

Film lacks substance, but tempts taste buds

Mary Riepma Ross
Film Theater

"Like Water For Chocolate"

"Like Water For Chocolate" is a movie about passion, cruelty and food. Lots of food.

Food like they eat in heaven, the food of dreams.

Surreal food, sexy food, food that's good for what ails you.

But the film, which opens at the Mary Riepma Ross Film Theater this Thursday, is just not very filling. It doesn't stick to your ribs the way it should.

"Water" is the eagerly anticipated film adaptation of the novel by the same name, which included recipes — smack, drool.

It tells the story of Tita, a woman at war with social mores and the domination of her cruel mother.

Tita is a cook of supernatural powers. She communicates her inner longings and passions to people through food, like pieces of cake and loaves of bread.

Lumi Cavazos plays the doomed and beautiful Tita with wit and depth of feeling — but she can't quite carry it off against the hamming of her co-star Marco Leonardi.

Leonardi, as Tita's lover, Pedro, is a beautiful young man, and he knows it.

The love between Tita and Pedro is supposed to be eternal, even death defying.



photo courtesy Miramax Films

Lumi Cavazos and Marco Leonardi in Alfonso Arau's "Like Water For Chocolate." The film begins its run at the Mary Riepma Ross Film Theater on Thursday.

In order for that to be believable, Pedro has to be something more than the frightened, petulant boy he appears to be here.

The fault is not entirely Leonardi's. The film is full of very strong women, and it is in their relationships that the film's interest chiefly lies.

It's just too bad Leonardi is given so much importance in the film.

It would be a good bargain to add 20 more minutes with, say, the ancient housekeeper, Nacha — and lose 20 with the pretty boy.

But the film is worth seeing, especially for fans of the book — and of

magic realism in general.

And the food. Again the food. It's so frustrating not to have the food right there in the theater. They should figure out some way to supply it — a reception afterwards, maybe.

One dish just has to be mentioned, it carried the weight that a whole

character might have in any other film: Quail in rose petal sauce.

If that doesn't fill you with strange hungers, nothing will.

"Water" then, is a film for whetting unfamiliar appetites. It's worth seeing for that aspect alone.

—Mark Baldridge

Panoramic stage set for 'Twelfth Night'

theater
preview



By Anne Steyer
Senior Reporter

University Theatre Arts and Dance opens its 1993-94 season Thursday evening with William Shakespeare's romantic comedy "Twelfth Night."

The play will be staged Oct. 7-16 in the University of Nebraska-Lincoln's Howell Theatre, 12th and R streets.

"Twelfth Night" represents the final piece in Shakespeare's comic works. As the last romantic comedy written prior to his move to tragedy, it has often been said to represent the best of both mediums.

The stage is set in the romantic fairy-tale land of Illyria. As per the Bard's usual storytelling, "Twelfth Night" has multiple storylines. Among them: Duke Orsino's (Eric Thompson) lovesick pursuit of his lady love Olivia, (Missy Thibodeaux); the adventures of Viola (Joan Korte), a plucky young woman who pretends she's a man after being shipwrecked; and the misadventures of a public official and his band of merry men.

Thompson recently received his master of fine arts degree from UNL. Thibodeaux and Korte are both working toward their MFAs and their performances in "Twelfth Night" contribute to completion. In addition to the lead charac-

ters, "Twelfth Night" also has Shakespeare's requisite clowns and buffoons, including Sir Andrew Aguecheek (S.R. Bigelow), and Sir Toby Belch (Patrick Tuttle).

Other cast members include Brad Stewart as Viola's twin Sebastian, Amy Gaither-Hayes as Maria, Dean Houser as Malvolio and Troy Martin as Feste, the clown.

Pat Overton, theatre manager for UNL Theatre Arts and Dance, said the play was directed by Shirley Carr Mason, a UNL assistant professor of theatre and "a Shakespeare specialist from England."

The play has period costuming by UNL associate professor of costume design and makeup Janice Stauffer, and it features original music by Lincoln composer and maestro of theatrical score, Vince Learned.

Charles O'Connor, a recent addition to UNL's theatre faculty, designed the set.

Overton said the set was "panoramic" and "brings the audience up close, but still gives a distant view."

The unique design also allows two separate courts to co-exist on one stage, Overton said.

The title refers to the twelfth night of Christmas, January 6, the festival of Epiphany. In Shakespeare's time, the Christmas period was a time for houses of nobility to organize numerous festive occasions, so the carnival atmosphere is fitting.

Tickets are \$9, \$6 for students and are available at the Theatre/Dance Box Office, Monday through Friday, from noon to 5 p.m. and from 5 p.m. to 8 p.m. on the night of performances.

Visual delights fill luxurious film

Rich sets, cast defy description



"The Age of Innocence"



Martin Scorsese's adaptation of Edith Wharton's Pulitzer Prize winning novel "The Age of Innocence" is quite nearly a masterpiece.

Scorsese, along with co-screenwriter Jay Cocks, adapted Wharton's novel. He also has assembled sumptuous, luxurious sets and a terrific cast of actors, including the incomparable Daniel Day-Lewis.

Day-Lewis is Newland Archer, the hero, of sorts, and certainly the center of the film. Archer is a proper — oh, how that world does exemplify this film — young lawyer in 1870s New York. Engaged to young May (Winona Ryder) he becomes enamored of her independent cousin Ellen (Michelle Pfeiffer), eventually is consumed by his passion for her.

Ellen, who is running from an unhappy marriage in Europe, is a scandalous, juicy gossip commodity among the New Yorkers. Archer befriends her and allows her a way back into society.

Their love is impossible, but it is furthered by their separation.

Archer's sense of familial and societal duty and his feelings for May hold him back from delving fully into his passion for Ellen. But his desire for free-spirited unconventionality pulls him as well. His life becomes one of silent torment.

This is a tremendous motion pic-



photo courtesy Columbia

Michelle Pfeiffer as Countess Ellen Oleska and Daniel Day-Lewis as Newland Archer share a clandestine moment in "The Age of Innocence," directed by Martin Scorsese.

ture — every moment of film is well spent, every frame filled with visual delights. The scenes are rich with lush sets and exquisite costuming. The atmosphere is completed with Scorsese's wonderful direction, breathtaking camera work and dazzling performances.

Pfeiffer is luminous, and Day-Lewis defies description. There is a moment between them where he unbuttons her glove — possibly one of

the most passionate moments in film history.

Ryder, however, is a bit out of her league — she can't quite capture the feeling of 18th-century language. However, she's nowhere near as horrible as she was in "Bram Stoker's Dracula."

Considering all the positives, "The Age of Innocence" is a film that should not be missed.

—Anne Steyer