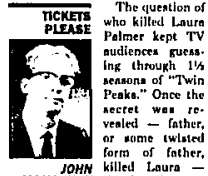


Lynch revisits 'Twin Peaks'; Rohmer spins a fresh 'Tale'



JOHN MONAGHAN

The question of who killed Laura Palmer kept TV audiences guessing through 1 1/2 seasons of "Twin Peaks." Once the secret was revealed — father, or some twisted form of father, killed Laura — the show degenerated into such abstract weirdness that even the most loyal fans found it hard to care much anymore.

"Peaks" co-creator David Lynch insists on opening the Laura Palmer file once again in "Twin Peaks — Fire Walk With Me," which chronicles the events leading up to the murder. It's easily the worst thing yet from the once-inspired director of "Eraserhead" and "Blue Velvet."

Laura, the wild child homecoming queen known only in the past tense on the television series, now lives and breathes through actress Sheryl Lee. Lynch must be truly fascinated with her because once introduced she's featured in virtually every scene.

We are led through Laura's nocturnal world of sexual promiscuity and drug use and share her justified fear of whacked-out father Leland (Ray Wise). Wise and most of the other "Peaks" cast members appear in their original roles, though most are relegated to walk-ons.

Early scenes with Kiefer Sutherland and singer Chris Isaak as deadpan FBI agents supply some fun early on, but they appear to have stumbled in from some other movie and have little to do with the rest of this one. Blink and you may miss David Bowie's much-publicized appearance.

The tone here is all wrong. Gone are the good-humored bits with policemen and doughnuts and Special Agent Dale Cooper's "damn fine cup of coffee." All we have left are the supposedly juicy details of Laura's life — most of which we knew before walking into the theater.

It's Lynch's trademark weirdness that keeps you watching long after you should. Dream sequences find a white horse materializing in a bedroom, a Lynch-like little boy don-

ning a white mask, a photograph beckoning viewers to peer through an open door, and a mysterious dwarf in a leisure suit who speaks backwards — sort of — to Cooper.

Even these seem like afterthoughts to an otherwise impossible movie, whose creativity takes a back seat to graphic nastiness. A talented guy like Lynch should realize that Laura Palmer's nightmare, like any good psychological horror, is much more powerful when left to the imagination.

French director Eric Rohmer, whose "A Tale of Springtime" currently screens at the Maple, hasn't lost his sure hand. His latest look at a young woman at the crossroads of romance in modern-day Paris has all the charm of a timeless conver-

sation with an old, dear friend. "Springtime" finds Jeanne (Anne Teyssere), a philosophy teacher, sitting restlessly at a girlfriend's party. Here she meets young piano student Natacha (Florence Darbon), who throughout the rest of the film may or may not be trying to fix Jeanne up with her divorced father (Hughes Quester).

Rohmer, who has been making films like this since the 1960s, still has a knack for depicting modern life in all its blandness and beauty, with the latter culminating in weekend getaways to the country, where ancient stone walls provide privacy for the perpetually overgrown garden.

His characters unravel slowly and surely through conversations and

quirks. The twists and symbols here seem more obvious than in Rohmer masterpieces like "Summer" and "Boyfriends and Girlfriends," but they are delightful nonetheless.

— John Monaghan

— On the Town
DINING & ENTERTAINMENT

SCREEN SCENE

DETROIT FILM THEATRE
Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 832-2730 for information. (85)

"The Fourth Animation Celebration," 7 and 9:30 p.m. Sept. 4-5 and 7 p.m. Sept. 6. The latest collection of award-winning animated shorts from around the world. Among them, "Unsavory Avery," a tribute to Hollywood animation genius Tex Avery, and Bruno Bozetto's "Dancing."

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

"The Mouse That Roared" (Britain — 1959), 7 p.m. Aug. 31. Peter

Sellers has a trio of memorable roles in this wacky story about the tiny Duchy of Fenwick waging war against the United States.

MAPLE THEATRE
4135 W. Maple Road, Bloomfield Township. Call 855-9090 for show times. (\$5.75 evening, \$2.95 twilight)

"Enchanted April" (Britain — 1992). In this beautiful but overly schmaltzy romantic comedy, four women embark on a vacation in Italy only to have it change their lives. Miranda Richardson and Joan Plowright star.

"Tales of Springtime" (France — 1989). In the latest from director Eric Rohmer, a young philosophy teacher suspects that she is being

set up with her new friend's father. Talky, insightful, and extremely well-acted.

MICHIGAN THEATRE
603 E. Liberty, Ann Arbor. Call 668-8397 for information. (\$5; \$4 students and senior citizens)

"A Song for Tibet" (Canada — 1991) and "The Reincarnation of Khemaur Rinpoché" (Britain — 1991), 9:05 p.m. Aug. 31 and 7 p.m. Sept. 1. Two short documentaries about Tibetan Buddhists, with stunning footage of life in India and Nepal.

"Adam's Rib" (U.S.S.R. — 1990), through Sept. 3 (call for show times). In one of the last films released in the former Soviet Union,

three generations of women struggle in a cramped urban apartment.

"One False Move" (U.S. — 1992), Sept. 4-10 (call for show times). Murders take place in a small Alabama town and a chase ensues in an acclaimed new action picture.

"Beauty and the Beast" (U.S. — 1991) at 3:20 p.m. Sept. 5-6 and "Beauty and the Beast" (France — 1946) at 5:10 p.m. Sept. 5-6. Both versions of the classic story play, though admission is separate for each film. The Oscar-nominated Disney version ranks among the best animated features ever while Jean Cocteau's poetic French version finds Jean Marais well-cast as the frustrated Beast tamed by Jossyte Day.

STATE WAYNE THEATRE
35310 Michigan Ave., Wayne. All films play nightly Wednesday through Sunday. Call 326-4600 for show times. (\$2; \$1 students and senior citizens)

"Alice Doesn't Live Here Anymore" (U.S. — 1975). Martin Scorsese directs Ellen Burstyn as a widowed waitress who falls for the ever-sensitive Kris Kristofferson. The inspiration for the popular TV sitcom.

"Anna and the King of Siam" (U.S. — 1946). Rex Harrison and Irene Dunne star in the much-loved story of a British governess and her experiences in Thailand caring for the children of a strong-willed ruler. — John Monaghan

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