



WINTER IS ON ITS WAY and with it comes snow, trucks, and hazardous driving on Holyoke Lane

FINAL EXAMINATION SCHEDULE FOR THE DAY DIVISION

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PROGRAM COUNCIL EVENTS

Coffeehouse Committee Presents

A winter Coffeehouse
Featuring:

Greg Greenway and Doug Wray on Friday, December 5 from 1:30-4:30 in the lounge. FREE pizza, popcorn and refreshments.



CHRISTMAS PARTY
Details at a later date

Film Committee Presents
The Invasion of the Body Snatchers
(original 1950's version)
TODAY at 1pm
in the Auditorium.

MEETINGS:
Social and Special Events Committee — Tuesday, December 9, 1pm RL3.

Program Board —
Sunday morning
December 7, 1980
at 10:30am
Pres. Conf. Room.

Merry Christmas

A Christmas without Lennon
See page 7

Christmas movie preview
See page 10

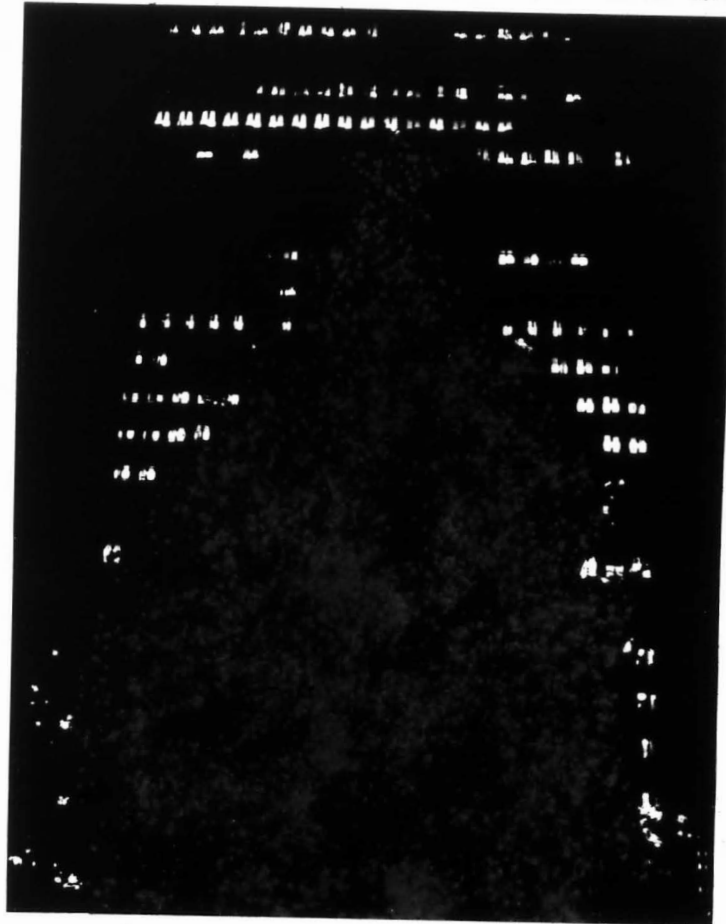
Women's basketball wins first
See page 14

SUFFOLK JOURNAL

Volume 36 Number 17

SUFFOLK UNIVERSITY, BEACON HILL, BOSTON, MASS. / (617) 723-4700 x323

December 11, 1980





Gold Key Society President Thomas Kearney (seated) talks club members and assumes plans.

New Gold Key members

by Greg Berman

The Gold Key Honor Society recently named 15 new members and last week held its first meeting of the semester. The new members are: Mattias Bates, Stephen Clifford, Vincent Conroy, Daniel Liberti, Lisa Forman, Peter Hooker, Mary Jane J. Haffner, Douglas and Lisa McKnight.

New Lifetime Members: John Moore, Elizabeth Mulhearn, Dennis McClellan, Jeffrey, Eugene, Suzanne, Harrison, Katherine, Brian, Amy, Kathleen, and Angela Tuffias.

At the meeting, President Thomas Kearney told members that it will have the same amount of input in planning the organization's activities. This was the first time it will be "necessary for our planning with good ideas."

Kearney said that Gold Key's funds

are "definitely limited" and their total budget will be between \$300 and \$500. He suggested a party as a possible way of raising money.

In the past, Kearney said Gold Key's fund functions have been meetings as they meet a "Growth" box. In fact, many parents will be surprised and interested in the organization.

Kearney, however, would like to see Gold Key become more active. Either as a going to be a worthwhile organization or as a part of the school, he said.

It is going to take a concerted effort to put this thing alive, Kearney said.

Truman candidates announced

Two Suffolk students were recently selected as nominees to the Harry S. Truman Scholarship competition. Thomas Ragaglia and Beverly Manning, both members of the class of 1983, were chosen from a field of nine candidates. The screening process was conducted under the direction of Assistant Professor of Government Agnes Haines, who is faculty representative to the

competition. The Truman Foundation annually awards up to 79 scholarships to capable undergraduates with potential leadership in public service careers. In total, a student must have a 3.0 cumulative grade average, be in the upper quarter of the class and be enrolled in an undergraduate program preparing for public service.

The *Journal* is looking for a new Circulation Manager to start the spring semester. If interested, come down to RL19

Registration wrap-up

by John Matuna

Registration is often trouble that it is worth to many people. Unlike Registrar's office, it is usually a full time job. It is a student who discovers he has been cleared out of his regular course class matters.

According to Suffolk Registrar Mary Heffron, it is as complicated a process as it appears to be. Registration begins several months before the thought first occurs to most students, the faculty must set up what courses they want to teach and when they will teach them. Then, registration materials are mailed to students, who must return them before the deadline. I hope students will honor deadlines, said Heffron.

After the registration forms are signed and turned in, the registration process begins. All the information on the registration forms is put into the university's new computer. Students are put down for the courses they requested, pending payment of tuition when the Accounting Office notifies the Registrar's office that the student's financial obligations have been met. The student is formally registered.

In practice, nothing is ever this simple. There are usually classes that are full and do not write. For example, many students miss registration deadlines.

"We are on a tight time schedule this year," said Heffron. Both fall grades and an early start on the spring semester this year have shortened the time available to process registration. "We will be here through New Year's weekend, so we can be a help for those interested in a major problem."

Also, many students register for courses without sending in their tuition payments before the Dec. 15 deadline. This means their names have to be pulled out of the courses they are listed for. Heffron said that this is a problem for the Registrar's office.

Students who fail to pay alternatives to their course choices often get closed out when they get their confirmations back. They may be listed for only two or three classes.

Most of the heavy paperwork involved in registration is done by computer. This is not new to Suffolk, as the '80's Suffolk was with a data services contract and is.

See Registration Page 5



THE GOVERNMENT CENTER GARAGE (above) which was closed this week due to its unsafe condition. A van (left) sits in its hope of a quick re-opening.

THIS BUILDING IS CLOSED DUE TO ALTERATIONS AND REPAIRS. Per Order of BUILDING DEPT.

Good bye and good luck to Richard Robert Caprio

JOB!
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



SGA Members to convene during Christmas break to revise the SGA constitution.

SGA wants to get things done

by Larry Buckley

To anything going to be done before the semester was SGA President Mary Singleton's main question to the SGA at its week's meeting.

Singleton said that the SGA has been getting "a lot of flack" from the faculty to spark student interest. "The committees aren't moving, they aren't doing anything," Singleton said before making strong recommendations for SGA and committee meetings over the semester break.

Among the meetings to be held over break is a meeting to revise the SGA constitution. That meeting will be held Wednesday, December 24, at 3:00 p.m. in the Ridgeway Lounge.

Because of the absence of Program Board and Council of the Lawton Room, Fitzgerald SGA Secretary Ann Conner informed the group that the 1981 Christmas Party is still up in the air. She said, however, that ticket prices have been fixed at \$3 for students and \$5 for guests.

The \$5 charge reflects an effort to limit the number of "non Suffolk students." Each student will be limited to one ticket.

In other business, the SGA voted to draft a letter to the Faculty Senate Committee recommending a cost check service be provided at all RAs. This motion came in view of a recent incident where some students were denied a ride's.

Junior Class Representative Darren Donovan felt that this was a minimum service to provide for the students. "After all, he said, 'we (the students) pay \$35 a year for student activities.'"

The last item of business at today's JAIL Day-Kissing Booth, for the benefit of the Santa, coordinated by Donovan, in cooperation with the TSS fraternity and the Suffolk Cheerleaders. Singleton requested that all SGA members participate in order to encourage other students to join.

"No up and kiss everyone," Donovan recommended.

UP TEMPLE STREET

CLUBS/ORGANIZATIONS

Thurs., Dec. 11 1:00 - 2:30
F338A Student Life Committee meeting
F338B Council of Presidents meeting
F438 Society for the Advancement of Management meeting

F530 Psychology Club meeting
 R-2 Cheerleaders
 R-3 Ski Club

EVENTS ACTIVITIES

Thurs., Dec. 11 1:00 - 2:30
 Modern Language Club Christmas Party
 Program Council film comm. presents "In Laws" — Auditorium
 SGA sponsors Jail Day and Kissing Booth to raise money for Globe Santa.

Bundle up this winter

by R. Scott Reedy

Last week's bitter cold and thoughts of the long winter are being prompted by some Suffolk students to question the effectiveness of the heating in the university's living buildings.

"The temperature should be 68 degrees Fahrenheit, no more and no less," according to Assistant Physical Plant Director Edward Farrow. Checks last week showed the temperature in the Fenion building to be 72 degrees, or 7 degrees above the 65 degree target. In the other buildings, the temperature was 60 degrees, 10 degrees below the target.

Farrow said there are many variables which affect the heating. He said, "If a class is jammed with students, the temperature is bound to rise." He continued that "heating is a factor, too" and "how far you are from the heat source."

Explaining why the buildings' temperatures are not uniform, Farrow said, "The differences could be a result of a cold damper that is shut down for some reason." He said that his office "won't know this unless we get called."

Addressing specific questions, and complaints about the heating in the Mt. Vernon building, Farrow said that "Mt. Vernon is an old building, but we had two new boilers installed last year." He said that these were some earlier problems with the new boilers which were corrected, and that "whatever problems there are now, are being worked on by the company." He further said, "We may be waiting for a part." "You can't do repairs without prepaers."

Commenting on factors which affect the heat about which anybody has control, Farrow spoke of the cold wind and its effect on certain areas of buildings, and on others. He also said that some complaints

"are matters of personal comfort and hard to solve."

"If people have a problem they should call, and let us know," Farrow said.

Registration

Continued from page 4
 the early '70's Suffolk used the computer at Babson College on a time sharing basis. Last year the university purchased a computer of its own, from Prime Computer Co. for administrative use. Unfortunately, there are still problems with both the computer and the software, which the university purchased from a company in Virginia. "Everything is new this year," said Heffron, "it is a baptism of fire."

Despite these problems, Heffron expects to have the course confirmations "back to the students by the first of the year." "You just pray every day," said Heffron, "that the system is up and the computers running."

 Happy holidays
 to all
 from the
 News
 Department.

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arts & entertainment



Christmas movies:

by Jeff Pustan

The most ubiquitous trucks of this holiday season is the release of all Michael Higgins' 5th million feature. One was revealed by red-faced United Artists executives after it opened to unanimous critical disapproval in New York last month. The reason? It's just a fine specimen of the failure of the American cinema, which is currently dominated by studio executives with creative atolls, but by businessmen whose emphasis is making money, not movies.

That Higgins' wife should have to be revealed by the same executives, who rushed it into release before Higgins felt satisfied with his finished product, exemplifies the current American studio system's cross, in simultaneous creative profits and venema. Apparently, the shift has turned to the profits of doom, as films like *The Blues Brothers* and *Chadwick* and *The Blue Lagoon* find their way through the past summer.

Incidentally, the only films which generated major box office success this summer were the pre-sold *Star Wars* sequel *The Empire Strikes Back*, and the surprising out of nowhere *Apocalypse*, and a pair of low films *Lone Riders: From Sea To Sea*. *The Star Wars* found favor with the critics, the American cinema in 1980 has found itself failing in both its pursuit of money and movies, which makes this Christmas season particularly critical for its future.

More despondently than ever, the American cinema demands a battery of successful films — both monetarily and artistically — in order to regain its former position as a leading and flourishing national cinema. The Christmas season

traditionally has served as a major money-making period for the industry, although last season, *Kramer vs. Kramer* garnered only box office success and critical acclaim, while expensive epics like *Star Trek: The Motion Picture* (fiasco!) and *If the Best Release of this Christmas season* (the Laurence Olivier's *Phaedra*) (fiasco!) are in this line, it is an indication, this season hides it not only for the movie star, but for the industry as well. Only Martin Scorsese's *Raging Bull* and Robert Altman's *Paper Moon* offer any honest artistic hope for this Christmas season, although Buck Henry's directorial debut *First Family*, and John Avildsen's *The Formula* could generate some interest. But only *John Hughes' Lawd Fonda*, Lily Tomlin's *Lolly Parton* vehicle, *9 to 5*, *Shogun* and *the box office*.

How follows a prognosis of the releases scheduled for the Christmas season 1980.

A CHANGE OF SEASONS — Shirley MacLaine, Anthony Hopkins, Michael Brandon and the dark star in the mad sexual melodrama involving a housewife (MacLaine), her husband (Hopkins), their daughter, the husband's mistress (Breck), the daughter's boyfriend, the housewife's boyfriend (Brandon) and the husband's mistress's father. Confusing? Not surprising? Chances are you won't be able to keep track of what's being on even with a coprocessor — but watch out for the talented Mary Beth Hurt in *Interior, Heat* (her *Heaven* as one of the crowd, must likely be the daughter). *Opens Friday, Dec. 19 at the Sack Beacon Hill and suburban cinemas*. Prognosis: unlikely.

ANY WHICH WAY YOU CAN — Bar-Knuckle Bravler Philo Beddoe (Clint Eastwood) returns in his memorable sequel to 1978's *Magnum* *Which Way You Want*, and he brings with him Geoffrey Lewis, Sondra Locke and Gordon and, of course, Clyde the orangutan for some more good old-fashioned face-smashing movie directed at buddy William Smith, in what the press blurb calls "one of the most spectacular fights ever filmed". It is truly like this land's top professional that have issued Eastwood's box office clout for such comparatively superior films as this summer's much-maligned *Braveheart*. *Opens Wednesday, Dec. 17 at the Sack Saxon and suburban cinemas*. Prognosis: bleak.

TOP Shirley MacLaine and Michael Brandon in *A Change of Seasons*

MIDDLE John Savage in *Inside Moves*

BOTTOM Richard Dreyfus and Amy Irving in *The Competition*



bah humbug!

THE COMPETITION — his first film since the long-forgotten *The Big Fix* (1978), Richard Dreyfus stars as a concert pianist competing in a musical competition with and falling in love with Amy Irving. *Went* director Joel Olszansky's film should include some good acting and a fine classical score, but otherwise sounds like just another boy meets girl, boy competes with girl, boy falls in love with girl movie. *Opens Friday, Dec. 19 at the Sack Cheri and suburban cinemas*. Prognosis: solvent-but-ineffective.

FIRST FAMILY — Buck Henry's directorial debut concerns none other than the nation's first family, and of course, just following an election and proceeding to inauguration, the film should have enough interest generated merely by national politics. Of course, the provocative casting of Bob Newhart as the president, Madeline Kahn as the first lady and Gilda Radner as their daughter, and Henry's typically humorous script should be all the convincing the public needs. *Opens Thursday, Dec. 25 at the Sack Cheri*. Prognosis: promising.

THE FORMULA — Michael Brandon and George C. Scott headline John Avildsen's film of Steve Sigman's adventure novel, *The Formula*, a mystery thriller centered on a synthetic fuel formula. Avildsen and Sigman earlier teamed on *Slow the Tiger*, a film about male menopause, which earned Jack Lemmon an Oscar and it will be interesting how they interpret a thriller. Word is that the action will be toned down in favor of the drama of power and intrigue. *Opens Friday, Dec. 19 at the Sack Beacon Hill and suburban cinemas*. Prognosis: generates more interest than premum.

INSIDE MOVES — John Savage stars as an out-of-luck driver who unites his peers at a bar for losers in his drama written by Barry Levinson and Valerie Curtin (*And Justice For All*). The press advances for this have been sparse as should the audience, undesired, so. *Opens Thursday, Dec. 18 at the Sack Cheri*. Prognosis: bound to be overlooked.

THE JAZZ SINGER — Neil Diamond stars with Sir Laurence Olivier in this remake of the first sound feature film, about a young Jewish man who breaks with family tradition to become a singer and becomes a fabulously popular entertainer, and the man face not only the trials of success but also the consequences. *As Stars*

Born didn't translate into the present and *The Jazz Singer* probably won't either, mostly due to the unredeemed (and comically twisted) potential of Diamond — who also wrote a whole slate of songs for the soundtrack, so that even if the movie bombs, he'll still have plenty of spending money. *Opens Friday, Dec. 19 at the Sack Cheri and suburban cinemas*. Prognosis: solvent-but-ineffective.

NINE TO FIVE — Colin Higgins is certainly not one of the best of today's comic screenwriters (*Harold and Maude*, *Silver Streak*, *Fool Play*), but then he really *knows* his all that much talent working for him — an inexperienced flat Ashby directed Bud Cort and Ruth Gordon in *Harold and Maude*, Arthur Hiller directed Gene Wilder and Richard Dreyfus (who have yet to get as a comedy team, note *Star 80*) below in *Silver Streak*, and directed Chevy Chase and Goldie Hawn in *Fool Play* himself. Jane Fonda and Lily Tomlin are ready the most talent he has had to work with and Lily Tomlin is alone for the ride in this comedy about vengeful secretaries. Because of the star quality of its three stars, *Nine To Five* has become the film voted most likely to succeed this Christmas, no matter what Higgins manages to come up with. *Opens Friday, Dec. 19 at the Sack Cheri and suburban cinemas*. Prognosis: wealthy, but probably neither healthy nor wise.

PIPE YEA — Robert Altman's long-awaited treatment of the legendary E. C. Segar cartoon stars Robin (Mark) Williams as the beefy armed soldierman, the great Shelley Long as the girl.

see page 13

TOP Madeline Kahn, Bob Newhart and Gilda Radner in *First Family*

MIDDLE Robert De Niro standing on left in *Raging Bull*

BOTTOM Robin Williams and Shelley Long in *Pipe Yea*



arts & entertainment



Christmas movies:

by Jeff Putnam

The most significant release of this holiday season is no release at all. Michael Cimino's \$36 million *Heaven's Gate* was recalled by its not-faced United Artists executives after it opened to unanimous critical disapproval in New York last month. The *Heaven's Gate* fiasco epitomizes the failure of the American cinema, which is currently dominated by studios overseen not by creative artists, but by businessmen, whose impulses is making money, not movies.

That *Heaven's Gate* should have to be recalled by the same executives who rushed it into release before Cimino felt satisfied with his finished product, exemplifies the current American studio system's crisis in simultaneously creating profits and cinema. Apparently, the shift has turned to the profits (of doom) as films like *The Blues Brothers* and *Caddyshack* and *The Blue Jackson* proliferated during this past summer.

Ironically, the only films which generated major box office success this summer were the pre-sold *Star Wars* sequel, *The Empire Strikes Back*, and the surprising out-of-nowhere *Airplane!* and as only a few films—*Long Haul*, *Breased To Kill*, *The Stunt Man*—found favor with the critics, the American cinema of 1980 has found itself flailing in both its commercial and movies—what makes this Christmas season particularly critical for its future.

More desperately than ever, the American cinema demands a battery of successful films—both monodials and artistically—in order to regain its former position as a leading and flourishing national cinema. The Christmas season

traditionally has served as a major money-making period for the industry, although last year only *Kramer vs. Kramer* garnered any box office success and critical acclaim, while expensive epics like *Star Trek: the Motion Picture* failed miserably.

If the first release of the Christmas season, *Time Is Laundrette* (and *Fast Forward* (see review in this issue), is any indication, this season holds not only hope for the movie-goer, but for the industry as well. Only Martin Scorsese's *Hanging Out* and Robert Altman's *Popery* offer any honest artistic hope for this Christmas season, although Buck Henry's directorial debut *First Family* and John Avildsen's *The Formula* could generate some interest. But only Colin Higgins' *Jane Fonda* (Lily Tomlin) *Dolly Parton* vehicle, *9 to 5*, shows promise at the box office.

Here follows a prognosis of the releases scheduled for the Christmas season 1980.

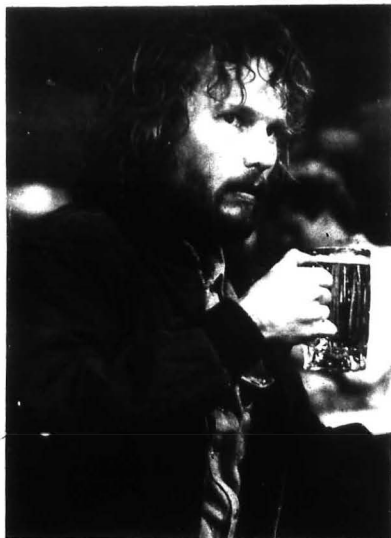
A CHANGE OF SEASONS—Shirley MacLaine, Anthony Hopkins, Michael Brandon and Bo Derek star in this mad sexual melodrama involving a housewife (MacLaine), her husband (Hopkins), their daughter, the husband's mistress (Derek), the daughter's boyfriend, the housewife's boyfriend (Brandon), and the husband's mistress' father (Confused). Not surprisingly, chances are you won't be able to keep track of what's going on even with a scorecard—but watch out for the talented Mrs. Both Hurt (*Interiors*, *Heat* (see *Here*)) as one of the crowd, most likely the daughter. *Opens Friday, Dec. 19* at the Sack Beacon Hill and suburban cinemas. Prognosis: ambly.

ANY WHICH WAY YOU CAN—Bare-knuckle brawler Philo Beddoe (Clint Eastwood) returns in this instable sequel to 1978's dismal *Every Which Way But Loose*, and he brings with him Geoffrey Lewis, Sondra Locke, Ruth Gordon and, of course, Clyde the omagran for some more good old-fashioned face-smashing (mostly directed at haddie William Smith, in what the press blurb calls "one of the most spectacular fights ever filmed"). It is trash like this (and its predecessor) that have lessened Eastwood's box-office clout for such comparatively superior films as this summer's much-maligned *Bronco Billy*. *Opens Wednesday, Dec. 17* at the Sack Saxon and suburban cinemas. Prognosis: bleak.

TOP: Shirley MacLaine and Michael Brandon in "A Change of Seasons."

MIDDLE: John Savage in "Inside Moves."

BOTTOM: Richard Dreyfuss and Amy Irving in "The Competition."



bah humbug!

THE COMPETITION—In his first film since the long forgotten *The Big Fix* (1978), Richard Dreyfuss stars as a concert pianist competing in a musical competition with and falling in love with Amy Irving. Writer-director Joel Blauzy's film should include some good acting and a fine classical score, but otherwise sounds like just another boy-meets-girl-boy-competes with girl-boy falls in love with girl movie. *Opens Friday, Dec. 19* at the Sack Cheri. Prognosis: questionable, very questionable.

FIRST FAMILY—Buck Henry's directorial debut concerns none other than the nation's first family, and of course, just following an election and presiding the inauguration, the film should have enough interest generated merely by national politics. Of course, the provocative casting of Bob Newhart as the president, Madeline Kahn as the first lady and Gilda Radner as their daughter, and Henry's typically humorous script should be all the convincing the public needs. *Opens Thursday, Dec. 25* at the Sack Charles Prognosis: promising.

THE FORMULA—Marlon Brando and George C. Scott headline John Avildsen's film of Steve Shagan's adventure novel, *The Formula*, a mystery thriller centered on a synthetic fuel formula. Avildsen and Shagan earlier teamed on *See the Tiger*, a film about male menopause, (which earned Jack Lemmon an Oscar) and it will be interesting how they interpret a thriller. Word is that the action will be toned down in favor of the drama of power, an intriguing twist. *Opens Friday, Dec. 19* at the Sack Beacon Hill and suburban cinemas. Prognosis: generates more interest than premium.

INSIDE MOVES—John Savage stars as an out-of-luck drifter who unites his peers at a bar for losers in this drama written by Barry Levinson and Valerie Curtin (*And Justice For All*). The press advances for this have been sparse as should the audience, and fearfully so. *Opens Thursday, Dec. 18* at the Sack Charles Prognosis: bound to be overlooked.

THE JAZZ SINGER—Neil Diamond stars with Sir Laurence Olivier in this remake of the first sound feature film, about a young Jewish man who breaks with family tradition (as cantors) and becomes a fabulously popular entertainer, and then must face not only the trials of success but also of his conscience. *A Star Is Born*.

TOP: Madeline Kahn, Bob Newhart and Gilda Radner in "First Family."

MIDDLE: Robert De Niro (standing on left) in "Raging Bull."

BOTTOM: Robin Williams and Shelley Duvall in "Popeye."

Been able translate into the present and *The Jazz Singer* probably won't either, mostly due to the untested (and assumedly limited) potential of Diamond—who also wrote a whole slate of songs for the soundtrack, so that even if the movie bombs, he'll still have plenty of spending money. *Opens Friday, Dec. 19* at the Sack Cheri and suburban cinemas. Prognosis: solvent, but superficial.

NINE TO FIVE—Colin Higgins is certainly not one of the best of today's comic screenwriters (*Harold and Maude*, *Silver Streak*, *Foul Play*), but then he really hasn't had all that much talent working for him—an inexperienced Hal Ashby directed *Bat* Cort and Ruth Gordon in *Harold and Maude*, Arthur Hiller directed Gene Wilder and Richard Pryor (who have yet to get a comedy team, note *Sir Crazy* below) in *Silver Streak*, and directed Chevy Chase and Goldie Hawn in *Foul Play* himself. Jane Fonda and Lily Tomlin are easily the most talented he has had to work with, and Dolly Parton is along for the ride in this comedy about vengeful secretaries. Because of the star quality of its three stars, *Nine To Five* has become the film voted most likely to succeed this Christmas, no matter what Higgins manages to come up with. *Opens Friday, Dec. 19* at the Sack Cheri and suburban cinemas. Prognosis: wealthy, but probably neither healthy nor wise.

POPEYE—Robert Altman's lone-awaited treatment of the legendary E. C. Segar cartoon star Robin (Mark) Williams as the beery-armed sailorman, the great Shelley



see page 13

more arts & entertainment

Panning DeLaurentiis' Flash

Flash Gordon is a film directed by Mike Hodges. It stars Sam J. Jones, Melody Anderson, and John Wood. The film is a science fiction adventure set in the year 2382.

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FLASH GORDON AND DALE ARDEN (Sam J. Jones and Melody Anderson) embrace in the 1930's Empire State Bldg. (C) Zanuck/Imperial/Paramount

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THE LATE JOHN LENNON (third from left) with the Beatles.

Goodbye John Lennon

Goodbye John Lennon. A tribute to the late Beatle, discussing his music, his life, and his legacy. The article mentions his album 'The Beatles' and 'Imagine'.



WICKED FATHER AND SEDUCTIVE DAUGHTER, Mia and Andrew Czubak. (C) Zanuck/Imperial/Paramount

Off Duty: Suffolk grad makes good

Off Duty: Suffolk grad makes good. A profile of Andrew Czubak, a former Suffolk College student who has become a successful actor. The article discusses his career and his relationship with his father.

Watch out for 'The Boogey Man'

The Boogey Man. A film directed and written by Ulli Lommel. It stars Sam J. Jones, Melody Anderson, and John Wood. The film is a science fiction horror movie.

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Raging Bull heavy favorite in Christmas free-for-all

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NEIL DIAMOND CROONING in 'The Jazz Singer' (left) while Clint Eastwood and friend clown in 'Any Which Way You Can.'

