O&E Monday, October 15, 1990



Maria De Medeiros, Fred Ward and Uma Thur-man star in "Henry & June," the story of writer Henry Miller in Paris during the 1930s.

ALTERNATIVE VIEWING

Continued from Page 2 like bald bead, a heavy Brooklyn ac-cent and a rough way with women – net your typical leading man. Still, Unor Thieut animal appeal, using ingenue from "Dangerous Llaisos," does an amazing job with her accent as June, a woman who has seen it all. Maria Mediron, as the petite Nin, adds a French accent, awaken ja sensuality and another layer to this heavily textured movie. So why didn't I like "Heary and June?" Perhaps, it's the pretentious-Continued from Page 2

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biling a collection like this had ab-laining the necessary copyrights. Italing the necessary copyrights be-leases is a significant problem. The casy way out of course, is to pick up existing packages. That's what Mo-dia Home Entertainment did hera, and the first three of these six tapes are 1984 Artipal Enterprises' produc-tions. Artpal credits one Dennis Doros for musical synchronization. Whoev-er h and Artpal may be, their musi-cal sense is truly awful. The musical selections range back and forth _ with no apparent theme _ from '50s "cool' jazz, to schumlatzy orchestra and elevator music with an occasion-

Continued from Page 2 sets for video distribution. Assem-bling a collection like this and ob-

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VIDEO VIEWING

ness of Kaufman's recent work that leaves such a bad laste in my mouth. You get the sense that Kaufman and his performers are constantly posing in their Paris locales.

THE DIRECTOR, who previously made very American films like "In-vasion of the Smatchers" and "The Right Stuff," and the transmission of the Smatchers" of the Smatchers' and the Smatchers' and the transmission of the Smatchers' Europrean sensibilities without the inconvenience of subtilits. "Henry and June" is the first film

to receive an NC-17 rating, the in-dustry's new rating for adult films not considered pornography — an al-ternative to the dreaded X rating. In keeping with Miller's novel, Kauf-man keeps the erotic action pumping with the pace of a porno movie — some plot, some sex, a little more plot, more sex... and so on.

After several years of homophobic Hollywood's hands-off approach to unsafe sex in movies, it's a refresh-ing change of pace. After close to 2% hours, however, this kind of ex-citement is hard to sustain.

GRADING THE MOVIES

forces Chaplin's very visual rhythms. Titled comments are limit-ed and avoid the pretentiousness of the first three tapes.

The first road he preclamosaness of Charlie's first year at Keystone led to bil lucrative salary at Es-sanay. By April 1916, when he left Essanay, be was an international star and Mutual hired him for 1810,000 per week – beyond com-prehension in 1916. The 12 Mutual corneties are con-sidered Chaplin's best and were pro-duced from May 1916 (hough Octo-ber 1917, whon he left Mutual, Some of Charlie's linest routines and clev-crest comic comments are in these 12 films.

al (and appropriate) vaudeville-style piano selection. In one case, "The Champion," the switch from "cool" jazz to plano comes right in the mid-die of a boxing match. Thero's no sense to it whatsoever and such weird selections throw the visual rhythms of balance. The first three tapes in this set are best visual rhythms of balance. The first three tapes in this set are best three days in the sound level at zero. Aripai's little-writer was pretty beavy-handed and pompous but no one reads titles anyway. TAPES FOUR through six are ti-tled the "Charlie Chaplin Carnival," a program containing the 12 Mutual Comedies that David Shepard as-sembled in 1984. The musical ac-companiment fits and properly rein-

Despite the complaints about the Despite the complaints about the musle and littles of the first three tapes, this set has a lot going for it. In addition to some very funny stuff, the visual quality is excellent for film of that era. But most of all, it's Charlie Chap-In, the master comile at his best. Try it. You'll laugh.

Continued from Page 2 sexuality complimented by darkly lit sexual scenes in the lives of writers Henry Miller and Anais Nim. "I Come in Peace" (R). Sci-fi, maverick cop, drug dealer

STREET SENSE

Dear Barbara, My son just started kindergarten and be crites every day when I drop him off. I feel so frustrated and em-barrassed that I virtually run out of the room. I don't know if I am dong the right thig. Should I be doing something dif-ferent? My son has alway been a little difficult in that be doesn't like for me to leave him — but sitters and my husband say be is fine once I an gooe.

am gone. Can you give me some advice on handling the kindergarten thing?

Dear June, I understand how frustrating chil-dren like your son can be. This then snowhalls because of the extra pa-tionee they require. Analety over separation is not uncommon at 5. However, it is impairs your some ability to perform at school, then ability to perform at school, then output.

quired. Experts recommend that you be-

Experts recommend that you be-gin by staying at escole with your-son. You can stay an hour or so until be calms down. Leaving should be accompanied by reasurance that you will return to pick him up, If he begins to cry when you start-to leave after an hour, teave any way. If he dees well, then compil-ment him on his success. If the teacher reports that he continues to seem morose, then seek therapeutic counseling.

Seem morose, then seek therapeutic counseling. The best place to begin is probably with the school social worker or school psychologist. They have dealt with similar scenarios and abould be able to recommend a counselor and

Jame

Sci-fl, maverus over -----flick. "The Jongle Book" (A, G, 78 min-utes). Re-release of 1967. Disney animat-ed feature based on Kipling's Mowgle

stories. "The King of New York" (R, 103

"The King of New York" (R, 103 minutes). Violent return of recently paroled drug lord. "Marked for Death" (*, R). Relifted DEA agent wars with drug dealer. "Mee at Work" (B+, PG-13, 92 minutes). Good entertainment in story of two garbagemen who discover a body in the trash. "Metropolitan" (PG-13). "Metropolitan" (PG-13).

 two garbagemen who discover a nor to its super locast.
 "Presumed Lanoceat" (B+, R, 125

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 Well-done courtroom drama with instes).

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 "Presumed Lanoceat" (B+, R, 125

 "Mitropolitan" (PG-13).
 "Well-done courtroom drama with instes).

 minutes).
 "Prety Woman" (A-, R, 120 minutes).

with graphically depicted violence. "Miller's Crossing" (B+, R, 110

derstanding through this, not cen-sure. In the situation you describe, many parents worry that their chil-dren do not like school. Usually, this is not the issue. The problem lies not is achool but in the child's ability to separate from th primary caretaker which is usually the mother. Good therapy will unravel some of these threads.

Understanding a problem is often the greatest help in reducing its abil-ity to frustrate.

If you have a question or com-ment for Barbara Schiff, a trained therapist and experi-enced counselor, send it to Street Sense, 36251 Schoolcraft, Livonia 48150.

Son needs understanding

Inines). Irish and Italian mobs in conflict during Prohibition era. "Narrow Margin" (B, R, 95 min-

utes). Despite an obvious plot with a

hokum-laden conclusion, Gene Hackhoxim-fauen conclusion, ochie nack-man and Anne Archer are entertain-ing in this DA vs. the Mob chase film. "Pacific Heights" (A-, R, 105 min-mital)

utes).

Suspense and excitement as psy-chotic tenant terrorizes his land-lords. "Postcards From The Edge" (C+, R, 105 minutes).

R, 105 minutes). Disappointing, jumbled, show-biz story of mother-daughter conflict doesn't live up to its advanced billing



Experts recommend that you begin by staving at school with your son. You can stay an hour or so until he caims down. Leaving should be accompanied by reassurance that you

will return to pick him up. If he begins to cry when you start to leave after an hour. leave anyway. If he does well, then compliment him.



utes). More Irish and Italian mob con-flict, this one in contemporary Man-huttan setting. "Texaville" (D. R. 123 minutes). Dull sequel to "Last Picture Show" (1971) was not worth the wait, It describes Duane Jackson's (Jeff Bridges) decadent family, but who carees?

"White Hunter, Black Heart" (PG)

(PG). Clint Eastwood as John Huston in Africa preparing to film "The Afri-can Queen. "The Witches" (A. PG, 90 min-"Ica)

utes) Anjelica Huston is delightfully menacing as the Grand High Witch seeking to rid Great Britain of chil-

> WALT DISNEP'S ORLD

ON ICE

Denise Susan Lucas Our intrepid Street Scene reporter is always looking for the unusual and vectomes comments and suggestions from readers and entrepreneurs. Scend those to this column in care of this newspaper, 32531 Schoolcraft, Livonia 48150, or call 391-300, EXI. 331.

STREET SEEN



Oh so scary!

UTI SO SCALY: It's almost lime for Halloween and just in time for the scariest night of the year are handcrafted tinwere can-desticks with perennial Halloween themes from Jerem-le of Atlanta, Ga. There's a pumpkin, a wilch at her boil-ing pot, the black cat and haunted house. For the non-traditionalist, there's also a pig. Priced at \$10, they're available at The Apple Wreath, Temptations for the Home, 32628 W. Seven Mile Road, east of Farmington, Livenia. Call 474-6990. Livonia. Call 474-6090.



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Mould shuns stereotype of music with a message

goes through.

wonder If Mould has his own green agenda. Not so, according to Mould. "Those are mosily metaphors," he said. "Some might construc them as environmental concerns, but I don't see them as such. Those are just col-ors... just as I used a lot of relig-ious imagery on my last album.

"I don't consider myself the type of artist or performer who tells peo-ple what to do. In fact, I'm really opposed to that. Music is far too per-suasive to be telling people what to do with their lives."

Bob Mould performs Monday, Oct. 15, at the Nectarine Ball-room, Liberty, Ann Arbor. For in-formation, call 99-MUSIC.

Tue, NOV. 6 thru Sun. NOV. 11 Joe Louis Arena Boserber & Recentric (2012) BLOCKNUSTER VIDEO WICH-TY 20/WHIC WICH-TY 20/WHIC WICH-TY 20/WHIC WICH-TY 20/WHIC MARCINE TOWE ISON AND
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 MORELLE For Bob Mould, songwriting is the way he tearns about himself and the situations he



<u>Confluence</u> from Page 2 "Black Sheets of Rain" was first time Mould had played the electric guilar in more than a year. "I think part of that was being off the farm (his former place of resi-dence in Minnesota) and getting back for the city," said Mould, who recent-ly moved to Manhattan. "Another part of it was being on the road and seeing what music does to people, that sense of immediacy. "Also, the songs and the message I was trying to get a cross — this was the best vehicle for that." Many felt. "Workbook" was a doe-ument of Mould's discendariment resulting from the break-up of Husk-er Du. Those themes, though, persist on his latest effort.

"It's a never-ending well," he said, Much of that has been a result of tulmutous year in Mould's life. He won't elaborate in detail, ouly to say some relationships have gone sour recently. Also, he attributes the tone of the albom to being uprooted. He moved from the placid, Lake-Wobegon ter-ritory of Minesola to the snarled, electric nature of Manhattan. He electric nature of Manhattan.

WHEREAS RELATIONSHIPS are

whereas RELATIONSHIPS are at the core of his writing, references to the environment in the albums' title "Black Sheets of Rain" and in songs such as in "One Good Reason" ("In the forest all the trees are turn-ing black ...,") leaves listeners to