

MOVING PICTURES



Patrick Dempsey stars as second-year Harvard student Charlie Farrow, wrongly blamed for the death of the only son of law-school student Charlie Farrow who is a crime boss in "Run."

'Once Around' is too much

"Come See the Paradise" (B-, R, 130 minutes) which opened last Friday, was reviewed here Jan. 21. News of the delayed debut arrived after our deadline.

Briefly, it's the story of an American labor organizer, Jack McGurn (Dennis Quaid) in the mid-1930s. He marries a Japanese-American woman, Lily Takamura (Tamlyn Tomita). After Pearl Harbor, along with her family, she's interned with thousands of other native-born Japanese-Americans, the Nisei.

The untold suffering of the Nisei is depicted in excellent terms but Jack's problems as a labor organizer and a human being diminish the movie's impact.

"Once Around" (C+, R, 115 minutes) is a well-intentioned comedy loaded with talent, not the least of whom is director Lasse Hallstrom ("My Life as a Dog"). He does his best to breathe life into Milla Soledad Marra's scenario about a traditional Italian-American family.

By and large, his CPR fails. Joe Della (Danny Aiello) is the patriarch and Marilyn (Gena Rowlands) is the matriarch. They have three grown children — Tony (Dante Stone) who's married to Gail (Rosanne Hart) — and his sister, Jan (Laura San Giacomo). As the film opens, she is making wedding preparations.

But the film centers on another daughter, Renata (Holly Hunter), who is living with a fellow who isn't interested in marriage. With considerable trauma, she ends the relationship and heads south to sell condos. There she meets super salesman Sam Sharpe (Richard Dreyfuss).

IF HIS NAME weren't enough, one look at his white suit and a quick listen to his corny lines prove two things: This is Ms. Marra's first feature-length film and she hasn't learned the difference between sophisticated satire and sophomoric humor.

Sam Sharpe's initial appearance is characteristic of the entire film as he sweeps Renata off her feet. In addition to being a super salesman, he's also a nice person. The mesh here is not all that convincing. Why would such a superior businessman with a limo and big operations in New York appear as a hustler at a sales meeting?

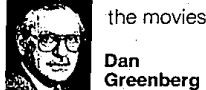
Can we trust tipsters? Maybe, but perhaps the times have made us all too cynical. Sam Sharpe is less the bright moment in Renata's life and more a one-dimensional flash in the sales room. Despite expectations, and it's obvious simplicity, their romance works much to the chagrin of her father who doesn't like being usurped in his daughter's affections by anyone, much less by a flashy hustler.

Besides that conflict between traditional papa and hustler supreme, there's a salivensness between the sisters, some tensions with brother Tony and his wife, Papa Joe's maudlin affection for his long-dead mother and everybody striving to be themselves.

Add to all that the film's major focus, Renata's attempt to mature, and we're in big trouble with too many plot elements not well integrated. The film loses credibility when Renata, a grown woman, climbs into her parents' bed at night whenever the pressures of life mount.

"ONCE AROUND" moves in fits and starts and fumbles around with too many plot elements. The acting of the very fine ensemble helps although they play fast and loose with Boston accents, particularly Holly Hunter who regularly forgets hers. Despite some nice family moments, on-the-whole, no prizes for this one.

Charlie Farrow (Patrick Dempsey) is a lucky guy. He's good looking, young, a law student in Boston and can't lose at poker. "Run" (C-, R, 100 minutes) chronicles Charlie's journey into a world where his luck



the movies
Dan Greenberg

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
B-	Good but notable deficiencies
C+	Just a cut above average
C	Mediocre
C-	Not so hot and slipping fast
D+	The very best of the poor stuff
D	Poor
D-	It doesn't get much worse
F	Truly awful
Z	Reserved for the colossally bad
*	No advanced screening

dwindles to zero. A lover of cars and an avid gambler, Charlie Farrow's dream comes true when his boss asks him to drive a Porsche to a customer in Las Vegas. His dream turns into a twist-

ed nightmare when the car breaks down. While it's being repaired, Charlie gambles at an illegal casino. A seuffie erupts with an obnoxious opponent aggravated by Charlie's poker skills.

The belligerent trips and cracks his head on a counter corner and dies. The dead man is the son of "Mr. Big" and no one will speak the truth. Charlie's only choice is flight. His desperate search for help gets him involved in other murders. All else, Charlie is against two worlds, cops and robbers.

If this plot sounds familiar, that's because the storyline is overused these days. Innocent man in the wrong place at the wrong time — chased by bad guys and good guys — he runs until he can clear his name. Add limited dialogue to that clichéd plot peopled by stereotyped characters while throwing in car chases repeated from countless other films, and the result is "Run." (Reviewed by Brian Dumas)

CONTEMPORARY GORE fans will be disappointed in "Popcorn" (D+, R, 93 minutes) which leads viewers to the kill without any details. While lack of gore may not be all that bad, this film has little to recommend it.

Maggie the film student (Jill Schoelen) has nightmares whose images match those of the films she's showing at a horror film festival. The line between reality and illusion blurs as horror spreads.

"Popcorn" throws all the imaginable (and expected) horror film punches without being effective. It's not really scary, just clichéd and predictable. (Reviewed by Eric Phillips)

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ALTERNATIVE VIEWING

Those drive-in gems return

By John Monaghan special writer

There's five minutes left until show time and dancing hot dogs, steaming pizza and fizzy soft drinks fill the screen. During the '50s and '60s, the heyday of the drive-in movie, these were familiar images every weekend.

Frank Uhle, head projectionist at the Michigan Theatre in Ann Arbor, remembers those weekends well. He threaded his first sprockets at the University Drive-In near Ann Arbor. Now, about twice a year, Uhle books a couple of campy exploitation

films, dusts off old footage of dancing hot dogs and coming attractions, and simulates a night at the drive-in indoors at the Michigan Theatre.

The fifth edition of "Frank's Drive-In Movie Night" happens this Saturday night with two choice titles from the 1960s — "Ghidrah, the Three-Headed Monster" and "Halloween Generation."

Made in 1965, "Ghidrah" comes from the Golden Age of Japanese monster movies, where unwieldy nuclear-born reptiles destroyed miniature Tokyos over and over again. This time around, Godzilla, Mothra and Rodan team up as good

guys to battle the evil three-headed monster.

"I REMEMBER it being one of the better ones," said Uhle who hasn't seen the film since he was a kid. He and other monster movie fans will be in heaven watching "Ghidrah" on a 35mm print and in video screen.

Uhle spends months tracking down obscure titles, renting from tiny film-releasing companies that somehow got hold of 35mm prints. "There are 16mm prints available."

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SCREEN SCENE

DETROIT FILM SOCIETY, 5201 Woodward Ave., Detroit. Call 833-4048 for information. (\$25 membership, \$4 individual admission).

Double feature — "The Searchers" (USA — 1956) and "Words and Music" (USA — 1948), starting at 7 p.m. Feb. 8-9. In "The Searchers," John Ford directed his favorite actor, John Wayne, in a brilliant western about the hunt for a girl captured by Indians. "Words and Music" traces the careers of Richard Rodgers (Tom Drake) and Lorenz Hart (Hickey Ruoney) in an all-star musical featuring Judy Garland, Gene Kelly, Lena Horne, Perry Como and Mel Tormé.

DETROIT FILM THEATRE, 5200 Woodward Ave., Detroit. Call 832-2730 for information. (\$5)

"Landscape in the Mist" (Greece — 1988), 7 and 9:30 p.m. Feb. 8-9 and 7 p.m. Feb. 10. Two Greek children run away to Germany in search of their father. Director Theo Angelopoulos has been compared to Fellini and Truffaut for this "road movie" which explores the vulnerability of childhood.

DETROIT SCIENCE CENTER, 5020 John R, Detroit. Call 577-8400 for information. (\$5 museum admission includes ticket, \$2-4 children under 12)

"To the Limit" (USA — 1990), through April 1991. The latest Omnimax spectacular Interacts amazing athletic feats with an analysis of how muscles and blood meet the challenge. Not intended for people with claustrophobia, the movie be-

comes a first-person "Fantastic Voyage" into the human body.

HENRY FORD CENTENIAL LIBRARY, 13671 Michigan Ave. Dearborn. Call 943-2330 for information. (free)

"The Divorce of Lady X" (Britain — 1938), 7 p.m. Feb. 4. This lively British screwball comedy finds lawyer Laurence Olivier forced to share a hotel room with wacky Meryl Streep.

LIVONIA MALL, Seven Mile and Middlebelt roads, Livonia. Call 476-1165 for information. (free)

"The Comedians" (USA — 1967), 10 a.m. Feb. 5. Elizabeth Taylor and Richard Burton team up in this.

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VIDEO VIEWING

By Dan Greenberg special writer

It never fails to amaze me how much violence and gross, unpleasant behavior is accepted in an off-hand and casual manner in our culture while sexuality is the object of so much concern and so many attempts at social control.

Initially, after last summer's furor which led the Motion Picture Association of America to replace their X rating with the NC-17, video distributors sat on the sidelines and continued to release R-rated films and pumped-up copies with the come-on, "Unrated version, contains additional footage not seen in the R-rated version."

By now most viewers and industry personnel have settled comfortably with the NC-17 rating and business proceeds as usual. But don't expect too much from the NC-17 or unrated versions on the video racks. For the most part, they are little more than what passes for R ratings everywhere — and most of the films fall far short in acting, script and production values.

Nonetheless, some of them are garnering decent reviews in Variety and elsewhere. But for most of them even the left-handed compliment, "Well, not too bad for TV" doesn't apply.

Playmate of the Year Shannon Tweed is in two films, "In the Cold

of Night" and "Last Call." Neither are very good but surprisingly enough, Tweed's acting is better than much of the rest of the cast in these two films due out Feb. 21 and Feb. 5.

NEITHER OF them are as vulgar or sexually explicit as "The Me Up Tie Me Down" or "Henry Portrait of a Serial Killer." For the most part all this NC-17 and Contains additional footage stuff is a positional come-on, at least insofar as sexuality is concerned.

But when it comes to violence and disgusting displays, there's no limit. What could have been a clever up-

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		Ringside Ends (Rows 1-9)	\$4.75	\$3.33
9:30 A.M. Saturday, March 23, 1991	Saturday, March 30, 1991	Ringside (Rows 1-9)	\$7.00	\$4.95
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7:30 P.M. Sunday, March 17, 1991	Sunday, March 24, 1991	Ringside (Rows 1-9)	\$7.00	\$4.95
Evening		Reserved (Rows 10-18)	\$6.00	\$4.20
		Ringside Ends (Rows 1-9)	\$4.75	\$3.33
7:30 P.M. Wednesday, March 20, 1991	Thursday, March 21, 1991	Ringside (Rows 1-9)	\$6.00	\$4.20
Evening	Wednesday, March 27, 1991	Reserved (Rows 10-18)	\$5.00	\$3.50
		Ringside Ends (Rows 1-9)	\$4.25	\$3.00
1:30 P.M. Sunday, March 31, 1991	Sunday, March 31, 1991	Ringside (Rows 1-9)	\$7.00	\$4.95
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