

John Watson of Birmingham is Mr. Bumble in the Windson Light Opera production of the musical, "Oliveri" at the Cleary Auditorium in Windsor.

upcoming

things to do

COMEDY TIME

● COMEDY TIME
Birmingham Village Players
will present the comedy "Invitation" to a March" at 8.30 p.m. Fridays-Saturday, May 16. 22-23,
and 2 p.m. Sunday, May 17. Tickets
at \$5 for adults, \$4 for students are
available at the door. Reservationsare recommended; call 644-2075
anytime

CHARITY CONCERT

CHARITY CONCERT
The father and son team of
Puroshotamdes Jalota and Anup
Jalota will appear in a live charity
concert at 8:15 pm. Friday, May
15, at Mercy High School Auditorium in Farmington Hills. The event
sponsored by Bharatlya Family
Services, a non-profit organization,
is open to the general public and
especially to Americans of India
and Pakistani heritage. Tickets
315-459 are available at the Sitar
Restaurant in Farmington Hills.
(477-5000), the Taj Sari Palace
(477-5444) and Jaydevi Sanghvi
(477-570) in Livenia; Poods n'
Flavor (455-6169) and Regals (451-

0351) in Canton, and India Sari Pal-ace (525-5470) and Patel Brothers (427-4445) in Garden City.

• 'OLIVER!' OPENING

◆ 'OLIVERI' OPENING
The Windsor Light Opera production of the musical hit "Oliveri" by Lionel Bart continues Friday-Sunday, May 15-17, at the Cleary Auditorium in Windsor, Ontario. This production, as were all prior ones, is produced and directed by John Watson of Birmingham. Watson will play Mr. Bumble. For ticket information, call (519) 974-5593.

• NEW SHOW

"Valorie." a new, nightime show
starring Valorie Hilsen of Bloomfield Hills, is being presented 9-10
pm. Thursdays on radio station
WPON (1460 AM). The show will
feature entertainment and personalities, with many of the segments
geared for slagles. Anyone interested in appearing on the show may
contact Hillsen by writing P.O. Box
\$26, Bloomfield Hills 48013.

'Working Girls' tells dull story

Two current unrewarding, unentertaining and unpleasant fillm experiences—"Working Gits" (unrated) and "Gothie" (R) — are guaranteed, in the first instance, to bore you with dull, repetitive images and, in the second, to disgust you with ghastly, perverted phantoms of the nicht.

in the second, to disgust you with ghastly, perverted phantoms of the night.

Both films indicate just how little restraint filmmakers presently exhibit. They also demonstrate the rating system's bypocrisy, for "Gothie" with its "R" is much more disgusting than the unrated "Working Girls" which, presumably, was not submitted for rating becames it would have commercial box office. There is no question that both deserve to be X'ed out.

"Working Girls" was eco-produce commercial box office. There is no question that both deserve to be X'ed out.

"Working Girls" was eco-produce, whose first film, "Born in Piames," has been described as a controversial feminist drama. Certainly "Working Girls" presents a unique feminist view of prostitution.

Molly (Louise Smith), a sometimes photographer, is a fresh-faced prostitute whose sympachted manner has proposed to the prostitution of the proposed proposed that the proposed proposed that the proposed propo

(irmale) lover and her daughter.

MOLLY IS ALWAYS in control in his sanitized situation which, according to the film's publicity, represents a significant trend, hygienic brothels where nice girls work their way through college under the aegis of pleasant, albeit greedy, madams — in this case, Lucy (Ellem McElduff), a rather silly caricature. "Working Girls" intentionally avoids sensuality, erotleism and tittle high and the sense of the sense

prostitution and totally in charge of her life. She seems so divorced from the entire process that viewers soon become just as indifferent as she is.

Judy Irola's camerawork is restrictive and repetitive, boring by virtue of its self-conscious, arty style. Much of the acting and dialogue falls in the same category.

logue falls in the same category.

BORDEN DOES the feminist movement, and women in general, a great disservice in pretending that a prostitute can control her own life and, thereby, avoid thresome office work. "Working Girls" creates a new mystique which denies that there is a qualitative difference between hiring one's brain and renting one's body. "Working Girls" did not convince me that it is to a woman's advantage to prostitute herself or that such women are in control. Nother can I believe that a woman can cater to male perversity and remain untouched and indifferent. If she can, what does that tell us about the contemporary scene?

what does that tell us about the con-temporary scene?
Even more damaging, "Working Girls" subtly assuages male guilt by asserting that prostituted women are untroubled by the experience.

are untroubled by the experience.
YOU DON'T HAVE to be a professor of English Poetry to be offended at "Gothle's" portrayal of Lord Byron (Gabriel Byrne) and Percy Sheley (Julian Sands) as perverse drug addicts with obscene imaginations.
However historicality accurate this protentious British film may be, it is hardly worth tile unpleasantness.
Director Ken Russell falls to justify his unnending display of disgusting images which, purportedly, depict the genesis of the modern horror genre at the famous ghost-story session on June 16, 1816, at Villa Dlodatil.

That wicked evening inspired Mary Shelley (Nataha Richardson) to write "Frankensteln" and Dr. Polldori (Timothy Spail) to write "Dracha's "literary forebear, "The Vampyre."

Just as "Working Girls" performs a disservice by pretending that prostitution is OK under certain circumstances, "Gothle" falls flat in its own excrement by assuming that disgusting images equal a good ghost story.



the movies

Greenberg



Louise Smith as Molly looks into the mirror in "Working Girls," a film about prostitution. In background is Marusia Zach as Gina.

Scrutiny.

Bunuel and Dali had the good grace to keep their "Dog" under a half-hour but Russell's "Gothic" is an interminable 90 minutes and no

Nightmares, as unpleasant as they might be, often provide interesting topics for conversation, at least with one's analyst. Some surrealist films are similar, the Bunuel-Salvador Dali 'Andalusian Dog,'' for example, which only makes sense with careful scrutlay.

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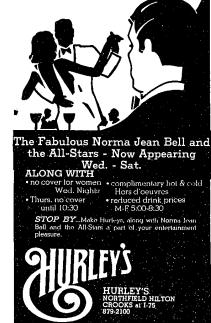
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