

SCREEN SCENE

DETROIT FILM THEATRE, Detroit Institute of Arts, 5205 Woodward Ave., Detroit. Call 832-2730 for information. (45)

"Hearts of Darkness" (USA — 1991), 7 and 9:30 p.m. Jan. 31-Feb. 1 and 4 and 7 p.m. Feb. 2. Eleanor Coppola shot some 60 hours of footage on the set of husband Francis' epic "Apocalypse Now." She edited it down into this fascinating documentary about the making of the troubled and often brilliant film.

HENRY FORD CENTENNIAL LIBRARY, 16301 Michigan Ave., Dearborn. Call 943-2037 for information. (Free)

"Bulldog Drummond Escapes" (USA — 1937), 7 p.m. Jan. 27. Ray Milland takes his turn playing detective in this entertaining entry in the popular film series.

MAGIC BAG THEATRE CAFE, 22918 Woodward Ave., Ferndale. Call 544-3030 for information. (83; \$2 students and senior citizens)

"4½" (Italy — 1993), 8 p.m. Jan. 27-28. Federico Fellini's autobiographical masterpiece about a soul-searching director (Marcello Mastroianni) trying desperately to embark on his next project. Along the way, he remembers his past life and loves. Great score by Nino Rota.

Kubrick double feature. — "The Killing" (USA — 1957) and "Killer's

Kiss" (USA — 1956). The first, starting at 8 p.m. Jan. 27, is the story of a race track heist gone wrong, starring Sterling Hayden and Ellsah Cooke, Jr. The second, at 9:45 p.m., is an early film noir experiment capped by a bizarre battle with axes in a mannequin factory. Continuing an ambitious tribute to director Stanley Kubrick.

"U2 Rattle and Hum" (USA — 1987), 9 and 11:30 p.m. Jan. 31-Feb. 1. The Irish rock band in a documentary that mixes black and white and color sequences.

MAPLE THEATRE, 4135 W. Maple, Bloomfield. Call 855-9090 for show times. (48; \$2.95 twillight)

"Naked Lunch" (USA — 1992). David Cronenberg's flipped-out treatment of the novel by William Burroughs. Peter Weller stars as an exterminator whose addiction to bug powder sends him on a one-way ticket to a drug-inspired fantasy.

MICHIGAN THEATRE, 603 E. Liberty, Ann Arbor. Call 668-8397 for information. (45; \$4.25 students and senior citizens)

"Strangers in Good Company" (Canada — 1991), through Jan. 30 (call for show times). A group of seven elderly women and their female driver survive for several days when their bus breaks down in the country. They forage for food (even use pan-

tyhouse to net trout in a nearby river) and reminisce and learn about each other.

"Umberto D" (Italy — 1952), 7 p.m. Jan. 28-29. A moving film from Vittorio De Sica about a retired bureaucrat trying to maintain his dignity and his apartment on a scant government pension. By the director of "The Bicycle Thief."

STATE WAYNE THEATRE, 35310 Michigan Ave. West, Wayne. Call 326-4600 for show times. (42; \$1 children and senior citizens)

"The Longest Day" (USA — 1962), Jan. 29-Feb. 1. Robert Mitchum, John Wayne, and Richard Burton head the all-star epic about the preparations for the Normandy Invasion in World War II. Long, well-done and definitely worth a look on the big screen.

UNIVERSITY OF MICHIGAN-DEARBORN, Room 138 Science Building, Evergreen between Ford Road and Michigan Ave., Dearborn. Call 593-5133 for information. (Free)

"Dark Habits" (Spain — 1984), 8 p.m. Jan. 31. In this early comedy from director Pedro Almodovar ("Women on the Verge of a Nervous Breakdown"), a torch singer-on-the-run hides out with a convent full of odd ball nuns. Highly recommended. — John Monaghan



Julian Sands plays Yves Clouet, part of the dissolute expatriate community in Interzone, the nightmarish world into which Peter Weller

as writer William Lee is plunged in "Naked Lunch."

Cronenberg's 'Lunch': It's not for every taste

Chances are William Burroughs never dreamed of cutting a movie deal when he dredged up his novel "Naked Lunch" in the middle 1950s. His crazy quilt of sometimes incoherent tales relies heavily on detailed descriptions of everything from flatulation to homosexual practices to drug use.

Over the years, however, several directors have toyed with the idea of bringing the book to the screen. David Cronenberg has taken the challenge by using the text as a jumping board for his own fantastic account in which a Burroughs-type writer serves as the main character.

In 1952, Bill Lee works as a New York exterminator and as "Naked Lunch" opens, we watch him spray yellow powder into cracks and floorboards, sending roaches scurrying. When he runs out of insecticide on the job, his friends (based on Burroughs' "Real" buddies Ginsberg and Kerouac) suggest it may be a "domestic problem."

Arriving home, Bill discovers what they mean. His wife, Joan, is pumping the yellow powder into her veins. Bill's subsequent addiction to the stuff sends him and his typewriter on a one-way trip to Interzone, a mythical Turkish city where he comes across what will become "Naked Lunch."

CRONENBERG, THE Canadian-based director of "Dead Ringers"

tickets please
John Monaghan

and "The Fly," trusts his material implicitly. The movie is among the most bizarre ever made, yet Cronenberg keeps his camera focused on the action instead of showing off with tricky camera angles and lenses.

The movie is partially about writing and communication. In one of the more unusual ideas, Bill's typewriter sprouts legs and wings, transforming into a cockroach which speaks through a suggestively-shaped opening on its back. Later, a rival writer will communicate with Bill telepathically. In the style of Japanese monster movies, his lips don't move in sync with the words coming from his mouth. "Robocop," Peter Weller is perfectly cast as Bill. With his long, sunken cheekbones and monotone delivery, he's the perfect embodiment of Burroughs' signature look and style. It's vital that he remain interesting to watch, since he's featured in every scene.

Judy Davis adds another wild role to her list of recent credits, which

has included "Barton Fink" and "Impromptu." She plays the hopeless apartment and the writer Joan who cruises Interzone with her husband in search of pretty young boys.

OBVIOUSLY, "Naked Lunch" is not for every taste. Even if you hate the picture (a number of walkouts were recorded during preview screenings), you can't fault the performance.

"Naked Lunch" had me hooked right from the opening credits, with garishly colored rectangles, intersecting on the screen. Add to it a jazz score by Howard Shore, with Ornette Coleman sax solos, and it looks and sounds like something out of an old Otto Preminger movie.

Like-minded viewers will also feast on the ingeniously-designed monsters, including a alien mugwump who dispense intoxicating liquids from hot dog-shaped appendages on their head. Sit back and drink it all in and "Naked Lunch" can be a most satisfying trip.

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City

522-9450

• 3-D Invisibles

Paycheck's Lounge, 2932 Caniff, Hamtramck. 874-0254

• Cuppa Joe

Cross Street Station, 511 W. Cross, Ypsilanti. 453-5030

• Neuro Beats

With the Jamersons at Hamtramck Pub, 2048 Caniff, off I-75. 365-3829

• Mighty Beethoven

With The Exceptions at Todd's, 8139 E. Seven Mile Road, Detroit. 366-TUDD

• Civilians

Griff's Grill, 49 N. Saginaw, Pontiac. 334-9292

Saturday Feb. 1

• Goobers and the Peas

Blind Pig, 208 S. First, Ann Arbor. 996-8355

• Chisel Brothers

Moby Dick, 5452 Schaefer, Dearborn. 241-2640

• The Rationals

Sully's, 4758 Greenfield, between Michigan Avenue and Ford Road, Dearborn. 446-1920

• Rod Stewart

The Palace of Auburn Hills, Two Championship Drive, off I-75. Tickets are \$22.50. 377-0100

• Noc Barrage

With Surge to Union and Skinhorse at St. Andrew's Hall, 431 E. Congress, Detroit. 961-MELT

• Howling Daisies

Todd's Pub, 38 S. Main, Clawson. 435-6600

• Tom Collins and Cocktail Shakers

With Swinging Richards at Finney's Pub, 3945 Woodward, Detroit. 818-0100

• Park the Karma

Griff's Grill, 49 N. Saginaw, Pontiac. 334-9292

• Big Dave and the Ultrasonics

Huck's Cafe, 611 Church, Ann Arbor. 996-2747

• Frank Allison and the Odd Sox

Lili's, 7930 Jacob, Hamtramck. 874-6551

• Phil Vipers

J's Pub, 32611 Ford Road, Garden City. 322-9450

• Culture Shock

With Honey Lovetrap at Cross Street Station, 511 W. Cross, Ypsilanti. 453-5050

• Relinquish

With Christine Taken at the Hamtramck Pub, 2048 Caniff, off I-75. 365-3829

• No Mercy

Featuring Gunner Huss, Charlie Huha, Michael Lutz and Scott Anderson at The Hut, 27580 Frazer, 10½ Mile and Gratiot, Roseville. 774-4404

• Notorious Johnny's

Todd's, 8139 E. Seven Mile Road, Detroit. 366-TUDD

Sunday Feb. 2

• Rod Stewart

The Palace of Auburn Hills, Two Championship Drive, off I-75. Tickets for the Nov. 25 show will be honored. 377-0100

His 'Army' wages its war in the mind's Terror Zone

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Four years later, with a budget of \$3.5 million, "Evil Dead II" was released. Horror fans thrilled to scenes in which Campbell as the hero Ash severs his right hand with a chain saw after it becomes possessed by the Evil Dead Force and another in which a screaming woman swallows the exploding eyeball of a beast.

With delight in his eyes and a smirk on his face, Raimi once said, "The ratings board wasn't too happy about the flying eyeball. Especially after a woman swallowed it."

"They were also not very pleased with the scene where Bruce's hand becomes possessed by dark powers, forcing him to chain saw it off at the wrist. I suspect they have some sort of pet peeve about self-mutilation."

The movie was released without a rating.

RAIMI DESCRIBED how his earlier directing and filming techniques were based on his experience doing films with small budgets. For example, a chase scene was set up like this: "OK, Bruce, when I say go, you run and I'll chase you with the camera."

Asked how he created the illusion of attacking trees in "Evil Dead II," he explained, "That special effect was created by wrapping vines around someone and then pulling them away. We would take the film and run the sequence in reverse. By doing this, it appears that the vines are moving towards the victim."

Raimi was drawn into the motion picture industry because of his ability to capture, then alter it and replay it. It was desire and determination that made him strive for success.

Now, he's in Hollywood, the city of bright lights and big stars. The sets have changed. The budgets are larger. Many things have changed, but not everything.

Raimi is easily recognized. He's the guy in the starched white shirt,



Skeletons make up the "army" in Raimi's "The Army of Darkness" set to be released within the next few months.

tie, ironed jeans and white leather sneakers. Of course, his ability to choose ties has improved.

At in the past, he seeks top-notch production people and equipment. Film companies now give Raimi \$9-14 million to work with. His earlier films were financed by soliciting money from family and friends.

MANY OF his friends and co-workers remain the same. Bob Tapert, Bruce Campbell and Ruth Jessup are a few of the cast and crew members who have been with Raimi since Renaissance Pictures was established in Ferndale in 1979.

Raimi is a serious, charismatic professional. He enjoys his work, averaging a 16-18-hour work day. He does whatever is necessary to finish the job. Yet, he never misses an opportunity to smile, to laugh, to relieve the tension that develops naturally on a movie set.

He has a special talent for making the production an enjoyable experience for both cast and crew. It's rare to find that quality in a

man so focused on his work.

For instance, on the set of "Army of Darkness," they were ready to shoot an action scene:

"Ready. Quiet on the set!"

"Wait, I'm picking up machine noise from the back."

"Shut off the smoke machine," Raimi yelled. "How's it now?"

"All clear."

"Wait," said Raimi, "I still hear noise... some sort of thumping sound."

The crew began searching for the source of the noise.

A MOMENT later, "Just kidding. It's me," shouted Raimi with a smile. He was bumping his chair against mine.

The slight delay was perfect. Now everyone was smiling. Prior to Raimi's little stunt, cast and crew were slightly tense and irritated over the fact that shooting had been delayed.

This may be the greatest irony ever created in horror film history. But viewers should heed these words from the wise: "Don't worry, try to remind yourself it's only a movie."

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