

now showing

The Allnighter: Rock star Susanna Hoffs makes her movie debut with Michael Ontkean, in a comedy about young adults partying in a California coastal town. Opens Friday at Cinema World (342-6536).

Animation Celebration: If you liked the last tournee, this one also will please you. Cinema 7 (687-0733).

Aristocats: This re-release of the 1970 Walt Disney classic is in Technicolor, animated, and 78 minutes long. Cinema World (342-6536).

Blind Date: Bruce Willis (TV's *Moonlighting*) spends a bizarre evening with Kim Basinger, in a slapstick comedy by Blake Edwards. Springfield Quad (726-9073) and West 11th (342-4142).

Children of a Lesser God: Marlee Matlin won the 1986 Academy Award for best actress in her role as a strong, defiant deaf woman. William Hurt (*Kiss of the Spider Woman*) plays her teacher and lover. Double feature with *Room With a View*. Valley River Twin (686-8633).

The Color of Money: Paul Newman won an Oscar for his portrayal of pool pro Fast Eddie Felson, in Martin Scorsese's sequel to *The Hustler* of 25 years ago. Tom Cruise as an upstart contender, plus fine camera work of the game add spice. Late night feature at the Bijou (686-2458).

The Decline of the American Empire: Eight upwardly mobile and educated people pass the day in conversation, the men in one place, the women in another. The topic for both: sex. Nominated for best foreign film Oscar, from Canada. Bijou (686-2458).

Extreme Prejudice: Nick Nolte (*Down and Out in L.A.*) as Jack Benteen takes on six bad guys in this action-thriller from Tri-Star Pictures. McDonald (344-4343).

Hannah and Her Sisters: Best supporting actress/actor Academy Awards went to Dianne Wiest and Michael Caine in Woody Allen's comedy on his usual themes: city life, love and death. Double feature with *Radio Days* at Springfield Fine Arts (747-2201).

Making Mr. Right: Susan Seidelman directs this tale of a woman's search for the perfect man, who turns out to be less-than-human. John Malkovich plays both android and the doctor who creates him; Anne Magnuson plays the stylish ad executive hired to promote Ulysses. Valley River Twin (686-8633).

Malone: Burt Reynolds, Lauren Hutton, and Cliff Robertson are in this action drama, in which a man with a past is stuck in a small, remote town and has to fight for his life. Starts Friday at Cinema World (342-6536).

Morgan Stewart's Coming Home: With Jon Cryer, Viveka Davis and Lynn Redgrave, it's about two uppity parents and a son who comes home to straighten them out. Rumored to start Friday at W. 11th, but booking date not definite at press time—call. (342-4142).

Platoon: Best picture and director of 1986, according to the Oscar-nominees. A no-holds barred view of life as a foot soldier, during the Vietnam War, starring Charlie Sheen, Tom Berenger, and William Dafoe. Writer-director Oliver Stone was there. Springfield Quad (726-9073).

Project X: Matthew Broderick (*Ferris Bueller's Day Off*) plays an air farce pilot with a chimpanzee as partner in a top-secret project. West 11th (342-4142).

Radio Days: With comic bits and some touching moments, director Woody Allen intercuts childhood memories with nostalgic glimpses of radio's celebrities. Double bill with *Hannah and Her Sisters* at Springfield Fine Arts (747-2201).

Raising Arizona: Nicolas Cage and Holly Hunter play a childless cop and robber who decide to kidnap the fifth quintuplet of a wealthy family. It's all in fun, with jokes, chases and crazy characters. National (344-3431).

Room With a View: Lushly filmed in Florence, Italy. A young British woman with a proper upbringing is tempted by a less conventional lifestyle. Maggie Smith plays her governess. Double feature with *Children of a Lesser God* at Valley River Twin (686-8633).

The Secret of My Success: Michael J. Fox is Brantley Foster, who uses his charm to get ahead in a large corporation, only to have it backfire on him in comic ways. Helen Slater plays a female executive. Springfield Quad (726-9073) and Cinema World (342-6536).

Tin Men: Richard Dreyfuss and Danny DeVito battle each other in this comedy by Barry Levinson (*Diner*). Set in Baltimore in the early '60s, it also stars Barbara Hershey—and a fleet of vintage Cadillacs. Springfield Quad (726-9073).

Making Mr. Right

Review by Lois Wadsworth

Susan Seidelman's space-age comic romance between an android and a public relations exec stars John Malkovich in a dual role as creature and creator and Ann Magnuson as a woman looking for Mr. Right.

Frankie Stone is no Frankenstein; she's an image-maker. Her love life with a politician she's been promoting has just come unstrung, and she's ready for a new challenge. Publicizing ChemTech's Ulysses android (so the company can get some money out of Congress) suits her fine. She vows to have the whole country crazy about him "faster than you can say E.T.," if the guy can learn a few new tricks and master the so-called social graces.

Ulysses' designer (robotics nerd) Dr. Jeff Peters has literally short-circuited Ulysses' emotions to make sure that he can adapt to the isolation of deep space voyages, but to no avail. Ulysses, who's never seen a woman before, is smitten by Frankie almost immediately. "I find you very attractive," he confides in an innocent, breathless love-struck lisp. He acts out every child's fantasy when she leaves him alone during a work session; he rummages through her purse and explores all her mysterious feminine things.

Jeff is terribly threatened by Frankie. The more she tries to socialize his alter ego Ulysses, the more she brings out Jeff's nebbishly disguised misogyny. She stirs up a totally different urge in Ulysses, turning this squeaky-clean all American mechanical male into a thoughtful fellow who pursues his daydreams about sex, love and Frankie.

And sex is where Director Susan Seidelman (*Desperately Seeking Susan*) finds her funniest moments. The first time Frankie sees Ulysses naked (he's trying on a tuxedo in a men's store and has no shame), she's clearly astonished. When she asks Ulysses why Dr. Peters so endowed him, the android replies, "He thought it would give me confidence." So

much for the male mythos.

Making Mr. Right is wacky in the vein of *Something Wild* without the violence. Like Melanie Griffith's Lulu, New Wave Frankie knows a good man when she sees one, even if he is an android. "Am I crazy or what?" she asks herself the first time she kisses Ulysses goodnight. A silent, brief scene later in the movie has a couple of middle-aged women sitting under hair dryers in a beauty salon reading a sensational tabloid story on the android lover. *You can read their minds!*

In *Making Mr. Right*, Seidelman takes an idea that was used successfully in both *The Brother from Another Planet* and *Starman* and gives it a new twist. The idea of looking at the contemporary human scene from the point of view of an alien intelligence hasn't lost its appeal for me, especially when it's mediated through the sensibilities of a terrific actor like John Malkovich. Malkovich is a powerful serious actor (he played the blind boarder in *Places in the Heart* and was Biff Loman in Dustin Hoffman's televised *Death of a Salesman*), and it was a stroke of genius to cast him in a comic role. Although his body language cannot compare with Jeff Bridge's masterful *Starman* slink, Malkovich is especially creative and funny when Ulysses overloads his circuits. I like watching a strong man fall apart for love.

The film is a beauty to look at. Edward Lachman, recently of *True Stories*, gets credit for the lush cinematography.

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