

At The Movies

Movies

ACDC: Let There Be Rock: Midnight movie at the Bijou, June 15-19. 686-2458.

Blue Thunder: West 11th Tri-Cinema (342-4142) and Springfield Cinema (726-9073), June 9 on.

Breathless: Mayflower, June 10 on. 342-1022. Hollywood reinterpretation of Godard's classic French New Wave film stars Richard Gere; it is a very American film and intensely sexual. Playing with **First Blood**.

Flashdance: Cinema World, June 9 on. 342-6536.

The Grey Fox: Bijou, June 9-23. 686-2458. Beautifully photographed Canadian Western; the story of Bill Miner, a gentleman outlaw who, after serving 33 years for robbing stage coaches, gets out of jail in 1901, face to face with the twentieth century.

Hercules and The Golden Voyage of Sinbad: Springfield Cinema, June 10 on. 726-9073.

The Man Who Fell to Earth: Midnight movie at the Bijou, June 9-12. 686-2458. Nicholas Roeg's tale of an alien (David Bowie) who is seduced by worldly values after he arrives on Earth.

The Man with Two Brains: Springfield Cinema (726-9073) and Valley River Twin (686-8633), June 9 on. Steve Martin's latest wackiness. See Review.

Max Dugan Returns: Fine Arts, June 10 on. 747-2201. A Neil Simon formula comedy starring Jason Robards, Donald Sutherland, and Marsha Mason.

The Night of the Shooting Stars: Cinema 7, June 16-22. 687-0733. A lyrical picture of an Italian village that defied the Nazis, by the directors of *Padre Padrone*.

Octopus II: Valley River Twin, June 10 on. 686-8633.

Psycho II: Cinema World (342-6536) and Springfield Cinema (726-9073), June 9 on.

The Return of the Jedi: West 11th Tri-Cinema, June 9-23. 342-4142. The third film in the Star Wars series wraps up many mysteries from the earlier movies and adds great excitement of its own, including an unprecedented array of special effects.

Space hunter: West 11th Tri-Cinema, June 9 on. 342-4142.

Still Smoking: McDonald, June 9-16. 344-4343. With Cheech and Chong.

Superman III: Cinema World, opening June 17. 342-6536.

Tootsie: Cinema World, June 9-16. 342-6536. The comedy of the season: Dustin Hoffman makes a great actress. Don't miss it!

War Games: National, June 9-23. 344-3431. Computer fantasy gets confused with reality when a boy and his computer begin to play Global Thermuclear War... a close call.

The Year of Living Dangerously: Oakway Cinema, June 10 on. 342-5351. From Australia by the director of *Gallipoli* (Peter Weir), the story of three Westerners in Indonesia during the revolution of 1965.

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Smithereens

A delightful surprise is *Smithereens*, a New Wave portrait of New York street life by first-time director Susan Seidelman. Focusing on the character of Wren (Susan Berman), a resilient street-wise waif aggressively seeking her place in the limelight, the movie leads us—always with high energy—through the graffiti and garbage cans, the spray-painted lofts and one-night stands of Lower Manhattan. Making an aesthetic out of necessity, Wren has mastered the arts of Xerox and punk fashion and breezing into clubs "on the guest list"; she is defiant and proud and opportunistic and altogether in her element among the dropouts in the hot and dirty streets. "Everyone's weird these days," she says. "It's normal." Berman's portrayal is so spontaneous it almost doesn't seem like acting; she gives her character a strength and humor to take the hard knocks along with the men: no victim here. Wren is a survivor.

So we may assume is Susan Seidelman. This is a tight and gutsy film for a first effort, and it doesn't take itself too seriously. Like Wren, it has a lot of style and savvy; unlike her, it knows exactly where it's going.

—Pamela Seaworthy

The Night of Shooting Stars

Too late to review, but not to be missed is *The Night of Shooting Stars*, an Italian film directed by Vittorio and Paolo Taviani, who also directed *Padre Padrone*. *Night* is the story of an Italian village and its resistance to the encroaching Fascists during World War II, as seen through the eyes of a six-year-old girl and later recounted by her to her own child. In reality, however, the focus shifts from character to character, giving the film a lyrical, dreamlike style. As a humanistic epic and as a magical portrait of the various villagers it has been widely praised.

—Pamela Seaworthy

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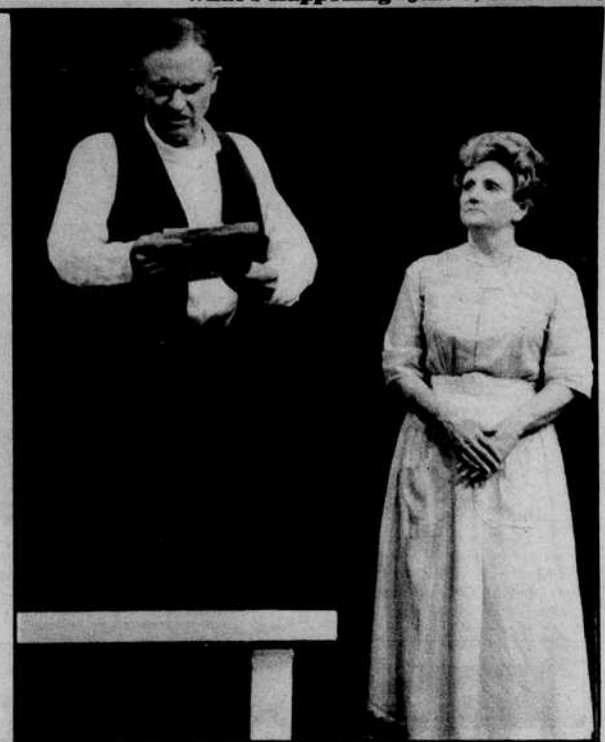
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Paul Hume	3	Bach	Mass in B Minor
The Washington Post			

Festival Schedule

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21	Bach	Cantata BWV 31
22	Bach	Cantata BWV 37
23	Bach	Cantata BWV 74
24	Brahms	German Requiem
25	Brahms	Lieder Recital
26	Brahms	Alto Rhapsody, Rinaldo
27	Bach	Cantata BWV 16
27	Brahms	Chamber Music

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Morning's at Seven, a play by Paul Osborn, will be performed in the Soreng Theatre at the Hult Center on Friday, June 10, at 7:30 pm. **Morning's at Seven**, which was produced earlier this year by the Very Little Theatre, is a gentle, ironic comedy about some of the world's "little people," set in Iowa in 1922. Tickets: Hult Center Box Office, 687-5000.

The Man With Two Brains

Although it took three brains (Carl Reiner, Steve Martin, George Gipe) to write *The Man With Two Brains*, your sides probably won't ache from laughter after viewing this movie. You will get a few chuckles from some of the scenes, but you won't be rolling in the aisles guffawing, because one thing this comedy isn't, is consistently funny.

Steve Martin plays Dr. Michael Hfuhruhurr, a renowned brain surgeon who invented the cranial screw-top which enables operations on the brain without having to shave the patient's head. Hfuhruhurr is also a sex-starved widower who runs into (with his car), saves the life of, and marries the very attractive Dolores (Kathleen Turner), who is more interested in money than marriage. While honeymooning in Europe, Martin meets Dr. Necessiter (David Warner) who also has a penchant for brains. By way of Dr. Necessiter, Hfuhruhurr encounters another woman (so to speak) named Ann. Hfuhruhurr engages in a rather unusual relationship with Ann which of course infuriates Dolores. Through all of this Hfuhruhurr makes a personal discovery, that is: a brain can be more important than a body.

Unfortunately, Steve Martin hasn't starred in a truly hilarious movie since *The Jerk*. But, *The Man With Two Brains* would lose a lot without Martin. The movie just isn't zany enough. The dialogue is filled with one-liners revolving around sex, which is overdone to the point that we just snicker instead of laugh. Sex is a key element to the story line, but it could be used in a more ridiculous fashion that would make laughter irresistible. Some of the scenes are shopworn and much of the dialogue lacks wit. In fact, we see slapstick that is reminiscent of the Keystone cops. There are a few worthy scenes, and if you've seen the previews, then you've seen most of them.

Martin's presence is the best aspect of this movie. He definitely has a comic charisma that exudes any character he portrays. With a multitude of facial expressions, vocal variations, and a relaxed uninhibited manner, Martin possesses talent that's hard to beat: he can sing and dance too!

The Man With Two Brains is a comedy with a purpose, rather than mere whimsy. The fairy tale-like ending contains an implied moral which is a bit corny but OK. Not one of the year's best comedies, but if you like Steve Martin then you'll probably go see *The Man With Two Brains*.

—Linda Campillo

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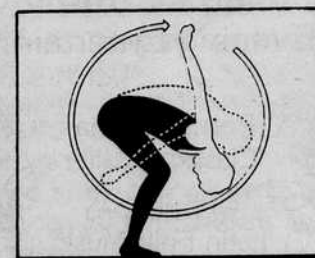
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