

Ashburton should be completed by July

Reconstruction of Suffolk University's 12-story building at 8 Ashburton Place Beacon Hill is ahead of schedule and most of the \$7.3 million project is expected to be completed by July of 1981. The building should be open for Fall classes in September of 1981.

According to Richard Budge of the architectural firm of Knight, Bagge and

Anderson, floors 4 through 12, which will house classrooms for the School of Management, the College of Liberal Arts and Science and administrative offices, should be completed by July.

"Demolition, steel erection and concrete pourings are 98 per cent complete and the sheet metal ductwork has been installed on the 6th floor through the 12th

floor and is about 45 per cent complete," Budge said. He added that installation of the drywall, fireproofing and concrete block is well underway as is work on the steel stairs and electrical installation.

Budge said that construction on the two sub-basement floors, mezzanine, and first and second floors all of which will

house a new library, and third floor cafeteria should be completed by November.

Renovation of the 150,000 square foot property, one site of the famed Boston City Club and more recently the United Way of Massachusetts Bay, Inc., is being done by Vappi & Co. of Cambridge.

SUFFOLK JOURNAL

Volume 36 Number 18

SUFFOLK UNIVERSITY BEA...

4323

Friday, January 16, 1981

To err is human, but for a computer

by Nancy Rezendes

Students have not yet received their fall semester grades due to delays which included professors failing to meet their deadline in filing grades.

According to Registrar Mary Hefron grades will be late for a number of reasons. "Grades were not turned in at the proper time," said Hefron. When asked how late professors were in turning in grades, Hefron said she still had not received four sets of grades as of last week.

In addition to this, Hefron said that the registrar's office "only had two weeks to process the grades and the flu cut down the number of staff working on getting grades through."

Concerning when students will receive their grades in the mail, Hefron said "I don't know." When asked how many weeks it would take, her comment was "I don't know."

However, Assistant Registrar Gail Bristley said "Data Processing is working on them now." When asked how many weeks it would take, Bristley said "I don't



DIRECTOR of the Career Placement Center Michael Rubino comments on the grade situation and its effect on graduates applying for jobs.

think it will be a matter of weeks," Bristley said but gave an exact date of when grades will be sent out.

In the meantime, "students will have to check with their professors to find out their grades," said Hefron. "They cannot go to the Registrar's Office," she said.

Asked if the delay in grades would hurt those students applying for scholarships, Hefron said she didn't know. However, a spokesperson from the financial aid office said that the delay in grades would not hurt them. "The only time grades are needed is in the case of academic probation," the spokesperson said.

In addition, the delay in grades will not hurt seniors who are applying for jobs. According to Michael Rubino, director of the Career Placement Center, "Most employers will take the word of the applicant on his or her grades. If the employer has any questions about the grades they can contact the registrar's office. There's no effect on employment whatsoever," said Rubino.

Suffolk's jubilee begins in February

by Alice Whoolley

History Department Chairperson Dr. John Cavanagh predicts a "zippy" time for all at the kick-off event for Suffolk University's 75th Jubilee year.

The first event will take place on February 3 in the cafeteria from 3-5 and the entertainment featured will be Punksinger Jim Plunket. According to Cavanagh who is also a member of the jubilee committee and president of the subcommittee for the kick-off birthday party, said that the event will feature an "authentic" wine punch, as well as a "lavish buffet." Cavanagh suggests that people "starve themselves for the feast."

A birthday cake will also be there and there will be some substantial door prizes.



HISTORY DEPARTMENT Chairperson John Cavanagh predicts a "zippy" time for Suffolk's Jubilee.

ASSISTANT DIRECTOR of Development Ellen Foley is hoping for a large student turnout.

There will be a first prize, a second prize, and three third prizes. Students, faculty, and administration are welcome at the event. Another member of the kick-off birthday committee, Assistant director of development Ellen Foley emphasized that they are really hoping for a large student turnout.

Both the SGA and the Council of Presidents have been accepting ideas from their members for Jubilee events. Foley said that any organization that wanted to tie their events to with the Jubilee was welcome to. This would also enable them to use the job as bait. SGA president Mary Singleton said "I feel that this is a great exposure for Suffolk. These events and the fact that there will be many different dignitaries appearances will give Suffolk the exposure it deserves, because it's a good university. Foley said that this will be a year long celebration encompassing the whole university."

Singleton was actively involved in the Jubilee float which appeared in the 25th Boston parade this September. Foley said, "we were very lucky. We had a very good spot and since we were near the front of the parade, people were very fresh. People were very receptive and everything went very well."

Other Jubilee events that have been scheduled include a 75th Anniversary reception for Beacon Hill residents on February 25, a black heritage lecture by Byron Bushong on February eight, the inauguration of Daniel H. Perlman as seventh president and a charter day inaugural reception, and a champagne reception for the graduates of 1980 and their families on June 14.

Foley said that this is the first time there has been with an extensive anniversary celebration at Suffolk although there was a dinner dance, which was rescheduled three times, for the 25th Anniversary.

in this issue

Arts
Supplement
inside

Two SGA members resign

by Greg Beeman

Sophomore Class Representative Sheila Ahern has resigned from the Student Government Association (SGA) and the position of treasurer, which Ahern held, has been filled by Junior Class Representative Darren Donovan.

Ahern's resignation was announced at this week's SGA meeting by SGA President Mary Singleton, who said Ahern resigned for "personal reasons."

Donovan was the only nominee for treasurer and was elected by a unanimous vote.

Singleton said the election for another sophomore representative will be held with the freshman elections, which are scheduled for Jan. 27 and 28.

A matter which brought about much more discussion and debate was the question of what the SGA should do with \$3000 which had been allocated for course evaluations, which the SGA has decided.

See SGA page 8

Guida's replacement still hasn't been named

By Greg Bosman

The Student Activities Office is without an office supervisor as a replacement for former supervisor Brian Guida has not yet been named. Activities Director Brian Guida was fired from his position in the Student Activities Office after he was found guilty of sexual harassment in the making of the film "Crazy".

The new supervisor will handle all of the

responsibilities formerly held by Guida. The Student Activities Office is currently without an office supervisor as a replacement for former supervisor Brian Guida has not yet been named. Activities Director Brian Guida was fired from his position in the Student Activities Office after he was found guilty of sexual harassment in the making of the film "Crazy".

NEWS FROM THE ATHLETIC OFFICE

Suffolk rams basketball vs babson college

SUFFOLK RAMS BASKETBALL VS BABSON COLLEGE FRIDAY NITE 1/16 8:00 PM AT THE CAMBRIDGE YMCA — MASS AVE, CENTRAL SQ., CAMBRIDGE. PARTY IMMEDIATELY FOLLOWING THE GAME AT THE "PORTLAND EXCHANGE" — PORTLAND ST. (OPPOSITE THE BOSTON GARDEN). ONLY THE FANS ATTENDING THE GAME WILL BE ADMITTED AND THERE IS NO CHARGE. SUPPORT THE RAMS BASKETBALL

S.G.A. NEWS

There will be speeches for candidates running in the Special Freshmen Election, Thursday, Jan. 22, 1981, in Ridgeway Lane Building RL3

Elections will be held in the cafeteria for this position on Tuesday and Wednesday Jan. 27th and Jan. 28th, 1981 from 10:00 a.m. - 2:00 p.m.

There is also the position of Sophomore Representative open. Petitions are available in the Student Activities Office today, Jan. 15, 1981.

They must be returned to the Student Activities Office no later than 10:00 a.m., Thursday, Jan. 22, 1981.

Elections for this position will be held in the cafeteria on Tuesday and Wednesday, Jan. 27th and 28th, 1981, from 10:00 a.m. - 2:00 p.m.



UNIVIC CLASS Representative: Darren Donovan, captures of Suffolk's Globe Santa effort as his first experience.

Efforts termed successful

By Greg Bosman
Suffolk's Globe Santa fundraising

25 Immediate Part-time typists 8-12, 12-4, 4-8

Use your light typing skills on a three month job in a downtown Boston company. If your typing is rusty, we offer free training

Office Specialists,

120 Tremont St. Boston 357-8300

Ask for Joe

effort has paid off for the cause and as a big success," according to Junior Class Representative Darren Donovan who organized the effort.

The money was raised through a "Jail Day" and a kissing booth. Donovan said the events were organized with the help of the Tau Kappa Epsilon fraternity and the Suffolk Chevrolets, whose efforts were headed by Karen Holterman.

BOYLSTON SECRETARIAL SERVICES
Team Pattern
Dissertations
Law Briefs
Resumes
Cover Letters
254 Newbury Street
Boston, MA 02116
Mike Todd 247-2741

Beachcomber Tours PRESENTS ITS 12th ANNUAL

daytona beach FLORIDA

college spring break

FROM 215 QUAD OCCUPANCY

JET TOUR **BUS TOUR**

ALL TOURS INCLUDE:

- First class airfare to Orlando on Jet or Bus
- Round trip airfare to Daytona Beach on Jet or Bus
- Hotel accommodations
- Meals
- Beach towels
- Beach chairs
- Beach umbrellas
- Beach toys
- Beach games
- Beach snacks
- Beach refreshments
- Beach transportation
- Beach parking
- Beach security
- Beach insurance
- Beach first aid
- Beach medical attention
- Beach emergency services
- Beach lost and found
- Beach lost items
- Beach lost keys
- Beach lost wallets
- Beach lost phones
- Beach lost cameras
- Beach lost binoculars
- Beach lost sunglasses
- Beach lost hats
- Beach lost shoes
- Beach lost coats
- Beach lost bags
- Beach lost purses
- Beach lost briefcases
- Beach lost backpacks
- Beach lost suitcases
- Beach lost luggage
- Beach lost trunks
- Beach lost suitcases
- Beach lost suitcases

BY JET 8 Days/7 Nights \$319 March 15-22 or 21-28

BY BUS 10 Days/9 Nights \$215 March 15-22 or 20-28

CONTACT: SUSAN 491-5554 evenings

Don't be left out in the cold!

See our campus representative and tour brochure for reservations and more information.

DEPENDABILITY • QUALITY • SERVICE • SINCE 1969

editorials

Suffolks 75th

In this, Suffolk's 75th year, it is important not only to have pride in the history and the current status of the college, but, to want to strive to make it better.

We are sure that even the founders of Suffolk, who had very high goals for its future success, had no idea that Suffolk would expand to the extent that it has or branch out into so many different directions. This achievement and expansion is crucial to any university. If a university stops growing and flourishing then they are not able to be the recipients of new ideas.

It is important as students that we do not only attend 75th jubilee celebrations, but, remember the spirit in which they were planned. We must not only give to the pleasure of the university's past achievements, but use this time to make this university a better place. You can be a part of that change whether you intend to join the quiet in the library, Committee of '69 for student government next year and fight for more activities space in the Abbotston Place building.

It is important to remember that before long the class of '81, '82, and '83 will soon be a part of Suffolk University's history. When Suffolk has its 100th birthday celebration they will be able to point the achievements these classes made in making Suffolk University a better place for the school's current enrollment.

Skiing Ridgeway

Although it is teaching us as students helping each other down Ridgeway Lane, the possibilities and the intricacies, we conditions that remain there, very, very, very, are fascinating.

A student shouldn't have to risk life and limb every time they walk up the Lane to a class. In the past there has been some debate whether the university or the city was responsible for the upkeep of the "Lane. It doesn't matter, either way something must be done to make Ridgeway Lane a safer place.

Many students returned from their Christmas vacations with the request: An additional copy to someone who is already hobbling along with a sore or a walking aid would be very serious. There are an increasing number of older students whose bones are more brittle and breakable.

It is essential that something be done about these conditions before something tragic happens.

letters

Christmas thoughts

I write this letter in deep appreciation for your efforts to grapple with the meaning of Christmas at a time when the world seems to be in pain. In your editorial you remind us all of the depression that might be in our future, the clouds of final exams, the joy of the season. It would add to that the phenomenon of repression in the world and the escalation of life-threatening weapons that impact upon our world. And then we celebrate Christmas, a time for happiness, family, God, and gifts.

As I ponder the possibilities for this review, for myself, I write to you and the rest of the Suffolk community to remind you that the greatest gift that God has given us is the means to guide our destiny. As you and Suffolk community gather up your many wishes, prayers, poems and records that our families have given to us, ask you to apply yourselves to the service of your neighbor, in Boston and throughout the world. That's how you really get a chance to use the good gifts you've received.

Thank you for your time,
Br. Paul Eckler,
Campus Minister

Be aware of aid

Editor:
January has been declared Financial Aid Awareness Month by Gov. Edward King. I urge all students who are not receiving financial aid to take advantage of this proclamation and apply for financial aid.

There are several federal programs available including Basic Educational Opportunity Grants, Supplemental Educational Opportunity Grants, College Work Study and Guaranteed Student Loans. In addition, the Commonwealth of Massachusetts also offers a number of financial aid programs.

The deadline for applying for Mass. State Scholarship is February 15, 1981 and other financial aid applications must be submitted by March 1, 1981. For more information drop by Suffolk's Financial Aid Office at 100 Charles River Plaza, third floor.

Sincerely,
Dennis Callahan,
Freshman Class President

Globe Santa thanks

Editor:
I would like to convey my deepest thanks to all those who generously donated their time and energy to make Suffolk's Globe Santa fundraiser a tremendous success. These students' efforts are especially commendable because the event was held so close to finals week and the holiday season.

Their work in helping families less fortunate than their own made the holiday season at Suffolk a little brighter.

Thank you
Sincerely,
Darren J. Donovan
Chairman
Globe Santa Fundraising Committee

Quiet thanks

Editor,
I would like to take this time to applaud the dedicated work of the Students for a Quiet Library movement. The goal of these students is to make our own Suffolk University library a quiet study area for all students. The effective effort was so successful in the final week when the library was transformed to an area where students could study uninterrupted by distracting noisy students.

Suffolk University owes a debt of gratitude to the Students for a Quiet Library, which can be paid back by viewing the library not as a social setting, but as a serious research facility.

President of the Junior class
Barry Fitzgerald

The Journal

is looking for a new Circulation Manager

If interested, come down to RL19

LETTERS TO THE EDITOR

Letters provide an open forum for you to air your opinions, criticisms, and thoughts about the Journal or the Suffolk Community.

Letters must be submitted to the Journal (RL 19) before 5 pm on Fridays to make the following issue.

SUFFOLK JOURNAL

every issue of the paper provides an opportunity and a duty to air your opinions and views. It is the above for a fair, frank and free dialogue produced.

"Best college newspaper in the country for school circulation" - Newsweek, 10, 1968
1970 Columbia Scholastic Press Award

"The college newspaper in New England" - 1977 & 1978 Santa Delta Chi

- Editor in Chief: Arnie Whelan
- Business Manager: John Cronin
- News Editor: John Albus
- Copy Editor: John Brennan
- Features Editor: Tracie Kelly
- Art Editor: Jeff Nathan
- Sports Editor: Joe Caputo
- Photo Editor: John Brennan
- Production Managers: Lisa Caputo, Joe Caputo
- Graphic Editor: Gerry Dagher
- Copy Editor: Marilyn Spurr
- Advertising Manager: Joe Pat

- Staff: Mary Ann Barton, Jill Birt, Larry Buckley, Richard Rubin, Caprio, Laurie Campbell, Janet Constantino, Caitlin Dwyer, Marlene Brown, John Fallon, Diane Fox, Les Fitzgerald, Keith Franzone, Nina Gale, Joan Gerlach, Lisa Griffin, Kathy Griffin, Andrea Gull, David Harris, Ben Cohen, Barbara Levesque, John Malone, Jeff Marshall, Dave Mathis, Dan Mignano, R Scott, Rexie Nancy, Rosalind, Lisa Roth, Amy Scarborough, Carol Smith, Anne R. Taylor, Paul Quinn, Anthony, Edward Phillips, Dennis, Cynthia, Catherine
- Faculty Advisors: MacKenzie-Jones, MacKenzie, Malcolm Bowen, Steve Blomster, Dante L. Robbins

Published by Suffolk University and run under student management
Typesetting and printing by Belmont Printing Co., Belmont, MA

The Suffolk Journal welcomes students for the spring semester.

side tracks

Political action for two SGA Members



SGA TREASURER Darren Donovan

By J. J. Constantakes
Five days from today a new President will be running the country...

Student Government Association (S.G.A.) Treasurer and former Class Representative...

Both Donovan and Macdonald went to New York with Massachusetts Senator Joseph P. Timilty...



SOPHOMORE CLASS REPRESENTATIVE John Macdonald and Darren Donovan



MACDONALD, MASS SENECA TD/John Timothy Donovan

Meeting Member Henry from Executive Committee Member and Nutter's Public...

Macdonald, a Legal Aide to Fidelity said that his political work proved to be more difficult...

Both said that they would try to work longer but with realistic responsibilities...



MACDONALD, MASS SENECA TD/John Timothy Donovan

12-Year-Old Fiction: Love on a Swing Set

Authors' Note:
The following story was written about ten years ago while I was secluded at Blackberry Inn in New Hampshire...

They walked he was coming but said he was just full of the swing Chuck was mad...

That night a supper they went for walk They talked about many things, but it was mostly about each other.

The walk didn't last too long because they wanted to go back and swing. On the way back the two ladies who look quite a bit like passed them.

Low onto a Swing Set
The first time Chuck and Maureen saw each other it was love at first glance...

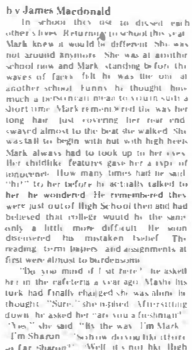
But all at good things must come to an end as Hercules enters the scene without using a door...

Well Chuck still liked Maureen even though she said Hercules was cute and a good person...



THE END

Lost without her, he retained what he found



MACDONALD AND DONOVAN future Pres and V.P.

by James Macdonald
In whom they set to discover each other's lives. Returning to what she saw...

Mark always had to look up to her eyes for a while. Features gave her a look of impudence...

Mark pitied what she was thinking when Kate, who was standing before him said "hello Mark..."

SPRINGFEST TALENT SHOW ORGANIZATIONAL MEETING THURS., JAN. 22 1pm Fenton 430

This year's variety show will be discussed and planned. We are looking for performers (singers, dancers, instrumentalists, actors, actresses, comedians, etc.)

We are looking for new faces! If you're interested in writing feature stories for the Journal, come to RL19 - Thurs., Jan. 22 at 1:30

RESUME SPECIAL 100 copies of one original on quality stationery paper 50 matching blank sheets 50 matching blank envelopes \$15.00 plus tax 523-3355

NICK BAKER POSTAL INSTANT PRESS 4 Somerset Street Boston Massachusetts 02108 Don't Delay - Do it Today

Notes from the Financial Aid Office...

January is Financial Aid Awareness Month. Governor King and the Mass. Association of Student Financial Aid Administrators (MASFAA) have declared January to be FINANCIAL AID AWARENESS MONTH.

On January 1, 1981, a new federal loan program was established - PARENT LOANS FOR UNDERGRADUATE STUDENTS (PLUS). Parents of undergraduate students may borrow up to \$3000 per academic year...

If you have any questions about student financial aid, you are welcome to contact our office. It is staffed by people who are dedicated to helping students and someone is always available to answer your questions.

arts & entertainment

Resnais' witty tale of rats and men

Monty Python's *A Life of Brian* is a witty tale of a young boy who grows up in the week of the Roman occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Monty Python's excellent new film, *Monty Python's Life of Brian*, is a witty tale of a young boy who grows up in the week of the Roman occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

The film opening shot begins with a blurry photograph of someone's feet and a man under a microscope. Another photograph and another until it has attained enough distance to discover that it is a wall of photographs, void of members of the film's characters. The documentation of life itself. When this collage is repeated later in the film, it becomes apparent that these photographs are individual scenes from the lives of the film's characters. This wall is neither a mere exhibition nor a mere documentation of life itself. It is a depiction of the lives of the film's characters, a wall of life itself.

French behavioral scientist Jean-Louis Le Douarin has studied extremely human behavior and was instrumental in the development of drugs to control emotional states that manipulate the personalities of human beings. Coupled with material drugs, reading, drinking, and the skills of instruction, man's mind can be manipulated to the point of total control. This is the foundation for the development of the

ROGER-PIERRE (left) and Nicole Garcia (center) in *Mon Oncle d'Amerique*

characters of *Mon Oncle d'Amerique*. Robert himself is the guide for this tour through the development and interaction of the personalities of Jean-Louis, Jeanne, and Rene. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

French behavioral scientist Jean-Louis Le Douarin has studied extremely human behavior and was instrumental in the development of drugs to control emotional states that manipulate the personalities of human beings. Coupled with material drugs, reading, drinking, and the skills of instruction, man's mind can be manipulated to the point of total control. This is the foundation for the development of the

French behavioral scientist Jean-Louis Le Douarin has studied extremely human behavior and was instrumental in the development of drugs to control emotional states that manipulate the personalities of human beings. Coupled with material drugs, reading, drinking, and the skills of instruction, man's mind can be manipulated to the point of total control. This is the foundation for the development of the



ANGELA LANSBURY in *Sweeney Todd*

The film's award-winning Sweeney Todd is the winner of the Best Actor award for his performance as the villainous barber. Angela Lansbury is the winner of the Best Actress award for her performance as the beautiful Mrs. Lovett.

Sweeney Todd wreaks sweet revenge

Sweeney Todd, a play by Harold Pinter, has been revived by the National Theatre with music and lyrics by Stephen Sondheim. Starring Angela Lansbury and Sweeney Todd is the winner of the Best Actor award for his performance as the villainous barber.

Sweeney Todd, a play by Harold Pinter, has been revived by the National Theatre with music and lyrics by Stephen Sondheim. Starring Angela Lansbury and Sweeney Todd is the winner of the Best Actor award for his performance as the villainous barber.

Sweeney Todd, a play by Harold Pinter, has been revived by the National Theatre with music and lyrics by Stephen Sondheim. Starring Angela Lansbury and Sweeney Todd is the winner of the Best Actor award for his performance as the villainous barber.

Through film from disparate backgrounds, James, suburban bourgeois, Janine, urban proletarian, Rene, rural peasant - *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Robert's rapaciousness of unification, however, is the true base for their interaction. "We are others," he muses. The individual personality is an aggregation of memories, as others infuse and incorporate them into themselves. We do not deny their existence. On the contrary, we fortify it by assimilating their memories into ourselves. In other words, we do not deny their existence. On the contrary, we fortify it by assimilating their memories into ourselves.

Robert Altman's adaptation of E. Nesbit's cartoon, *Popeye*, was a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Robert Altman's adaptation of E. Nesbit's cartoon, *Popeye*, was a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Robert Altman's adaptation of E. Nesbit's cartoon, *Popeye*, was a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Robert Altman's adaptation of E. Nesbit's cartoon, *Popeye*, was a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

A Christmas menu fit for Scrooge

by Jeff Putnam

As Christmas films of presents and wishes of family gatherings and the glow of a young child's eyes. Film of bulls and turkeys, of last-minute shopping and the yearly ritual of holiday movies.

The familiar claim that "Hollywood no longer makes films that make sense, but rather films that make money" is a truism. All it takes for a film to be made is a wealthy independent producer to commission a script, hire a director and a few starlets, and then wait for the distribution date with a major studio and while the stars have normally the least creative input into the film, it is their names which finally sell the finished package to the public. The films of Christmas 1980 were no exception.

The remainder of the Christmas releases were not another chapter in the decline of the American commercial cinema - a cinema once founded on the technical prowess of its craft and the conceptual genius of Chaplin, Keaton, Ford and Welles, and most recently, the combination of such men in Scorsese, Coppola, Lucas, Spielberg and Spielberg. But now founded on rapidly Americanized European film styles.

While the first feature generally more beatable, it is certainly no more acceptable. *Sir Crazy*, which reunited stars Gene Wilder and Richard Pryor in their first film since *Silver Streak*, was a dreary caper comedy which worked sporadically as a parody of prison movies. Sidney Poitier's direction gave his stars

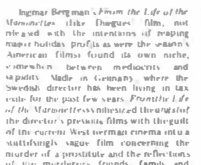
plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.



THE WORST JAZZ SINGER

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.



BYEBYE BRASIL

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Hudson Tony Curtis, Kim Novak spoofing their own antics, placing 'Chino's' mystery on a back burner, its problem was that it wasn't satisfied that 'Chino' was as waggish as...

blending the gap between macabre wastefulness and inbred viciousness was a cruel *Like Old Times*, Neil Simon's venture into the mire of obscenity. The inlander comedy featured Goldie Hawn and Charles Hallahan in a darkly funny *Paul Pines*, which like this picture was written to be read as if by unimpaired talents. It was more important than the inability of Hawn and Chase to find suitable material is the fact that Simon is unable to generate consistent material any longer. *Scrooged* Like *Old Times* was facile, predictable and everything that his films since *The Odd Couple* have been, sadly unfunny. The combination of the wastefulness of Simon's unproductive talent and the viciousness of *Scrooged* Like *Old Times* was a film tactically disastrous.

But even *Scrooged* Like *Old Times* could not match the general quality of the remainder of the Christmas movies. *Flash Fordan*, film of the old with new actors Sam J. Jones and Mandy Anderson as Sam and Daisy Jordan. A *Flash Fordan* is a morose mess about a middle-aged couple who loves their daughter Mary Beth. Her husband, who has spent his life in the military, is a doctor who has spent his life in the military. *Flash Fordan* is a morose mess about a middle-aged couple who loves their daughter Mary Beth. Her husband, who has spent his life in the military, is a doctor who has spent his life in the military.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

plenty of space to work, however, for the last half of the film. *Scrooged* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land. *Mon Oncle d'Amerique* is a witty tale of a young boy who grows up in the week of the French occupation of the Holy Land.

Mon oncle, nos oncles

continued from page 6
typically intelligent and witty, dealing always his strength and Gaudin's brilliantly leapt script take themselves just seriously enough to retain the gravity of Labont's assertions. This masterful blend of whimsy and gravity makes *Mon Oncle d'Amerique* with its considerable power. Rene, as portrayed by the beset Depardieu, is so stocky that in order to hang himself, he must first consume a helping of humus before falling his crotch to a window latch, so that, as sleep is sought, he will eventually strangle him, neither a clever success, however, and Rene is mirrored by a paramecium, who clams itself as Rene's strong construction which saved him, although the paramecium's obvious - Rene's physical construction in Labont's terms it is Rene's intellectual construction which saves off death. As "we are others," so

long as we remain engrained in the personalities of others, we will never die. In Rene's life, as in the chain of humanity - as just another link in the wall - who protects itself.

Depardieu the French De Niro, offers a perfectly balanced performance of comic and tragic dimensions as Rene - easily one of his greatest characterizations. Roger Pierre, still effing, laughless, henna-burned before forming his crotch to a window latch, so that, as sleep is sought, he will eventually strangle him, neither a clever success, however, and Rene is mirrored by a paramecium, who clams itself as Rene's strong construction which saved him, although the paramecium's obvious - Rene's physical construction in Labont's terms it is Rene's intellectual construction which saves off death. As "we are others," so

... SGA

Continued from page one

out incident. Sophomore Class Representative William Hixson argued the money be divided between the Junior Senior Week Committee, the Freshman Sophomore Week Committee and the Social Committee.

In the Junior Class Vice President Philip Sutherland requested "How did we get a Social Committee?" "We're not supposed to be doing social events, that's reserved for the Program Board," he said.

Singleton explained that Sophomore Finance Committee John McDonnell requested the Social Committee be formed when Singleton was seeking committee suggestions and she approved the committee.

Freshman Class President Frank Sullivan said the money should be left open. "You can't just give these clubs \$1000," he said.

Junior Class Representative Douglas White said the \$3000 should be put in the SGA's general fund so that the SGA can "go over what we really need." Donnan and Junior Class President Barry Fitzgerald agreed that the requests for the money should be reviewed individually.

Singleton proposed the requests be submitted to Donnan at the next Finance Committee meeting and this was agreed upon by the membership.

In other action, the SGA received a report from Singleton announcing a party celebrating Suffolk's 75th anniversary sponsored by the 75th Anniversary Committee. It will be held in the cafeteria on Feb. 5 and will feature entertainment by Jim Plunket.

Received a report from Capt. Berardi, a member of the SGA's Library Committee, stating the efforts to curb library noise during the week of final examinations "went well."



JOBI

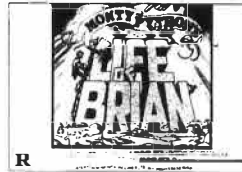
Dedicated to the Art of Self-Indulgence

Beacon Hill's most carefully selected choice of fine wines. Wide selection of domestic and imported cheeses.

Voted "Best Wine Store" Boston Magazine 1979
170 Cambridge Street, Boston 227-9235

PROGRAM COUNCIL EVENTS ...

Vincent Conte, president of the Program Board regretfully announces the resignation of Special Events chairperson Licia Firmani. Any interested students should come to the Student Activities Office or The Program Council office RL17. There are also committees that are in need of interested students to help plan events and also publicize them.



FILMS

- SPRING SEMESTER
Jan. 22 Life of Brian
Jan. 29 Halloween
Feb. 12 Time After Time
Feb. 26 Reefer Madness
March 12 Night of the Living Dead
March 26 Clockwork Orange
April 16 The Kids Are Alright
— The Who
April 28 The Song Remains The Same — Led Zeppelin

Is your club or organization planning a party or event? Don't forget to let the Program Council know so that we avoid simultaneously planning events.

Notes from The Athletic Office ...

FREE SWIM EVERY MONDAY, THURSDAY AND FRIDAY 2PM — 3PM AT THE LINDEMANN HEALTH CENTER POOL ON STANFORD ST. — 2 MINUTE WALK FROM SCHOOL. LOCKERS, SHOWERS, PROVIDED.

CHARLES RIVER HEALTH CLUB — \$50.00 MEMBERSHIP FOR SUFFOLK STUDENTS — WEIGHTS, JACUZZI, HEATED SWIMMING POOL, SAUNA, NEW MODERN FACILITY — VERY CONVENIENT LOCATION. HOURS — MONDAY — FRIDAY 12-5PM

INTRAMURAL BASKETBALL: ONE-ON-ONE TOURNAMENT SPONSORED BY MILLER BEER — FINALISTS WILL COMPETE WITH OTHER COLLEGES AT HALFTIME OF BOSTON CELTIC GAME. TOURNAMENT COMPETITION WILL BE ON TUESDAY, JANUARY 20TH.

BASEBALL — TEAM BENEFIT PARTY: JANUARY 24TH AT "COURTSIDE" 266 FRIEND ST (OPPOSITE BOSTON GARDEN) ENTERTAINMENT, DANCE, PARTYING! TICKETS \$3.00 LIMITED AMOUNT AVAILABLE.

TENNIS BEGINNERS CLINIC: STARTS TUESDAY, JANUARY 20. PROFESSIONAL INSTRUCTION BY COACH ROSSI — EVERY TUESDAY AND THURSDAY AT 1PM AT THE CHARLES RIVER TENNIS CLUB. FREE TO SUFFOLK STUDENTS.

BASEBALL TEAM MEETING: TUESDAY — JANUARY 20TH, 1981 — 1PM

SUFFOLK JOURNAL



CHRISTOPHER
GAIL SPRING

ICE SAILING — SUNSET LAKE

GAIL SPRING



THOMPSON'S ISLAND

CAROLYN DALY



HOTEL

GAIL SPRING

ARTS SUPPL

Supplement to Vol. 36, No. 18

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS. / 61717

Inside: Retrospectives of the year in

... SGA

Continued from page one out to conduct.

Suffolkmore Class Representative William Hayes suggested the money be divided between the Junior-Senior Week Committee, the Freshman-Sophomore Week Committee and the Social Committee.

In the Junior Class Assn. President Philip Sitarowides' motion, "How do we get a Social Committee?" We're not opposed to the doing of social events, that's reserved for the Program Board," he said. Sitarowides explained that Sophomore Representative John V. Dinnelli requested the Social Committee be formed when Sitarowides was asking committee suggestions, and she approved the committee.

Freshman Class President Frank Sullivan said the money should be left open. "You can't put five three clubs

James Class Representative Douglas White said the \$3000 should be put in the NCA's general fund so that the SGA can give out what we really need. Dinnelli and Junior Class President Harry Fitzgerald agreed that the requests for the money should be reviewed individually.

Sitarowides proposed the requests be submitted to Dinnelli at the next Finance Committee meeting and this was agreed upon by the membership. In addition, the SGA received a report from Sitarowides announcing a party celebrating Suffolk's 70th anniversary, sponsored by the 70th Anniversary Committee. It will be held on the cafeteria on Feb. 5 and will feature entertainment by Jim Plunket.

received a report from Carla Bread, a member of the SGA's Library Committee stating the efforts to rush library notes during the week of final examinations went well.



JOBI

Dedicated to the Art of Self-Indulgence

Beacon Hill's most carefully selected choice of fine wines. Wide selection of domestic and imported cheeses.

Voted "Best Wine Store" Boston Magazine 1979
170 Cambridge Street, Boston 227-9235

PROGRAM COUNCIL EVENTS ...

Vincent Conte, president of the Program Board regretfully announces the resignation of Special Events chairperson Licia Firmani. Any interested students should come to the Student Activities Office or The Program Council office RL17. There are also committees that are in need of interested students to help plan events and also publicize them.



Is your club or organization planning a party or event? Don't forget to let the Program Council know so that we avoid simultaneously planning events.

Notes from The Athletic Office ...

FREE SWIM EVERY MONDAY, THURSDAY AND FRIDAY 2PM — 3PM AT THE LINDEMANN HEALTH CENTER POOL ON STANFORD ST. — 2 MINUTE WALK FROM SCHOOL LOCKERS, SHOWERS, PROVIDED.

CHARLES RIVER HEALTH CLUB — \$50.00 MEMBERSHIP FOR SUFFOLK STUDENTS — WEIGHTS, JACUZZI, HEATED SWIMMING POOL, SAUNA, NEW MODERN FACILITY — VERY CONVENIENT LOCATION. HOURS — MONDAY — FRIDAY 12-5PM

INTRAMURAL BASKETBALL: ONE-ON-ONE TOURNAMENT SPONSORED BY MILLER BEER — FINALISTS WILL COMPETE WITH OTHER COLLEGES AT HALFTIME OF BOSTON CELTIC GAME. TOURNAMENT COMPETITION WILL BE ON TUESDAY, JANUARY 20TH.

BASEBALL — TEAM BENEFIT PARTY, JANUARY 24TH AT "COURTSIDE" 266 FRIEND ST. (OPPOSITE BOSTON GARDEN) ENTERTAINMENT, DANCE, PARTYING! TICKETS \$3.00 LIMITED AMOUNT AVAILABLE.

TENNIS BEGINNERS CLINIC: STARTS TUESDAY, JANUARY 20. PROFESSIONAL INSTRUCTION BY COACH ROSSI — EVERY TUESDAY AND THURSDAY AT 1PM AT THE CHARLES RIVER TENNIS CLUB FREE TO SUFFOLK STUDENTS.

BASEBALL TEAM MEETING, TUESDAY — JANUARY 20TH, 1981 — 1PM



R

FILMS

SPRING SEMESTER

- Jan. 22 Life of Brian
- Jan. 29 Halloween
- Feb. 12 Time After Time
- Feb. 26 Reefer Madness
- March 12 Night of the Living Dead
- March 26 Clockwork Orange
- April 16 The Kids Are Allright — The Who
- April 28 The Song Remains The Same — Led Zepelin

SUFFOLK JOURNAL



ICE SAILING — SUNSET LAKE
GAIL SPRING



CHRISTOPHER
GAIL SPRING



THOMPSON'S ISLAND
CAROLYN DALY



HOTEL ANDERSON
GAIL SPRING

ARTS SUPPLEMENT

Hollywood's sensitive leading men

by Alice Whooley

The film industry has finally terminated its long-standing love affair with the "macho man." No, this analogy has not been provoked by the dated piece of Christmas fluff *Yankee Doodle*, which supposedly deals with the problems of female office workers. But, the growing number of sensitive, humanistic films in the late '70s and in the first year of the new decade.

The era of this change is the recent portrayals of men as fathers. Since its inception the film industry has done veritable tasks as concerned parents, or what our society defines as good fathers. In films after film we have seen the father putting the children in the back seat of the car for work and leaving the mother to be responsible for the discipline, nurturing, and caring of the child. In films like *Uninhabited People*, *The Duck Party* and *Kramer vs. Kramer* we see not only men trying to be good fathers but often as the dominant parent. The family structure in our society is changing rapidly and Hollywood is slowly, but very perceptibly, making some very real changes in this area. *Kramer vs. Kramer* is the best film of the genre. In *Kramer* a divorcee-based Lillian Hoffman is left by wife (Meryl Streep) to raise their son and perform the role of mother, father,



WOODY ALLEN

During the late '60s and early '70s the majority of male film roles dealt with a buddy relationship with other men. Films like *Butch Cassidy and the Sundance Kid*, *The Sting*, and to a lesser extent *Ullysses' Journey* dealt with the surface ingredients of male friendships. Recent films about the bonds that exist between friends is a much more than an revealing and thoughtful way, like *Breaking Away*, *Big Wednesday*, and *A Small Circle of Friends* deal with the importance of male comrades during the adolescence years and how much these friendships affect who we are.

In *The Deer Hunter* we see how important the friendships in a small Pennsylvania steel town are. *The Deer Hunter* is an excellent film to take into consideration when reviewing the progress in a film character has made. The film's hero Robert DeNiro is reflective, intelligent, and unafraid to express his emotions. Yet, he never appears unimbalanced even though none of these characteristics we have traditionally associated with film heroes. These characters, like DeNiro's, are strong because they are assured enough in their masculinity to be vulnerable.

In the film *Coming Home* Jon Voight plays a Vietnam veteran who is crippled in a war-related accident. Voight becomes a man through his accident. In one of the best scenes in recent film history Voight addresses a group of high school students to let them know that carrying a gun, going to war, or being a jock isn't what makes someone a man.

The atrocities of the Vietnam war forced us to reassess our values as Americans, and as women and men. Although television is still forced in the trap of *Star Trek* and *Three's Company* and still offer us Lenny and Squiggy (from *Laverne and Shirley*) as male role models, cinema as an industry grown, has changed its conceptions of men, and taken some risk in this area. Although many feel that the '70s were a quiet era after the drastic, noisy upheaval of the '60s, many important transitions did take place. Many of these changes have come in the areas of the definitions of what is a man and what is a woman. The male is no longer always the dominant character. In *Norma Rae*, Sally Field plays a mill worker who fights for a union in her small southern town. Her husband grows to respect her fight. The part of the union organizer was played with sensitivity by Ron Leibman. He was a man who cared about a cause and cared about the people in that community. His part was not canonized, or overly sentimental but, showed a caring and committed man who was carrying on a tradition of caring and commitment that his family has left behind him.

By watching how love stories in the

cinema have changed we can see more progress. The woman is not always ready to rush off into a romance and the man is sometimes patient, understanding and willing to wait until she can make up her mind. In *An Unmarried Woman* Jill Clayburgh's lover Alan Bates is willing to continue to love her even though she can only give so much of herself. In *The Godfather Part II* Al Pacino is able to realize that when you court a woman (Marsha Mason) who has a child you also sometimes have to court the child (Quinn Cummings).

Men are also shown to be able to be supportive to their partners. In *Annie Hall*, Alvy Singer (Woody Allen) pays for Anne Hall's (Diane Keaton) analysis, helps to launch her singing career, and helps her move into new directions as a person and as a professional. When the relationship terminates it is Allen who tries to reunite himself with Keaton. When she decides not to return to him he is not reprimanding or blaming. Instead he is hurt — an emotion that men have rarely been able to express in films before.

The relationship in these films are not overly romanticized like some of the earlier romances were. They deal with the problems of coming oneself to another person as well as the bliss of love. In



Manhattan, Allen again plays the supportive role to Keaton and is strangely supported by Leanne-Marie Hemingway. In *It's My Turn* Michael Douglas doesn't promise. Jill Clayburgh eternal love after their weekend romance. A man can't change his way of life or the persona habits (has taken a lifetime to attain). Even in *The Man From Snowy Mountain*, boxer Ryan O'Neal allows Barbara Streisand to help him get back in the ring after an absence. When the relationship takes a romantic turn it is Barbara Streisand who is the aggressor, not O'Neal.

The romances of the '70s and the early '80s showed men as confused and scared of the changes that are swiftly occurring in women. In his best performance to date, Burt Reynolds is extremely touching as the middle-aged man trying to deal with a new divorcee in *Starting Over*. After he decorates his new apartment he sits uncomfortably in the living room guffawing, trying to get used to his new surroundings. None of these men are flawless. Film idols to be put on a throne and worshipped. Instead they are struggling through these very confusing times. They give us examples to emulate ourselves in certain situations that are becoming everyday occurrences in today's society. If a film character can help a filmmaker through a romantic relationship or a divorce, or to renew a friendship, then the film was well worth the cost of admission.

Our society has broken down many age-old ideas and false pretenses in the past twenty years. It is important that the arts reflect this. It is becoming increasingly expensive to make films and increasingly expensive to attend them. Important filmmakers are realizing that people don't want to go to the movies to see what they can watch on old late shows. The majority of people want to see films that reflect their lives. These new, more honest portrayals of men in the cinema prove that the film industry is growing up and taking a good look at itself.



DONALD SUTHERLAND

and provide. The film just watches Hoffman grow from frantic and clumsy to a sensitive, young father who develops a real bond between himself and his son. *Kramer* deals eloquently with the problems of single parenthood and through Hoffman's friendship with Jane Alexander we see both sides of this dilemma. *Kramer* abandoned the myth that it is always the woman who is the better parent. In *Kramer* Meryl Streep's character is far too overwhelmed with her own problems to be concerned with her son.

Uninhabited People is the story of a traditional family but there is a tremendous strain between the mother and the son. After a sailing accident in which his other brother is killed he tries to commit suicide unsuccessfully. *Ordinary People* deals with his re-entering into society (high school, sports, dating etc.). Throughout the film his mother (Meryl Streep) is unable to make any real contact with him. It is the father (Donald Sutherland) who convinces him to go into therapy to make his transition easier and who is throughout the film concerned with his son's adjustment. Although the Sutherland character is far from an idealized father (frequent outbursts show affection and parental love — something the Moon character is unable to do. In the past we have always seen movies with women being closer to their resolutions, struggling to keep the family together. Screenwriters are finally offering us more diverse, honest portrayals.

Even in the film *The Seduction of Joe Tynon*, the father figure (Alan Alda) often forsakes his family for his career but still vulnerable and unashamed to admit how much his family means to him. In one scene he talks to his daughter through a door she has locked after an argument between them. He expressed his love for her in this very touching and emotional scene. Here we see a man in a very strong, important position (he won't retreat) to express his feelings and appear weaker.



ALAN ALDA



CHRISTOPHER REEVE



HOTEL ANDERSON

PPLEMENT

N HILL, BOSTON, MASS / (617) 723-4700 x323 January 16, 1981

the year in music and film

Hollywood's sensitive leading men

by Alice Whoolsey

The film industry has finally recognized its long-standing bias against the "feminine man." No, this analysis has not been provoked by the dated parve of "A Woman's Reflections in Paris" which supposedly deals with the problems of female office workers but with the growing number of sensitive, human roles for men in the late '70s and in the first years of the new decade.

The film of this change is the recent portrayal of men as fathers. Since its inception the film industry has done very little to show men as sensitive parents of what our society deems as good fathers. In film after film we have seen the father punishing the child, not leading them to work and teaching the mother to be responsible for the discipline, nurturing, and caring of the child. In films like *Indochine*, *Private*, *Five*, *Amis*, and *Kramer vs. Kramer* we see not only men trying to be good fathers but often as the dominant parent. The family structure in our society is changing rapidly and Hollywood is slowly but very persistently making some very real changes in these American's best film characters. In *Kramer vs. Kramer*, a cross-dressed Dustin Hoffman is left to wife Meryl Streep to raise two boys and perform the role of mother, father,



WOODY ALLEN

and during the late '70s and early '80s many of male film roles dealt with a buddy relationship with other men. Films like *Baruch*, *Casino*, and *The Sandlot*, *Ad*, *The Sting*, and to a lesser extent *All the President's Men* dealt with the surface ingredients of male friendships. Recent films about the bonds that exist between friends in a man's world include *Swing and a Miss*, *Weekend*, and *A Small Circle of Friends* deal with the importance of male friendship during the adolescent years, and how much those friendships affect who we are.

In *The Beech Hunter* we see how important the friendships in a small Pennsylvania town are. *The Deer Hunter* is an excellent film to take into consideration when reviewing the progress male film characters have made. The film's hero, Robert DeNiro, is reflective, intelligent, and unafraid to express his emotions. Yet, he never appears unimpressive even though none of these are characteristics we have traditionally associated with film heroes. These characters, like DeNiro's, are strong because they are assured enough in their masculinity to be vulnerable.

In the film *Coming Home* Jon Voight plays a Vietnam veteran who is crippled in a war related accident. Voight becomes a man through his accident. In one of the best scenes in recent film history, Voight and Alana Alda

Even in the film *The Seduction of Joe Tynan*, the father figure, Alan Alda often forsakes his family for his career but, still vulnerable and unashamed to admit how much his family means to him. In one scene he talks to his daughter through a door she has locked after an argument between them. He expressed his love for her in this very touching and emotional scene. Here we see a man in a very strong, important position in a scenario unafraid to express his feelings and pangs of regret.

ALANA ALDA

cinema have changed we can see more progress. The woman is not always ready to rush off into a romance and the man is sometimes patient, understanding and willing to wait until she can make up her mind. In *An Evening Human* Jill Clayburgh's lover Alan Bates is willing to continue to love her even though she can only give so much of herself. In *The Goodbye Girl* Richard Dreyfus was able to realize that when you could a woman (Marsha Mason) who has a child you also sometimes have to court the child (Liam Cunningham).

Men are also shown to be able to be supportive to their partners. In *Amos* and *Ally* Singer's "Wood" Allen pays for Anne Hall's (Liane Keaton) ambition, helps to launch her singing career, and helps her move into new films as a person and as a professional. When the relationship terminates in Allen who tries to reunite himself with Keaton, when she decides to return to him he is not recommending or blaming. Instead he is hurt, an emotion that men have rarely been able to express in film.

The relationships these films are not overly romanticized like some of the earlier romances which dealt with the problems of committing oneself to another person as well as the bias of love. In

addition a group of high school students telling them that carrying a gun is going to war, or being a jerk just what makes someone a man.

The attitudes of the Vietnam war forced us to reassess our values as Americans, and as women and men. Although television is still forced in the trap of *Right as Rains* and *Three's Company* and still offers us terms and images from *Lawrence and Harvey* as male role models cinema as an art form has grown far beyond its conception of men, and taken some risk in this area. Although many feel that the '70s were a quiet era after the drastic mood upheaval of the '60s, many important transitions did take place. Many of these changes have come in the area of the definitions of what is a man and what is a woman. The map is no longer always a dominant character. In *Norman Rae*, Sally Field plays a mill worker who fights for a union in her small southern town. Her husband grows to love her fight. The part of the union organizer was played well, sensitive, by Ron Leibman. He was a man who cared about a cause and cared about the people in that community. He was not a man who was over the top, but showed a caring and committed man who was carrying on a tradition of caring and commitment that his family has left behind him.

By watching how love shines in the



BURT REYNOLDS

Meatmarket, Allen again plays the supportive role to Keaton and as a friend supported by her (Meryl Streep). In *Irma's*, Tom Michael Douglas down's promise Jill Clayburgh eternal love after their weekend romance. A man can't change his way of life or the personal habits (Missy Kenna's behavior) to obtain

Even in *The Man Event*, a lightweight comedy, actor Ryan O'Neal allows Barbara Streisand to help him get back in the ring after an absence. When the relationship takes a romantic turn it is Barbara Streisand who takes the aggressive role.

The romances of the '70s and the '80s showed men as sensitive and aware of the changes that are swiftly occurring in women. In his best performance to date, Burt Reynolds is extremely touching in a middle-aged man trying to deal with his divorce in *Starting Over*. After he divorces his wife, apartment he is uncomfortable in the living room, trying to get used to his new surroundings. None of these men are flawless film idols to be put on a pedestal and worshipped. Instead they are struggling through these very confusing times. They give us examples to emulate ourselves in certain situations that are becoming everyday occurrences in today's society. If a film character can help a brother through a romantic relationship or a divorce, or to renew a friendship, that film is well worth the price of admission.

Our society has broken down many age-old clichés and false pretenses in the past twenty years. It is important that our film industry reflect this. It is becoming increasingly expensive to make films and increasingly expensive to attend them. Important filmmakers are realizing that people don't want to go to the movies to see what they can watch on television. The majority of people want to see films that reflect their lives. These new, more honest portrayals of men in the cinema prove that the film industry is growing up and taking a good look at itself.

The Greater Boston Budget Movie Guide

by Dave Mullins

With the onset of plays and sporting events averaging \$20-\$30 a ticket, moviegoers to present themselves as one of the best and most inexpensive methods of entertainment. They find outdates other entertainment forms because they are plentiful in quantity and diverse in availability and content.

Still, moviegoers express concern over movie ticket prices, not escalating toward five dollars per person. New York City movie theaters have already reached the \$5 mark. Here in Massachusetts, only special movie productions have cost more than \$5.

Today's social skeptic must consider consumer price comparison as a common event before an evening at the movies. The days of 35 cents admission are gone, and now for supplectuating movies, \$10 an average price to pay for two admissions and refreshments.

Despite this inflationary trend, a large underground exists, the revival of the neighborhood theater. More and more, it is accompanying the revival as the budget movie admission. Neighborhood theaters are often undercharging their large multiple rates by half that of the theater market price as often one half of what the larger consumer charge.

In the interest of averting spiraling movie costs, the Suffolk Journal presents the Greater Boston Budget Movie Guide, a listing of theaters in the Greater Boston area that subscribe to the low admission policy. It is our wish that you use this guide as a reference tool to help lower your entertainment costs.

The qualifications for the guide were twofold. First, the theater had to be located in the Greater Boston area. This area was defined as being within an area bounded by Rt. 495, extending from Newburyport to the North Shore to Plymouth on the South Shore. The second qualification was the admission price. All theaters had to charge \$2.00 or less per person for admission. This would mean a savings of \$10.00 per person over the larger movie houses.

It is forewarned that despite the better admission prices, not all of these theaters will be beneficial. The savings you receive in admission prices may, in some cases, not be equal to the amount of money spent on getting to the theater. The resulting decision is left to you to determine if it is worth it. Most of the theaters on the guide are accessible by rapid transit.

Many qualifications play a major part in the selection of an evening's movie entertainment. One of these

neighborhood theaters. One is the virtue of picture, as not all the biggest and newest movies will always play at your local cinema.

The reason behind this involves two concepts from the movie distribution world known as first-run or "showcase," and second-run, also known as a nationwide release.

The concept of first-run movies is when a brand new movie is released and the distributor books the film for a specific site of movie houses, otherwise referred to as a "showcase" circuit or movie house. This theater is often the large seating capacity site, with modern facilities, unlike some of the older structures in the neighborhood or local cinema. The idea behind this concept, which also sports a hefty admission price, is that the public will pay more for modern facilities, and the opportunity to see the new movie.

After a period of time, depending on the success (or lack) of the movie, it is put into what is called nationwide releasing units, instead of playing in 20 major movie houses (showcase houses) in the nation, it is removed and is expected to play in hundreds of smaller theaters at one time. This works well for all parties as the distributor continues to keep his movie in circulation and make money while the consumer pays lower prices.

Greater Boston Budget Movie Guide

TOWN	THEATER	PRICE	CLIP AND SAVE	TEL. NO.	COMMENTS
Arlington	Capitol	\$1.50 all times		648-4300	b,d
Arlington	Regent	\$1.50 all times		643-1197	d,f
Belmont	Studio Cinema	\$1.50 all times		484-1706	d,f
Beverly	Capitol St. Cinema Theater	\$2.00 (movie only)		927-2677	b,e,f
Boston	Public	\$1.75 mat \$1.00, \$2.75		482-1218	b,c,p
Boston	Symphony	\$1.50-2.50		262-3888	b,c,g
Brookline	Brookline E. Twin Cinema	\$1.50 \$2.00 unit 6		598-1891	a,b
Brookline	Man St. Repertory Cinema	Adults \$2.50, Children \$1.50		598-5344	
Brookline	Cinema Brookline	\$2.00 before 6, \$3.00 after 6		864-4580	d,f
Cambridge	Harvard Square Theater	\$2.00 before 6, \$3.00 after 6	Sat., Sun., Hol		b,c,e
Cambridge	Cinema I & II	\$1.50 all times		547-8800	d,f
Cambridge	New Oriental Theater	\$1.50 all times		828-8924	d,f
Cambridge	DeMott	\$1.50 matinee, \$1.75 evenings		226-1463	d,f
Dorchester	E. M. Loew Park	\$1.50 all times		436-2100	c,d,i
Everett	Park Theater	\$1.50-2.50		399-9729	b,c,d,f,g
Franklin	Cape Ann Cinema	\$1.75 all times		528-0620	a
Gloucester	North Shore Cinema	\$2.00		281-1990	a
Hingham	Loring Hall Theater	\$1.50 all times		749-1400	d,f
Ipswich	Strand Theater	\$1.75 all times		356-5300	a
Lexington	Cinemas I & II	\$1.00 twilight		862-3260	b,d,f,g
Lexington	Fidelis	\$1.50-2.50		408-8060	d
Malden	Grand Theater I, II, III	\$1.50 Mon-Thur	\$2.00 Fr-Sat, Sun, Hol	324-3033	d,f
Medford	Cinema I, II, & III	\$1.50-3.00		395-9499	a,g
Milton (East)	Milton Art Cinema	\$1.75 all times		698-2335	g
Natick	Flick II, III	\$1.50 mat, \$1.75 evenings		653-7577	b,d,f
Needham	Cinemas I, II	\$1.75 all times		444-6060	b,d,f
Newburyport	Brand Studio	\$1.50-2.50			a,b,d,g
Newton Corners	Paramount I & II	\$1.50 all times		965-5530	a,b,d
West Newton	Cinemas I, II, III	\$2.50 evenings		964-6060	a,b,d
North Reading	Cinemas I & II	\$1.50 all times		684-2211	d,f
Nowell	Duxan Arts Cinema	\$2.50 all times	depending on feature	871-0313	a,d,f
Nowwood	Cinema	\$1.00 all times		762-8320	f
West Peabody	Kings Plaza Cinema	\$1.00 twilight, \$1.50 evenings and matinees		535-3322	f
Pembroke	Cinemas I & II	\$1.50-2.50, depending on feature		826-5650	d,f
Quincy	Wollstonek Theater	\$1.50 all times, Ladies Night \$1.00		773-4600	d,f
Quincy	Strand	\$1.50 all times		472-1424	d,f
Randolph	Cinemas I & II	\$1.50 all times		963-8664	d,f
Salem	Salem Theater	\$1.50 all times		744-8010	b,d,f
Saugus	Cinemas I, II	\$1.50 all times		321-1345	a
Scituate	Playhouse I & II	\$2.50 M-T		545-0045	a,d,g
Somerville	Somerville Theater	\$1.50 all times		625-1081	b,d,f
Somerville	Broadway Theater	\$1.50 all times		625-5316	b,d,f
South Boston	Brookline Cinema I & II	\$1.75 all times		268-0230	d,f
Stoughton	Cinema I & II	\$1.50 all times		438-4050	a,d,e
Stoughton	Cinema	\$1.50 all times		344-4566	d,f
Swampscott	Sci/Cinema I & II	\$1.50 all times		598-0071	d,f (no matinee), f
Waltham	Cinemas I & II	\$1.50 all times		898-1064	d,f
Wellesley Hills	Community Playhouse	\$1.50 weekdays, \$2.00 weekends		235-0447	d,f
West Roxbury	Village Cinema	\$1.50-2.50		325-8303	d,g
South Weymouth	Campo Theater	\$1.50 all times		335-2777	d,f
Wintthrop	Kincaid Theater	\$1.50-2.50		848-5682	d,f,g

KEY TO MOVIE GUIDE
 a. Playhouse first aid and condition movies
 b. Has repertory programming
 c. Plays double features
 d. Plays mostly evening performances
 e. With one matinee showing on weekends.
 f. Has full days worth of shows
 g. Plays second run films mostly, with some special matinee features
 h. Admission price depends on feature

Movie Guide

Balking at Brooke

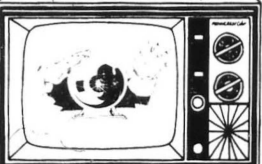
by Colleen Doyle

Brooke Shields is a young, beautiful, blonde girl (stopping film) who is a beloved child. Any playing the role she has used to be interpreted double meanings. I don't blame her, I feel she is a victim of the system. She is a mother and a manipulating mother. The negative feelings were so strong that the advertising folks who were paid to describe (dis)posed them and the head of advertising for Calvin Klein resigned. Both gentlemen felt the commercials were so sexually suggestive and offensive. One of Klein's commercials were banned from television because of the advertisement. It was never been suggesting that Brooke wasn't wearing any underwear. It stated, "You know what comes between me and my Calvin's? Nothing."

On the lighter side the Calvin Klein commercials have been used by comedy shows, making the commercial and more directly, Brooke Shields Shows such as "Sundays Night Live, Fridays and The Tim Conway Show have attacked Miss Shields' unimpaired lack of acting ability. Some critics include "If you Shields could talk I could sit." "If the Shields could talk I could walk." "You know what comes between me and me, I love my breasts. She just a few marketers imply their dislike for the commercials and Shields. Shields has drastically lost her teenage status by appearing overly seductive and sexually suggestive. She has achieved *People Magazine's* definition of "Top Teenage Teen."

To take a minute to recall Miss Shields' popularity it has resulted from exterior characteristics such as beauty and a slim figure, also the fact that she has been twelve years old doing nude scenes and has been advertised as a soft contemporary in her contract. What about talent? Her success haven't achieved the success of other young women such as Night Fever or Kramer as Kramer, and she certainly wasn't up for best actress for *The Blue Lagoon*.

There isn't any denying that Brooke Shields is a very attractive young lady. There are many who deny that she can draw a crowd, but are thinking so because she is a film actress and because they enjoy her style? To remember the last time Shields was recommended for something other than her beauty:



VIDEO RECORDERS

The major point in the statement that demands attention is that pay TV is advertising on commercial channels and the latter rightfully know that it is hurting them. Since Shields' previous performances included the series they are not for conflict. It is her mother manager. She was chosen because of her reputation as a box office hit.

Now Miss Shields can be seen advertising blue jeans for Calvin Klein. Since she has been doing these commercials, advertisers have been asking that she be the only model in the sexual double entendre. Brooke Shields has been on television on many occasions in the last few years, and she has claimed she doesn't know what she has done.

The single drawback is that it still expensive to the homeowner. But what happens when they equal the price of a TV as technology lessons come? What happens in the absence of a word or third TV, families without the recorder and then when they look at their second television show when they look at such possibilities would also decrease the accuracy of Nielsen ratings, as rating systems would have to allow a percentage for a second show.

The greatest danger is that the First Sixty minutes of the world would not have the excitement of placing "Happy Days" (ABC) versus "Good Times" (CBS). Competitive programming will decrease when that advertisers will claim that they do not have the prominence and demands pay for their time.

How is one to own a video recorder, and still pay for network TV? To bring the situation into perspective, networks are already providing a service to those who do not go to the movie theater and can not afford pay TV.

LOW QUALITY SHOWS

As low quality shows arrive from past successful shows, many shows today are imitations or reruns that fall short of expectations.

For instance "The Street Blues" (NBC) is a comedy cop show that is strikingly similar to "Barney Miller" (ABC), "Nurses of Midland Heights" (CBS) and "Plummers" (CBS) both from "All in the Family" are holding their own "Lou Grant" (CBS) has become one of the top shows on TV today, a spin-off of "The Mary Tyler Moore Show."

"Amen" gave birth to "Pho" (CBS), "Soap" replaced "Benson" (ABC), "Eyes" stepped out "The Dukes of Hazard" (CBS) and "Home and Away" (CBS) evolved from "Liar" (CBS). Also, "The Tim Conway Show" (CBS), "Breaking In" (ABC) and have even as far as

The rest of the best of 1980 Movies

It really was the first great art horror film. *The Shining* (Richard Kubrick) has won critical rife of a movie nearly unrivaled in concept and realization. In dealing with the duality of an art life, Kubrick and his wife, Isabella, have fashioned a riveting and disturbing portrait of a man's inner conflict between a megalomaniac director (Jack Nicholson) and his wife (Stephan King) who is a horror story writer. Kubrick's masterpiece, *Memoirs of a Woman Called Scud*, was a tragedy, film noir, black comedy, and a love story. The pursuit of the bisexual Sheila Duvall could have been substituted for *Barry Lyndon*, as well as a serious experiment with subjectivity and objectivity. It is never abundantly clear whether what happens at the film's end is real or imaginary and a blazing parody of the horror film genre. Kubrick's shocks were deliberately antimimetic, lifted from their previous contexts. Like *Jaws*, *Twins*, and *The Exorcist*, this took on a bizarre form. The length, film techniques, and a half-hour he has been called the first epu horror film but

Music

continued from page 1
The music where the "Uah" double into reggae and even with the screaming team of *Stigmata* and *Shi* have pulled the album through its rough spots.

1) Peter (album) Peter (album) Mercury
This simply Peter (album) is an his two other albums since leaving Warner. This effort is a deeply personal work that is hard to talk about without understanding the man. Peter (album) is a collection of songs by Robert Frapp, Kate Bush, and the Jam's Paul Weller, is cast in a very different, almost gloomy, mood. The album is about a person who is being taken to the hospital, the music is a series of songs in the "me" singular, such as "Lead a Normal Life," "Don't Remember," and the frantic "No Self Control."

2) You Know I'm In Love (album) Capitol
This is a collection of songs by the band *Bullfinch* (album) who have a top 10 hit with "You Know I'm In Love." The music is a mix of pop and rock, with a strong emphasis on vocal harmony and interplay. *Singer* Larry Bangor does much of the lead work while the album takes a more pop direction. The lyrics range from philosophizing about sex ("What Does Sex Mean to Me") to sheer nonsense ("I Like and Love") to fanatical women ("I Like and Love") and "Ant-Frank's."

3) The Pretenders (album) The Pretenders
Released in January, the debut album from the Pretenders was discovered by the music and media with the result of charting the month-long "Billboard" and was released in the "New Wave" album.

The initial months of relative obscurity were worth the wait for Christine McVie's band, whose debut became one of the absolutely best-sellers of the year, and the most successful "New Wave" album and band of the year. The album was discovered since Neil Young's *Rust Never Sleeps*. The Pretenders' sound is a mix of pop, rock, and melodic rockers which flooded the FM airwaves throughout the year. "Fast Forward," "Chain of Fools," and "The Man with the Gun" were the band's hits.

The second side is simply the best 24 minutes of pop music recorded in a long time. From the delectable "Mystery Achievements" to the band's signature song "Chain of Fools," to the modern ballad "Lovers of Today," this is the side that allowed the record to transcend the status and sales of an ordinary "New Wave" album.

Chrissie Hynde has emerged as rock's number one lady with her single "I Wanna Be a Lover" and a strong voice and *The Pretenders* will be remembered as the rock album of 1980.

HAGING BULL

opening shows fantasy and as breathtaking as its erstwhile alter-ego. De Palma combined these elements with a Hitchcockian ferocity. Hitchcock has always been an overt influence on De Palma's work and *Hush* is an excellent example of Hitchcockian deconstruction. The shower scene and the claustrophobic murder from *Psycho*, the spying camera from *Heat* (Hush), a suspenseful scene from *Voyage to Italy*, and a murder plot to defend herself, a reckless stunt man recalling the glowing glass of milk from *Suspicion*. De Palma's masterful synthesis of Hitchcock and his own thrilling vision in *Hush* to kill establish him as one of America's leading directors.

2) *Melvin and Howard* (Jonathan Demme) Demme's brilliant satire of the bankruptcies of the American Dream is the best American comedy, especially those of Preston Sturges in the 1940s. The film's dramatic prologue, in which Melvin Dummar encounters a lapsed Howard Hughes on a desert highway under the ends of the American Dream (faded and surreal). Dummar and Melvin off at Hughes' claim of identity years later, after Hughes has inherited \$166 million, which Melvin realizes he'll probably never see. Melvin recognizes the fact that the real American Dream is not capitalist but democratic (wealth and the richest man in the world were able to sing together as equals). That Melvin and Howard were able to sing together was the special grace of the film — the best American comedy since Woody Allen's *Annie Hall* (1977).

3) *Katerina* (Akira Kurosawa) Kurosawa's first film since *Yojan* (1975) concerned a series of twentieth century feudal conflicts between Japanese warriors. The 70-year-old director transforms this turbulent world into a personal epic, shifting effortlessly from the magnificence of battle to the microcosm of the moment. Both the addresser and Kurosawa's historical history book, it was a continuous parade of awesome images, blazing yellow sun illuminating soldiers on the march, the mingling of swords and spilled blood, plumes of smoke adorning in greens and reds and blues, and the best of anything of a rainbow arched over a stormy beach as an army marches towards its annihilation. This coupling of beauty and violence is the essence of Kurosawa's overpowering filmmaking ability. *Katerina*, the best film of the year, is the realization of the power of the medium, a fulfillment of both dimensions of time and space which is both timeless and yet so stuffed with dream as made.



"HAGING BULL"

1) *The Chant of Jimmie Blacksmith* (Fred Sheehan) Jimmie Blacksmith's examination of racial tension in the heart of Australia brought with breathtaking power the first Australian film, Jimmie Blacksmith (Tommy Lewis), a half-caste aborigine, embarks on a wild homeward quest as a nation in his submission to the middle-class whites. Sheehan's middle distance objectivity captures the bloody carnage of Jimmie's rage while accenting the social pressures which drove him into his psychotic flight. *The Chant of Jimmie Blacksmith* burns with the rage of its protagonist and the immediacy of a rapidly-developing national cinema. *The Chant of Jimmie Blacksmith's* most interesting aspect is its promise of things to come from down under, both literally and figuratively.

3) *Desired in Kill* (Brian DePalma) DePalma's fascinating and scary melodrama was the best made American movie of the year. DePalma's precise style melded color fantasies and idealized violence into a cold, frightening environment, at once as seductive as his



KAGEMUSA

stripping the art of its ugliness and according it a dignified quality. The art is legend.

5. *Raging Bull* (Martin Scorsese) Scorsese's examination of the psychopathic syndrome inherent in American culture succeeded on many levels. Robert DeNiro's performance as Jake La Motta, former boxing champion, was the pinnacle of his career. In this decade-long struggle as America's best boxer the boxing activity were directed by Scorsese's major directorial style, the street Scorsese's direction was always challenging and unambiguous and Paul Simon and Mavis Martin's script was vital activity and music. *Raging Bull* completes Scorsese's string of American cinema, which began with the brilliant *Taxi Driver* and continued with the explosive *Taxi Driver*, the crowning achievement of America's most important and most talented director.



RAGING BULL

6. *The Chant of Jimmy Blacksmith* (Fred Seldner) Seldner's sensitive examination of racial tension in terms of theatrical Australia (limited with beautiful power) the Fox (then Australian film) Jimmy Blacksmith (Tommy Lewis), a half-caste aborigine, combats in a self-humiliated quest as a reaction to his submission to the middle class which he despises. He finds himself captured by the black carnage. Blacksmith's rage, which averts the social pressure which drive him into his psychopathic frenzy. *The Chant of Jimmy Blacksmith* burns with the rage of its protagonist and the conviction of a madly developing national cinema. *The Chant of Jimmy Blacksmith*'s most exciting aspect is its promise of things to come up from under both the rug and the gutter.

7. *Directed by Karl-Heinz DePalma* DePalma's fascinating and art work melodrama was the best made American movie of the year. DePalma's precise method centers fantasy and solid violence into a cold, gripping environment, at once as seductive as its



KAGEMUSHA

opening show, fantasy and as the abiding as its gritty, elegant murder. DePalma combined these elements with a Hitchcockian frenzy. *Blade Runner* has always been an even influence on its filmmaker, much more from *Psycho*, its spring came from *Top Gun*, and a museum scene from *Vertigo* and as *Nancy*. *Blade Runner* is for E.T. to find itself a gloaming, strange, slow, creating the glowing glass of milk from *Nightmare on Elm Street*, the film's synthesis of *Blade Runner* and his own *Raging Bull* *Blade Runner* is a bill, entitled him as one of America's great directors.

8. *Blade Runner* (Ridley Scott) Ridley Scott's "brilliant" take of the mythology of the American dream. The best American movie of the year, regarded the best American comedy, especially those of Preston Sturges on the *Blade Runner*. The film's meaning is complex, in which tracks. *Blade Runner* encounters a cynical Howard Hughes on a desert highway, a movie that combined the American dream, the American success. *Blade Runner* and Hughes sing together on a car of the truck and *Blade Runner* is a film of the American dream. Years later after Hughes has acted himself \$1.5 million which the later realizes he is probably never seen. *Blade Runner* recognizes the fact that the real American Dream is not capitalist but democratic, that he and the other man in the movie are able to sing together as equals. That Melvin and Howard were able to sing together is the special grace of the film. The best American comedy ever. *Blade Runner* (1977).

9. *Kurosawa's Akira Kurosawa* Kurosawa's first film since *Yojimbo* (1975) involved a series of autobiographical incidents to the two Japanese artists. The 1975 film director transforms this turbulent epoch into a personal epiphany, shifting the focus from the massiveness of battle to the fragility of the innocent faces of the adolescent pages as they wait to die in order to their master. *Kurosawa's* was a sensitive chapter of Kurosawa's illustrated history book of a continuous past of western images, blazing colors, eyes, illumination, and in the heart of the fighting, the focus is and spilled blood, plagues of frontal, adoration in adoration and recent films, and the most beautiful of all a rainbow arched over a stormy beach as an army marches forward its ambitions. The completed beauty and violence with the essence of Kurosawa's overpowering filmmaking which *Kurosawa's* first film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Kurosawa's* is made.

10. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

11. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

12. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

13. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

14. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

15. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

16. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

17. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

18. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

19. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

20. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

21. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

22. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

23. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

24. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

25. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

26. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

27. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

28. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

29. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

30. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

31. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

32. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

33. *Blade Runner* (Ridley Scott) *Blade Runner* is a film of the year, as it is a masterpiece of the power of the medium, a faithful of the dimensions of form and style, which is both intellect and soul. The staff of which *Blade Runner* is made.

Q: Is this a film trivia quiz?

Questions:

1. What was the name of the villain in *Murder by Death*?
2. What was the name of the film which won the Academy Award for Best Picture in 1976?
3. What was the name of the film which won the Academy Award for Best Picture in 1977?
4. What was the name of the film which won the Academy Award for Best Picture in 1978?
5. What was the name of the film which won the Academy Award for Best Picture in 1979?
6. What was the name of the film which won the Academy Award for Best Picture in 1980?
7. What was the name of the film which won the Academy Award for Best Picture in 1981?
8. What was the name of the film which won the Academy Award for Best Picture in 1982?
9. What was the name of the film which won the Academy Award for Best Picture in 1983?
10. What was the name of the film which won the Academy Award for Best Picture in 1984?
11. What was the name of the film which won the Academy Award for Best Picture in 1985?
12. What was the name of the film which won the Academy Award for Best Picture in 1986?
13. What was the name of the film which won the Academy Award for Best Picture in 1987?
14. What was the name of the film which won the Academy Award for Best Picture in 1988?
15. What was the name of the film which won the Academy Award for Best Picture in 1989?
16. What was the name of the film which won the Academy Award for Best Picture in 1990?
17. What was the name of the film which won the Academy Award for Best Picture in 1991?
18. What was the name of the film which won the Academy Award for Best Picture in 1992?
19. What was the name of the film which won the Academy Award for Best Picture in 1993?
20. What was the name of the film which won the Academy Award for Best Picture in 1994?
21. What was the name of the film which won the Academy Award for Best Picture in 1995?
22. What was the name of the film which won the Academy Award for Best Picture in 1996?
23. What was the name of the film which won the Academy Award for Best Picture in 1997?
24. What was the name of the film which won the Academy Award for Best Picture in 1998?
25. What was the name of the film which won the Academy Award for Best Picture in 1999?
26. What was the name of the film which won the Academy Award for Best Picture in 2000?
27. What was the name of the film which won the Academy Award for Best Picture in 2001?
28. What was the name of the film which won the Academy Award for Best Picture in 2002?
29. What was the name of the film which won the Academy Award for Best Picture in 2003?
30. What was the name of the film which won the Academy Award for Best Picture in 2004?
31. What was the name of the film which won the Academy Award for Best Picture in 2005?
32. What was the name of the film which won the Academy Award for Best Picture in 2006?
33. What was the name of the film which won the Academy Award for Best Picture in 2007?
34. What was the name of the film which won the Academy Award for Best Picture in 2008?
35. What was the name of the film which won the Academy Award for Best Picture in 2009?
36. What was the name of the film which won the Academy Award for Best Picture in 2010?
37. What was the name of the film which won the Academy Award for Best Picture in 2011?
38. What was the name of the film which won the Academy Award for Best Picture in 2012?
39. What was the name of the film which won the Academy Award for Best Picture in 2013?
40. What was the name of the film which won the Academy Award for Best Picture in 2014?
41. What was the name of the film which won the Academy Award for Best Picture in 2015?
42. What was the name of the film which won the Academy Award for Best Picture in 2016?
43. What was the name of the film which won the Academy Award for Best Picture in 2017?
44. What was the name of the film which won the Academy Award for Best Picture in 2018?
45. What was the name of the film which won the Academy Award for Best Picture in 2019?
46. What was the name of the film which won the Academy Award for Best Picture in 2020?
47. What was the name of the film which won the Academy Award for Best Picture in 2021?
48. What was the name of the film which won the Academy Award for Best Picture in 2022?
49. What was the name of the film which won the Academy Award for Best Picture in 2023?
50. What was the name of the film which won the Academy Award for Best Picture in 2024?

1. What was the name of the film which won the Academy Award for Best Picture in 1976?
2. What was the name of the film which won the Academy Award for Best Picture in 1977?
3. What was the name of the film which won the Academy Award for Best Picture in 1978?
4. What was the name of the film which won the Academy Award for Best Picture in 1979?
5. What was the name of the film which won the Academy Award for Best Picture in 1980?
6. What was the name of the film which won the Academy Award for Best Picture in 1981?
7. What was the name of the film which won the Academy Award for Best Picture in 1982?
8. What was the name of the film which won the Academy Award for Best Picture in 1983?
9. What was the name of the film which won the Academy Award for Best Picture in 1984?
10. What was the name of the film which won the Academy Award for Best Picture in 1985?
11. What was the name of the film which won the Academy Award for Best Picture in 1986?
12. What was the name of the film which won the Academy Award for Best Picture in 1987?
13. What was the name of the film which won the Academy Award for Best Picture in 1988?
14. What was the name of the film which won the Academy Award for Best Picture in 1989?
15. What was the name of the film which won the Academy Award for Best Picture in 1990?
16. What was the name of the film which won the Academy Award for Best Picture in 1991?
17. What was the name of the film which won the Academy Award for Best Picture in 1992?
18. What was the name of the film which won the Academy Award for Best Picture in 1993?
19. What was the name of the film which won the Academy Award for Best Picture in 1994?
20. What was the name of the film which won the Academy Award for Best Picture in 1995?
21. What was the name of the film which won the Academy Award for Best Picture in 1996?
22. What was the name of the film which won the Academy Award for Best Picture in 1997?
23. What was the name of the film which won the Academy Award for Best Picture in 1998?
24. What was the name of the film which won the Academy Award for Best Picture in 1999?
25. What was the name of the film which won the Academy Award for Best Picture in 2000?
26. What was the name of the film which won the Academy Award for Best Picture in 2001?
27. What was the name of the film which won the Academy Award for Best Picture in 2002?
28. What was the name of the film which won the Academy Award for Best Picture in 2003?
29. What was the name of the film which won the Academy Award for Best Picture in 2004?
30. What was the name of the film which won the Academy Award for Best Picture in 2005?
31. What was the name of the film which won the Academy Award for Best Picture in 2006?
32. What was the name of the film which won the Academy Award for Best Picture in 2007?
33. What was the name of the film which won the Academy Award for Best Picture in 2008?
34. What was the name of the film which won the Academy Award for Best Picture in 2009?
35. What was the name of the film which won the Academy Award for Best Picture in 2010?
36. What was the name of the film which won the Academy Award for Best Picture in 2011?
37. What was the name of the film which won the Academy Award for Best Picture in 2012?
38. What was the name of the film which won the Academy Award for Best Picture in 2013?
39. What was the name of the film which won the Academy Award for Best Picture in 2014?
40. What was the name of the film which won the Academy Award for Best Picture in 2015?
41. What was the name of the film which won the Academy Award for Best Picture in 2016?
42. What was the name of the film which won the Academy Award for Best Picture in 2017?
43. What was the name of the film which won the Academy Award for Best Picture in 2018?
44. What was the name of the film which won the Academy Award for Best Picture in 2019?
45. What was the name of the film which won the Academy Award for Best Picture in 2020?
46. What was the name of the film which won the Academy Award for Best Picture in 2021?
47. What was the name of the film which won the Academy Award for Best Picture in 2022?
48. What was the name of the film which won the Academy Award for Best Picture in 2023?
49. What was the name of the film which won the Academy Award for Best Picture in 2024?
50. What was the name of the film which won the Academy Award for Best Picture in 2025?

- Answers:
1. The Killer (Charles Hallahan)
 2. *Jaws* (Steven Spielberg)
 3. *Chinatown* (Roman Polanski)
 4. *Annie Hall* (Woody Allen)
 5. *Ordinary People* (Robert Redford)
 6. *Blade Runner* (Ridley Scott)
 7. *Star Wars: The Force Awakens* (J.J. Abrams)
 8. *The Shape of Water* (Guillermo del Toro)
 9. *Green Book* (Peter Jackson)
 10. *Bohemian Rhapsody* (Bryan Singer)
 11. *Parasite* (Bong Joon-ho)
 12. *Soul* (Pete Docter)
 13. *The Trial of the Chicago 7* (Aaron Sorkin)
 14. *Minari* (Lee Isaac Chung)
 15. *Sound of Metal* (Darius Marder)
 16. *Judas and the Black Messiah* (Shaka King)
 17. *Hamilton* (Thomas Macaulay)
 18. *One Night in Miami...* (Justin Simien)
 19. *Uncut Gems* (Josh Safdie)
 20. *Minari* (Lee Isaac Chung)
 21. *Soul* (Pete Docter)
 22. *The Trial of the Chicago 7* (Aaron Sorkin)
 23. *Minari* (Lee Isaac Chung)
 24. *Sound of Metal* (Darius Marder)
 25. *Judas and the Black Messiah* (Shaka King)
 26. *Hamilton* (Thomas Macaulay)
 27. *One Night in Miami...* (Justin Simien)
 28. *Uncut Gems* (Josh Safdie)
 29. *Minari* (Lee Isaac Chung)
 30. *Soul* (Pete Docter)
 31. *The Trial of the Chicago 7* (Aaron Sorkin)
 32. *Minari* (Lee Isaac Chung)
 33. *Sound of Metal* (Darius Marder)
 34. *Judas and the Black Messiah* (Shaka King)
 35. *Hamilton* (Thomas Macaulay)
 36. *One Night in Miami...* (Justin Simien)
 37. *Uncut Gems* (Josh Safdie)
 38. *Minari* (Lee Isaac Chung)
 39. *Soul* (Pete Docter)
 40. *The Trial of the Chicago 7* (Aaron Sorkin)
 41. *Minari* (Lee Isaac Chung)
 42. *Sound of Metal* (Darius Marder)
 43. *Judas and the Black Messiah* (Shaka King)
 44. *Hamilton* (Thomas Macaulay)
 45. *One Night in Miami...* (Justin Simien)
 46. *Uncut Gems* (Josh Safdie)
 47. *Minari* (Lee Isaac Chung)
 48. *Soul* (Pete Docter)
 49. *The Trial of the Chicago 7* (Aaron Sorkin)
 50. *Minari* (Lee Isaac Chung)

A: Yes