

reel reviews

★★★★★ *A Room With A View* Plaza

★★★★★ *Trouble In Mind* Center

Two very different and very enjoyable movies opened last weekend. Though their styles and subject matter are far apart, *A Room With A View* and *Trouble In Mind* do have some things in common: they were both made by small, independent film companies and have received relatively little publicity.

The first movie, *A Room With A View*, is a delightful comedy of manners about Lucy Honeychurch, a young British lady traveling through Europe with her aunt Charlotte. We know Lucy is ready to burst under the strict social mores that guide her behavior, because she plays Beethoven with a fervor that belies her passionate feelings.

While staying at a villa in Italy, she and her aunt happen upon an odd assortment of people, including a somewhat bohemian woman who writes popular fiction, a pair of cackling old women and, most importantly, Mr. Emerson and his son.

They insist on doing what they wish or what is sensible, regardless of what might be considered proper. In other words, they are seen, at least by Aunt Charlotte, as being utterly without tact.

Nonetheless, Lucy finds herself attracted to the Emerson boy, and the movie hinges on the question of whether this young woman will become a free spirit and do as she wishes or stay confined by the Victorian morals that have guided her life so far.

The charm of *A Room With A View* is that it takes us completely into its world. We actually gasp when a young man makes so bold as to kiss the young lady he

loves. We know she loves him back, but we also recognize his action for the serious infraction that it is.

It's much harder to get a handle on *Trouble In Mind*, the odd-but-satisfying new film by Director Alan (Choose Me) Rudolph. When this movie takes place is difficult to say, but the "where" is easy: all the action is set in Raincity, a mythical town that Philip Marlowe would have felt comfortable in.

John Hawkins (Kris Kristofferson) is a policeman who has just been released from prison after serving a sentence for publicly executing a gangster. He's a quiet, laconic fellow who drifts back to Wanda's Cafe and, consequently, Wanda, an old flame who gives him a room to stay in.

Also drifting into town is Coop (Keith Carradine) and Georgia (Lori Singer). Coop didn't want to come to Raincity ("I've been to the city. It's nothing but

trouble), but Georgia thinks it's the only way for them to find work and make a proper home for their baby.

Coop was right. He falls in with the wrong crowd and his slide into degeneracy is symbolized, hysterically, by his ever-weirder hairdo. Georgia grows desperate and enlists the aid of Hawkins to try and save the man she still feels loyal to. He agrees, but only on the condition that she become his woman.

A mere description of events cannot let you know the pleasures that lie in *Trouble in Mind*, for it is off-handedly embroidered with fascinating and hilarious details.

Trouble in Mind is elegaic, bizarre, and romantic. At the very least, it has the makings of a cult classic. You have to admire a movie with music that says, "Love isn't found in poems or romance/ Love is found only . . . in your pants."

by Michael Giltz