



# Movies

**American Hot Wax**—The film's message is a good one: rock and roll symbolizes the rebellion of the young against the established norms of an uptight, close-minded society. It has brought blacks and whites closer together and has provided an outlet for the rage, the frustration and independence of a generation who refused to step in line and march off to be killed.

The film centers around Alan Freed, America's original D.J. and his hassles with those who didn't want rock and roll polluting the air waves. The final scene of the police causing a riot and closing down the rock concert looked like a page straight out of Sherwood Forest in Davison. Technically, the film looks like a giant K-Tel commercial with the director saying, "Let's see how many clips from songs in the '50's we can throw into this film." Poor camera angles, garbled sound, and trite lines all add to cheapen what could have been an intimate study of the affect of rock and roll's roots.

The biggest blunder was having Jerry Lee Lewis play himself. The film was set in 1959 when Lewis was 20 years younger. In the film he looks about 50. They didn't get Lillian Hellman to play herself in "Julia" and they should have found a more credible actor for Jerry Lee. Starring Tim McIntire and Lauraine Newman.

\*(Genesee Valley)

**The Betsy**—Actually you'd think it was the "Tits" by looking at the ads, a picture of a woman with her head cut off and stopping just above her nipples...With that as a warning you can expect everything to go downhill from there. Ah, we never knew that building cars could be so much fun!

Starring Laurence Oliver, Robert Duvall and Katherine Ross.

\*(Genesee Valley)

**Close Encounters of the Third Kind**—The best science fiction film since "2001," this film deserves a serious look beyond any comparison to "Star Wars" of which there is absolutely none. Set in boring middle-America suburbia, "Close Encounters" deals with the subject of aliens in a way



never dealt with before. We have always been taught to fear the unknown, fear those who may be more intelligent, more powerful than we are. This is actually more revealing about our own mentality than whatever lurks out there beyond our solar system. "Close Encounters" suggests perhaps that life elsewhere is far more peaceful, far more loving than we ever dream of being. The final forty minutes has to be the most mind-blowing, emotional scene ever filmed. Director Stephen Spielberg has fashioned a work of art with "Close Encounters." He brings out the beautiful child in all of us - not the vicious, vengeful child as in "Star Wars" - but the curious, inquisitive, hopeful child that seeks to communicate with whoever else they might encounter.

Communication is a key theme. The use of Francois Truffaut as the translator and having him speak French shows the difficulty we have here on Earth just trying to understand each other, let alone someone from outer space. The idea of music as the great communicator between cultures and generations is a sensitive portrayal of how hard we struggle to touch each other. Difficult, yet simple. Beings from planets light years away are spoken to not through ambassadors, interpreters, computers or radio waves but through five simple musical notes.

Most people who see this film get

pretty bored having expected a bang-bang, shoot-'em-up that can relieve their law and order frustrations. "Close Encounters" asks you to spend two hours trying to feel for people and other living things. Starring Richard Dryfuss, Francois Truffaut, Terri Garr, Melinda Dillon.

\*\*\*\*(Eastland Mall)

**The Fury**—After seeing "The Fury" one may wonder how far the film industry will go with the increasing display of violence and cheap sensationalism on the silver screen. Between Kirk Douglas with his .357 magnum, Smith and Wesson revolver and Andrew Stevens with his psyche abilities, they manage to kill off one-half of the population of Chicago in only an hour and 45 minutes. This movie should not be recommended to followers of Charles Manson or to Jean Dixon.

\*(Genesee Valley)

**Gray Lady Down**—An adequate film if you want to spend two hours abstaining from serious thought while being mildly entertained at the same time. Charlton Heston is only semi God-like.

\*(Bella Vista)

**High Anxiety**—Mel Brooks' tribute to Alfred Hitchcock - will he ever run out of "movie tributes" and go back to original ideas of his own? "High Anxiety" is run of the mill, soft-core Lampoon humor. There are many bits that are extremely funny - the birds chasing him and splattering him with a ton of turds, the repositioning of the camera under the coffee table, the camera crashing through the window as it was zooming in, the sudden crescendo of music at a dramatic moment which only turns out to be the entire L.A. Philharmonic practicing inside a passing bus...all would be gems as part of the "Mighty Carson Art Players" on the "Tonight Show" but as far as a comedy film goes, it's just not enough to hold it together. Starring Mel Brooks, Harvey Korman, Cloris Leachman and Madeline Kahn.

\*\* (Genesee Valley)

**Saturday Night Fever**—A surprising film about where our generation is at in the late '70's. John Travolta stars as Tony Ramiro who works a shit job six days a week and looks forward to nothing but the freedom and notoriety that Saturday night brings him. He is the Everyman of the Polyester Generation - don't think, don't feel, don't touch, just boogie down, party down, down, down, down.

The film traces Travolta's realization that there must be more to life than stacking paint cans and dancing disco. He begins a relationship with a woman that is never defined once throughout the film as a complete one because of their making it in the sack but rather on their ability to communicate with each other as human beings (the bed scene will probably come in the sequel). The "helpless" woman never falls for the strong, domineering man but rather remains herself during the entire film and, by doing so, makes Tony a more sensitive person.

As the "Graduate" symbolized the anti-establishment feelings of 1968 with the music of Simon and Garfunkel as its anthem of rebellion, so does "Saturday Night Fever" show where we are at in 1978 with the Bee Gees signaling our feelings of loss and despair:

"I'm going nowhere - somebody help me care...I'm just stayin' alive...how deep is your love, I really need to learn, cause we're living in a world of fools, breaking us down, when they all should let us be..."

Proper dress not required. Starring John Travolta and Karen Lynn Gorney

\*\*\* (Flint Cinema)

## COMING SOON—

### Butterfield Theatres:

Boys in Company C  
I'll Never See You Again  
Revenge of the Pink Panther  
Rabbit Test  
The End  
Blue Collar  
Bad News Bears Go To Japan  
F.I.S.T.

### Dort Cinema:

The Big Sleep  
I Wanna Hold Your Hand

### Eastland Mall:

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