

# 'Truly, Madly, Deeply:' Far from Brit version of 'Ghost'



PASS THE POPCORN

The death of a loved one is premature and unexpected, it's a shattering experience. It's only natural that the survivor would take time to get over the loss, having that person in their thoughts. Maybe taking comfort in them, supporting them. If you just hurt enough and miss the

person enough, maybe they'll come back.

That's the starting point for the 1991 British film "Truly, Madly, Deeply." After her lover has died, a London translator, played by Juliet Stevenson, is having a great deal of difficulty getting on with her life. When she is frightened or anxious, she hears his voice reassuring her or reminding her to lock the back door. He even speaks to her in Spanish, a language he hadn't mastered while alive.

Shutting herself up in her ramshackle flat — there are problems

with the plumbing, heat, not to mention rats — she plays the piano remembering duets with her cellist lover. Stevenson is shocked and overjoyed when her lover, played by Alan Rickman, actually reappears.

The couple gradually moves from the euphoria of their reunion into the old patterns. After being closeted away for a week, she returns to work. When she comes home, she finds her flat has been organized and rearranged.

"She never could hang a picture," Rickman wryly observes. "Then there are Rickman's bud-

dies, other dead guys, who start taking over her home, watching videos all night. There's a very funny scene when the guys are discussing their favorite films, then give Stevenson reprimanding looks when they discover she has accidentally taped over "Manhattan."

Out in the real world, Stevenson has befriended a language service client, a pregnant Chilean woman, a filmmaker in her own country and now cleaning offices in London.

The woman's doctor, who has fled El Salvador, is working as a

waiter in a restaurant where the corner cheats his staff. She meets a nice guy, a psychologist working with the mentally handicapped, who is interested in her.

In short, Stevenson starts realizing she has to make a choice between staying in the past and actually living her life in the present.

When I saw the trailer for this film, written and directed by Anthony Minghella, the effort was being made to sell the picture as a sort of romantic comedy along the lines of "Ghost." There really isn't much similarity. There is

comedy and romance although in this film there is a more somber tone. It looks at the pain and anger connected with loss, at the need to put grief away and move ahead with life.

Stevenson is disorganized and not overly adorable. Rickman, who constantly complains about being cold, grows less ideal but no less loving during his return from the netherworld.

"Truly, Madly, Deeply" is available on cassette at your local video store.

## SCREEN SCENE

**ANN ARBOR FILM CO-OP**  
Angell Hall, Auditorium A, University of Michigan, Ann Arbor. Call 769-7787 for information. (\$3)

Silent Hell Movie Night with music by Ringo, 8 p.m. Oct. 30. Two veterans of the Detroit music scene, Keir MacDonald of Viv Akaudren and Chris Gerard from Sleep perform a live soundtrack

along with classic silent fantasy films. On the program, "La Folie du Dr. Tuba," "Conquest of the Pole" and "Witchcraft through the Ages" among others.

**DETROIT FILM THEATRE**  
Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 832-2730 for information. (\$5)  
"Zentropa" (Germany/France/

Denmark — 1991), 7 and 9:30 p.m. Oct. 30-31 and 4 and 7 p.m. Nov. 1. This hallucinatory thriller finds a young American on a perverse comic odyssey through post-war Germany.

"Feed" (USA — 1992), 2 p.m. Nov. 1. Bush, Clinton and Perot are caught off guard in this hilarious documentary culled from found footage the presidential

candidates wished has stayed on the cutting room floor.

**HENRY FORD CENTENNIAL LIBRARY**  
13650 Michigan Ave., Dearborn. Call 943-2330 for information. (Free)  
"Night of the Living Dead" (USA - 1969), 7 p.m. Oct. 26. George Romero directed this low-

budget and still incredibly frightening story of corpses that rise from the grave. They terrorize a group of people who barricade themselves in an old farmhouse.

**STATE WAYNE THEATRE**  
35310 Michigan Ave., Wayne. All films play nightly from Wednesday through Sunday. Call 326-4600 for show times. (\$2; \$1 students and senior citizens)  
"Near Dark" (USA — 1987). Kathryn Bigelow directed this stylish horror film about a band of scruffy vampires who enlist a new recruit. Their bloody killing spree ends in a climactic showdown as searing light streams through bullet holes into their hideout.

"Evil Dead II" (USA — 1987). Director Sam Raimi makes the gore of his first "Dead" movie

with comic antics worthy of The Three Stooges. The same cabin in the woods leads to nightmares of a possessed Bruce Campbell, who must battle rotting corpses of old girlfriends and his own dismembered hand.

**STATE THEATRE**  
2115 Woodward Ave., Detroit. Call 961-5450 for information. (\$1.89)  
"Halloween" (USA — 1978), 9 p.m. Oct. 26. A creepy little horror movie about an escaped mental patient who returns to the old neighborhood. It spawned countless sequels and a whole decade of slasher films. Director John Carpenter never worked this well again.

— John Monaghan

## 'Public Eye' from page 8A

midnight," he says, "the world will pass me by."

He clues into our collective curiosity about photojournalists who try to capture the precise moment of personal pain, love or triumph. In one of the film's many lead-plated ironies, Berny has none of these things in his own life so must seek them vicariously through his lens.

Photographic paper boxes labeled DRUNKS, CROWDS and POLICE stack to the ceiling of his apartment. At eye level is a maze of laundry lines with clothes pins hanging up prints to dry. Even his car has a processing lab in the spot, so that he can have pictures delivered to newspapers on the spot.

Of course, there's more to Berny than a stray check. He wants to

be an artist, to have a book of photographs published. Although even his best friends view him as a culture, he knows his artist's soul will someday be rewarded in a show at the Metropolitan Museum of Art.

There's also that labored love interest, perhaps the first time Pesei has been cast in a romantic light. Meanwhile, Barbara Herby looks downright uncomfortable in the femme fatale role (and outfits) usually associated with Rita Hayworth.

As a movie about photography, "The Public Eye" shines on a technical level. The cinematography and art direction capture the era seamlessly, with well-choreographed black-and-white images that slow down to still-life just before Berny snaps the shutter.

The color, meanwhile, is vintage Hollywood.

Mark Isham's music score (his third in a major release in as many weeks) is both unique and hauntingly familiar; the smooth horns recall the saxophones from "Taxi Driver."

What "The Public Eye" needed was someone like "Taxi Driver's" Martin Scorsese behind the wheel. It needed to forget about "entertainment" for awhile and penetrate even deeper into the soul of the year's most fascinating screen character.



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