

The main thing wrong with Movie Reviews in newspapers and magazines is that they offer the wrong reasons for us to decide if we want to see the movie. That's because the general public has a broad range of interests, while the average film critic has only one: He spends his life watching movies, and then showing off his knowledge of the subject by writing about things like "crisp direction" and "subtle camera work." Unfortunately, this doesn't help anybody to choose an enjoyable film for a Saturday night.

So how can the average person be steered to movies that appeal to his own particular interests? MAD thinks there is a way. Most of us already subscribe to at least one "Special Interest Magazine" that gives the latest on "Women's Lib" or "Mental Health" or "Cigar Box Collecting" or whatever thing we're into. Now if these Specialized Magazines would only run "Specialized Movie Reviews," we could decide which pictures we want to see, and even why we want to see them. It's really not such a radical idea, and we here at MAD can already foresee the day . . .

WHEN SPECIAL INTEREST MAGAZINES REVIEW NEW MOVIES

ARTIST: MORT DRUCKER

WRITER: TOM KOCH

FROM "AMERICAN HOME"

A HOUSE DWELLER'S GUIDE TO NEW FILMS by Pastel Cozinook

The horrible consequences of using 25-watt light bulbs in rooms filled with dark, heavy furniture are dismally shown in "The Godfather," a tasteless flick currently playing nationwide.

Throughout this long, dreadful epic, homemakers will find themselves constantly repelled by such grim clashes in decor as the placing of frilly fringed lamps on cumbersome carved tables. It can only be said that if these sickening arrangements were concocted for their shock value, the result was a huge success. However, this reviewer finds it hard to believe that "The Godfather" characters would choose hideous furnishings on purpose. As typical upper class suburbanites, they naturally might be expected to call upon a sensitive interior decorator to brighten the gloom with his feathery touch. Obviously, they haven't done so, and this flaw makes an otherwise realistic family story become totally unbelievable.

For example, home lovers will quickly note how the shabby drapes in the combination conference room-rumpus room literally cry out to be replaced by cheerful tie-back curtains. As for the furniture, which appears to have been salvaged from the lobby of a condemned hotel, junking it in favor of Levitz Modern (or even scatter pillows on the floor) would have added a vivid swirl of warmth. With the entire picture being filmed in a collection of equally drab and depressing rooms, "The Godfather" emerges as a home furnishing nightmare that is well worth missing.

MOTORING TO THE MOVIES

With Edsel W. Kaiser-Frazer

A dazzling 1941 Lincoln cabriolet shares top billing with a gorgeous 1939 Packard Model 180 limousine in "The Godfather," the best new classic car film to appear on the silver screen since "Bonnie and Clyde." Lesser, but equally effective, performances are turned in by a well preserved pre-war Checker cab and a newcomer that seems destined for future stardom, a 1937 Hudson Terraplane.

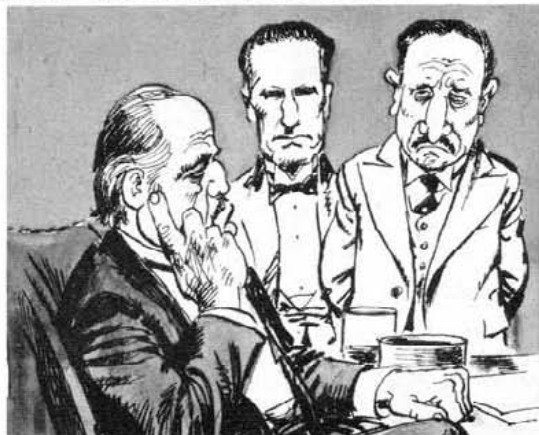
Though handling of the vehicles by a bunch of Italians is only adequate, this shortcoming is more than offset by the staging of the film's most memorable scene. In it, the audience is treated to a breath-taking glimpse of a whole parking lot filled with early Detroit iron as somebody or other sneaks around copying license numbers (New York, 1945) for some reason or other.

Unfortunately, poor film editing results in numerous distracting cut-aways from the bevy of beauties in the lot to an old man mumbling in a nearby house. But cameras do stay with the interesting action long enough to capture vivid portrayals of a charming Airflow DeSoto, an almost extinct 1938 Graham and even a lovely Straight Eight LaSalle.

Despite its four-star rating by yours truly, "The Godfather" is not recommended for junior auto buffs, due to its stark depiction of violence. The most sickening example comes in a scene at a turnpike toll booth where the featured Lincoln is splattered beyond restoration by machine gun fire. It's a grisly moment, but for those with strong enough stomachs to watch a classic being butchered, "The Godfather" is the "must see" movie of the season.



This frank portrayal of wanton mutilation of a classic car probably accounts for the Restricted rating of "The Godfather."



In typical scene from "The Godfather," Brando exhibits preference for groveling flunkies over urgently needed interior decorators.

TAKING A SHOT AT THE MOVIES

With Lamar "Bull" Jukes

A classic Browning sub-machine gun co-stars with a bevy of .32 automatics in "The Godfather," a movie featuring the best outdoor sports action since the Cheyennes were all picked off by superior firepower in "Little Big Man."

The wild game bagged in "The Godfather" consists solely of Italians, which is a lucky thing since they are not one of those "endangered species" whose extermination might give our sport a bad name.

Also to its credit, the movie makes a good case for legalizing silencers on firearms. The use of such devices permitted many of the hunting scenes to be filmed on crowded city streets without creating noise pollution. All in all, the bleeding hearts will find nothing to complain about in any of "The Godfather's" thrilling depictions of big game stalking.

From a purely technical standpoint, weapon lovers may find fault with a few of the film's machine gunnings on the grounds that 50 or 60 bullets should be enough to kill anything. Also, nit pickers could conceivably argue that firing at a motionless target from a distance of two feet takes some of the sportsmanship out of killing for pleasure.

But despite its minor faults, "The Godfather" makes for an enjoyable evening at the movies, and also offers some good tips on stalking to those of you who have hopes of someday displaying a stuffed Italian on your trophy room wall.



These six nice specimens were bagged in "The Godfather," thanks to the clever idea of taping two spare pistols to a toilet flush box.

FROM "JACK & JILL"

LET'S EVERYBODY GO TO THE MOVIES

I think probably every kid will like "The Godfather" because it is like a cops and robbers picture, except that all the people are robbers and there aren't any cops.

They never say what kind of a relative a Godfather is, but I guess he is something like a grandfather because he talks so you can't understand him, and looks like he has bad breath and cotton in his cheeks the way grandfathers do. In this movie, the Godfather drops dead while he is making his grandson play some game with him. I wish my grandfather would drop dead when he makes me play games with him. Who wants to play dumb games with an old man who has bad breath and cotton in his cheeks?

But besides that, this movie is very funny. When one guy gets shot a couple hundred times, he twitches and jumps around a lot before he falls down, just the way the Three Stooges do. Only the Three Stooges always get up again when they fall down, but this guy didn't.

Another funny part comes when a guy wakes up and finds out there's a horse sleeping in bed with him, except it's only part of a horse. I laughed when the guy jumped out of bed and said, "Arrghh," after he saw there was part of a horse sleeping with him.

But the best part of the movie is that there isn't hardly any kissing stuff in it. The only times are when the men kiss each other, which I didn't understand why and my parents wouldn't tell me. But anyway, the men never get married to each other, which is another main reason I liked the movie and think you will, too.

ENTERTAINMENT INDUSTRY ANALYSIS

by Lynch-Piercefennier-Smith



Decisions are quickly made and effectively executed following Board of Directors' Meetings like this one in "The Godfather."

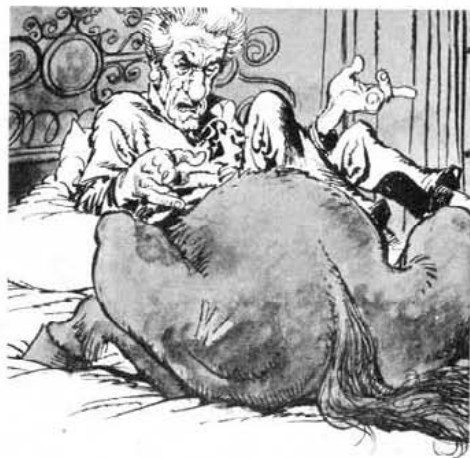
"The Godfather," currently playing at reserved seat ticket prices (1½ bid, 4% asked) is strongly recommended to executives seeking tips on corporate diversification into new product and service lines.

The film, partially underwritten by the Stupendous National Bank of Hollywood, is an enthralling story of a successful conglomerate that has been built without the usual capital outlay for plant sites and machine tool installation.

Stressing efficiency of operation and loyalty to management, the semi-fictitious Godfather Enterprises exhibits remarkable growth potential by following a policy of aggressive expansion. This is achieved by permitting junior management to play a role in executing top level decisions by executing top level competitors.

Though "The Godfather" is somewhat negligent in failing to present moviegoers with a detailed balance sheet of operations, it is obvious that buying the New York Police Department has been the firm's only major cash expenditure. Thanks to this prudent purchase, gross income and net profits remain constantly on the rise throughout the film.

In scene after scene, "The Godfather" offers data on organizational management and employee discipline that executives, contemplating a high risk business venture with great cash flow potential, will find invaluable.

by Bubby Claffin,
Junior Guest Critic

"The Godfather" is different from Disney pictures, mainly because it only stars part of an animal.

YOUR MOVIE EPICURE

by Basil "Slim" Oregano

For food lovers anxious to learn sixteen new uses for tomato paste, "The Godfather" is served up as the *tastiest* film of the month. Starring lasagna washed down with red wine, rigatoni with meat sauce and the ever popular gnocchi, this three-hour display of zesty gluttony may be the best picture to come out of Hollywood since Lowell Thomas feasted on sheep's eyeballs in "Afghanistan Revisited."

Advocates of leisurely dining will be especially delighted to see that "The Godfather" script calls for most of the actors to enjoy an enormous meal just before they are gunned down. As we all know, this is the only way to die happy. Unfortunately, intensive machine gunning makes it impossible to see the contented smiles that the victims would have had on their faces if they still had faces.

For this reviewer, the film's only distractions came when the wonderful cooking and feasting scenes were sometimes interrupted *before* the spumoni to cut away to a savage beating where the characters weren't even provided with hors d'oeuvres to nosh on during the action.

Also, lovers of northern Italian cooking are certain to regret the lack of dramatic moments featuring veal dishes. But for pasta fans, "The Godfather" will be relished as a thoroughly mouth watering motion picture experience.



A mouth-watering Italian gourmet meal of chicken tetrazzini, manicotti and zabaglione is destroyed in this unforgivable scene from "The Godfather."

FROM "PSYCHOLOGY TODAY"

Therapeutic Night At The Movies

With P.H. DeMille, Ph.D.



In "The Godfather," Marlon Brando displays a warm paternal interest in all of his children's activities, including their funerals.

The importance of maintaining close family ties while granting a degree of freedom and responsibility to the maturing child is amply demonstrated in this month's psychological film study, "The Godfather."

For parents who fear that cutting the apron strings will lead to anti-social behavior among their youngsters in the 20-to-30 age group, this picture offers comforting reassurance. Starring Marlon Brando as a loving and muttering father, the movie shows us that boys venturing out into the world for the first time need not display their insecurity by growing shaggy hair, sassing their elders or twanging amplified guitars. In fact, carrying a violin case to work is as close as any of "The Godfather" kids comes to seeking refuge in the neurotic pop music cult.

In the view of this therapist, such a successful transformation out of the childhood phase is attributable to three stabilizing factors exhibited in "The Godfather": (1) Strong parental discipline that clearly frowns upon difficulties with the police; (2) An opportunity to channel boyish energy into a physically active family business, and (3) A chance to die young before the psychological problems of adult life need to be faced squarely.

Perhaps most important, "The Godfather" lets us see a healthy home atmosphere in which boys who might possess latent desires to become hair dressers, collect Dresden figurines or wear lipstick and high heels are firmly guided into more manly pursuits. For this reason alone, parents of male children entering the "critical years" should educate themselves before it's too late by seeing "The Godfather."

FROM "Ms."

THE CRUSADING CRITIC

by Gloria Stoneman

If you enjoy watching displays of male chauvinism at its piggiest, you'll simply love "The Godfather." Starring Marlon Brando (who may have thrilled your mother with his torn tee shirt, but who will do nothing for you with his sagging jowls), the picture offers a disgusting look at a business world dominated and mismanaged by mutton-headed men.

In the typical Hollywood tradition, women are cast in the roles of mere possessions who serve their masters by cooking spaghetti, bearing children and, ultimately, getting blown up in parked cars.

Basically, "The Godfather" is the dull story of muscle-bound males blasting out each other's underdeveloped brains in an endless, childish game of cops-and-robbers. If the film has any socially redeeming value, it lies in the frank display of prejudice against women in hiring for executive level Mafia jobs. Hopefully, this show of blatant sex bias will inspire some of you sisters to picket the next summit meeting of the Five Families, and demand what you've got coming to you.

The New York Police Department, which is depicted as having no women members either, naturally fails in its bumbling efforts to halt the juvenile pranks of Brando's chauvinist swine. However, there is one satisfying scene in which the police captain who may be responsible for the N.Y.P.D.'s discriminatory hiring policy is pumped full of lead until his guts ooze out.

Still, this reviewer can recommend "The Godfather" only to those women who want to renew their sense of outrage over being downtrodden.



A brief attempt to carry out simple child care duties proves fatal to Big Shot tycoon Brando in this revealing scene from "The Godfather."