

Platoon

*Yes, Virginia,
there was a Vietnam*

Writer/Director: Oliver Stone
Starring: Charlie Sheen,
Willem Dafoe, Tom Berenger
Playing at: Lloyd Cinemas

Body bags; old corpses, any side of many sides; who was who; who are you; I'm high, too. The biblical "lust of the eye," that culminates in such ghastly spectacles.

Whispering through the rain, mist and moon of night jungle, at first it's the palest

Cinema

white noise, silk scarves in the wind; grown up (but not very) hide and seek; a full menu of horrors in a war whose ultimate function was the manufacture of expensive corpses.

How much dishonor can you handle? By many thousands, our numbers were diminished, some by each other. By many thousands, the plucky enemy (who were they to me?) picked off the remainders. By many more thousands our population swelled by soldiers returning with personal traumas, dreamers of bad dreams, those with drug addiction, those with death addiction.

Winner of many academy awards, including Best Director, Best Film, with two well-deserved nominations for Best Sup-

porting Actor, this film filled in a lot of pieces for me. Watching those young men describing the things they would do to each other with their government issue firearms — well, it makes you wonder where the intelligence quotient goes to at times like that. And it finally dawned on me that "fragging" is a derivative of "fragment" and all the nasty ramifications thereby tendered.

Corpses lost one layer into the leaf litter. Corpses modified to leave a message to the enemy. Just which skills are our young men proud to claim here?

Sad and lonely, confused and plaintive, this film is a must see film. Everybody, please, go see this film.

Waiting for the Moon

*Gertrude Stein and Alice
B. Toklas take us on a picnic*

Directed by: Jill Godmilow
Screenplay by: Mark Magill
Starring: Linda Hunt as Alice B. Toklas,
Linda Bassett as Gertrude Stein
Coming to Portland soon

Perplexing. What, actually, has transpired here? Could this be the parallel universe Dr. Who talks about?

We know Gertrude Stein and Alice B. Toklas lived together in Paris and if we're really into it, we know they cohabited part of the time in Bilignin, France, and that they spent a long time together. We know that they knew most of their contemporaries in the arts — Picasso, Hemingway,



Apollinaire — three who are represented in this film. Nearly everyone knows the famous line, "Rose is a rose is a rose," (even people who have never heard of Gertrude Stein know that famous line).

Based on a story by Mark Magill and Jill Godmilow, the plot is constructed of incidents, nearly all complete fabrications, that amount to a sort of invisible reweaving of their lives.

I've never attended a film about famous people where so many "facts" were rearranged, bulked up, or made up entirely. Left out or glossed over, maybe, but this... The transpiration of scenes moves softly — much of the "action" involves proofreading. — Aha! something they actually did do together. Other incidents include a picnic with Fernande Olivier (Picasso's mistress, who had left him years before the time depicted in the film, circa 1936), and Guillaume Apollinaire; Fernande and Alice rehearsing a play (written in the style of Gertrude Stein), and a pretty country girl, Pauline, giving Alice and Gertrude her baby, whom she cannot keep, now that the father, Apollinaire has died of poison mushrooms. (There was no baby we know of, and Apollinaire died of war wounds.) The baby begins and ends the film, and seems, upon reflection, to represent the sharing of lifework by Stein and

Toklas. Toklas did type Stein's manuscripts, and they did proofread them together. From the individuals, as represented here, and from what we can most likely safely assume, Toklas did insinuate her way into Stein's writing — possibly helping pursue and capture those elusive adjectives.

Another fictitious situation, Gertrude has been told by her doctor she is ill and might die, also begins and ends the movie, and threads its way through the film, with Alice finding out the news (by reading Gertrude's mail), and becoming surly because Gertrude won't discuss the situation with her; pretty poor communication.

Most of the film centers around the relationship of the two women. Although it is about possibly the two most famous lesbians in history, it is rated PG and the relationship we are shown is the one in which the two women finagle for attention and caring from each other in little ways most of us do with our loved ones. There is no sex depicted, and only a hug or two to show the caring. And there is a lot of bickering. Somehow, though, I got the feeling that this really was what it was like. The caring and sharing modified by the emotional pushing and shoving, are there. The bread-and-butter of existence and growing older are there. The passiveness of each woman is shown; Stein sleeps until noon and doesn't like to get up for anything (she was overweight), and Toklas fetches everything, but complains about it from time to time — it must really have transpired much this way.

Winner of the Grand Prize at the United States Film Festival this January, (an award shared with Gary Walkow's *The Trouble with Dick*), *Waiting for the Moon* is not history, not a traditional romance, not a biography, not a comedy. It is, however, an interesting film. The acting is good. Academy Award winner (for *The Year of Living Dangerously*, as Billy Kwan) Linda Hunt does well with puzzling material, and Linda Bassett, a stage actress making her debut here, really seems to personify Gertrude Stein, the puckish, thinking, writing woman.



"A witty,
restrained portrait.
The relationship
of the
two women
is subtle
and engrossing."

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LINDA HUNT and LINDA BASSETT

WAITING for the MOON

ANDREW McCARTHY and BRUCE MCGILL

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