

WWII movies to head telecourse

World War II as seen through the lens of a camera will be the structure of a telecourse offered this winter by Social Sciences Chairperson Fred DeWolfe and the College.

The course has been designed to allow students to view films at their convenience. Nine films will be broadcast on Liberty Cable channel 9, with 10 more shown via the Audio-Visual Department of the College.

The cable showings will be on Mondays and Wednesdays at 7 p.m. They may also be viewed by appointment through the College's A-V Department. The films will include:

"December 7th," 1943: Directed by John Ford, this is a combination of documentary and studio footage of the day that will live in infamy.

"With the Marines at Tarawa," 1943: A look at the coral atoll in the Central Pacific and the battles between the Marines and Japanese. Filmed entirely by Marine combat photographers.

"Sillwell Road," 1945: Narrated by Captain Ronald Reagan, this film was produced by US, British and Indian film units and documents the

building of the Stillwell-Burma Road from India to China and casts dark foreshadowing at the perils of jungle warfare that would haunt US military actions in Korea and Vietnam.

"Report from the Aleutians," 1943: This movie is a cross-over with DeWolfe's Films of John Huston movie class (see story, this page).

"The Battle of San Pietro," 1945: John Huston again, focusing on the infighting between American and German forces in Italy's Liri Valley in 1943: A dark and horrific statement on war.

"True Glory," 1945: Oscar winner for Best Documentary, this was edited from footage of 1,600 Allied photographers, more than half of whom were killed in action as they pushed across Fortress Europa, from Normandy to the Elbe.

"Memphis Belle," 1943: Director William Wyler's look at the last flight of the flying fortress "Memphis Belle," and the "Right Stuff"-style experiences of the US flyers on bombing raids over Germany.

"The Thunderbolt," 1945: P47 fighter bombers versus Nazi ground troops in Italy.

Film class

Huston's work featured

By J. Dana Haynes
Of The Print

John Huston, one of the most enduring, endearing and versatile directors in the history of Hollywood, will be the focus of a winter term film class offered at Clackamas Community College.

The class will be held on Tuesdays from Jan. 3 - March 6, with showings at 2:30 and 6:30 p.m. The instructors will be Fred DeWolfe, social sciences chairperson and Richard Ramsperger, anthropology instructor.

The cinematic offerings will include:

Jan. 3, "The African Queen," 1952: Classic flick starring Humphrey Bogart as a bedraggled, besotted riverboat captain and Katharine Hepburn as a moralistic spinster, plus scores of crocodiles, leeches and Nazis. This is considered by many to be Hepburn's best and/or most famous role.

Jan. 6, "The Treasure of the Sierra Madre," 1948: Is there such a thing as gold fever? Huston asks that question in the story of Fred C. Dobbs, a down-and-out gringo prospector and his partners, (one of whom is played by Walter Huston, father of

the director). This movie looks closely at a protagonist turned antagonist.

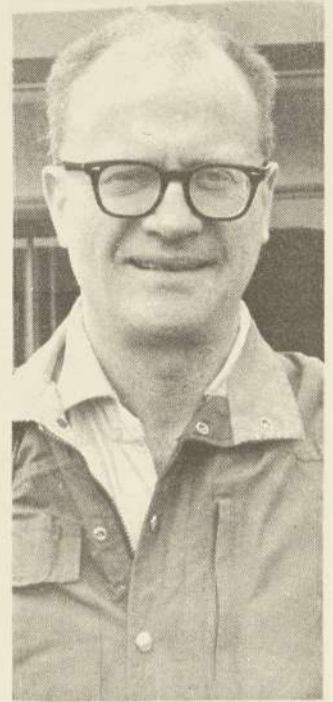
Jan. 17, "Annie," 1981: Based on the Broadway musical, based on the comic strip "Little Orphan Annie," this is a change of pace for Huston. Starring Albert Finney and Carol Burnett, many movie-goers felt disappointed in this mega-musical.

Jan. 24, "Fat City," 1972: A boxing movie starring Stacy Keach, focusing on the fight against other boxers, alcohol and life in general.

Jan. 31, "Moulin Rouge," 1952: Jose Ferrer in a mostly-fictional account of French painter Toulouse-Lautrec. This flick is most famous for its sets and costumes, which were extravagant.

Feb. 7, "The Misfits," 1960: A gutsy, hard-as-flint movie starring Clark Gable and Marilyn Monroe. DeWolfe describes this one as "a moody, modern western."

Feb. 14, "Beat the Devil," 1964: More or less a spoof on "Maltese Falcon (also a Huston film)" starring Bogart, Gina Lollobrigida, Peter Lorre and Jennifer Jones. Adapted by Truman Capote.



Fred DeWolfe

Feb. 21, "Night of the Iguana," 1964: Based on Tennessee Williams' play, this one stars Richard Burton, Ava Gardner and Deborah Kerr. Set in a Mexican coastal town, this is the archtypical Williams morality play about salvation of the human spirit.

Feb. 28, "The Man Who Would Be King," 1975: Sean Connery and Michael Caine were terrific in this vastly underrated flick set in the fictional country of Kafirstan. Connery and Caine (as Daniel Dravot and Peachy Trafalgar Carnahan; great names!) leave His Majesty's India corps to seek fame and fortune on the far side of the Himalayas. Based on a short story by Rudyard Kipling.

March 6, "Victory," 1981 and "Report from the Aleutians," 1943: This double feature spans Huston's career, showing one of his first films and one of his most recent. "Aleutians" is a military documentary about men dealing with hardship and the anticipation of violence on a lonely outpost during the war. "Victory," with Michael Caine and Sylvester Stallone, is a classic story of good guy POW's and bad guy Nazis, revolving around a propaganda-based soccer game. Spiffy performances by Stallone (who *doesn't* play a Rocky clone) and Max von Sydow as a Nazi colonel scared by the direction Hitler has taken his country. Worth seeing.

Each movie presented in the film class will be precluded by a lecture. The class is worth three credits. For more information, contact DeWolfe, ext. 328.

Review 'Terms of Endearment' good news/bad news flick

By J. Dana Haynes
Of The Print

There is a very good comedy playing around Portland now. There's also a very bad tragedy. They're both called "Terms of Endearment."

"Endearment" stars Shirley MacLaine and Debra Winger as a mother and daughter who love each other dearly and drive each other crazy. It is also the story of Winger's marriage to an English professor, Jeff Daniels, and MacLaine's affair with an over-the-hill astronaut, Jack Nicholson.

Within those three lines, "Endearment" is pretty good. The accent is on comedy and how people react to love and I laughed out loud several times.

However, the last 45 minutes of the film are, as John Cleese used to say, something completely different. Without giving away too much of the plot, someone dies and the rest of the cast attempts to deal with it. Unfortunately, the movie dies as well.

It is almost as if Writer/Director/Producer James L. Brooks sat down Wednesday, November 30, 1983

with his production team and said, "All right, what-er are some sure-fire tear-jerkers? How about Untimely Death, Unrequited Love, Infidelity, Aging, and Nuclear Holocaust?" To Brooks' credit, there is no nuclear holocaust in this movie. The rest we get in steam shovel-ful.

In all honesty, this is a better movie than Brooks had a right to make. It is his first feature film and surprisingly well written and directed. Your first flick isn't supposed to be this clean and snappy. On the other hand, he is a graduate of MTM productions, makers of the "Mary Tyler Moore Show" and "Bob Newhart," which taught him his comedic pacing and respect for simple, human foibles. If the movie fails, it's probably not his fault.

Nor can the blame go to the actors. I have never seen MacLaine better. She plays Aurora, a fifty-ish widow who clings to her self-respect and her daughter with the tenacity of a wolverine. The character is terrific and MacLaine plays it for all it's worth. She'll most probably be up for an Oscar.

Winger is also quite good as Aurora's daughter Emma. She is Aurora's constantly pregnant and unsure about her marriage, driven insane by the incessant telephone calls from her mother and yet still in charge of her direction in life. Emma is probably the most human character in the show and thus the funniest.

This comes as no surprise. Winger was good in "An Officer And a Gentleman" (considering the Harlequin Romance script she had to work with) and terrific in the over-looked "Cannery Row" with Nick Nolte. She's a solid character actress. Now if we could only see her in something wherein she doesn't play a lower-middle class young woman with horrible grammar and a big heart. Like Mary Steenbergen, Winger is on the verge of becoming permanently type-cast.

Jeff Daniels is fine but hardly outstanding, and his role is unfortunately overshadowed by Winger. Nicholson, on the other hand, is top notch as Garret Breedlove, a sleazy, boozing astronaut with a taste for jail-bait dates. Nicholson is the

master of over-acting and in the past few years has leered his way through any role he was handed. In "Reds," Nicholson (as Eugene O'Neil) made an honest attempt to not look half-psychotic. Now, in "Endearment," he has thrown away the "Cuckoo's Nest"/"Shining" evil grin and relies on his considerable acting talent. What a welcome change!

As I mentioned earlier, when Brooks and company set out to make you laugh, they sail full speed ahead and the movie is just fine. When they set out to gut at your heart strings, the flick hits a sandbar and lists, finally hobbling into port on the merit of standard, Movie-of-the-Week gimmicks.

Oh-Lord-I'm-trying-to-be-brave-while-I-croak movies are tough enough to do for seasoned directors and writers, let alone a rookie. Suffice to say the woe-is-me parts of "Endearment" are about on a par with "Love Story," outclassed by "Brian's Song," and far below "Bambi."

"Terms of Endearment" is currently playing at the Eastgate and Westgate theaters.

