SCREEN SCENE

DETROIT FILM THEATRE, Detroit Institute of Arts, 5200 Woodward Ave, Detroit. Call #33-2730 for more information. (#5)

"Political Call #33-2730 for more information. (#5)

"Political Culture 1990, 7 and #3.0 p.m. Oct. 25-28. This trio of takes, inapired by Jasan Genet as well as AIDG, has been and applicant experimental film. Disceeded by Todd Haynes.
"A Woman Order the Influence" (USA — 1974), 3 and 8 p.m. Oct. 27. Kicking off arrar retroprecive of American original John Cassavetes it his tale of a woman (Gena Rowland) and her deadbeat husband (Peter Faik). At almost 2½ hours, his epic drama has been called self-indulgent and pretendious by some, but it also copped Goern rominations for both its director and female star.

HENRY FORD CENTENNIAL LI-

HENRY FOULD CENTENNIAL LI-BRARY, 13671 Michigan Ave, Dearborn. Call 945-2330 for more information. (Free) "Little Lord Fauntieroy" (USA — 1336), 7 p.m. Oct. 21. Freedile Bartholo-mew plays the Brooklyn boy who be-comes an English lord in this handsome reduction discretely by Lobo Commerti. production directed by John Cromwell.

LIVONIA MALL. Seven Mile and Middlebelt roads, Livonia. Call 476-1186 for information. Vivolia. Call 476-1186 for information. Middlebelt roads, Livonia. Call 476-1186 for information. Middlebelt roads, Livonia. Call 476-1186 for information. Middlebelt World in 10 Days" (USA 1950), 10 am. Dect. 23. Midstel Todd's epic adaptation of the Julies Verne story flood David Nivone embarking on the title journey, encountering an all-star cast. Saliety MacLaine and Mariene Deterich are among the featured performers. Continuing a monthlong tribute to leading nien.

MAGIC BAG THEATRE CAPE, 22918
Woodward Ave, Ferndale, Cell 544-3030
for Information, (45)

"This Is Spinal Tap", (USA — 1884), 8
pm. Oct. 23 and 11:30 pm. Oct. 23-48.
Rob Reiner concected this wacky documentary spoof about a rock band which experiences Its share of ups and downs over the decaders. At one point, they even warm up for a puppet show. Kicking off a new series devoded primarily to comedy, batted by WDET radio bost Dave Dixon.

MAIN THEATRE, 118 N. Main, Royal Oak, Call 542-0180 for more information.

Oss. Call 932-180 for more information.

(84)

"My Own Private Idaho" (USA —
1990). From Gus Van Sant, the director of
"Drugstore Cowboy," comes this freewheeling story about a pair of male bustiers who rough it out in Washington, Oregon, and, yes, Idaho. River Phoenix and
Kéanii Reeves star.

'Idaho' explores some new territory

Narcolepsy is a condition in which the affilieted can fall salieep quite unspectedly, perhaps in the middle of a sentence or a plate of food. For Mike, a young street hustler, it happens at the worst conceivable times, while walking across the highway or preparing to make love to a beautiful woman. He has no idea where and when (or even if) he'll wake un.

where and wash to term in how wake up.

I found myself traveling similar territory in "My Own Private Ida-ho," the new film from Gus Van Sant, the director of the acclaimed

"Drugstore Cowboy." Like Mike, the plot of the film nods off every once in awhile but can wake up to some pretty exciting ideas.

Mike (River Phoenix) usually gets picked up and dusted off by a fellow hustler named Scott (Keanu Revey) Although depicted by two of Hollywoods most appealing young actors, the lives they lead are anything but glamorous. They turn tricks with the welrdest of customers and often steep on rootiops in roughly constructed shelters.



PHOENIX especially is almost unrecognizable, with his shaggy side-burns and the perpetual expression of someone who has just awoken from an unsatisfying sleep. Reeves

shines in a role considerably more mature than he has enjoyed in the "Bill and Ted" epics. He doesn't say "Hey, dude" — not even once. Van Sant's visual style, ever-in-

Tune' squanders its cast's talents

A young man falls in love with his older aunt by marriage and a scriptwriter uses their relationship to fuel his steamy radio saop opera. That's the premise of "Tune in Tomorrow," a 1990 [lim, now video, which squanders the talents of its actors and squashes any glimmer of humor with a leaden script and heavy handed direction.

Set during 1951 in New Orleans, Keanu Revess plays an earnest young newswriter working for a radio station. Not that we actually see him do much work. He falls into an off-again, oragain romance with his Aunt Julia, actually the sister of his uncles wife and his aunt by marriage, played by Barbara Hershey. She supposed has a past that ecan work of the state of t

THE RATINGS at the radio sta-tion go through the ceiling with the steamy and convoluted serial Falk

Be EnergyWise

pass the popcorn **LeAnne Rogers**

churns out, often using dialogue lifted from Reeves and Hershey.

He also draws the wrath of Albanians who for unexplained reasons bear the brunt of ethnic insults and stereotyping in the show "King of the Garden District."

The soap opera cast reads their lines with sound effects from the studio, then the film has enactrenets of the show as they might appear in listeners' imaginations. That subplot, featuring John Larroquette, Dan Hedaya, Peter Gallagher and Elizabeth McGovern, provide the only ready for the studies of the shown of the film.

I was around in this era but I suspect a pols involving a brother analyte for the studies of the shown of

Corsi's

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be interested in each other except for that being required in the script. Reeves has a southern accent that does a Houdini in the middle of scenes.

AS FOR Falk, he isn't terrible, he just doesn't have much to work with to create a character. The film

stead of dragging along at a leaden pace.

This film is particularly disappointing with the fine cast that was available for this adaptation of an autoblographical novel by Mario Vargas Lloss. Much of the fault can be laid at the feet of writer William Boyd's unfocused script and director Jon Amile's leaden pacing.

Amilel directed the much better film "Queen of Hearts" which Iself was a trille moddled. The look of the picture is pretty and the score by Wynton Marsalis is better than rowst. Unfortunately, Amilei mixed together a lot of good ingredients and ended up with a flat paneake.

ventive and quirky, offers memorles of Mike's childhood represented by what appear to be home movies in washed out shades of red, One clever idea finds the subjects on the covers of porno magazines talking to each other across the racks.

By design, "Private Idhho" is firmly rooted in Shakespeare, especially "Homy IV," where young Price Ilat spends his formative years under the tutelege of the drunken roopse Pattellar amed Bob, at basted drug addict who lords over a small baind of disciples in an abandoned Portland hotel. Together they rob victims with antique pistots and spend the money on cocalne and Falstaff beer.

AS IN THE play, Scott also knows that on his 21st birthday, he must leave Bio ho take control of his family fortune. Unfortunately, all this dipping into the Bard doesn't add up to much.

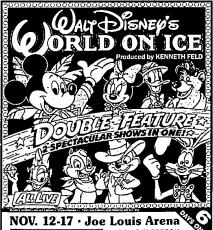
Those unfamiliar with Shake-speare will be frustrated and confused by Scott's frequent forays into Elizabethan English. Others who know the original work will likely be put off.
Fortunately, the talented Van Sant

put off.
Fortunately, the talented Van San peppers "Private Idaho" with enough honesty and Inspiration to make it one of the most challenging independent films this year. It enjoys an exclusive run not at The Maple, but at the Main Theatre in Royal Oak.









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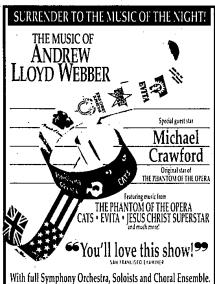
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PLEASE NOTE: Mr. Crawford will not perform at the Sunday Evening Performance

