

# 'Terms of Endearment' proves popular with audiences — a barrel of smiles

By IVY HILLIARD  
Staff Writer

Occasionally, a film comes along — a *Casablanca*, an *It's a Wonderful Life* or an *E.T.* — which explores human emotions in a way that is both achingly bittersweet and hilariously uplifting. *Terms of Endearment* is such a film. Spanning 20 years, *Terms of Endearment* is a testament to the endurance of family ties in the face of zany personality conflicts, bitter disappointments and death.

### Review

The focus of *Terms of Endearment* is the evolution of a mother-daughter relationship. The Greenways are an upper-middle-class Houston family. The opening credits of the film reveal the death of Emma's father when she is still quite young. Three lovely little scenes show the origins of her particular love-hate relationship with her mother, Aurora.

The film then follows the life of Emma and Aurora as they come to terms with themselves and each other.

Emma, first seen as a bobby-soxed teenager with braces, marries against her mother's wishes and soon becomes pregnant. Her husband, Flap Horton, is really a flop as far as success goes, and his pursuit of a career as an English professor leads Emma far away from her home to a life of pinching pennies in

Des Moines. Emma's discovery that Flap is less than faithful leads her into an affair of her own — and a confrontation cut short by cancer.

Meanwhile, Aurora matures from a prim, humorless woman — with the doubtful influence of a hilariously raunchy ex-astronaut — to one ready to raise her grandchildren in a way Emma would approve.

It is impossible to over-praise the work of Debra Winger as Emma, Shirley MacLaine as Aurora and Jack Nicholson as the astronaut, Garrett Breedlove.

Winger seems born to play the earthy, spirited Emma. With her raspy voice and fresh-scrubbed beauty, she inhabits her character fully and irresistibly. She builds a character who is believable as the anchor of her family, even when she is gone.

Interacting with Winger in a perfect duet, MacLaine gives her best performance ever as the uptight Aurora. Changing from a woman who boycotted her daughters wedding to one who hangs her treasured Renoir in her daughter's hospital room, MacLaine's metamorphosis is an amazing feat of acting, and even at her character's worst she is pathetically appealing. At Emma's best she is the kind of mother everyone over 10 can recognize and the type one might secretly wish for in a crisis.

Finally, Nicholson adds yet another unforgettable character to his roster. He is a scene stealer as the semi-alcoholic, lecherous, undeniably wrong-stuff *astronaut* Breedlove. His thinning hair, killer-smile and all, he still conveys a kind of dissipated sweetness. Seeing him drive along the beach in ray-bans, hair flying and steering his Corvette with his feet during his first date with Aurora is an unforgettable moment. Even those who do not enjoy an emotional movie would enjoy Breedlove.

The supporting performances by John Lithgow as Sam, Emma's Iowan lover, and by Jeff Daniels as Flap are also top-notch. Lithgow's gee-whiz bank teller is realistic, Daniels' sexy cuteness makes Emma's reluctance to leave him for his infidelity understandable. The three young actors who play Emma's children are also totally believable, each with distinctive identities despite their small roles.

So far, *Terms of Endearment* is proving to be popular with audiences and critics. Much of the credit for its success could be given to writer/director James L. Brooks.

Brooks, in his directorial debut, exhibits a great sense of timing; despite the episodic structure of the movie, the transitions are seamlessly paced. The adaptation of Larry McMurtry's fine novel of the same name is also excellent.



Dustin Hoffman discovers the trials of womanhood in "Tootsie," which will be shown at the Carolina Union Auditorium Friday. "Tootsie" will kick off the slate of films the Union has scheduled for the spring semester.

## Campus film schedule ready

By JEFF GROVE  
Arts Editor

It took a day or two longer than expected, but the Union Film Committee's schedule of film showings for the spring semester is ready for distribution. The committee has selected a typically diverse slate of films, with three major improvements: beefed-up film festivals, a surprising number of very recent film hits, and the creation of "Film Forum" programs of films introduced by faculty experts.

The Friday "Admission Night" format has been altered somewhat this semester. The admission prices and show times are not uniform. Some of the Friday films are not even recent films; the 1969 James Bond epic *On Her Majesty's Secret Service* is scheduled for Jan. 20 and Robert Altman's 1970 opus *M\*A\*S\*H* will be shown Feb. 24.

There is no room for complaining about this, however. Other Fridays will feature films from the past year, some still in commercial release, with titles including *Betrayal* (Jan. 27), *Local Hero* (Feb. 3), *Risky Business* (Feb. 17), *WarGames* (March 16) and *Tender Mercies* (March 23).

"Admission Night" programs begin Friday with three shows of *Tootsie*.

Four film festivals will span the semester. "The Best of the American Film Theatre" examines Ely Landau's attempt to achieve a satisfactory blend of theatrical and cinematic elements with *The Three Sisters* Jan. 18, *A Delicate Balance* Jan. 22 and *In Celebration* Feb. 1.

A Luis Bunuel festival showcases a cross-section of the late Spanish director's output with *The Discreet Charm of the Bourgeoisie* Feb. 11, *Un Chien Andalou* and *Los Olvidados* (The Young and the Damned) Feb. 19 and *Nazarin* and *L'Age d'Or* Feb. 29.

"Musicals of the 1930s" features Ruby Keeler and Dick Powell dancing for Busby Berkeley in *Gold Diggers of 1933* March 31, Fred Astaire and Ginger Rogers tapping their toes in *Shall We Dance* April 4 and Steve Martin and Bernadette Peters lip-synching '30s songs in *Pennies From Heaven* April 8.

A Tallulah Bankhead festival will bring to campus two of the actress's films, *The Devil and the Deep* (March 29) and *Lifeboat* (April 1).

The Film Forums begin Jan. 24 with Dr. John Kasson of the UNC department of history introducing the Harold Lloyd films *Safety Last* and *Hot Water* as well as Buster Keaton's *Sherlock Junior*. On Feb. 21 Burly Page of the curriculum in Afro-American studies will introduce and discuss *Bitter Cane*, a look at the history of oppression in Haiti, and *South Africa: The Rising Tide*, a documentary on minority rule in Zimbabwe, Namibia and South Africa. The third and final program will be on March 22, when folklore specialists Cece Conway and Dan Patterson introduce *Dink: A Pre-Blues Musician* and *Being a Joines; A Life on the Brushy Mountains*.

As with past semesters, the film committee has reserved one night for the screening of films made by UNC students. Chapel Hill's little taste of Cannes this semester will be March 25. Details on entering films to be shown will appear

later this semester in *The Daily Tar Heel*. Another tradition returning for the spring semester is Science Fiction Night, when sci-fi fans camp out with munchies on the floor in Great Hall. The night is Feb. 18 and the films are *The Invisible Man*, *The Thing* the original version of, *Dark Star* and *Zardoz*.

Saturday Matinees of so-called "children's films" are also scheduled. After a midnight show Feb. 3, *The Wizard of Oz* will be shown again on the morning of Feb. 4. Walt Disney's *Alice in Wonderland* will be screened in similar fashion, with a midnight show March 23 and two morning shows on March 24. *The Point* will only be shown on the morning of April 14.

Two double features are scheduled for this semester. Saturday, anarchy of the Marxian variety—Marx brothers, that is—will reign supreme. In *Monkey Business*, all four brothers overrun a cruise ship. In *A Night at the Opera*, Zep-por bows out as the others give the dizziest performance ever of Verdi's *Il Trovatore*. The second program, on Feb. 22, features the German silent films *The Last Laugh* and *Pandora's Box*.

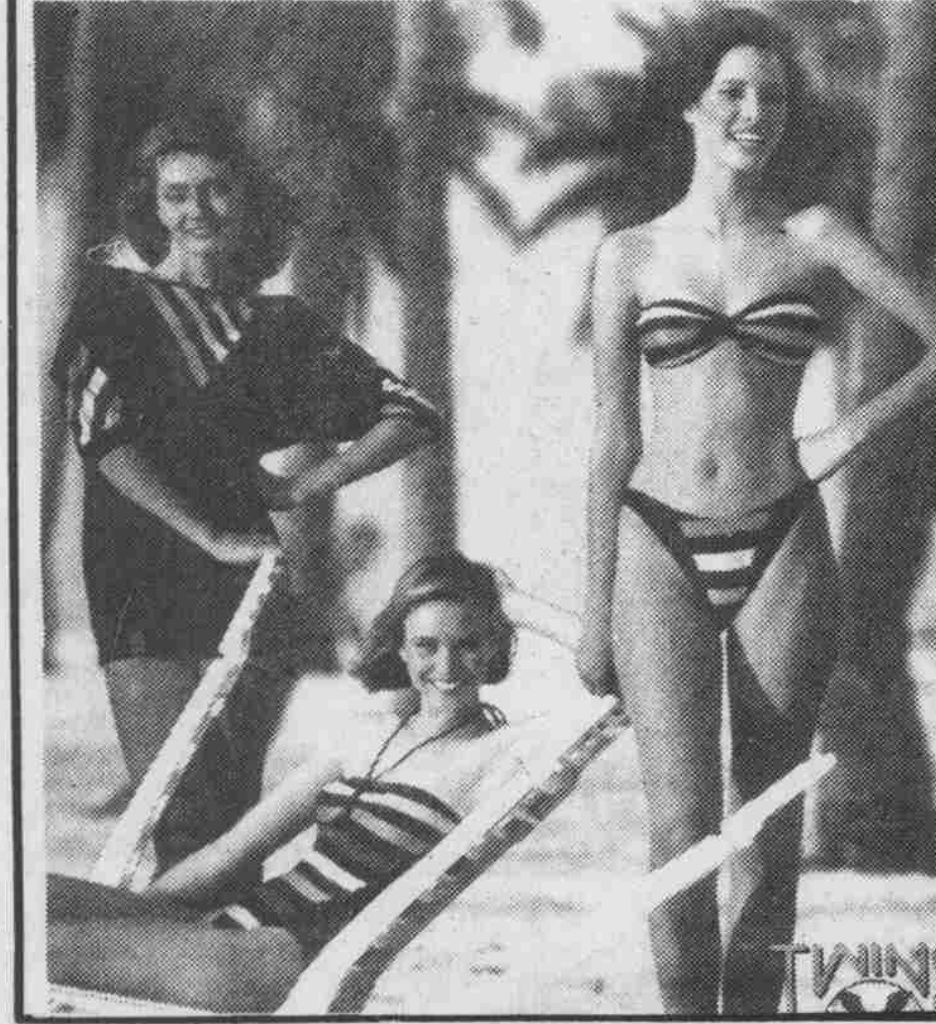
After all these special events, there remain a number of high-quality cinematic offerings on the schedule. Sunday sees screenings of *The Innocents*, an adaptation of *The Turn of the Screw*. Last year's big winner at Cannes, *Yol*, will be shown Jan. 21. Other titles include Howard Hawks' *Twentieth Century* (Jan. 29), *The Philadelphia Story* (Feb. 14), Bergman's *The Seventh Seal* (Feb. 26), *A Place in the Sun* (March 17), *Say Amen, Somebody* (March 18), and Billy Wilder's *The Apartment* (April 17).



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ACROSS	25 Made ready	48 Islamic law	22 Composer of operas
1 Forever — day	28 Competitive business struggles	49 B.A. More courageous	25 More courageous
5 Hilo hello	33 Toward sheltered side	56 Sensible	26 Make jubilant
10 Chicken abode	34 Lukewarm	57 Sweetheart	27 Author of fables
14 Something borrowed	35 Splitting tool	58 Sulk	28 Nourished anew
15 Mixed feline offspring	36 M.S. area	59 Use a mangle	29 Church part
16 A.D. word	40 WW II area	60 Frankie the singer	30 Small boat
17 Blore or Clapton	41 Recipient	61 Vagrant	31 Surpass
18 Bay	42 "Trees," for one	62 Fast time	32 Appears
19 Liquefy	43 Changed the cost of	63 Icelandic literary works	34 Musical sound
20 C.O.D.	44 Gazelles	64 Merganser	37 Dame — Evans
23 Olive genus	47 Ordinal abbr.		38 Actress Hudson
24 Religious speech: abbr.			39 Tomb inscriptions

Yesterday's Puzzle Solved:

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