

## MOVING PICTURES



As an outlaw, Robin Hood (Kevin Costner) and his friend Azeem (Morgan Freeman) take refuge in the forest from Glaborn's soldiers in "Robin Hood: Prince of Thieves."

## Costner's 'Robin Hood' is an entertaining adventure

No matter what role he plays, Kevin Costner always seems the same — but he does it so well that no one will mind that his Robin Hood sounds strangely like a medieval-era knight in a crowd of Englishmen stranded in Sherwood Forest.

"Robin Hood: Prince of Thieves" (A-, PG-13, 140 minutes) is a modern, upbeat version of the old legend which maintains an appropriate 12th Century flavor. It was a time when merry old England suffered from the cruelty of the barons who exploited the country and its population while King Richard the Lionhearted was away from his throne fighting in the Crusades.

Chief among those evil fellows was the Sheriff of Nottingham, a black-hearted villain of the old school, played to the hilt by Alan Rickman. He sneers, connives and really gets into evil with a capital "E."

Among his most dastardly deeds, he frames Robin's father, Lord Locksley (Brian Blessed), as a devil worshipper and destroys Locksley's Castle — to say nothing of what he does to the good Lord Locksley.

MEANWHILE ROBIN LANGUESH in a Turkish prison, a captured Crusader about to lose his hand for stealing bread. He escapes with a Moor, Azeem (Morgan Freeman), and they return to England. Their 20th Century repartee and sly glances throughout the film set the rather arch, wry tone of this "Robin Hood."

The film is tongue-in-cheek all the way and take it any other way spoils the fun. Neither Errol Flynn nor Douglas Fairbanks could have swung from castle wall to castle wall with any more pizzazz than Costner does in this latest rendition of the old legend.

Naturally, we can't have old-fashioned romantic adventure without a love interest and Mary Elizabeth Mastrantonio is a charming Maid Marian who knows when to don armor and fight and when to shrink back against the wall and shriek.

"Robin Hood: Prince of Thieves" never loses sight of the fact that 12th Century England was a brutal, medieval place, but it manages to avoid contemporary excesses in presenting that violence. Low light-levels and quick cutting maintain a refreshing, old-fashioned distance from the worst elements of reality.

It all adds up to a very entertaining, romantic adventure for the entire family.

### STILL PLAYING:

"Backdraft" (C-, R, 130 minutes). Disappointing, cornball, clichéd story of two brothers, both Chicago firefighters.

"City Slickers" (A, PG-13, 108 minutes). Super film with entirely new approach to solving mid-life crises. As always, Billy Crystal is terrific.

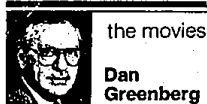
"Dances With Wolves" (A, PG-13, 180 minutes). Kevin Costner's magnificent ode to brotherhood and brutality on America's western frontier during and after the Civil War.

"Dice Rules" (F, NC-17, 87 minutes). Offensive Andrew Dice Clay presentation lacks style, humor, taste or any other positive characteristic.

"Don't Tell Mom the Babysitter's Dead" (C, PG-13, 95 minutes). Predictable, stereotypical, mediocre story about teenager left in charge of family when babysitter dies.

"Drop Dead Fred" (B+, PG-13, 100 minutes). Even if you didn't have an imaginary childhood friend, you'll enjoy Rik Mayall in the title role.

"The Five Heartbeats" (A-, R). Good entertainment and excellent



the movies

Dan Greenberg

### Grading the movies

A+	Top marks - sure to please
A	Close behind - excellent
A-	Still in running for top honors
B+	Pretty good stuff, not perfect
B	Good
B-	Good but notable deficiencies
C+	Just a cut above average
C	Mediocre
C-	Not so hot and slipping fast
D+	The very best of the poor stuff
D	Poor
D-	It doesn't get much worse
F	Truly awful
Z	Reserved for the colossal bad
*	No advanced screening

music in story of fictitious black singing group.

"FX2: The Deadly Art of Illusion" (C+, PG-13, 105 minutes).

Largely sterile exercise in special

effects teams two Brians — Denchey and Brown — one more time.

"Hudson Hawk" (A, PG-13, 97 minutes).

Brave Willis is paroled thief who wants to go straight but events conspire . . .

"Jungle Fever" (B+, R, 125 minutes).

Excellent performances combined with Spike Lee's fine writing and direction equal a compelling look at an inter-racial love affair.

"Mortal Thoughts" (B, R, 104 minutes).

Poorly structured plot detracts from excellent performances by Demi Moore and Glenn Headly as New Jersey beauticians.

"Only the Lonely" (B, PG-13, 105 minutes).

John Candy is a nice-guy Chicago cop who lives with his mother (Maureen O'Hara) and falls in love with Ally Sheedy.

"A Rage in Harlem" (C+, R, 110 minutes).

Just too much packed into this star-studded romantic, comic, adventure of southern gold in Harlem with all the greedy folks out in force.

"The Silence of the Lambs" (C, R, 115 minutes).

Disgusting film about FBI cadet (Jodi Foster) confronting cannibalistic psychiatrist and serial killer. Despite technical accomplishment, this film is only for those who take ghoulish delight in the suffering of others.

"Sleeping With the Enemy" (C+, R, 95 minutes).

Julia Roberts' excellent performance as battered wife who takes matters into her own hands can't

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## ALTERNATIVE VIEWING

## 'Kane': It's still brilliant

By John Monaghan  
special writer

"What's all the fuss over this 'Citizen Kane' thing?" someone asked me recently. "How great can a movie be made by a fat man best known for hawking Paul Masson wine on TV?"

A half-hour later, he was sorry he asked.

I'm not in the minority when I say that "Citizen Kane" is the best film ever made. Film critic polls often place it at the top of the list.

And with this year marking the 50th anniversary of "Citizen Kane," The Fox Theatre has gotten ahead of

a pristine new print. A 10-day run begins Thursday night.

Two words sum up the greatness of "Citizen Kane": Orson Welles. Though Pauline Kael, in her famous essay, "Raising Kane," insists that Welles took too much credit for the production, it most certainly would not exist without him.

When RKO contacted him to direct, write and star in a picture, he was only in his mid-20s, fresh from setting the radio and theatrical world on its ear with his Mercury Theater productions.

Meetings with co-writer Herman J. Mankiewicz turned up the idea for

a film about a yellow journalist named Charles Foster Kane, a character based freely on the life of William Randolph Hearst. They kept their ideas under wraps, knowing that RKO wouldn't scrap a project, even one this controversial, if it was far enough along.

WELLES BROUGHT several of his Mercury Theater cronies along to star in the film, including Joseph Cotten as Kane's friend and conscience Jed; Glenda Agnes Moorehead as the mother who gives young

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## SCREEN SCENE

FOX THEATRE, 2211 Woodward Ave., Detroit. Call 567-6800 for information. (\$10)

"Citizen Kane" (USA — 1940, 7:30 p.m. June 20-30; 2 p.m. matinees June 22-23 and 29-30). The 50th anniversary re-release of what still ranks as the greatest film ever made. Orson Welles charts the rise and fall of a yellow journalist, based freely on William Randolph Hearst.

HENRY FORD CENTENNIAL LIBRARY, 15871 Michigan Ave., Dearborn. Call 943-2330 for information. (free)

"The Count of Monte Cristo" (USA — 1934), 7 p.m. June 17. In the best version of this oft-filmed tale, Robert Donat plays the falsely imprisoned man who grows obsessed with the desire for vengeance. Upon escape, he becomes the mysterious Count who carefully molds the fate of each villain.

LIVONIA MALL, Seven Mile and

Middlebelt roads, Livonia. Call 476-1166 for information. (free)

"Interrupted Melody" (USA — 1955), 10 a.m. June 18. Eleanor Parker stars as Marjorie Lawrence, the Australian opera singer stricken by polio. With Glenn Ford. As part of a month-long tribute to movie biographies.

MAPLE THEATRE, 4135 W. Maple, Birmingham. Call 855-9090 for information. (\$6, \$3.50 twilight; call for show times)

"Impromptu" (Britain — 1980): The relationship between female French novelist George Sand and composer Frederic Chopin is recounted in this witty, slightly irreverent romantic comedy. The most fascinating twist is how the very masculine Sand (wonderfully played by Judy Davis) relentlessly pursues the frail Chopin.

"Daddy Nostalgia" (USA — 1991).

The latest from director Bertrand Tavernier ("Sunday in the Country")

about a young woman (Joan Birkin) who seeks to reconcile with her ailing father (Dirk Bogarde).

MICHIGAN THEATRE, 16301 E. Liberty, Ann Arbor. Call 669-8397 for information. (\$5, \$4 students and senior citizens)

"The Sheltering Sky" (USA — 1990), through June 20 (call for show times). Bernardo Bertolucci directed this impossible adaptation of Paul Bowles' novel about an American composer (John Malkovich) and his wife (Deborah Winger) who set off for remote parts of the globe in the 1920s.

"New York, New York" (USA — 1977), 7 p.m. June 18 and 9:30 p.m. June 19. Martin Scorsese's misfire attempt at a Hollywood musical mixes violence and love in equal doses. Liza Minnelli and Robert De Niro are strong as the singer and sax player who have their ups and downs

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## VIDEO VIEWING

By Dan Greenberg  
special writer

The mid-June video releases self-consciously are shooting for a masculine image befitting Father's Day festivities and recent celebrations of troops returning from the Middle East.

HBO Video re-released 60 titles in six different genres for the father who really takes his video collection seriously. Priced in the \$10 to \$30 range, there's sport videos, including "Boxing's Best Series" with 15 titles and "The Record Breakers of Sports" for those who want to see Hank Aaron's 715th home and other moments of competitive excellence.

"The Warlord Series" highlights seven major personalities of World War II while that period is dissected extensively in the 26-volume "World at War Series."

Another war and another returning hero, this one unwelcome, hits the video racks Thursday. "Welcome

Home" (1989, color, R, 92 minutes), stars Kris Kristofferson as Jake, a Vietnam-era pilot shot down over Cambodia in 1970. Declared dead, he turns up 17 years later to find his wife (Johanna Williams) remarried and the Army, as well, embarrassed by his return.

FIRST RELEASED in 1988, "Welcome Home" was Oscar-winning director Franklin J. Schaffner's ("Patton") last film and a long way from his best.

Finally, the ultimate insult to Father's or any other day, "One Night with Didi" is advertised as "guaranteed to offend" which is not exactly an innovative line when it comes to Andrew Dice Clay.

From the available descriptions, this sounds like a repeat of other Dice tapes and films. There's not much new a man like that can offer. Once you've heard his obscenities, you've heard his obscenities. Watching the paint dry is a more refreshing pastime.

Continuing THE assumption that fathers are only interested in

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