

SCREEN SCENE

DETROIT FILM THEATRE, Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 832-3730 for more information. (\$5)

"Rikyu" (Japan — 1990), 7 and 8:30 p.m. Nov. 15-16. From the director of "Woman in the Dunes," a story of two powerful and brilliant men in the 16th century who confront each other over an honored ceremony.

"Shadows" (USA — 1961), 3 and 6 p.m. The debut film from John Cassavetes chronicles three members of a parentless family. The maverick director shot the film in 16mm for \$40,000, the earnings he made on a television series. Continuing a five-week tribute to Cassavetes.

Glory," tracing the childhood memoirs of French filmmaker Marcel Pagnol. Directed by Yves Robert.

"Black Robe" (USA — 1991). A true story based on the adventures of Father LaFarge and his apprentice as they struggle for survival in the first clash between Indians and Native Americans in 1634. From Bruce Beresford, the director of "Driving Miss Daisy" and "Breaker Morant."

MICHIGAN THEATRE, 603 E. Liberty, Ann Arbor. Call 666-6399 for information. (\$5; \$4 students and senior citizens)

"Badlands" (USA — 1973), 7 p.m. Nov. 11-12. Martin Sheen and Sissy Spacek play a garbage collector and his teenage girlfriend who embark on a killing spree. Inspired by the Starkweather-Fugate murders during the 1950s. Directed by Terrence Malick.

"Plastic Jesus" (Yugoslavia — 1971), 9 p.m. Nov. 11. Released last year for the first time in 20 years, this mix of comedy and drama examines the effects that World War II had on Yugoslavian identity and culture some 30 years later.

MAIN THEATRE, 118 N. Main, Royal Oak. Call 542-0180 for show times. (\$6)

"My Own Private Idaho" (USA — 1991). The latest from Gus van Sant, the director of "Drugstore Cowboy." Here Keanu Reeves and River Phoenix play a pair of street hustlers who make their way from Washington state to Idaho on their way to Rome, where they hope to come to grips with their past. Slow-paced and inventive, though it bogs down when the director decides to borrow from Shakespeare's "Henry IV."

"The Rapture" (USA — 1991). An adult phone sex operator (Mimi Rogers) attempts to cleanse her life through the discovery of religion.

MAPLE THEATRE, 4135 W. Maple, Bloomfield. Call 855-0990 for show times. (\$6; \$3.50 twi-light)

"Homicide" (USA — 1991). A multi-layered cop drama about an inner-city police officer whose long-suppressed ethnic background lures him into the darker side streets of loyalty and crime. Another collaboration between writer/director David Mamet and actor Joe Mantegna.

"My Mother's Castle" (France — 1990). The sequel to "My Father's

REDFORD THEATRE, 17360 Lahser, Detroit. Call 537-1133 for more information. (\$2.50)

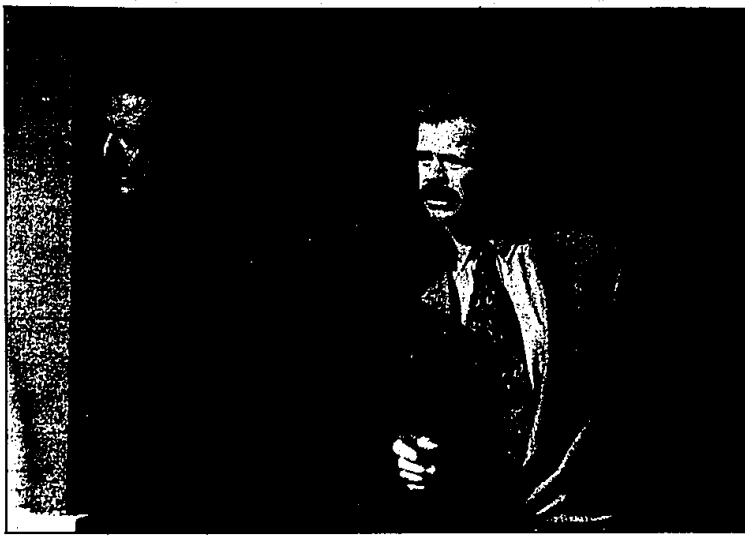
"Gigi" (USA — 1958), 8 p.m. Nov. 15-16 (organ overture begins at 7:30 p.m.) Leslie Caron grows up in turn-of-the-century France under the care of her aunt, Maurice Chevalier supplies some of the numbers, including the famous "Thank Heaven for Little Girls." Directed with typical color and flair by Vincente Minnelli.

STAR JOHN R., 32289 John R. (at 14 Mile Road), Madison Heights. Call 585-2070 for show times. (\$6; \$3.50 before 6 p.m.)

"The Miracle" (Ireland — 1991). When a beautiful blond American (Beverly D'Angelo) arrives in an Irish seaside town, a teenager's fascination with her grows into an obsession. This very personal film from Neil Jordan ("Mona Lisa") walks a thin line between fantasy and reality. Just don't take its melodramatic storyline too seriously.

"Rambling Rose" (USA — 1991). Laura Dern plays an alluring young woman who has a profound effect on the Southern family she comes to live with.

Joe Mantegna plays Detective Bobby Gold and William H. Macy is his partner, Tim Sullivan, in David Mamet's "Homicide."



'Homicide:' An intelligent thriller

Like any good detective thriller, "Homicide" is as much about the hero's battle with himself as it is about the fight against bad guys. Written and directed by David Mamet, this highly intelligent thriller has opened wide after a successful exclusive run at Bloomfield's Maple Theatre.

Joe Mantegna plays Joe Gold, an inner city police officer with a long list of citations. On the way to a big case, he stumbles upon the routine murder of a candy store owner, an elderly Jewish woman. First on the scene, he is forced to "babysit" the case, even though his interests lie elsewhere.

The victim's family immediately senses his disinterest. Feeling guilty, Gold swears he will find the killer. As he probes deeper and deeper into the possible motivations behind her murder, he must face his obligation to both the Jewish and law enforcement communities.

"Homicide" is the third feature from Mamet and it may be his best. The talented playwright turned film

tickets please
John Monaghan

director has a unique way of turning old movie cliches into something incredibly fresh.

THE FRUSTRATIONS of police bureaucracy, even the standard suspense gimmicks that are the stuff of every TV cop show become emotionally charged again.

That's because Mamet serves up such complex characters. For 20 years, Gold has experienced anti-Semitism on the force. His feelings of inadequacy have made him the boldest, gutsiest cop around, "always the first one through the door" in an intense situation.

Throughout the course of the film, which is set just over two days, Gold

gets no sleep. He investigates the murder scene shortly before dawn and discovers clues, including an empty machine gun case in the candy store basement. It becomes apparent that the old lady ran firearms to Israel in the 1940s.

More clues lead to an organized band of modern Jews who battle the neo-Nazi literature that has resurfaced on American streets. Stirred by emotions of loyalty he didn't know he had, Gold gets into the group over his head.

Here, the movie, which has been pretty realistic up to this point, starts to wear a little thin. Too much happens in too short a time as he volunteers to break into a hobby store

and sniff out the printing press that creates the offensive leaflets.

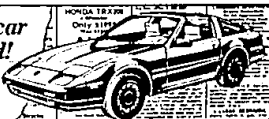
AGAIN THE scene is incredibly well-filmed. Backed by shelves of antique trains, he pauses by small figures of policeman before entering the storeroom. Among the stock of old Lionel train boxes (what better symbol of American innocence) he finds a stash of Nazi uniforms and flags.

As in Mamet's debut feature, "House of Games," the dialogue in "Homicide" is intentionally stilted. Before breaking into the abandoned apartment where a cop killer may be hiding, Mantegna's partner comments calmly on how "brazen" Gold is. Something makes it work.

Much of that something is Joe Mantegna. Mamet's collaborator and star of choice is well-trained in the director's way of approaching a scene. Mantegna is a no-nonsense actor with perfect timing who knows how to establish your confidence and trust even when the plot turns topsy-turvy.

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