Twosome: partners in music and marriage

Continued from Page 5

"I have a two-fold purpose now
I have a two-fol income coming
in from these kind of jobs on a local
level, (two) finish my syndication,
get over in London and make my
first new record in the last five
vers, which is very important to first new record in the last five years, which is very important to me." Mike said. He also made it clear. "The minute that record is done, I begin to develop this one (this wife) as a sole album arrists." Connie and Mike first met in June 1987 when Connie auditioned, as did seven other female singers, to work as a singer with Mike professionally. Mike remembered how capitvated he was by her beauty on that first meeting. Her beauty worried him, though. What if she couldn't sing?

table talk

Area 'Soup-Off'

Continued from Page 5

Connie remembered what he said, "Don't sing, don't ruin it! Just stand there!" She also said about that first meeting, "We hit to fivery badly in the beginning. He was a said to be said t

culinary art, entered by professional chefs, apprentices and students, will be on display. The salon is open to the public. Admission is \$3.

AFER SOUP-OIT
Detroit-are cooks can vie for a
trip for two to Chicago by entering
the cooks are cooks can be for a
trip for two to Chicago by entering
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to cook their favorite soup recipes in the "Great Detroit Area Soup-Off" sponsored by Wellington's restaurant in Southfield. Entry blanks and contest rules are available at the restaurant in Southfield, or by calling 81-3993. All recipes must be received at Wellington's no later than Thursday, March 31.

Master chef Leopold Schaell of the Machus (Red Pox Restaurant in Bloomfield when the Machael C. Gibbons, C. Gibbons,

Township has earned his professional recertification from the Amrican Culinary Federation Educational Institute. Leopold, a Master Certified Executive Chef, has worked at the Red Fox for 12 years. the last five in the position of Master Chef.

Heads board

Filmmaker's gamble paid off

"Hollywood Shuffle," a newcomer to the video shelves, gained some no-toriety on its release last summer as the film financed through credit cards.

Robert Townsend, then a strug-

cards.
Robert Townsend, then a struggling black actor/comedian/writer/
director, didn't have many big
names behind him when he financed
the film. So he used his credit cards
to buy props and costumes and pay
the crew.

It was a gamble that seems to be
paying off. Now he's working on
another. In the had his own comedy
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TOWNSEND AND his cast want to bust out of playing slaves, street-walkers and small-time hoods. To paraphrase part of his cable comedy routine: They realize chances are slim to none that someone will pick the third slave on the left to play Hamlet.

sum to none that someone will plus the third slave on the left to play Hamlet.
Along the way Townsend slings his own arrows at outrageous fortune.
One fantasy vignette has Townsend as himself, in television, pitch or the Black Acting School. Courses include Jive 101 and Epic Slaves and

"You too can be a street hood,"
Townsend promises in a hokey British accent.

ish accent.

He pokes fun at a collection of media types and hypes — television movie critics, black roles in television, Rambo and Clint Eastwood films.

Townsend is aided by a sturdy cast of black and white performers, but this is his showcase. For a film that somtimes looks like it was shot in his living room, it's a funny, thought-provoking effort.

second runs Louise Okrutsky

On the old scale of 1-10, this one registers a 5. It's rated R, in part because it throws in just about all of the seven words banned by network television. Enjoyable viewing.

Roderigo Mendoza (Robert De Niro), a mercenary and a slave trader, joins the order after murdering his brother.

The other, gentle Gavriel (Jeremy Irons), steadfastly believes that love carries a greater force for change than military might. Together they establish a mission in the jungle, orleing a home to the Indian tribes. Truly, it's the cinematography that brings home the story of two men pitted against forces much larger than them.

Towering mountains and thunderous waterfalls are filimed in a diffused light that doesn't diminish their majesty or the danger they har-ALTHOUGH IT HAS been out for a while, "The Mission," the 1986 film with Robert De Niro and Jeremy Irons, deserves a place on everyone's must-rent list. It earned recognition at the 1986 Cannes Film Festival and received an Academy Award that year for chematography by Chris Menegeo.

Based on a true incident in 1750 within the area bordering Argentina, Paraguay and Peru, the movie follows the careers of two Jesuits. One,

their majesty or the danger they har-bor. Remarkably, this effort even

comes across when it's reduced in size for the home screen.

In this film with sparse dialogue, cinematography and music carry their weight in telling this story. Ennio Morricone's music is performed by the London Philharmonic Orchestra, with musiclams Incantation providing the haunting Indian instrumentation.

The music sparkles even in the home version, thanks to the cassette's Dolby sound, incidentally, the soundtrack is available on recordand CD.

Six recommends this one. We rute "The Mission" an 8, 11's 125 minutes of solid flummaking, slightly marred by a bit of pontificating.

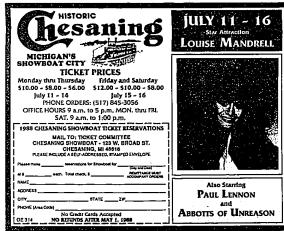




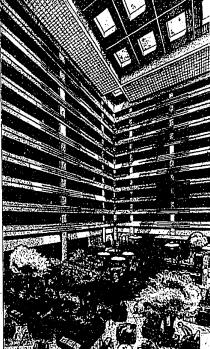


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