



Young lovers Lynn-Holly Johnson and Robby Benson in "Ice Castles."



LOUISE SNIDER

## Premiere benefits film theater

Detroit's premiere of "The Deer Hunter," starring Robert DeNiro, will benefit the Detroit Film Theatre of the Detroit Institute of Arts.

Held at The Movies in the Prudential Town Center in Southfield, the benefit showing is scheduled for at 8 p.m. Thursday, Feb. 22. Tax-deductible tickets at \$10 — including admission to a reception following the premiere — may be purchased through the Art Institute ticket office, 832-2730.

Voted "Best Picture of the Year" by New York Film Critics, and called "the greatest anti-war film since 'Grand Illusion'" by New West Magazine's Stephen Farber, "The Deer Hunter" was just nominated for six Golden Globe Awards including best picture, best actor, supporting actor and actress, best director and best screen play.

To permit qualification for upcoming Academy Award nominations, the film opened for a brief pre-release engage-

ment in New York where it received rave reviews from Newsweek and The New Yorker Magazines and noted film critics. The New York Times named the film "one of the year's 10 best."

AFTER A record-breaking five-year history, Detroit Film Theatre enters its 11th season at the museum auditorium. Offering two completely different seasons each year, for a total of 40 weekends, DFT provides classic films and

proven masterpieces of cinema, first-run films new to Detroit, others which have received insufficient exposure, as well as a continuing Sunday evening tribute to the works of a world-famous director.

For complete benefit ticket information, and a detailed listing of all Detroit Film Theatre presentations, call the Detroit Institute of Arts ticket office at 832-2730.



Linda (Meryl Streep) is a member of the wedding party in "The Deer Hunter."



Michael (Robert De Niro) finds he is not prepared for the horrors of war.

## You'll be tearful as skating star faces adversity

"Veech" is the greeting I received when I returned home after seeing "Ice Castles" (PG).

My tough-minded 12-year-old, who had not seen the film, correctly surmised its contents from the tone of the television commercials. "Just another one of those handicap pictures," he said. "You know, where someone has a terrible accident and then they win the Olympics or something."

Twelve years of television has made him a cynic or a realist. I'm not sure which, maybe they're both the same. He certainly grasped the general drift and emotional level of this film.

"Ice Castles" belongs to the wet handkerchief variety of movies, somewhere between "The Other Side of the Mountain" and "Slow Dancing in the Big City."

THE THEME IS braveness in the face of adversity. It's a theme everyone can relate to in some way. After all, many of us face adversity daily just driving in rush hour traffic. The film, then, is not without some appeal, especially to a younger audience because "Ice Castles" is also a teen romance.

Newcomer Lynn-Holly Johnson plays Lexie, a 16-year-old ice skater from a small town in Iowa. Lexie has great natural ability and tremendous potential as a championship skater, but she lacks expert coaching. She is also distracted by her audibly boyfrenzied, Robby Benson. He drops out of pre-med to play professional hockey, then drops out of hockey to think about what he should do.

At a regional skating competition, Lexie is spotted by a top coach (Jennifer Warren) and whooshed away from small town to big city where she's given a socko publicity build-up. She leaves her childhood coach (Colleen Dewhurst), overprotective father (Tom Skerritt) and boyfriend behind as she succumbs to the attentions of sportscaster David Huffman. Lexie gets as far as the cover of Sports Illustrated when the "terrible accident" occurs. You know the rest: Withdrawal, self pity, hope, struggle and, finally, achievement.

To his credit, director Donald Wryke keeps the emotional pitch under restraint. "Ice Castles" might prompt a warm tear or two, no flood. Dewhurst as the eccentric old coach and Skerritt as the concerned father nicely balance the sweet young lovers and the aggressive, publicity-smart coach.

THE FREE SKATING scenes have a grace and beauty all their own, much like the ballet scenes in other recent movies. Little flaws in Lexie's character also help make her more of a real person and less of an ingenue.

The one element in this film that cannot be compensated by acting or directing is the ending. We're expected to believe that Lexie can tool everyone into believing that she has no handicap. Now that's a handicap for any film.

## Glimpses

### NEW RELEASES

AUTUMN SONATA (PG). Acting fireworks from Ingrid Bergman as concert pianist estranged from Liv Ullmann, her less talented daughter, as they meet and pour out their feelings. Ingrid Bergman directed.

BRASS TARGET (PG). Accident that killed General Patton was no accident, according to suspense film with George Kennedy and Sophia Loren.

CALIFORNIA SUITE (PG). Neil Simon's comedy of four episodes about guests at the Beverly Hills Hotel. Starry cast includes Jane Fonda and Walter Matthau.

EVERY WHICH WAY BUT LOOSE (PG). Country-western-style action comedy with Clint Eastwood, Sandra Locke and Clyde, the orangutan. FORCE 10 FROM NAVARONE (PG). High-powered thriller with Edward Fox and the late Robert Shaw on a team whose target is a vital bridge.

THE GREAT TRAIN ROBBERY (PG). Adventure caper in 1855 as three attractive crooks plan a little robbery of a moving train.

ICE CASTLES (PG). "The Other Side of the Mountain" meets "Slow Dancing in the Big City" in teen romance of skater who overcomes handicap.

INVASION OF THE BODY SNATCHERS (PG). Remake of chilling sci-fi thriller about alien invasion in the form of plant pods.

KING OF THE GYPSIES (R). Three generations of gypsy life in America are chronicled in film of best-selling novel. Sterling Hayden is the patriarch and Shelley Winters the queen.

### MOVIE RATING GUIDE

- G General audiences admitted.
- PG Parental guidance suggested. All ages admitted.
- R Restricted. Adult must accompany person under 18.
- X No one under 18 admitted.

## Viennese music warms concertgoers

By GLENN ANDERSEN

Aldo Ceccato returned to the podium at Ford Auditorium recently to lead the Detroit Symphony Orchestra in a concert of turn of the century Viennese music.

He exhibited much more control over the orchestra than his previous appearance and was rewarded with a warm sound from the orchestra.

Opening the concert was Transfigured Night for String Orchestra by Arnold Schoenberg. Schoenberg is considered the father of the 12-tone row (so-called atonal music), but this is his last work before he abandoned the tradi-

## Review

tional harmonies of his musical heritage.

Originally written as a string sextet, this work is emotional and moving in the great Viennese tradition. Each section of the strings was called upon for warm sensitive playing. There was also an abundance of solos to be played and these were handled with great finesse. The length of this work, 30 minutes, can work to its own disadvantage if not properly handled. Ceccato led the or-

chestra through the episodes with a sure enough and to keep this haunting work moving and captivating.

The other work on the program was Mahler's Fourth Symphony. Other than a ragged start, Ceccato handled this work with equal ease. The many tempo changes were carefully executed and the lush sound of the orchestra continued to prevail. In the second movement, concert-master Gordon Staples used a specially tuned violin for a rustic quality that was appropriately coarse and brittle sounding in his solos.

THE FINAL MOVEMENT called for a soprano soloist and Judith Beckmann handled it nicely. Rather than sit

at the conductor's elbow trying to look unobtrusive throughout the long three movements preceding her solo, she made her entrance after the start of the fourth movement. Her tone was light enough in quality for the text, a child's view of paradise, yet strong enough to balance Mahler's music and orchestration.

The only real weakness of the program was similarity and length of the works. The mood once established, was never allowed to alter throughout the program and this had a tendency to make the evening seem very long. Here, though, the blame must go to the programming and not to the performers.

## Show freshens flower children

Flower children may be out of style, but the enthusiasm of youth is always with us, sometimes refreshing, sometimes tiring.

In the case of "Godspell" and The Theatre of the Arts, it is the former. The group is staging the musical as a dinner theater presentation at Vitorio's, Plymouth and Farmington roads, Livonia, Friday and Saturday evenings at 7.

After seeing "Godspell" twice some five or six years ago, a third time wasn't really an occasion for great enthusiasm. However, we were pleasantly surprised. It works extremely well for dinner theater, especially when it is theater in the round. The closeness and intimacy brought a new look to the production, and an immediacy to its message.

Rebecca Wheeler is musical director and Nancy Christiansen is technical director, and both jobs were handled with simplicity and ease, but with a nice melding and balance, a classic style that worked extremely well. We do wonder about costuming though. Going back to the garb of the flower children did make the production seem a little dated, interesting as the costumes were.

Reservation are necessary for the show and may be made by calling Vitorio's.

—BETTY MASSON

It was also pleasant to reflect that after enjoying the buffet dinner, featuring roast beef, one didn't have to go out in the cold afterwards to go to the theater. And the waiters and waitresses were attentive and kept the coffee cups filled.

The company is a young vigorous and well-rehearsed ensemble. Credit goes to producer-director Michael J. Klier, whose philosophy is that the company should concentrate on the whole performance, rather than expect one or two stars to carry the load and reap the rewards.

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