

# Allen experiments with 'Shadows'

tickets please

John Monaghan



"SHADOWS AND FOG" evocative cinematography mixes intentionally grainy black-and-white street scenes with high-contrast black-and-white images. The image of the killer emerging from the fog with his arms poised at his side mimics the vampire in Murnau's "Nosferatu."

Donald Pleasance recalls both John Gielgud and his own ridiculously deadpan roles in the "Halloween" movies where he was always one step behind a similarly slippery killer. Madonna, meanwhile, spends a mercurial four minutes on screen in a bogus imitation of sultry Marlene Dietrich.

Aside from "Zelig," where he was magically cast opposite the most important historic personages of the 20th century, the new film assembles Allen's most stellar cast to date.

Kathy Bates, Lily Tomlin and Jodie Foster appear as the philosophic prostitutes who take the sword swallower in. John Cusack makes the best of his small part as a university student and brothel regular who offers Farrow's sword swallower \$700 for a night in the sack. There are only a handful of real laughs in the ambiguous moral land-

scape of "Shadows and Fog." The best gag is in the title, which is a witty play on the meaning of the title.

KLEINMAN, asked for the third time whether or not he believes in God, admits that he's not so sure of his own existence. He subscribes to the belief that reality is all a part of some sleeping dog's dream.

Malkovich's circus clown, meanwhile, comments on his dislike of whores: "I always start out with a burning desire, but then, wake up the next morning with a burning sensation."

Ultimately, you experience this same kind of let-down with "Shadows and Fog." Though, considerably more highbrow in its content and visual style, Allen's tributes to favorite filmmakers have little more resonance than a good Mel Brooks movie — not much of a compliment for America's most talented director.

## SCREEN SCENE

CAPITOL THEATRE, 121 University. Windsor. Call (519) 254-FILM for information. (14)

"Repulsion" (Britain — 1965), 9 p.m. March 23-24. In his first English-language film, Roman Polanski directs a frightening portrait of a young woman (Catherine Deneuve) who is terrified of men. She goes off the deep end during a weekend alone in her sister's London flat. Presented by Grindhouse Cinematheque.

DETROIT FILM THEATRE, Detroit Institute of Arts, 5200 Woodward Ave. Detroit. Call 832-2730 for information. (15)

"La Belle Noiseuse" (France — 1991), 7 p.m. March 23-24 and 1 and 5 p.m. March 25. Jacques Rivette directed this four-hour tale about an obsessed artist (Michel Piccoli) and the beautiful woman who agrees to pose for his masterpiece.

HENRY FORD CENTENNIAL LIBRARY, 16301 Michigan Ave., Dearborn. Call 943-2037 for information. (Free)

"Street Scene" (USA — 1931), 7 p.m. March 23. Elmer Rice's Pulitzer Prize-winning play about life and death in the New York slums during the Depression. Directed by King Vidor.

MAGIC BAG THEATRE CAFE, 22918 Woodward Ave., Ferndale. Call 544-3030 for information. (13, 12 students and senior citizens)

"Woodstock" (USA — 1970), 6 p.m. March 23, 24 and 27. Martin Scorsese cut

his teeth editing the seminal '60s concert film, including performances by Joan Baez, Crosby, Stills, Nash and Young, Ten Years After, Country Joe and the Fish, Jimi Hendrix, The Who and Santana. Shown in wide screen to show off the tripped-out, multi-image effects.

"Full Metal Jacket" (USA — 1987), 8 p.m. March 23. The theater's ambitious tribute to director Stanley Kubrick ends with his most recent film, a chilling story revolving around the Vietnam War. Lee Ermey plays the tough-as-nails Marine drill sergeant who drives a young recruit (Adam Baldwin) to madness.

MICHIGAN THEATRE, 403 E. Liberty. Ann Arbor. Call 843-4397 for information. (15, 14 students and senior citizens)

"Juliet of the Spirits" (Italy — 1965), 7 p.m. March 24 and 26. Giulietta Masina, real-life wife of director Federico Fellini, plays a woman convinced that her husband is having an affair. A number of colorful dream sequences follow as the film explores her rich fantasy life.

"Let's Kill All the Lawyers" (USA — 1992), 8 p.m. March 27. A world premier of a feature film by Farmington-based Lighten Up Productions.

"Hearts of Darkness: A Filmmaker's Apocalypse" (USA — 1991), March 27-30 (call for show times). The story of the making of "Apocalypse Now," filmed by Francis Ford Coppola's wife Eleanor during the grueling jungle filming. The film is a brilliant examination of the self-doubt and madness that went into the

epic project.

"Apocalypse Now" (USA — 1979), 8:55 p.m. March 28 and 9:35 p.m. March 29. Coppola's controversial Vietnam drama screens here in 70 mm. Martin Sheen plays the special agent sent to "terminate the command of Lieutenant Kurtz (Marlon Brando), who has created his own version of hell in the jungle."

REDFORD THEATRE, 17300 Lahser, Detroit. Call 537-1133 for information. (12-50)

"Son of the Sheik" (USA — 1926), 8 p.m. March 27-28 (organ overture begins 7:30 p.m.). This sequel to the popular "The Sheik" was the last screen appearance of Rudolph Valentino, the silent movie heartthrob who died at the age of 31. Here he plays a desert leader who falls in love with a nomadic dancing girl. Steve Schlessing will accompany the film on the theater's mighty pipe organ.

STATE WAYNE THEATRE, 35310 Michigan Ave. West, Wayne. Call 326-4600 for information. (\$2, \$1 children and senior citizens)

"Papillon" (France — 1973), March 25-29 (call for show times). Steve McQueen and Dustin Hoffman set out to do the impossible by escaping from Devil's Island. The popular adventure unfortunately hasn't aged all that well despite the standout performances and ambitious script by Dalton Trumbo, who appears here as the island commandant.

— John Monaghan



Judge Reinhold is a librarian impersonating a police officer who gets into some awkward situations walking around New York in uniform in the film "Off Beat."

## Quirky 'Offbeat' is cut above

Cops and dancing. That's not a combination that comes immediately to mind, so naturally there isn't a lot of enthusiasm among some New York police officers when they are directed to audition for a modern dance project.

After incurring the wrath of his supervisor, Cleavant Derricks finds himself volunteered as a dancer. Naturally he calls in a favor owed by Judge Reinhold, and sticks him in a mismatched uniform and sends him on to the audition.

If it was that simple, naturally there wouldn't be much of a story for the rest of the whimsical romantic 1988 comedy "Offbeat."

A rather easygoing rollerskating librarian, Reinhold ends up in the show for the oldest reason of all. He didn't want to look bad in front of a woman officer, played by Meg Tilly, and to show up by a high octane testosterone powered cop, played by Joe Mantegna, who is a rival for her affections only in his own mind.

REINHOLD'S character is the kind of guy who not only doesn't get a long-awaited promotion at the library, but also gets dumped by his girlfriend, who announces she is moving in with the smarmy bureaucrat who just derailed his career plans.

The film, written by Mark Medoff, isn't particularly original in plot. The librarian playing police officer gets into some awkward situations walking around New York in uniform. It's the quirky characters and good performances by all of the actors that raises it above average.

Reinhold is very good as a good natured man who has lacked direction and purpose in his life. He and Derricks have a very comfortable relationship as longtime friends, even as Derricks keeps taking the heat for things his alter ego says and does at the dance rehearsals.

Tilly, an actress I usually find vague and irritatingly original in plot. The librarian playing police officer gets into some awkward situations walking around New York in uniform. It's the quirky characters and good performances by all of the actors that raises it above average.

## STREET SENSE

Continued from Page 8

We may not want to look at reality, utterly refuse to accommodate it, or deny it completely. However, it is unimpressed and remains constant. And time marches on.

You come into my world of make-believe. Unicorns, magic, ghosts and wizards. You refused to leave like all the others.

You just sat and waited. The noises roared. And I saw things moved. You said there were no ghosts. And you held me until they went away. You took me by the hand. And brought me into your world. You made me laugh and you made me cry. Forcing me to feel again. You didn't care that I hated you. You just sat and waited. Until my hate turned into love. And I looked at you and smiled.

If you have a question or comment for Barbara Schiff, a trained therapist and experienced counselor, send it to Street Sense at 36251 Schoolcraft, Livonia 41850.



pass the popcorn

LeAnne Rogers

mate atmosphere. Her neat handling of a fellow officer making sexist remarks is quick and efficient. There's a very funny scene when she takes Reinhold home to meet her family of police officers.

Mantegna is also funny as the type of guy who's idea of sweet talking a woman who rejects him is to say, "I'll kill you before I let you despise me." What a guy.

THERE ARE a lot of other good supporting performances, including my favorite wisecracking megawatt Patti Luette as Reinhold's co-worker. He announces his two great loves as the Dewey Decimal System and demolition pyrotechnics, both of which he intends to put to use to keep the tele-

vision networks from canceling "Family Feud."

Harvey Keitel is a bank robber, with an easily distracted partner, whose plans just aren't working out.

The story about police officers participating in a dance program, also featuring youngsters, is apparently based on a program run in New York by dancer Jacques D'Amboise, formerly of the New York City Ballet. He appears in the film as the choreographer of the program and shares his genuine enthusiasm for the joy and empowerment that comes through dance.

Seeing this film made me want to take another look at a documentary about his program, "He Makes Me Feel Like Dancing."



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Women's 5K Run/Walk/Racewalk  
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Saturday, April 11, 1992 - 9:00 a.m.  
Detroit Zoo

**ENTRY FEE**  
Before April 3: \$12. Race Day: \$15  
FREE entry for kids 12 and under (no T-shirt or lapel pin)  
Proceeds will be used for worksite breast cancer screening, education and related services.

**START TIMES**  
Registration: 7:30 - 8:30 a.m.  
5K Run/Walk/Racewalk: 9:00 a.m.  
1 Mile Fun Run/Walk: 9:10 a.m.

**RACE PACKETS**  
Are mailed to all registered runners the week before the race. Packets include race number, T-shirt coupon, course map and directions.

**TIMING AND RESULTS**  
The 5K race will be conducted, timed and scored by Detroit's premier running club, the Motor City Striders. Complete results will be published in Michigan Runner, and will be mailed to all adult finishers. Entrants will be subject to IAAF Rule 144.

**AWARDS AND AGE GROUPS**  
In the 5K race, awards will be presented to the overall winner (not eligible for age group award) and the top three runners in each five-year age group, from 15 to 70+. Awards will also be presented to the top three racewalkers.

**ENTRY FORMS**  
Entry forms are available at all Area Pier 1 Imports outlets and Now Balance dealers or by calling (313) 873-0710 ext. 245, 9-5, Mon.-Fri., or (313) 884-7520, 5-9 p.m., any day.

**LOCAL SPONSORS**

Donated to the memory of Alex Kraf, talented Detroit runner, who died of breast cancer at the age of 36. Please add your personal dedication to your race or walk on April 11.