

CINEMA

Wildrose

Directed by John Hanson; screenplay by John Hanson and Sandra Schulberg, story by John Hanson and Eugene Corr; with Lisa Eichorn and Tom Bower.

John Hanson tries hard to make *Wildrose* something special. The film is beautifully shot by Peter Stein, who makes every shot as perfect as a painting, and the vignettish nature of the picture stresses the nature of life in the Mesabi Iron Range of Minnesota. The story itself, though, comes off a little too simplistically treated, marred further by unconvincing non-professionals in supporting roles.

The story of *Wildrose* is the story of trucker June Lorch (Lisa Eichorn), one of the many women working for the steel mill that is her town's major industry. When an industry slump forces cutbacks and layoffs, June is demoted to the pit crew where she meets with hostility and sexism from the good ol' boys that resent women taking the job a man should have. One of them, however, is a little more open, eventually inviting her to his annual family fish fry. Despite her policy of not dating co-

workers, she accepts. As she gets to know Rick Ogaard (Tom Bower) she discovers that the fisherman is a gentle, sincere guy with whom a relationship would be possible.

Yet in the back of her mind she still relives the memories of her ex-husband Billy (Stephen Yoakam), an alcoholic who used to beat her and whom, she admits, she never stood up to. Her fight for independence and for acceptance on her own terms exists just as much in her relationships as it does in her work at the mines, and she struggles to remain true to herself in both.

Hanson's story is promising but it doesn't quite gel. He seems torn between telling June's story and telling the story of the people of the Mesabi Range, and both seem a little short changed. The major problem with the vignettes of community life is the obvious use of untrained actors, who constantly draw attention to the unnatural, self-conscious manner of their speech. It strains the credibility of these scenes and hurts the overall picture of life among these people.

The best moments are between June and Rick, who are brought to



Lisa Eichorn stars as trucker June Lorch—a woman dealing with resentment from fellow workers in a steel mill in Minnesota.

life in excellent performances by Lisa Eichorn and Tom Bower. Their relationship is worked out realistically and satisfyingly as equal partners. They argue, they discuss, they respect each other's wishes and desires. They may not always agree, but neither tries to control the relationship or control

the other partner. This attention to character and relationship presents a realistic relationship between two mature adults and stands out as the shining core of the picture.

Unfortunately, the rest of the picture is not that satisfying. Hanson doesn't have the narrative

control he needs to develop the story as well as his two central characters, and the film suffers from a simplistic treatment. Physically a stunning film, it finishes a little contrived and empty and doesn't quite deliver the promise of a full character study.

—Sean Axmaker

NOW SHOWING

All of Me: Lily Tomlin, a wealthy spinster who doesn't want to die, hires a mystic to transplant her soul to the body of a beautiful young woman. Her inept lawyer (Steve Martin) bumbles into the ceremony, the mystic's aim is off, and Martin and Tomlin are zapped into one body. Carl Reiner directs, screenplay by Alden Robinson. Shows with *Mask*. Fine Arts (747-2201).

Back to the Future: A boy trips back to the past, and meets the teenagers who'll become his parents. West 11th (342-4142) and Springfield Quad (726-9073).

Beverly Hills Cop: Eddie Murphy is a Detroit cop who comes to Beverly Hills to solve the murder of his best friend. Directed by Martin Brest (*Going in Style*). Shows with *Trading Places*. Oakway (342-5351).

Cocoon: Old people become young again through contact with benevolent aliens. Stars Maureen Stapleton (*Reds*), Hume Cronyn (*World According to Garp*), Don Ameche and Jessica Tandy. Directed by Ron Howard (*Splash*). (We remember Ron as Opie from TV's *Andy Griffith Show* and *Happy Days*.) National (344-3431).

Emerald Forest: Cultures collide as a man searches the Amazon jungle for his long lost son. Based on a true story. Directed by John Boorman (*Excalibur*, *Deliverance*). Cinema World (342-6536).

E.T.: Steve Spielberg's lovable, mega-money-making alien finds a temporary home in suburban America. Showing at Springfield Quad (726-9073) and Valley River Twin (686-8633).

The Explorers: Three kids seek adventure in their new spaceship. McDonald (344-4343).

The Legend of Billy Jean: A teenager and her brother go on the lam after being unjustly accused of a crime. West 11th (342-4142) and Springfield Quad (726-9073).

Mad Max Beyond Thunderdome: This is Mel Gibson's third film as Australia's postapocalyptic hero. Eternal rock star Tina Turner provides the challenge. Be ready for lots of violent action. Valley River Twin (686-8633) and Springfield Quad (726-9073).

The Man With One Red Shoe: Tom Hanks plays an innocent man who is mistaken for a spy. Also stars Dabney Coleman. Based on the French comedy *The Tall Blonde Man with One Black Shoe*. Cinema World (342-6536).

Mask: Cher is the perfect biker mama in this "Elephant Man" (true-life) story about a teenage boy with a horribly disfigured face. Newcomer Eric Stoltz (*The Wild Life*) is sensitive and poignant as the misfit whose mother's love gives him the courage to live. Cher is tough and funny and sweet. The bikers give the film its comic relief, and provide a support community of misfits in which Mom and son live, work and play. Shows with *All of Me*. Fine Arts (747-2201).

Pale Rider: Clint Eastwood rides again. Shows at Cinema World (342-6536).

A Private Function: It's post WWII England with strict rationing in effect, and several villagers have

cause for a little celebration. At the center of attention is a black market pig... with diarrhea. With Maggie Smith and Michael Palin, of Monty Python. Bijou (686-2458).

Prizzi's Honor: Mobster hit man Jack Nicholson marries a beautiful woman (Kathleen Turner, *Romancing the Stone*) who turns out to be a bona fide hit woman herself. Should be intense. John Huston directs. Mayflower (345-1022).

Rambo—First Blood Part II: If you liked *Code of Silence*, you'll love *Rambo*. This film picks up where *First Blood* left off—that is, with Sylvester Stallone in prison for shooting apart a whole town. The government hires Rambo to go to Vietnam and get proof of POW's. West 11th (342-4142) and Springfield Quad (726-9073).

Silverado: A real Western, for Pete's sake, with touches of humor and tenderness. Written and directed by Lawrence Kasdan (*The Big Chill*), and featuring a fine cast. At Cinema World (342-6536).

Star Trek III: The Search for Spock: Captain Kirk and a skeleton crew go on an unauthorized mission to rescue Spock from death. Late show through Saturday at the Bijou (686-2458).

Trading Places: Dan Akroyd plays a stuffed shirt stock broker. Eddie Murphy is the down-and-out street hustler. Their roles are reversed by two eccentric billionaires trying to settle an argument. Shows with *Beverly Hills Cop* at Oakway (342-5351).

Wildrose: A woman finds both resentment and romance when she's put to work amidst male workers in Minnesota's iron range. Cinema 7 (687-0733).

—Michael Sussman

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CINEMA 7 687-0733 JULY 19-25 WILDROSE

Premiere
Director: John Hanson (USA 1984) 35 mm 95 min.

Shows: Fri.-Sun. 7:30 & 9:25 pm
Mon.-Thurs. 8:00 pm
matinee 2:00 pm

Director John Hanson who gave us the compelling *NORTHERN LIGHTS* combines romance, social issues and women's rights in this unique and powerful story set in Minnesota's Mesabi Iron Range. The tale focuses on June Lorch (a stellar performance by Lisa Eichorn), a driver relegated to pit duty after a series of firings. The job shift brings her face to face with male resentment of female workers as well as romance with a fellow worker Rick Ogaard (Tom Bower). The film's greatest asset is the script's balance of social and human relationships, making a deeply personal story and not a political cant. "Realistic, well-crafted and compelling." *MS. MAGAZINE* "One of the most ambitious films yet in the new movement." *Roger Ebert*



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