

**now
showing**

Angel Heart: A private eye's search for a missing singer leads to strange encounters in Louisiana and New York. Mickey Rourke and Robert DeNiro star in this 1950-ish drama. Shows with *Nightmare on Elm Street 3*. Cinema World (342-6536).

Blind Date: Comedy. A guy chances an evening out with an unknown woman, which works out fine... while she's sober. Springfield Quad (726-9073) and West 11th (342-4142).

Blue Velvet: Promoted as suspenseful, sexy, and surreal; surely controversial. A young man finds a severed ear, then follows its mystery to the evil side of an all-American town. Late show at the Bijou (686-2458).

Burglar: Whoopi Goldberg plays a woman with a double life—bookstore owner/master thief—who gets framed for murder while on a "job." Cinema World (342-6536).

Children of a Lesser God: William Hurt (*Kiss of the Spider Woman*) stars as a teacher of the deaf in this adaptation of the award-winning play. Valley River Twin (686-8633).

The Color of Money: Paul Newman recreates his role as "Fast Eddie" from the 1961 drama *The Hustler*, with Tom Cruise as his protegee pool shark. Shows with *Outrageous Fortune*. Springfield Quad (726-9073).

Crimes of the Heart: Three sisters reunite and consider their various notorious lives. Stars Oscar winners Diane Keaton, Sissy Spacek, and Jessica Lange. Shows with *From the Hip* at Fine Arts (747-2201).

Crocodile Dundee: A celebrated Aussie adventurer, naive to city ways, is still spending time in the Big Apple. Oakway (342-5351).

From the Hip: Comedy. A young lawyer's unruly, but winning, tactics are challenged by a tough case and disapproving superiors. Stars Judd Nelson (*St. Elmo's Fire*). Shows with *Crimes of the Heart* at Fine Arts (747-2201).

The Good Wife: A housewife in a remote part of Australia needs more satisfaction than her husband can provide. Adultery seems to do the job. Cinema World (342-6536).

Hoosiers: A "washed up" basketball coach tries for a comeback as head of a small high school team. Stars Gene Hackman and Barbara Hershey. Springfield Quad (726-9073).

Las Madres de Plaza de Mayo: Documentary of the Argentine women who protested the "disappearances" of their 30,000 children by the military dictatorship. Benefit showing at 4:30 pm, April 4 only. Cinema 7 (687-0733).

Lethal Weapon: Too tough L.A. cops crack down on an international drug ring. Stars Mel Gibson and Danny Glover. McDonald (344-4343).

Mannequin: Can a handsome young actor find true romance with a department store dummy? Andrew McCarthy finds out. West 11th (342-4142).

Native Son: A black ghetto youth gets a job with a wealthy white family, until he accidentally kills the family's daughter. Based on Richard Wright's 1940 novel. Cinema 7 (687-0733).

Nightmare on Elm St. 3—Dream Warriors: Third in the series! Scaremonger Freddie appears through a new array of special effects. Shows with *Angel Heart*. Springfield Quad (726-9073).

Outrageous Fortune: A pair of women search for their two-timing lover, who has mysteriously disappeared. Bette Midler and Shelley Long star in this cross-country comedy. Shows with *The Color of Money*. Springfield Quad (726-9073).

Platoon: A day-by-day G.I. perspective of the Vietnam war. Directed by Oliver Stone (*Salvador*), who received a Purple Heart in 1967. National (344-3431).

Police Academy 4: Those zany coppers share their expertise with a set of equally proficient civilians. Cinema World (342-6536) and Springfield Quad (726-9073).

A Room with a View: A young Englishwoman, during her proper Victorian finishing, has to choose between her dignified fiancé and an unorthodox artist. Valley River Twin (686-8633).

Round Midnight: Jazz man Dexter Gordon stars as a sax player obsessed, day and night, with his music. Bijou (686-2458).

Star Trek IV: More adventure for Kirk and crew. This episode brings them back to our present to help us do what we alone cannot—survive! West 11th (342-4142).

Tin Men: Comedy. The lives of aluminum siding salesmen, with a side of revenge becoming romance. Stars Danny DeVito, Richard Dreyfuss, and Barbara Hershey. Cinema World (342-6536). —Oscar Sussman

Angel Heart

Review by Mike Wiley

Angel Heart is an absolutely riveting film—film as art rather than entertainment. It's also replete with the evidence of violence. The violence is not often shown, we don't have to watch it; we are met with the aftermath, hesitant accomplices.

The movie opens with a nighttime winter street scene in 1955 New York and you know then that you won't be back for two hours. Alan Parker, who wrote and directed *Angel Heart*, pays tribute, in that opening scene, to the roots of film in general and to the detective story genre in particular and from there on out it's Katie-bar-the-door. What ensues is the richest film I've seen in a long time. I'm a visual hedonist and frame by frame, I was swept away. Lost in the screen. This is an incredible display by Parker and photographer Michael Seresin of just how powerful and sensual a film can be.

It's a classic detective story, set in a time and place that make the private eye perfectly believable. A street full of '51 Chevies and '49 Dodges seems somehow real and oddly fanciful at the same time. The story line occasionally flashes back to New Year's Eve 1943 as the plot thickens and the quest leads Harry Angel, private eye, to Louisiana gumbo and voodoo.

Mickey Rourke is masterful as Harry Angel. I've liked him since he did that little cameo with William Hurt in *Body Heat*. This sort of role has been his meat and potatoes since then and he's got it down pat. The jaded hardcase with a heart. The fifties setting lets him wear a wardrobe my young turk friends would give their eyeteeth for: balloon pants, shaggy overcoat to the ankles and ties that make you squint. The cutting edge of seediness. His wardrobe also includes guns lying around everywhere like loose change.

Rourke has definitely put it all together. Watching him work with Robert De Niro is a treat. De Niro is the big name in a supporting cast that doesn't have a hole in it anywhere. Lisa Bonet talks slowly and looks goodly. She's poised and

professional in her first shot at the big screen. We also get Charlotte Rampling, bluesman Brownie McGhee and a stellar performance by a nose shield/sun screen.

There's a hint of surrealism threaded through this movie. I like the feel of it and could easily have seen that thread run right out the end unexplained. There is, however, an attempt to get resolution with the plot at the end. An attempt that feels obligatory—a gesture to an audience that can't tolerate loose endings? The need to "get real" deflates this fantastic journey and finally seems dumb. Too bad.

The film was originally given an 'X' rating by the Motion Picture Association of America film ratings board, the kiss of death for a mainstream film. The story is that the offending scene was cut enough to get the acceptable, and mildly titillating, 'R' rating. This has all created a mild furor among the people in the business. In any case, Parker and the film board did their dance and *Angel Heart* has been released with an 'R' rating and lots of press.

The violence in *Angel Heart* doesn't assault the senses so much as the references and implications offend the mind and the heart. I'm like any kid watching TV—I know it's not real... and I'd still rather not leave the theater with the images I've been given.

The texture, the feel of this film is a treasure. Whether the sensationalism taints what might be, without it, a masterpiece, is up to the viewer.

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