

Rosalie (Merianne Saege-brecht) ac-cepts another overdue bill from the post-man (Bill Buil-ler) in "Rosalle Goes Shop-ping."

## 'Rosalie' goes nowhere

"Rosalle Goes Shopping" (D. PG, 95 minutes) is supposed to be a sattre on conspicuous consumption in America but despite the size and scope of the target, this broadside misses the mark. That's a shame since 5 percent of the world's population (U.S.) consumes 30 percent of the resources. Something should be done before we cat ourselves into oblivion.

Overblown, insane films with heavy-handed satire are not the an-

Overblown, insane films with easy-handed satire are not the answer.

"Rosalle Goes Shopping" also suffers from a strange, sometime surreal structure as well as sophomotic comera work and a weak plot in the strange of the surreal structure as well as sophomotic comera work and a weak plot in the surreal structure as well as sophomotic comera work and a sophomotic and a German pace bride married to an American soldier (Brad Davis) who ad served in Germany, They now live in Stuttgart, Ark, with their seven children. There's a cheap play on her longing for the good old days in Germany, a thread throughout the fabric of this film. Supposedly, this points out the superiority of European values. But it doesn't. Europe's right behind us with environmental and consumption problems.

Hubby pilots acrop dusting plane and Rosalle goes shopping for gonaumore two son, Schnukki, earn practice being a chef. There's another boy, the oldest, a soldier in the American Army, wind daughters, a younger daughter and an older daughter, Barbara.

ROSALIE'S family videotapes everything and eats superb haute cuisine prepared by Schnukki. Watching them is much like surrepititiously watching welrd neighbors perform bizarre acts in the middle of the night. Hardly amusing saute, particularly Dad who is the biggest grinning idiot to hit the screen in a long time. Extremely excessive behavior is embarrassing and not at all humorous.

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Although Dad makes a good wage glying his crop duster, it's not enough for this family's living standard. But credit is the American way, so Rosalie seams on 43 credit cards when he isn't kiling cheeks. A major flaw right here: If Rosalie was as good at this as the film pretends — and if the point is that credit in America is a flawed system waiting to be abused — then why is she continually hound of by creditors? Why do town merchants demand eash?

The answer is that it was consolid. right here: If Rosalle was as good at this as the film pretends — and if the point is that credit in America is a fixed system waiting to be abused — then why is abe continually bound by creditors? Why do town merchants demand cash?

The answer is that no one thought out the plot or concept very careful rector with common sense.

the movies Dan .

Grading the movies

A+ Top marks - sure to please A Close behind - excellent A- Still in running for top honors B+ Pretty good stuff, not perfect

 B. Good but notable deliciencies C+ Just a cut above average

C- Not so hot and slipping fast

D+ The very best of the poor stuff

Reserved for the colosally bad No advanced screening

FOR REASONS which escape me,

FOR REASONS which escape me, Rosalle regularly condesses her sins to the local priest (Judge Reinhald). Near the end, just when every reasonable expectation is that "Rosalle Goes Shopping" will collapse of boredom and foolishness, Rosalle gets booked on Barbara's computer and quickly becomes a world-class hacker and frauddently sets up multi-national corporation, among other equally incredible capers.

Give me a break! Her rationalization to the priest—

D- It doesn't get much worse

Truly awful

stole the principle.

B Good

C Mediocre

D Poor

Greenberg

"Chattaboochee" (C+, R, 95 min-utes) snuck into town a week earlier than first listed for an exclusive run at the Towne Theater.

than first listed for an exclusive run at the Towne Theater.
The film was inspired by a trust story — a Korean War veteran runs amok and is committed to the Florida state psychiatric hospital after which the film is named. The hospital is a real snake pit with terrible conditions and brutal guards.
The problem with "Chattahooche" is that such a film needs to tread delicately amidst such girelous suffering. Unfortunately, it is about as heavy-handed as they come. There's first the such a film needs to tread the care with the such as the composition.
FOR EXAMPLE, after one assault by the guards, the hero is borne away in a cruelfied position with all the pomp, ceremony and brutality one associates with Christ's marchine for accretional such as content of the composition.
As well, the wife's sexual needs.

not sacrilegous, it certainly is promption.

Wite's sexual needs play far too prominent a role and one is never quite sure whether that or his Korean combat experience drove him over the edge. All told, it's a shame such an important topic is handled poorly.

"Class of 1999" (\*, R) is another futuristic disaster film with public schools as battlefleds. While the producers contend that this is the coming trend, one suspects "Class of 1999" is more exploitation than exploration of problems facing urban school districts in America.

STILL PLAYING: ly as in the instance when Rosalie adds a "1" and raises a check from \$11,400 and nothing more is said about that event.

Be needed the 11 grand to buy Barbara a computer for her birth-day. Barbara was justifiably accreted when Rosalie sold Barbara's car to cover some other debt. That was Rosalie's style, pay big interest so no one will complain that she stole the principle.

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TO AVOID the poorhouse, a KGB officer. Tulayev (Tom Bell), organ-

**ALTERNATIVE VIEWING** 

## 'Cook' leaves a bad taste

Each night, the entourage arrives at the swanty, red velvet-drapes restaurant. Albert, an ill-mannered agnagster who sells "protection" to local cateries, talts non-stop, food flying from his mouth, physically and verbally abusing everyone in sight.

After almost two hours of the Britsh-made "The Cook, the Thief, His Wife and Her Lover," the audience feels beaten, too.

ish-made "The Cook, the Thief, His Wife and Her Lover," the sudience feels beaten, too.

Though artistically rendered with a palette of colorfolly lit theatrical sets and glorious wide screen. Peter Greenway's morbid study of sex, violence and fine euslishe leaves a very nasty taste in your mouth.

The movie could be called "The Kitchen, the Dialng floom, the Bathroom and the Parking Lot" because the action takes place almost solely in these settings. Greenway makes up for space limitations by bathing in these settings. Greenway makes up for space limitations by bathing its striking sets in green, yellow, red, bibe and purple lights.

A stark white bathroom with pink accents gives off a bypnotic, almost three-dimensional effect. A warehouse-slaced kitchen is the most amazing piece of work, with tables heaped bigs with fresh lish and walls

IT'S HERE that Albert's battered wife takes a lover. She first eyes him across the restaurant, reading a book. After interrupted intercourse in a bathroom stail, she whisks him away into a back room, where they make love atop recently plucked goose feathers.

The cook offers his assistance. He likes the woman and quietly seeks revenge on Albert, who regularly insults his customers. In one of the film's clewerest stabs, patrous only react to the abuse around them when Albert dumps a bowl of hot soup on

Albert dumps a bowl of hot soup on their heads. Nothing short disturbs their meal.

Food is the guiding force in "The Cook, the Thief..." Controlling the restaurants beats power over banks, according to Albert, who feels a bonding with other great leaders (like Napolean and Hitler) because he shares their voracious love for seafood.

Peter Greenway, a prollife inde-pendent filmmaker known for his maddeningly symbolic work, is a regular at festivals and art houses. His first film to get wide exposure is bold and expertly handled, but also pretentious and calculated to elicit

eryone.

"The Cook,the Thief . . ." is currently enjoying an extended run at the Maple Theatre in Brimingham.

Drive-In to Michigan:

Drive-In to Michigan:
A sticky night at the drive-in is nearly a thing of the past. That's why Frank Uhle, a projectionist at the Michigan Theatre in Ann Arbor. has taken the fun indoors by scheduling lis fourth edition of Frank's Drive-in Movie Night.
The features include Roger Corman's "It Conquered the World" (1955), with Feter Graves and Lee Van Ciecí battling mind-controlling consistans. It's followed by "The Cool and the Cray" (1955), where marijuan-smoking turns teenagers into psychotics.
In between features, Frank un-

into psychotics.

In between features, Frank unreels amazing artifacts from his
growing collection of times. There
snacktime prows with dancing hot
dogs and materially collections of the
movies like "The Bloody Brood"
(1981) and "Rock, Baby, Rockit'
(1981) and "Rock, Baby, Rockit'
only thing missing from this
nostalgic night at the drive-in is the
mosquitees.

## **VIDEO VIEWING**

By Dan Greenberg special writer

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It's interesting how quickly entertainment media reflect political, economic or cultural changes in the world. With the end of decades of Cold War conflict, the change is dramatic, the implications wide-ranging and spy movies are suddenly very different.

HBO consistently produces and releases pretty decent films for its cable channel, motion pictures and comedy and concert performances that quickly arrive on the video racks for home viewing.

Two HBO video releases on May 9 deal with Cold War terrorism and spices who are losing their rationale for snooping. Both films are 1989 color productions with well-known casts. Neither is all that great but both have their moments and are worth checking out for entertainment and for their interesting sociopilitical ideas that go beyond the shooting and chasing.

The control of the control of

izes a plot to assassinate Gorbachev. Clancy (Gavan O'Herlihy), an IRA terrorist, is to be the hit man. Naturally, the CIA gets wind of these doings and sends in a special agent, Stoner (Tom Skerritt). Here things get comball and confused as it turns out that Stoner is a retired, former hot-shot maverick agent with a chip on his shoulder and the burden of his wife's death on his soul.

soul.

Since all these matters are highly sensitive, Stoner is sent "unofficially" into the unnamed Eastern European county (Hungary) where Tulayev is plotting. If caught, Stoner will be disavowed, disowned and neither rescued nor ransomed. Not to worry, he gets around pretty easily and calls Washington from a pay phone.

and cells Washington from a pay phone.

Hungary just happens to be the station where Stoner's wife was murdered and where Stoner had an affair with Anna (Helen Mirren). In the background of these unbelievable coincidences is a retired KGB type, Szaz (Max von Sydow).

Some of the acting just' too bad—von Sydow is appropriately dismayed at the proceedings. Skerritt, however, tends to posture and mug too much. Bell is quite hard, as he should be.

THE REALLY interesting facet of "Red King, White Knight" is the American CIA Committee discussion whether or not the President should be informed and advised to call and warn Gorby. As it turns out, peace is bad for a lot of people's business. The other side of the ocean gets into glasnost as well in "The Cold

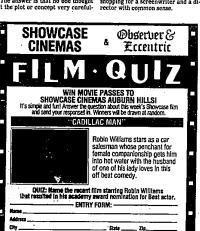
Martin Sheen as John Hyde, a Drug Enforcement Agent doing some serest stuff in Vancouver. He and his Royal Canadian Mounted Police Detective partner, Derek McKenzie (Michael Ontkean), get involved with the CIA and the KGB, both of whom are trying to eliminate a rogue terorist/assasiah, Mantha (Kin Coattes), Sound familian?
Right – and so does the well-worn plot device of an ex-wife and the husband's gult and longing. In this case, Hyde's wife, Amanda (Boverty)
D'Angelo, conveniently sings in a local supper club where Mantha hangs out. The sax player has some pretty neat soles.

It gets pretty murky insofar as figuring out who is doing what to whom but it is clear that too many ClA and KGB types find peace and the crumbling of the Berlin Wall bad for budgets.

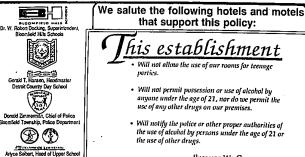
for budgets.

THE FILM concludes with the usual — and in this case fairly well done — chase sequence. Amanda runs through dark, lonely streets; Mantha chases her. Hyde chases Mantha, Hyde corners Mantha high up on bridge girders. They fight — and so on.

Both films are fairly entertaining but of greatest interest are their very clear messages. Entertainment media have a lot to say about what's going on in the world. The world, in particular spies and businesses that deal in confrontation, may not be able to alford peace and good will to all men, women and children. Now, that's depressing.



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