

'Mob' has depth, glitter of worn dime



John Bruce/Daily Nebraskan

By Michael Moeglin
Staff Reporter

Despite the deft and clever hand of director Jonathan Demme ("Stop Making Sense", "Swimming to Cambodia"), the movie "Married to the Mob" resembles a comedy almost like a zebra resembles a horse.

The plot centers around the plight of mob wife Angela DeMarco, played with peerless aplomb by the fetching Michelle Pfeiffer ("Ladyhawke", "Witches of Eastwick").

movie REVIEW

Angela, it seems, is no longer content with her whirlwind life of coiffing and canasta, and when her husband, Frank "The Cucumber" DeMarco, is iced (as they say in showbiz), she abruptly becomes an unhappy mob widow eagerly pursued by her late husband's murderer and boss, Tony "The Tiger" Russo.

To avoid such a harrowing fate, the tenacious Mrs. DeMarco packs up the household and moves to Manhattan. All the while, her actions are followed with keen interest by the iniquitous Tony, who is in turn followed with keen interest by his nearly psychopathic wife, Connie.

To add to the fun and games, there are the inevitable gross of G-men. At the vanguard of such a venerable crime-fighting machine is special agent Mike Downey, played with amiable inelegance by Matthew Modine ("Full Metal Jacket").

Downey also develops a keen interest in Angela, indeed a sincere

affection, and so becomes inevitably entangled in the already convoluted story.

The humor in "Mob" lies in its subtle, and sometimes not so subtle, blackness and its decidedly morbid sensibility.

Oh sure, there are any number of gaffes, guffaws, and chortles, and some of the jokes are just plain gratuitous.

For example: "He wasn't called 'The Cucumber' for nothin' and the headboard in a sleazy hotel room emblazoned with "Veni, Veni, Veni." There are even a few puns, the highest form of low comedy. But don't go to this movie hoping for a laugh riot.

'There are even a few puns... but don't go hoping for a laugh riot.'

"Mob" does, like all films, possess a number of moments that are real gems. Many of "Mob's" special moments lie in watching the cavalcade of cameo appearances by favorite celebs of stage, screen, and airways.

Note, for instance, David Johansen (alias Buster Poindexter), doing a bang-up job as the priest presiding at Frank's funeral, as well as Al "Grandpa Munster" Lewis as Uncle Joe, one of Tony's cronies. And, as if that wasn't enough, we see rising young vocalist Chris Isaac in what may be his film debut, and very possibly his celluloid swan song as

well, as a homicidal clown.

The sets and costumes are just dreamy. A nightmare, maybe, but a dream nonetheless. They're hilarious in their camp cheesiness and kitschy pretension.

The soundtrack is a disappointment. Following in the formula footsteps of winners like "She's Having a Baby" and "Bright Lights, Big City," "Mob" tries on the movie-about-town image with an eclectic buffet of tunes which serve mostly as end credit fodder.

Despite the contributions of such lofty virtuosos as David Byrne, Rosemary Clooney, Debbie Harry, Ziggy Marley, Brian Eno, and, of course, the obligatory New Order piece, the soundtrack falls flat, evidently slipping on the heavy buildup of commercial condensation.

Not that the individual songs are lousy or anything. David Byrne's original material is delightful as always, and New Order is likable, but the seemingly pointless use and choice of the songs is contemptible. The fact that the songs add nothing to the film is an injustice to both eye and ear.

There is that discouraging feeling that most of the really funny stuff is lying on a cutting room floor somewhere. As Dorothy Parker once said, this film has "all the depth and glitter of a worn dime."

Unless you are desperately bored, or a devout fan of Matthew or Michelle, "Married to the Mob" is most likely an offer you can refuse.

"Married to the Mob" is showing at the Cinema Twin Theater.

Joslyn group announces its '88-89 schedule

Joslyn After Hours, an art appreciation group for business and professional people, has announced its 1988-89 season.

The new After Hours program will be held at the Joslyn Art Museum, 2200 Dodge St., Omaha.

The season begins with a special tour behind the scenes of the museum on Sept. 27.

"Coyote: A Myth in the Making" will be the focus of a tour Oct. 25. The exhibition has the drawings and prints of Harry Fonseca.

The Dec. 7 tour will highlight the curators' favorite works of art.

On Feb. 15, a lecture and tour of the Franklin Street Gallery in Bellevue is planned.

Members will visit Creighton University on March 29 to see the Creighton University Faculty Art Show.

The final tour of the year will be on June 1. The group will see the exhibition "Treasures of the Abby Aldrich Rockefeller Folk Art Center."

Most programs include a short talk, a guided tour, and refreshments. After Hours memberships are \$15 for the six programs, and are only available to members of the Joslyn museum.

The tours run from 5:30 to 7:30 p.m. Guests of After Hours members may attend events for \$5 admission fee.

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