comic contrast. For this, her first completed film, screenwriter Lealie Dixon has produced a polished scenario with clever dialogue and good elaboration on a basic storyline.

However ridiculous "Outrageous Fortune" gets, it's never a problem. The quick sequence of events continually amuses and never allows the audience time to complain about two improbable these events really are.

Perhans the best thing about the

are.
Perhaps the best thing about the film is its good spirit and open acknowledgement of the joke. No pretenses here, just a lot of rapid-lire comedy that will delight every audi-

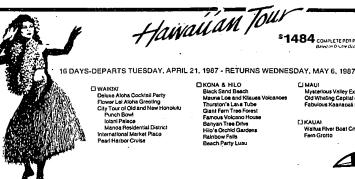
Seth Green is the young son in Woody Allen's charming but disjointed "Radio Days."







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