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Starring: Alan Bates "King of Hearts"  
Glenda Jackson (won best actress)

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Starring:  
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112 Chambers  
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\$1.75

**WOMEN IN LOVE**

Starring: Alan Bates "King of Hearts"  
Glenda Jackson (won best actress)

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Sat. 7, 11  
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Sun. 7, 9:15  
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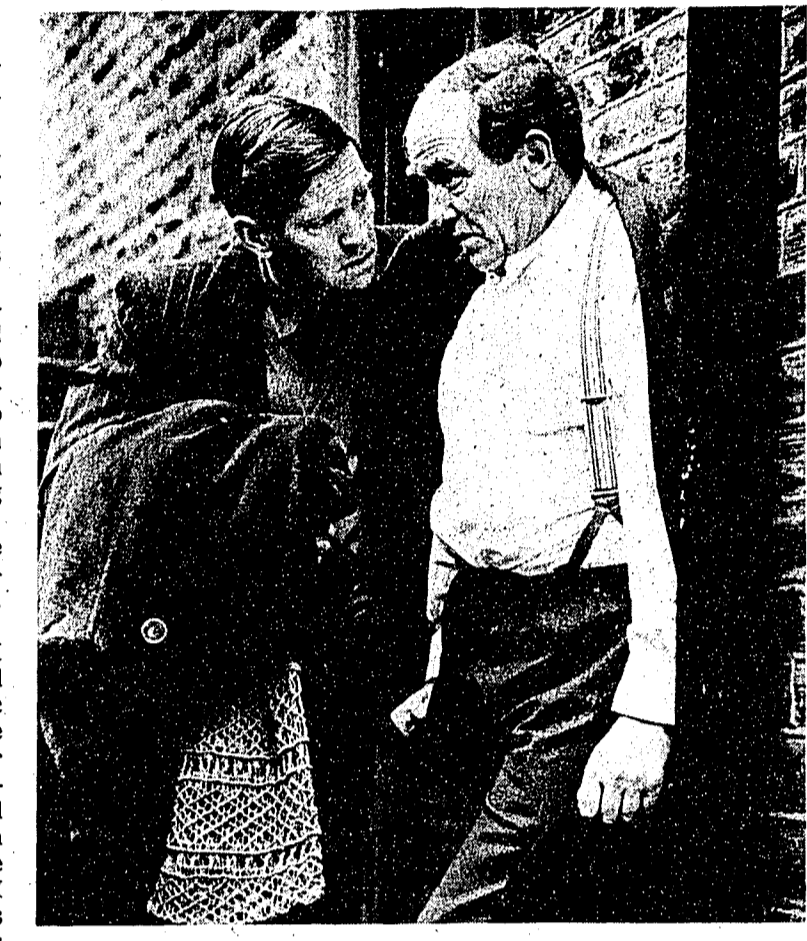
**1983 Oscars:**  
The good and the not so good predicted to win

By SHAWN ISRAEL  
Collegian Staff Writer

Academy Awards time has arrived again. On Monday night, a dozen or so films will be voted into the exclusive canon of Oscar-winning motion pictures, as Hollywood puts on its best glitter and shines its brightest lights to honor its own.

Cut me a break! It's just an overblown awards show, all developed around the somewhat naive idea to have members of a common industry compete against one another so the winners can get a 15-inch-high gilded nude man, the losers can mope and fake smiles all evening, and the studio heads can (usually) watch the dough roll in from the seemingly holy prestige their winning products have been bestowed. The Oscars? Who cares?

The problem is, however, that I love movies. Being a self-confessed movie nut, I do have an aesthetic interest, if nothing else, in the awards that are doled out year after year. It is, perhaps, the very influence Oscars carry in the financial and historical aspects of the film world that urges me to pay the Oscars so much attention. Usually I don't agree with the Academy's choices, but I understand the politics behind many of those decisions. The Academy generally loves American movies that make money and get recommended by nine out of 10 critics. I've come to expect that from Academy voters.



Although not much of a fuss was made of it in this area, "The Dresser" has received Oscar nominations for Best Picture of 1983 and Best Director, Peter Yates. Tom Courtenay (l) and Albert Finney have also been honored with nominations for Best Actor.

Being a practicing critic with certain ideas and preferences, however, my patience with the Academy of Motion Picture Arts and Sciences can only go so far. As always, I have a few complaints about this year's nominations that will not go unmentioned. Bear in mind, however, that these gripes are purely subjective, however sincerely felt they might be:

1.) Although Woody Allen's "Zelig" received two technical nominations, Allen went unrecognized for his work on this fine film (Boo!).

2.) Only *Class* was nominated out of the brilliant ensemble of actors in "The Big Chill" (Nuts!).

3.) "Flashdance" and "Yentl" each received two — count 'em, two — Best Song nominations. (What a laugh!)

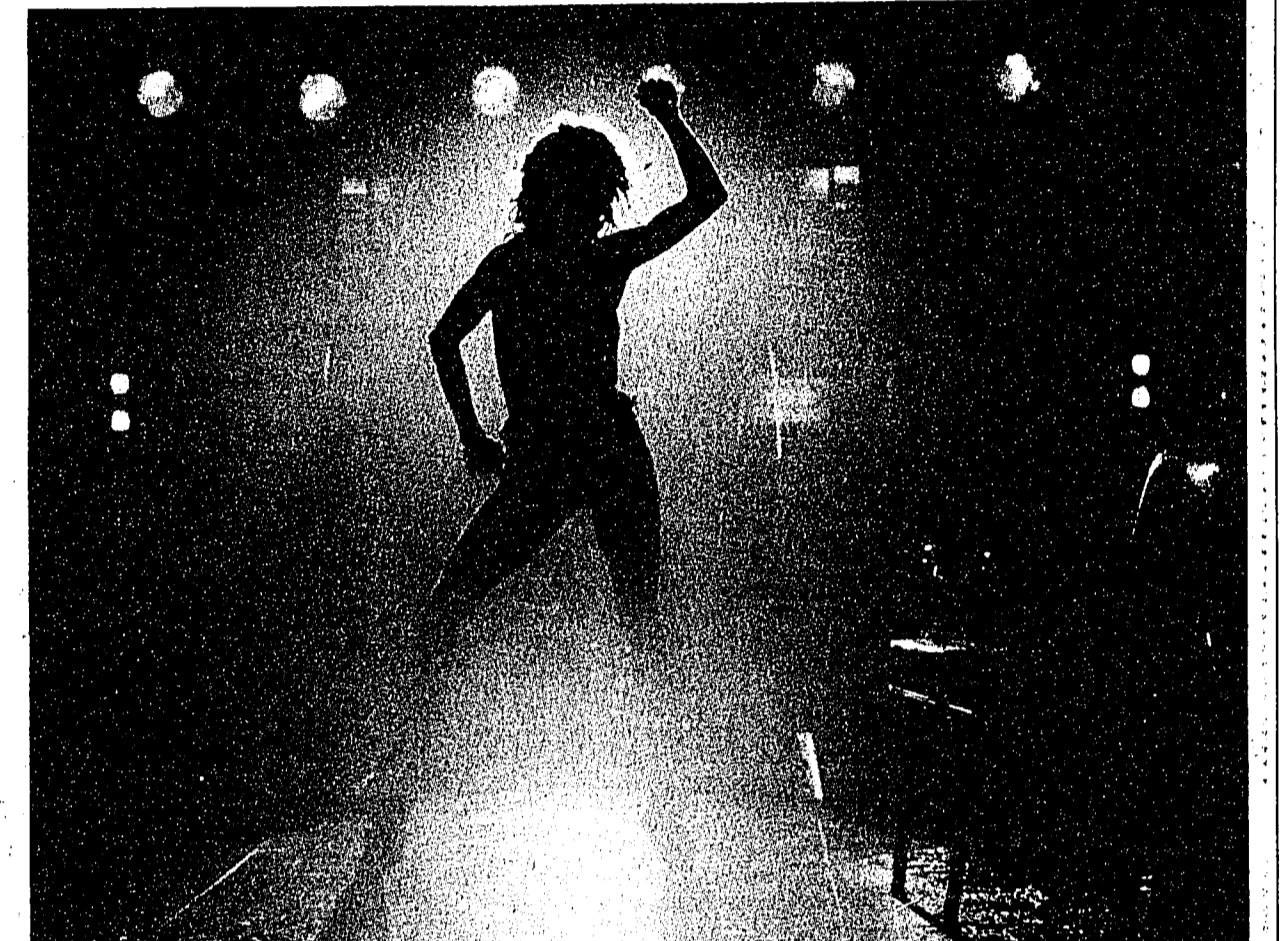
Now that I've done my whining, let's get to the business of picking winners from this year's crop of Oscar-nominees. Most of the major races are pretty clear-cut. In the Best Picture category, it looks as though nothing can stop "Terms of Endearment," James L. Brooks' thoughtful, occasionally ornery, intermittently soapy comic drama about a testy mother-daughter relationship; a good movie, even if there are at least seven shots in the proverbial bag since its release four

months ago, and there's virtually no reason to think it can lose at this point.

Running up against "Terms" are "The Big Chill," "The Dresser," "The Right Stuff" and "Tender Mercies." I've not yet seen "The Dresser" or "Tender Mercies," and my personal preference of the five is Lawrence Kasdan's "The Big Chill" by a whisker. Although this comedy about college chums of the '60s reuniting for the funeral of a common friend was occasionally slick even by Hollywood standards, it is impeccably acted and succeeds at levels of thematic complexity in exploring its subject that "Terms" and "Right Stuff" don't quite reach, as good as they are.

In the Best Director slot, it looks as though James L. Brooks will be summoned up to the Dorothy Chandler Pavilion stage tonight to collect his prize for "Terms of Endearment." He won the Director's Guild of America Award, a near-infallible indicator of the Oscar winner. (Only twice since the DGA began doling out awards more than 30 years ago have their choices and the Academy's not been the same.)

Other nominees are Peter Yates for "The Dresser," Ingmar Bergman for "Fanny and Alexander," Mike Nichols for "Silkwood" and Bruce Beresford for "Tender Mercies." Preference here goes to Ingmar Bergman, who combined his



One of the main reasons for the popularity of "Flashdance" was the energetic music throughout the film. Both the title song "Flashdance...What a Feeling" and "Maniac" have received Oscar nominations for Best Song. They are up against songs from "Yentl" and "Tender Mercies."

usual technical and storytelling expertise in "Fanny and Alexander" with a touching bit of sentimentality.

The Best Actor winner is almost a sure bet to be Robert Duvall for his portrayal of a down-and-out country singer in "Tender Mercies." Duvall has won just about every preliminary award possible, and the Academy can finally reward him for more than 20 years of quality work in Hollywood films. It also helps Duvall that he's the only American nominee in the bunch. Also nominated are Brits Michael Caine ("Educating Rita"), Tom Conti ("Reuben, Reuben"), Tom Courtenay and Albert Finney (both for "The Dresser").

There's less of a clear-cut front runner in the Best Actress slot, but I'll predict Shirley Maclaine will win for "Terms of Endearment." Maclaine has won the most preliminary awards to date, and this is her fifth nomination in 25 years. I think the Academy will finally see fit to pay its due to Maclaine. Also running are Jane Alexander ("Terms of Endearment"), Meryl Streep ("Silkwood"), Julie Walters ("Educating Rita") and Debra Winger ("Terms of Endearment").

I've seen all the performances except Alexander's, and my preference vote goes almost equally to Maclaine and Streep. Neither have ever been better than in their respective nominated performances,

and perhaps ideally I'd like to see them win the award jointly. (Forget it, I'll never happen.)

Jack Nicholson has won almost every preliminary prize for his supporting performance in "Terms of Endearment." He was even cited Best Supporting Actor by Andrew Sarris of the Village Voice, who didn't like the film. Bet the ranch and the Corvette on Nicholson to win. His performance, a quietly impressive combination of killer charm and leering hedonism, would get my preference vote, too. Other nominees include John Lithgow for the same film, Charles Durning ("To Be or Not to Be"), Sam Shepard ("The Right Stuff") and Rip Torn ("Cross Creek").

Voting patterns of the last 20 years, recent preliminary awards and industry hearsay all indicate that Cher is going to win the Best Supporting Actress prize for her performance in "Silkwood." Call me insane, but I'm going to defy the trend on a hunch and predict Linda Hunt for her incredible portrayal of photographer Billy Kwan in "The Year of Living Dangerously." Hunt won a great many early critical awards for her performance, and the film was recently given new exposure on cable networks last month. It just might be enough to land her the Oscar I think she well deserves. Also running are Glenn



It's a possibility Ingmar Bergman (r) will receive the Best Director award for what he says is his last film, "Fanny and Alexander." Sven Nykvist also could very well bring a little gold statue home for Best Cinematography. The film is also nominated for Best Foreign Film.

Close ("The Big Chill"), Amy Irving ("Yentl") and Alfre Woodard ("Cross Creek").

James L. Brooks appears to be a hands-down winner for "Terms of Endearment" in the Best Screenplay Adaptation category. He's up against Harold Pinter ("Betrayal"), Willam A. Frawley ("WarGames"), Myron Krieger ("The Dresser"), Willy Russell ("Educating Rita") and University alumnus Julius J. Epstein ("Reuben, Reuben").

Willis recognition after virtually ignoring his work all this time.

It's anyone's guess, but I'm going to predict that Sven Nykvist will win for "Fanny and Alexander." Other nominees in this category are Don Peterman ("Flashdance") and William A. Frawley ("WarGames"). My preference vote goes hands down to Gordon Willis for his extraordinarily subtle special effects photography and seamless imitation of the textures of old 1930s newsreel footage in "Zelig."

Best Song is another sure bet. "Flashdance...What a Feeling" is the most popular of the nominees, seems unbeatable, even though I find it uninspiring, pretentious and without much feeling. (I'm such an ogre.) Also nominated are "Maniac," also from "Flashdance"; two songs from "Yentl" ("Papa Can You Hear Me?" and "The Way He Makes Me Feel"); and the gentle country ballad "Over You" from "Tender Mercies." Preference vote goes to "Over You."

Here are the rest of my predictions for tonight's winners:

Foreign-Language Film: "Fanny and Alexander" (Sweden).

Costumes: Mark Vos, "Fanny and Alexander."

Sound: Ben Burt, Gary Summers, Randy Thom, Tony Dewe, "Return of the Jedi."

Documentary Feature: "Seeing Red."

Documentary Short: "Sewing Woman."

Original Score: Bill Conti, "The Right Stuff."

Original Song Score or Adaptation Score: Michel Legrande, Alan and Marilyn Bergman, "Yentl."

Animated Short Subject: "Mickey's Christmas Carol."

Live Action Short Subject: "Boys and Girls."

Editing: Glenn Farr, Lisa Fruchtman, Stephen A. Rotter, Doug Steuere, Tom Rolf, "The Right Stuff."

Art Direction/Set Decoration: Geoffrey Kirkland, Richard J. Lawrence, W. Stewart Campbell, Peter Romero, Pat Pender, George R. Nelson, "The Right Stuff."

Sound Effects Editing: Ben Burt, "Return of the Jedi."

Glenn Close