

everywhere, dressed in the same school uniform as the girl. This doesn't set very well with the society miss; she had something else in mind.

Later in the film, Brooks is surprised in his room with the mannequin dressed as his father's current girl friend, hanging by the neck from a rafter. Surprised by the same girl friend, who does a great imitation of a mannequin, high cheekbones, hollow, osteoporific structure, empty head and all.

Brooks' first girl friend, a deaf girl, played by Vanessa Vaughan, is an engaging personality. A pretty young girl with dimples, she plays the shy (she can't speak very well) young woman who wants to go to Europe — alone — for herself. Kiefer Sutherland, who was so good last year in *Stand By Me*, does very fine work in his part as the sensitive, socially retarded, introverted Brooks; who's existed alone, almost in a time warp, until now. The chemistry between Sutherland and Vaughn is delicate, but it holds up, and the film's simple message of inclusive love and acceptance, and the enrichment available in viable options, is clear, yet not too tedious.

No Way Out

Criticism has been raised by critics and audiences alike to the surprise ending of this espionage thriller, love-triangle tragedy. Not so. I was ashamed to have missed the obvious solution to the puzzling plot. Stranger things have happened in real life (recently, too), and, a recounting of loose ends revealed no fewer than six juice-dripping clues.

Kevin Kostner, as young naval hero, Tom Ferrell, meets and woos a beautiful call girl, Sean Young. As Susan Atwater, Young is currently on call for David Brice, Secretary of Defense and who's Ferrell's new boss, also.

Young, just named to the list of 10 most beautiful women in America (She came up 10th), is smashing in or out of her clothes, and glib with her lines. She has it all — looks like Suzy Parker (if only she had been healthy), and Young can act. All to her credit.

Will Patton, as Brice's assistant, Scott Pritchard, has the most complex role, and performs consistently well, especially in scenes with Gene Hackman (Defense Secretary Brice).

A minor point, Pritchard is gay. He starts out being a long-suffering and invaluable good guy assistant, and degenerates to an amoral opportunist, who will stop at nothing (nothing!), to bolster his mentor's vulnerable position. At one point, a CIA agent remarks that Pritchard is gay. His colleague responds, "I'll be damned." "He will, if you believe the Old Testament," is the reply. I really don't believe any of the workers in Washington base their attitudes on the outmoded superstitions of the Old Testament, regardless of what they may claim in public, (though they all seem to have replaced them with modern techno-military-industrial superstitions, equally useless, and even more dangerous).

Pritchard's homosexuality does not indicate unconditional immorality. It looks more like an attempt to add dimension to the story. Another character is shown in a wheelchair; not done very often, but you might ask yourself why not. People have different attitudes, different abilities in real life, and usually just vanilla anything gets represented. The characters in this story are more like persons and less like stereotypes than is usually the case.

Much has been made of the seemingly matching headlines and TV news stories (Ollie North and the covert Iran-Contra mess and Gary Hart and Donna Rice). I don't think it's so

strange. These are stories that recur through the decades often enough, because, guess what — many persons do make choices represented here. The story does not glorify wrong-doing. Characters get into trouble, and try desperately to recoup. Lies-lies-lies are told. Trust and ethics melt into survival and subterfuge. And, as the media has so painfully done to us, all of our heroes have become extinct through constant analysis. Puritans that we remain. Americans cannot accept promiscuous, imperfect human beings as heroes; and by gosh, these rich and powerful men in Washington do sleep with people. Sometimes the wrong people.

Cinema 21 opens again

Friday night, August 28, after two months closed, Cinema 21 reopened with an eclectic program of well-chosen repertory double features, films not shown for years, film profiles of great artistic and literary geniuses and, of course, several animation packages.

Always well publicized with calendars everywhere, I was surprised when Cinema 21 closed down. It always seemed fairly full whenever I went there, and calendars could be gotten anyplace in town. I usually had one in my portfolio, one under the bed at home, one shuffling around the office. Maybe that was it. I didn't get to the movies I desperately wanted to see, since I always had a calendar somewhere, but didn't check it often enough to even make it the last few weeks when all of us film buffs were supposed to be supporting the place.

This time, it's different. I already got my calendar, have posted it close to my desk, and I plan to show up at least once every week or two, and bring friends, where possible. I'm asking

you to get a calendar, (at The Movie House, KOIN Center, Powell's Bookstore, or outside Cinema 21), and do the same. If we want to keep these films playing, we've got to support them with our presence. The good double bills are too numerous to even begin to mention. *7 Deadly Sins*, September 22-24, (7 women filmmakers choose up sins and make 20 minute films on the sin of their choice); *Anais Observed* and Simone de Beauvoir, Thurs., October 22; and *Frida: Naturaleza Viva*, October 23-29, about Frida Kahlo, consummate woman painter, married to Diego Rivera and friends with Trotsky-in-exile, are three programs that look especially good to me. But there is truly something for every taste, so get your calendars, and start circling dates. See you there.

Art Institute's NW Film & Video Center September programs

Killer's Kiss, Thurs. Sept. 17, 7 p.m., directed by Stanley Kubrick (1955), playing with *the Killing* (1956), Kubrick's first major directing success, makes a good double bill.

The September program begins Fri., Sept. 4, with *Animation '87*, composed of international animation works by various filmmakers, and continues through Sunday, September 27, when it ends with *Lolita*, another Stanley Kubrick film, (Great Britain, 1962), which was a marvelous adaptation of Nabokov's darkly humorous novel.

For information on these listings, or to find out how to get a calendar, call Kathy Clark, 221-1156.

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