

ARTS & ENTERTAINMENT

Wednesday, December 7, 1994

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Love is the heart of the matter in 'White'

Quik Facts

Movie: "White"

Rating: not rated

Stars: Zbigniew Zamachowski, Julie Delpy

Director: Krzysztof Kieslowski

By Jim Cihlar

Staff Reporter

"White" is a movie about the degradations a man and a woman go through for love.

The story is: Karol (Zbigniew Zamachowski) loves his beautiful wife, Dominique (Julie Delpy), but he cannot make love to her because he is not sure she returns his feelings.

The sequel to "Blue," which played last summer at the Mary Riepma Ross Film Theater, "White" follows the pattern of the colors of the French flag and its concepts of Liberty, Equality and Fraternity.

Here, the equality may be in the way Karol turns the situation around, placing his wife in the position he used to occupy. Also, he gives up everything for love but works his way back to economic success.

This description may make the movie sound cold and calculating. Actually, it is one of the most romantic and thoughtful movies you're likely to see. It's all about love in all of its forms: requited and unrequited, affectionate, worshipful, passionate, sentimental and platonic.

One great line in the movie: "I didn't want to have to ask anymore." The movie is almost worth seeing for this line.

Leading up to it are a number of cool scenes. For instance, during a bittersweet absurd scene with Karol, he is at his lowest point, making a living by playing



Courtesy of Miramax Films

Julie Delpy stars as Dominique and Zbigniew Zamachowski stars as her husband, Karol, in "White."

a comb harmonica in the subway.

In another scene he has packed himself into a suitcase as a stow-away to get to Warsaw. The audience watches as the oversized suitcase totters on the edge of a speeding luggage cart and races down a luggage carousel.

And in another great scene, Karol's wife has thrown him out. He is alone in his room listening

to a Berlitz-style French tape.

He starts to space off, staring at a statue of a beautiful, idealized woman. The tape plays, "Repeat: 'Would that I could have pleased her,'" as Karol leans over to kiss the statue.

"White" is preceded by a short, "The Last Supper," written, produced and directed by Daryl Hannah and co-produced by Lin-

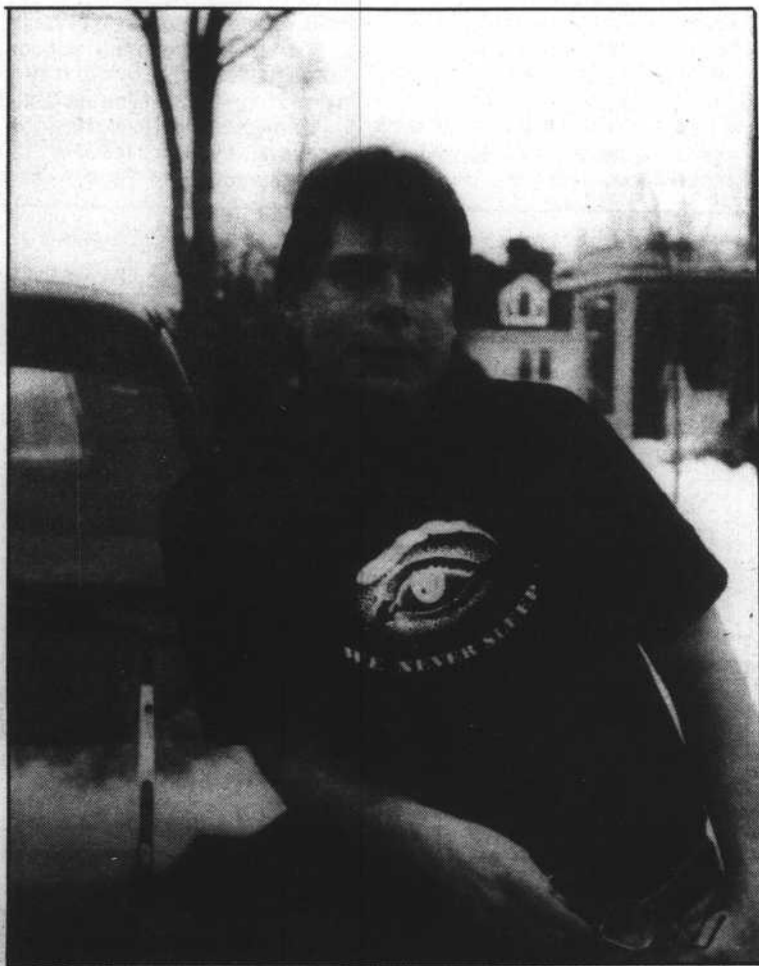
coln native Lana Opp Morgan.

In the forgotten blockbuster of the '80s "Legal Eagles," there is a stylin' scene where Daryl Hannah's character, a Soho-style artist, gives a performance piece, setting fire to a birthday cake as she recites poetry.

"The Last Supper" follows up on the promise shown in that scene. It is a funny mystery about

a child taking into her own hands the situation of her mother's abusive relationship.

"White" and "The Last Supper," showing at the Mary Riepma Ross Film Theater for the next two weekends, are both high-quality films. This is, in effect, a great double bill — two good movies for the price of one.



Courtesy of Viking Publishers

BOOK Review

"Insomnia"
Stephen King
Viking Publishing
Grade: A

The master of macabre promises many sleepless nights with his latest novel, "Insomnia."

Branded a horror writer, Stephen King has taken a stab at almost every genre imaginable. With this book, he returns to the realm of fantasy.

Ralph Roberts watches his wife suffer an agonizingly slow death from a brain tumor and simultaneously observes how wrong things are becoming in Derry, Maine.

He witnesses his friend and normally tranquil neighbor Ed Deepneau almost kill a truck driver after a fender-bender. Ralph intervenes and does not give the episode any further thought, until a year later when Ed almost beats his wife to death.

Around the same time, about a month and a half after his wife passes away, Ralph begins to suffer from insomnia.

The lack of sleep lets him sporadically slip into a type of hyper-reality that lets him see strange auras around people and other living things.

It also allows him to see three weird little bald men, one of whom has definite ill intentions toward Ralph and people he knows.

The book opens the pages on a new dimension of reality, and King ties into our own in his unique way.

"And Ralph sensed that all he was seeing and all he was feeling was not all; that there was a whole world still waiting just beyond the current reach of his senses. Enough, perhaps to make even what he was seeing now seem faint and faded. And if there was more, how could he possibly bear it without going mad?"

After about the first 300 pages (it's an 800-page novel — with King you get your money's worth), the tale really picks up.

The book is a mixture of fantasy and reality, and the reader is carried along the stream of King's

dark and entertaining imagination over a waterfall of adventure and suspense.

King's portrayal of Ralph, his elderly protagonist, is unusual for any author. His sensitive approach to aging and its effects on life enraptures the reader.

King also addresses many prevalent social issues in this work. The story pivots around conflict in hyper-reality between the forces of the Purpose and the Random. These are paralleled in our reality by altercations between anti-abortion and abortion-rights factions.

The different sides of the abortion issue are explored both analytically and emotionally as the conservative town of Derry prepares for a rally with abortion-rights activist Susan Day.

The writing is some of the best King has put out of late. Critics recently have accused him of burning out, but this work should show them that he's still sitting high on the horror horse.

— Joel Strauch