Leaping Out Unfooled

Behind a certain story window
On Fifty-Seventh Street in Chicago
There is a Baroque-scrolled mirror
And then a woman in nightdress
Crossing the room
While a silhouette of a man
Just by the window
Tilts a bottle to its lips.
I am reminded of Hopper,
His helpless emptiness of streets,
His careful loneliness
Of the solitary coffee drinker
In the all-night cafe.
How his relentless unfooled stroke
Makes even doorways and dim corners,
Even the self-pitiers,
Bare their significance.
How suddenly the coffee drinker
Starts the leap-out
From his world of fantasy.

-- Charles B. Tinkham
Hammond, Indiana

Homage To Nebraska

Black cottonwoods spray from gulches into grey.
Black and white, black-white striped
(snow on the frozen and plowed)
Ground is beauty and all sound around is only
Stiff rustle-crackle from brown weed
(wind)
Stalks. Suddenly a branched crow drops
(craw 'craw kaa craw)
Into the chill wind and rises from black
To grey versus gravity.

-- M. K. Book
Lincoln, Nebraska

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Dick Halloran from The Shining, Christine and Gatlin, Nebraska (home to the Children of the Corn) all make appearances in IT. Beverly Marsh and Richie Tozier from IT also appear in 11/22/63. The first, the plot itself is an homage to the HP Lovecraft story, the Thing on the Doorstep, which revolves around a man being seduced by a young woman who is actually possessed by the spirit of her father (he left her to die in his original body), who is then subsequently possessed by the sorcerer himself so he could steal the.

Jarmusch pays homage to Le Samouraï by using a similar hitman main character and story structure for his film, Ghost Dog. If you watch the films, you can easily find individual scenes, such as the theft of a car, that mirror one another almost exactly. Le Samouraï isn't the only film that influenced Ghost Dog. Whether the reference is obscure or really well known, the tribute of an homage boosts the longevity and relevance of older cinema. Consider Battleship Potemkin and the famous Odessa Steps sequence. By Mary Milliken

LOS ANGELES (Reuters) - As director Alexander Payne sees it, his latest film "Nebraska" is about a dying man whose son takes him into Hades to meet all the specters of the past. Payne says people tell him that the film feels so real, but this scene for him is "like a dream."