

The Movies



LOUISE SNIDER

'Marathon Man' bloody shame

Do you know what happened to all the red dye number two piled all the market? Paramount bought it for "Marathon Man" R. There is so much blood dropped, spattered and gusted across the screen you have to wear a raincoat to see this movie. I counted 12 corpses or about one every 10 minutes. Suicide as an accident, bare hands, knives and just plain shootings account for the mortalities.

To prevent boredom between killings, there is a bombing, a mugger, a chase sequence and two memorable torture scenes. Be prepared to squint and squirm while the retired Nazi dentist, Sir Laurence Olivier, decides literally to drill the information out of the victim, Dustin Hoffman.

The American Dental Association will have to triple its public relations budget to counter the effects of Olivier as Dr. Szeld.

IRONICALLY, the R rating was not engendered by the mayhem, but by some brief glimpses of nudity in non-violent episodes. What are Laurence Olivier, Dustin Hoffman, Roy Scheider, William Devane and Marthe Keller doing in this movie? A first-rate actor's job, but to what end?

This is another flick in the genre of "Three Days of the Condor" but with the added complication of a demoted Nazi.

The individual outnumbered but not outlasted confronts a super-secret agency of the U.S. government, "The Division."

You don't get them by dialing 911. And they may get you. Every one is expendable.

THIS MOVIE has suspense, terror, thrills, fine acting, even some humor. Then why doesn't it hang together? Two reasons: The plot is incredible, the editing is terrible.

I confess that I didn't read the William Goldman novel "Marathon Man." Perhaps that had the coherence which is lacking in the movie. Nevertheless, since Goldman also wrote the screenplay, he should have to shoulder some of the blame, as does the director, John Schlesinger.

Together they created a movie which bounces back and forth between careful, detailed observation and typical Hollywood super-ficiality.

The crowds, the street scenes, the episode in the diamond-selling mart are handled with the same lumpy realism Schlesinger demonstrated so superbly in "Day of the Locust." In contrast, the spy-fantasy climaxes stand out more gloriously. The crafts-looking Oriental, the track weapons, the enigmatic conversations and the inevitable shootout with everyone who knows anything.

ALONG WITH THE fluctuations of quality, there is an absence of continuity. The first third of this movie is so chopped up it looks as if it were edited by a butcher. It is almost impossible to follow the action. One minute the setting is in New York, then Paris, then Uruguay, then back to New York.

If that doesn't confuse you, then you may be able to follow the flashback switching the action between past and present, wherever that present may be.

In spite of its difficulties and inconsistencies, I suspect that many people will gravitate to this movie because of the fast pace and the painful action.

Welcome to my own preference in "Marathon Man" is for the still photograph that keeps reappearing showing Abe Bikla crossing the finish line in the Tokyo Olympics, one clear image of human struggle and decay in an otherwise confused movie.



LAURENCE OLIVIER



DUSTIN HOFFMAN

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Of all the restaurants in the Detroit area, there's one unlike any other you've ever been to: Victoria Station. The first thing you'll notice is a uniquely warm and friendly atmosphere. There's a relaxing lounge that's really an old caboose, and a series of comfortable dining areas inside real boxcars. Throughout this unusual setting you'll enjoy a fascinating collection of antiques from railroading history. With soft helping and linen to enhance it all.

But Victoria Station people are the most important part of the atmosphere. They're more than cordial; they're extremely conscientious and eager to make your visit a truly pleasurable experience. While the atmosphere may bring you in the first time, our regular customers tell us it's the food that brings them back. It's basic, but so superb. And everything is expertly prepared and served in portions larger than you'll find just about anywhere.

Discover the many reasons why Victoria Station is so unusually good — and such an outstanding value. Join us for lunch or dinner and enjoy great food, genuine cocktails, and fine wines. It's an adventure in dining that will bring you back again and again.



mushrooms served sizzling in a skillet. And a not-to-be-missed salad bar where you create your own chilled, crisp salad.



Try our Prime Rib. It's roasted and cut precisely to your taste, then presented at your table on hot stoneware. Or select one of our other specialties. Savor thick, juicy Top Sirloin Steaks. Bar-b-que Beef Ribs or Giant Shrimp sautéed to perfection in a special wine sauce. Enjoy your entrée with an order of fresh



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GLIMPSES

NEW RELEASES

- BURN! OFFERINGS (PG)** Freckle plot as haunted house takes over its tenants. Betty Davis, Alex Guinness and Karen Black.
- GATOR (PG)** Action film with Burt Reynolds as a crook turned leg to help Southern lawmen catch a bigger crook.
- THE ROCKY HORROR PICTURE SHOW (R)** A raucous mixture of rock, old horror movie stunts and wacky transactables.
- COME IN 99 SECONDS (PG)** Movie for car freaks features 40-minute, 83-car destruction chase scene.
- HARRY AND WALTER GO TO NEW YORK (PG)** James Caan and Elliott Gould are nerdy-overser vaudevillians who bomb in New York.
- LOGAN'S RUN (PG)** Michael York, Jerry Agutter and Peter Onor compete with the special effects department in a 23rd century world where 29 years is all you get. Makes '55 and out! Look pretty good.
- MURDER BY DEATH (PG)** Wonderful spoof by Neil Simon, who revives the world's five greatest detectives to solve a murder. Among them: Peter Sellers, Alec Guinness and David Niven, match wits and steal scenes. Lots of puns.
- NORMAN ... IS THAT YOU? (PG)** A black cast headed by Redd Foxx and Pearl Bailey star in this adaptation of the Broadway comedy. Dad brings home six foot two booker, Tamara Dobson to lure their gay son into heterosexual pleasures.
- OBSESSION (PG)** Successful romance with Cliff Robertson as man who falls in love with woman who looks like the dead wife.
- THE OMEN (R)** Presents some unique contributions to movie horror in the grisly deaths which abound in this supernatural thriller. Gregory Peck and Lee Remick star.
- TIE: SAILOR WHO FELL FROM GRACE WITH THE SEA (R)** Adaptation of a strange Japanese novel. Erotic couplings of the sailor and the widow while her psycho son secretly watches, then acts. Kris Kristofferson and Sarah Miles are the wacky lovers.
- SILENT MOVIE (PG)** Mel Brooks makes a silent movie about a guy making a silent movie in 1978. Inspired jokes, sick jokes and slapstick.

BACK AGAIN

- HAROLD AND MAUDE (PG)** Cuk film of understanding and love between young man and old woman, each rebelling against conservative structures of a middle-class society.
- KING OF HEARTS (R)** Charming film of inmates of mental asylum who take over the "normal" world of life in a deserted village. Alan Bates and Genevieve Bujold star.
- MISSOURI BREAKS (PG)** Jack Nicholson and Marlon Brando in superbly acted Western. Congress of charm and violence, explores themes of loneliness and the search for life.
- COME WITH THE WIND (G)** Every generation rediscovers this Civil War epic in the context of its own dreams and traumas. Clark Gable and Vivien Leigh in top form.

SOMETHING SPECIAL

SEVEN BEAUTIES (R) Giancarlo Pannini stars in Lina Wertmüller's tribute to man's instinct for survival. Set in Italy between the 1830s and the end of World War II. It's an outstanding film of Shakespearean breadth.

MOVIE RATING GUIDE

- G General audiences admitted.
- PG Parental guidance suggested. All ages admitted.
- R Restricted. Parent or guardian must be with person under 18.
- X No one under 18 admitted.

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