

# Tom Selleck needs an alibi

By DIAHANN NADEAU  
Herald Special

Either I'm getting soft in my old age, or I'm going into these films lately with such low expectations that I can't help but be relieved. Her Alibi just isn't as bad as I thought it would be. God knows the plot is laughable and doesn't hold up for a second, but the charm of the two stars pulls the film out of the 'hopelessly dumb' category.

Tom Selleck is Phillip Blackwood, a mystery writer with a writer's block. He drops into court one day, looking for material, and sees the beautiful Nina (Paulina Porizkova) being arraigned on charges of murder. She is Rumanian and doesn't seem to understand what's going on. Selleck dresses as a priest and visits her in jail, offering her an alibi for the time of the murder. Why would he do such a thing? Because he wants inspiration for a new novel, and Nina will provide it - the plot (?), the romance, the mystery, everything. Tracked by the police and the KGB, Nina accepts his offer to stay with him in Connecticut.

Once ensconced in the house, Nina's mysterious behavior scares Blackwood to the point where instead of trying to seduce her, he is blocking the door to his bedroom with his furniture. The KGB is willing to murder him to get to her, which doesn't help his paranoia any. Why is the KGB after her? Oh

gosh, I'm not going to spoil the plot for you. However predictable and

James Farentino is kind of annoying as the police detective.



silly it is.

Tom Selleck is very likable as Blackwood, although Phillip does idiotic things that would have shamed Magnum. Selleck manages to make us believe in Blackwood, which isn't easy, given the implausibilities in this story.

Paulina Porizkova is certainly a pleasure to look at, and her performance is fine. At least you can imagine men making fools of themselves over her. William Daniels is amusing as the editor/publisher/confidant.

Her Alibi was obviously meant as a vehicle for Selleck, and I guess it succeeds on that level. This is not a very good film, despite the credentials of director Bruce Beresford (Tender Mercies). The script is so full of holes it's ridiculous, and the cliches aren't just confined to Blackwood's novels. The bit about killing bugs as big as Rhode Island with a butcher knife is really stretching it; this is Connecticut - hardly the tropics. Oh well - if you like Selleck you'll probably enjoy Her Alibi. There are some funny moments, and I have definitely seen worse.



Local theatre participants picked up ACTCO (Association of Community Theatre of Central Ontario) awards in Toronto last week. From left to right are Carolyn Hooper with a costumes award for Georgetown Little Theatre's "Night Must Fall," Keith Mills for a cameo appearance in Globe Theatre's "Hello Dolly," Dorothy Hunt for set designs and furnishings for GLT, Ian Oldaker, set design for "Night Must Fall" and Margaret Eggleton and Jacky Willows, both GLT nominees. (Herald photo)

## Globe and GLT win Thea awards

Members of both local theatre groups are celebrating in the wake of their Thea award victories last week.

The Georgetown Little Theatre and Globe Productions brought home three awards from the Association of Community Theatres of Central Ontario awards ball - the community theatre equivalents of the Oscars.

The Georgetown Little Theatre entered its most recent production "Night Must Fall" and won three awards and two nominations. Ian Oldaker won a Thea for best set design, Carolyn Hooper won for best costume design and Margaret Eggleton was nominated in the category of best performance by a female in a supporting role. Lois Fraser and Dorothy Hunt won an adjudicators award for set furnishings and decor and Jacky Willows was nominated for an adjudicators award in the category of set painting.

Awards are especially appreciated in these categories since the people who searched for the 1930s cottage feeling and costumes had wondered if they'd achieve that look, said Mary Jane Walzak of the GLT.

The Globe's Rose Carnduff won a Thea for best choreography in "Hello Dolly."

Also bringing back Theas for the

Globe are Keith Mills for best cameo performance as the maitre d' in "Hello Dolly" and Norma Roman who won an award for best set design.

Anna and Alan Wells were nominated for best costume design and Globe Productions was also nominated for a best lighting award.

The choreography award was a surprise because Rose Carnduff directed choreography for the first time in "Hello Dolly," said Globe's Lois Fraser. And it's the first time Globe has won in that category, she said.

Ms. Carnduff was aided in choreography by Linda Brennan and Joyce Carpenter.

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