

MOVIES

# Trio of Not-Very-Good Movies Hits Screen

By Michael Gallagher  
New York (NC) — "The Flamingo Kid" (Fox) is a slick little coming-of-age movie which stars Matt Dillon as a Brooklyn plumber's son who in the summer of '63 comes close to being seduced by flamboyant materialism at a beach club for the nouveau riche of Long Island.

Dillon is good as the young hero and so are Hector Elizondo as his hard-working father and Richard Crenna as the wealthy, vulgar auto dealer who for a brief time becomes the boy's idol and almost persuades him to give up college and come to work for him.

Director Garry Marshall and screenwriter Neal Marshall like to make things perfectly clear, however, and so Crenna's character, first depicted as having some decent instincts, has to become a full-blown heavy, a bit of simplification that makes the boy's decision quite easy and robs the film both of dramatic force and human complexity.

Finally, our decent young hero, presented as admirable in every respect even if he's not too bright, carries on a casual summer-long affair with a college girl, behavior that the movie depicts as perfectly all right. Not having to worry about sexual gratifi-

cation, the boy is presumably freer to make the big choice between False Values and Real Values. That your sexual behavior has a vital relation to your values is something beyond the ken of "The Flamingo Kid" and its creators.

Because of this benign view of promiscuity, the movie has been classified O — morally offensive — by the U.S. Catholic Conference. The Motion Picture Association of America rating is PG-13 — parents are strongly cautioned to give special guidance for attendance of children under 13.

With "Birdy" (Tri-Star),

director Alan Parker may have made as good a movie as one possibly could about a young man who wants to be a bird, but the best is none too good.

Moving up the historical background from World War II to the Vietnam War also tends to blur the focus of this film based on the William Wharton novel.

Birdy (Matthew Modine), its hero, languishes in a catatonic state in an Army hospital at the beginning of the story, traumatized by his battlefield experiences. As a blue-collar youth in South Philadelphia, he preferred birds to humanity. His boyhood friend (Nicolas Cage), wounded badly in the war himself, tries to bring Birdy back to reality.

Whatever the book accomplished, the movie never makes clear the source of Birdy's problem — particularly why even his sexual drive has birds as its object, much as did that of the young hero of "Equus," which the theme in some ways resembles.

The characters, moreover,

are not very interesting, and the long monologues, interior and exterior, become tedious.

Because of some nudity and the use of youthful sexual encounters as comic relief, "Birdy" has been classified O — morally offensive — by the U.S. Catholic Conference. The Motion Picture Association of America rating is R — restricted.

"Micki and Maude" (Columbia) marks the reunion of Dudley Moore and director Blake Edwards after their much-overpraised "10."

This time, in a script written by playwright Jonathan Reynolds, Moore plays a television journalist married to a relentlessly upwardly mobile lawyer (Ann Reinking) who seems to put her career far ahead of their marriage.

Lonely, he lets himself be seduced by a cellist (Amy Irving), and then when she becomes pregnant, he marries her too. He had intended to divorce his wife first, but when she also comes up with

a pregnancy announcement, he can't bear to do so. Anyway, he loves both of them.

Unlike the keenly satiric Alec Guinness classic of this genre, "The Captain's Paradise," Edwards' film fails to maintain a consistent tone. It starts by being awash in sentimentality — our hero lands himself in this awkward situation simply because he's such a feeling, caring human being and not because he's an adulterer — and then it abruptly switches into farce in a frantic effort to come up with a satisfactory resolution of the dilemma it presents itself.

"Micki and Maude" is thus a dishonest film as well as a not-especially-funny one.

Because of its sympathetic depiction of adultery, it has been classified O — morally offensive — by the U.S. Catholic Conference. The Motion Picture Association of America rating is PG-13 — parents are strongly cautioned to give special guidance for attendance of children under 13.

## 'Protocol' Belongs to Goldie

By Michael Gallagher  
New York (NC) — In "Protocol" (Warners), Goldie Hawn does her version of a "Mr. Smith Goes to Washington"-style populist hero.

True, the antecedents of her seemingly dizzy blonde cocktail waitress heroine, Sunny, are a bit less mainline than most Frank Capra heroes. She's a divorcee, and, apartments being hard to find in Washington, she lives in domestic tranquility with a male homosexual couple.

But when she becomes a media celebrity after thwarting the assassination of a visiting Arab leader, whose strategically located emirate would make a dandy American military base, she develops all the right stuff, including an ability to speak patriotic monologues straight from the heart. (Judy Holliday in "Born Yesterday" is another obvious model.)

Some nasty State Department types want to sell her down the Gulf to the emir, whose gratitude has turned to either lust or true love — it's never quite clear — but our Sunny is too smart



Goldie Hawn stars as Sunny Davis, a Washington cocktail waitress who goes from serving drinks to serving her country, and Chris Sarandon plays a State Department official in "Protocol."

for them, and in a rousing finale sets everything to rights by delivering one of the aforementioned monologues to a congressional committee.

This is a moderately entertaining comedy tailored to Miss Hawn's talents. Buck Henry's script has some good lines as well as a couple of tasteless, less inspired ones, and director Herbert Ross never allows things to drag too much — though the standard wild party scene goes on much too long, as

such scenes are wont to do.

One offensive note is the movie's depiction of the Arabs throughout as oversexed buffoons.

Also, it would have helped if Miss Hawn's screen persona here was just a touch less lovable and adorable.

There are some sexually oriented jokes, and the U.S. Catholic Conference has classified it A-II — adolescents and adults. The Motion Picture Association of America rating is PG — parental guidance suggested.

## RECENT RATINGS

New York (NC) — Here is a list of recent films which the U.S. Catholic Conference Department of Communication has rated on the basis of moral suitability.

The first symbol after each title is the USCC rating. The second symbol is the rating of the Motion Picture Association of America.

These are the USCC symbols and their meanings: A-I — general patronage; A-II — adults and adolescents; A-III — adults; A-IV — adults, with reservations (an A-IV classification designates certain films that, while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions); O — morally offensive. The word "recommended" appears behind the titles of those films that merit such a designation.

Here are the Motion Picture Association of America symbols and their meanings: G — general audiences, all ages admitted; PG — parental guidance suggested, some material may not be suitable for children; PG-13 — parents are strongly cautioned to give special guidance for attendance of children under 13, some material may be inappropriate for young children; R — restricted, under 17 requires accompanying parent or adult guardian; X — no one under 17 admitted (age limit may vary in certain areas).

**A**  
The Adventures of Buckaroo Banzai, A-II (PG)

Amadeus, A-II (PG)

American Dreamer, O (PG)

**B**  
Beverly Hills Cop, A-III (R)

Birdy, O (R)

Body Double, O (R)

The Brother from Another Planet, A-III (No Rating)

**C**  
Cal, A-IV (R)

Choose Me, O (R)

City Heat, A-III (PG)

Comfort and Joy, A-II (PG)

Cotton Club, A-III (R)

Country, A-II (PG)

Crimes of Passion, O (R)

**D**

Dune, A-III (PG-13)

**F**

Falling in Love, A-II (PG-13)

Firstborn, A-III (PG-13)

The First Turn-On, O (R)

The Flamingo Kid, O (PG-13)

**G**

Garbo Talks, A-III (PG-13)

**J**

Just the Way You Are, O (PG)

**K**

The Killing Fields, A-II (R)

**L**

The Little Drummer Girl, A-III (R)

**M**

Mass Appeal, A-II (PG)

Micki and Maude, O (PG-13)

Missing in Action, A-III (R)

**N**

The Neverending Story, A-I (PG)

Night of the Comet, O (PG-13)

A Nightmare on Elm Street, O (R)

No Small Affair, O (R)

**O**

Oh God! You Devil, A-II (PG)

**P**

Paris, Texas, A-II (R)

A Passage to India, A-II (PG)

Places in the Heart, A-II (PG)

Protocol, A-II (PG)

Purple Rain, O (R)

**R**

Romancing the Stone, A-III (PG)

Runaway, A-III (PG-13)

**S**

Silent Night, Deadly Night, O (R)

A Soldier's Story, A-II (PG)

Starman, A-II (PG)

Supergirl, A-II (PG)

**T**

Teachers, O (R)

The Terminator, O (R)

Thief of Hearts, O (R)

Tightrope, O (R)

2010, A-I (PG)

## TELEVISION

# Barbara Mandrell Special Shows Wide Musical Range

By Henry Herx  
New York (NC) — Country music has spread far beyond the confines of Nashville's Grand Ole Opry to become part of the musical mainstream of radio and television. Exploring the country sound and its relation to other kinds of popular music is "Barbara Mandrell: Something Special," airing Wednesday, Jan. 9, 8-9 p.m. EST on CBS.

Long a favorite of country music fans, Ms. Mandrell performs the country standards expected of her but also provides a sampling of gospel, pop, swing and even a rock 'n' roll number. The result will please not only her fans but very likely add to their numbers.

Ms. Mandrell demonstrates that she can put over a tender ballad as convincingly as she can deliver the raucous rhythms of a country classic like "The Wabash Cannonball." Nor does she seem at all out of place in joining the 50-voice gospel choir of Hollywood's First Methodist Church for a medley of spirituals.

The production is briskly paced, moving from studio production numbers to on-location sites for songs as well as short comments from admiring fans. Along the

way, Ms. Mandrell reminisces about her career and her gratitude for those helping her achieve it, most notably her father.

Ms. Mandrell is an ingratiating performer whose first network TV special offers a pleasing mixture of musical entertainment for the entire family.

Wednesday, Jan. 9, 8-9 p.m. EST (PBS) "A Desk in the Jungle." The highlight of this "Smithsonian World" program about those working in the field collecting facts and artifacts is the story of George Catlin's early 19th-century paintings of the American Indian, an invaluable anthropological resource rescued from destruction by a curator at the Smithsonian.

Wednesday, Jan. 9, 9-10 p.m. EST (PBS) "First Contact." In 1930, the interior of New Guinea was first penetrated by a trio of gold prospectors whose movie camera recorded the reactions with which they were greeted by the Stone-Age people who had no knowledge of a world beyond their valleys. The programs combines this extraordinary footage with interviews made 50 years later by two of the prospectors and some of the natives they encountered.

Friday, Jan. 11, 9-midnight EST (PBS) "King John." Determined to maintain his royal power, the English king invades France, triumphs in battle but loses his life by treachery. Leonard Rossiter plays the title role in this production for the final season of "The Shakespeare Plays." (In Rochester, this program will be broadcast 9 p.m.-midnight, Thursday, Jan. 17.)

## Television Series Begins

"Insight," a series of half-hour programs produced by Paulist Communications, is being telecast at 7 a.m., each Sunday morning on WOKR-TV, Channel 13, through March. The series covers topics such as parent-teen relations, suicide, alcoholism, and learning to love, focusing "on contemporary problems in the light of the Christian Gospel," according to a press release from the diocese.

"Insight" features well-known actors and actresses from film and network television, such as Gary Collins, John and Patty Duke Astin, and James Farentino.

## DEATHS

# Raymond Nary, Church Activist

Mass of Christian Burial was celebrated Jan. 2 for Raymond L. Nary Sr., who died Dec. 29, 1984. Mr. Nary was widely known for his role in Church associations, notably the Holy Name Society and the Knights of Columbus.

He retired as superintendent of assembly at Gleason Works in 1969 after 47 years with the company, and was a member of the Elder Statesmen of the Gleason Works.

In recent years, he had

done volunteer work at Hurlbut and Woodside Manor nursing homes, as well as at the former Flower City nursing home.

For 35 years, he organized the Knights of Columbus holiday entertainment for the Veteran's Hospital.

A knight since 1934, Mr. Nary chaired his council's veterans' entertainment committee, and, during World War II, organized entertainment for servicemen. In addition, he was Master

in the fifth New York district for ten years.

At Holy Apostles Church, Mr. Nary served as president of the Holy Name Society, the church's Boy Scout committee and helped organize two local troops.

He is survived by his wife, Betty (Hemmer) Nary; two daughters, Betty Szembrot and Anne; two sons, Bob of Newark and Ray; 17 grandchildren; 7 great-grandchildren; and several nieces and nephews.