

# MOVING PICTURES

## Madonna and Dice not nice

In "Truth or Dare" (F.R. 118 minutes) and "Dice Rules" (F.R. 117, 87 minutes) Madonna and Andrew Dice Clay pretend that they are artists discussing sexual power, the hostility of passion and the primacy of their own sex.

Not true, friends, for in reality they're both sadists out to torment their fans with 3 1/2 boring hours of obscenity, adolescent posturing and some of the worst film footage to be screened in years.

Both of these productions are supposed to be innovative, something "new and different" in concert films but they wind up as two of the least entertaining films imaginable.

"Dice Rules," all in color, opens with a half-hour drama in which Dice is the ultimate nerd who becomes super cool by purchasing a \$15 leather jacket. The remaining hour is wasted screening footage from his Madison Square Garden concert. For those who are blessed with ignorance of Clay's routine, it's non-stop four-letter words celebrating naked masculine sexual power in the hands of someone who doesn't understand sexuality or human relations.

"Truth or Dare," on the other hand, largely consists of grainy black-and-white footage from Madonna's 1990 "Blonde Ambition" tour interspersed with a handful of



Brian Bosworth makes his motion picture debut as a heroic undercover cop recruited by the FBI to infiltrate an outlaw biker gang in "Stone Cold."

concert numbers in color. Even her most ardent fans will tire of the

# ALTERNATIVE VIEWING

## 'Impromptu:' A triumph

In the mid-19th century, George Sand created a panic, even for Paris. The popular female writer not only carried on indiscreet affairs, but insisted on dressing in men's clothing.

Frederic Chopin, while enjoying his own popularity as a pianist and composer, was plagued by a lung disorder that kept him from setting foot outdoors or even cracking a window. Composer Franz Liszt called him "The Polish Corpse."

Historically, the meeting of Sand and Chopin was little more than a passing acquaintance through mutual friend Liszt. The new film, "Impromptu," however, takes Sand's admitted infatuation with the composer and creates an irreverent and beautiful romantic comedy.

Playing exclusively at the Maple Theatre, "Impromptu" finds Sand, now divorced, desperately trying to avoid the mad and jealous lovers she's taken since. She finds Chopin's music, introduced to her at a party recital, "heavenly" and "the answer to a prayer."

SAND'S RELENTLESS pursuit of Chopin completely bends the protocol of male-female courtship. Sand, dressed in trousers and ascot, frightens the frail, well-coiffed Chopin. He finds her revolting, but also is strangely compelled by her.

Judy Davis' flesh-and-blood portrait of Sand, meanwhile, redefines the depiction of famous personages. It's partly her well-documented bitterness that has Sand wearing men's

clothing, but, as she confesses to her mother, they're also "easier to move about in."

In one of the film's most moving moments, Chopin is overtaken by her intensity and fears he will die if he succumbs to it.

"Take some of my strength," she implores. "I've got too much of it."

What sounds overly melodramatic on paper comes off with amazing sincerity on film.

This is clearly Davis' picture, though Hugh Grant's Chopin is also fine. Julian Sands, a veteran of "A Room with a View" and "Gothic," looks properly rumpled and badgered as the long-haired, thick-

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# SCREEN SCENE

HENRY FORD CENTENNIAL LIBRARY, 13671 Michigan Avenue, Dearborn. Call 943-2330 for information. (free)

"A Separate Peace" (USA - 1972) and "Soldier's Home" (USA - 1977), 7 p.m. May 20. The first is an abridgement of the John Knowles novel about friendship at a boys' prep school at the beginning of World War II. Based on a story by Ernest Hemingway, "Soldier's Home" finds a war hero returning after World War I.

LIVONIA MALL, Seven Mile and Middlebelt roads, Livonia. Call 476-1166 for information. (free)

"White Heat" (USA - 1949), 10 a.m. May 21. James Cagney in one of his greatest roles as an insane man's boy who plans a major heist. With Edmond O'Brien, Virginia Mayo and a legendary explosive climax and closing line. As part of a month-long tribute to Cagney.

MAPLE THEATRE, 4135 W. Maple, Birmingham. Call 955-9090 for information. (\$6, \$3.50 twilight; call for show times)

"Mister Johnson" (USA - 1991). The latest from Bruce Beresford ("Driving Miss Daisy") about a young native's tragic alliance with the men building a road through his African homeland.

"Impromptu" (Britain - 1990). A romantic comedy about French novelist Hugh Grant's Chopin is also irreverent charm by James Lapine. Starring Judy Davis.

MICHIGAN THEATRE, 16301 E. Liberty, Ann Arbor. Call 669-4397 for information. (\$4.50, \$3.50 students and senior citizens)

"Citizen Kane" (USA - 1941). Through May 23 (call for show times). A 50th anniversary celebration of the greatest film ever made. For this first feature, Orson Welles' Please turn to Page 4

# VIDEO VIEWING

By Dan Greenberg special reporter

Many people know that former Detroiters Bruce Joel Rubin — his parents still live in West Bloomfield — won an Oscar for "Ghost," the megabuck hit that now stands 10th on Variety's list of all-time box office champs.

Millions saw that film in theaters and, since March 21, it's led Variety's Top 50 Video Rental charts.

Highest possible number on Variety's survey is 130 and "Ghost" has hit near-perfect weekly scores in the 122-127 range. For the week ending May 4, it earned 117 while number two, "Marked For Death" was the only other film to score more than 100.

Rubin had a lot less box office success with "Jacob's Ladder" (1990, color, R, 116 minutes). That Rubin screenplay kicked around Hollywood

for a long time as one of the "Top 10 Unproduced Scripts."

"Jacob's Ladder," however, is a sensational film that will knock your socks off. It reaches the video racks Thursday, May 23, and also will be available on laser disc.

Jacob Singer (Tim Robbins) works in the New York Post Office. He is haunted by memories of Vietnam

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