

Temptation and vulnerability punctuate 'Sliver'



Sharon Stone, William Baldevin and Tom Berenger star in "Silver," based on the bestaeling novel by Ira Levin.

Presented by Peramount Pictures, the film opens Friday. It's produced by Robert Evans and directed by Phillip Noyee.

Carly Norrie (Sharon Stone) is a woman looking for some new excitement in her life after ending an unhappy marriage.

For her new home, she chooses a "silver," what New Yorkers call the Jolfy, narrow apartment

lofty, narrow apartment lings unique to Manhattan.

PREVIEW

It is one where a succession of mysterious and deadly accidents have occurred.

Among Carley's new neighbors re Zeke Hawkins (William Baldwin), a wealthy young bachelor, and Jack Landsford (Tom Berenger), an author of true crime heatsallers who seems intent on bestsellers who seems intent on investigating the recent fatal events that have occurred in the



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Carley, who has a career as a book editor, becomes romantical-ly involved with Zeke and rejects Landsford only to find herself being seduced into a mysterious and clandestine world that tests the fregile boundaries between re-ality and her deepest fantasies. Producer Robert Evans com-

ments that "Silver" will have the effect of "an electric shock on audiences."
"The story is really a high-wire act about temptation and vulnerability," adia screenwriter Joe Eszterhas. "I have always been drawn to the theme of people being intimate strangers to one another.

"I seem to be fascinated with the idea that no matter how inti-mate we become, there will always be bits and pieces of us that re-main estranged. This film goes af-ter those bits and pieces in the most secret psychoszual ways and attempts to draw them out."

"Sliver" novelist Ira Levin's earlier novels are "A Kiss Before Dying," "Rosemary's Baby," "The Stepford Wives" and "The Boys From Brazil."

The movie is rated R (Restrict-d, no one under 18 admitted without an accompanying parent or guardian).

Opens Friday at these suburban theaters: AMC Abbey, AMC Am-ericana West, AMC Wonderland, AMC Southfield City, Quo Vadis, Showcase Auburn Hills, Star Ro-chester.



Thriller: Carly Norris (Sharon Stone) encounters Jack Landsford (Tom Berenger), a tenant in her new Manhattan apartment building in "Sliver."

'Lost in Yonkers': heartwarming but too sugary



Released by: Columbia Pictur Staring: Mercedes Ruehl, Richard Dreyfuss, Irene Worth, Brad Stoll, Mike Damus Directed by: Martha Coolidge Produced by: Ray Stark Written by: Neil Simon, based

on his play Rated: PG (Parental Guidance Suggested. Some material may not be suitable for pre-teens.) Running time: One hour, 50

Rating (out of a possible four):



"Lost in Yonk-ers" ranks among the most successfully ren-dered film adap-tations of a Neil Simon play. It's snappy, well-act-

heartwarmingly nostalgic. I couldn't wait for it to end

Manipulation, even when it's for my own good, makes me squirm and Simon is a master manipulator. "Lost in Yonkers," another in a series of Swing-era period pieces by the playwright, left me gagging on its carefully prescribed dose of one-liners and nostaletia.

It's wartime and 15-year-old Jay (Brad Stoll) and his younger

brother Arty (Mike Damus) must live with hard-hearted Grandma Kurnitz in Yonkers while their recently widewed father sells scrap iron down South.

The fact that the sourpuss German grandmother (Irene Worth) owns a dream of a candy store and sods fountain is one of Simon's cloyingly clever touches. You might as well have a sign over the counter that reads "irony."

The film, adapted by Simon, doesn't stray far physically from the candy shop and grandma's ledgings upstairs. Both sets are wonderfully evocative, especially the confectioner's metal advertising signs, tall stools and display counters filled with goodles. Visually, the film is awash in that brown-inted fog that has become a cliche for any movie that deals with the past.

REVIEW

Oscar winner Mercedes Ruchi recreates her Tony Award-winning role of Aunt Bella, a learning disabled woman in her 30s who plows through life in a ditay daze. There's a tragic side to Bella because she no longer wants to be the family's version of Gracio Allen. She wants to have children. And as far as the role can take her, Ruchi, is quite wonderful; even though her wackiness, like most everything else in "Yonkers," seems strained and stagey. The larger-than-life quality, however, serves Richard Dreyfuss well in the showy role of Uncle Louie, the second-rate gangster who hides out at grandma's with a mysterious black bag.

As Jay says, "It's like a James

Cagney movie come alive in our apartment."

The boys have their ahare of good lines, more than the average amount (which I've calculated at about 6.6) in a Simon play. We experience life mostly through their eyes. "Perhaps you have learned something while you've been here," grandma says, as if we didn't catch on already.

Ever since "Valley Gith," director Martha Coolidge has based her career on making films about oddball women. Bella, the play's primary focus, has the same level of extreme eccentricity that made the Laura Dern character in "Ramblin" Rose" such a hit.

The film ultimately has a similar message, as both women struggle to restrain themselves in repressive and dysfunctional families. Or, as Uncle Louic might

phrase it. "Lost in Yonkers" is about playing the cards you're dealt and getting through life with all the "mote" you can muster.

"Lost in Yonkers" will have its fans, especially older audiences who enjoy being trotted down memory lane. They won't be alone when singing the praises of this Pulitzer Prize-winning story.

Others may find it enjoyable in the short run, but ultimately as heavy and fattening as one of Aunt Bella's hot fudge sundees. It looks substantial at first glance, but deep down there's nothing but sugary goo and whipped cream.

Now showing at these suburban theaters: AMC Laurel Park, AMC Maple, AMC Wonderland, AMC Southfield City, Star Rochester, AMC Abbey, Showcase Westland



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