

# CBS introduces mid-March lineup

CBS Entertainment is currently adding four promising new shows to its mid-March line-up.

*Eisenhower & Lutz* is a comedy about a one-man law firm operating from a small office in a Palm Springs mini-mall. The *Eisenhower* of the firm doesn't exist (it sounds distinguished), but Barnett Bud Lutz Jr. (Scott Bakula) does -- he is an enterprising young lawyer who has opened his first office near an accident-prone intersection. His father, Big Bud (Henderson Forsythe), a sign-painter who can't spell very well, is delighted that Bud has returned to his home town. Bud is involved with his loyal, naive lady friend,

Megan (DeLane Matthews); his secretary, Millie (Rose Portillo); Dwayne (Leo Geter), a part-time law student who would rather play golf, and Kay (Patricia Richardson), his high school sweetheart, now a top legal eagle with a prestigious firm. Bud's balancing act between career and his personal life is difficult, but he perseveres. *Eisenhower & Lutz* is an MTM Production, created by Allan Burns, who is executive producer.

*Trial and Error* is a comedy about two Hispanic best friends whose paths have diverged widely since boyhood, and who

are now roommates. John Hernandez (Eddie Velez) and Tony Rivera (Paul Rodriguez) grew up together in a poor and tough neighborhood in Los Angeles. After years of hard work, John has made it through law school and is now the first Latino in a prestigious downtown law firm. Tony, still a street schemer, has parlayed his skills and smarts into becoming the hottest T-shirt hustler on Olvera Street. Also starring are John de Lancie as Bob Adams, a stuffy attorney in the firm, and Debbie Shapiro as Rhonda, John's secretary who is wise in the ways of the office. John and Tony may have differing goals and

outlooks, but their loyalty to each other is unswerving. *Trial and Error* is a production of Columbia Pictures Television. Donald L. Seigel & Jerry Perzigian and Howard Brown & Tommy Chong are the executive producers. Al Aidekman is the producer.

*The Dictator* stars Christopher Lloyd as a deposed South Sea Island dictator now living in Queens, N.Y. with his wife, Isabel (Deborah Rush), and a teen-age son and daughter, and running a laundromat. President for Life Domino, Supreme Ruler and Protector of the Bando Islands (a little-known chain in the South Pacific)

was ousted from power, and six months later is running his family and the Rego Park laundromat with the same iron hand he had used to rule his country. His intensely loyal aide, General Bosco (Joe Grifasi), is still by his side. Although his kids love their new life in America, Domino has adjustments to make -- especially since he still has wild schemes to return to power in Bando. *The Dictator* is a Lobell-Bergman production, in association with Touchstone Television. Andrew Bergman and Michael Lobell, and Rob Dames and Bob Fraser, are the executive producers. Marilyn Suzanne

Miller is co-executive producer of the comedy, to be taped before a live audience in New York.

*Coming of Age* stars Paul Dooley, Phyllis Newman, Alan Young and Glynis Johns in a comedy about a reluctantly retired airline pilot, Dick Hale (Dooley) and his wife, Ginny (Miss Newman), who have bought a home in an Arizona retirement community and find they must cope with two of the world's *happiest* neighbors and a collection of characters. Young and Miss Johns are their neighbors, Ed and Trudie Pepper. Barry Kemp is executive producer and Emily Marshall the producer for Universal Television.

## Julia

know her, making this performance one of her most moving. After appearing in such box-office successes as *Romancing the Stone*

and *Peggy Sue Got Married*, I half expected this relatively small film to be her *Heartburn*, but she pulled it off beautifully.

Sting, who has kept making movies (*Dune*, *The Bride*, *Plenty*) only because of his powerful, vaguely sinister screen

presence (about equal parts quiet intensity and smoldering charisma), manages to add a new wrinkle or two to his brooding persona, making his usual shtick more accessible than before.

These two virtually carry the film as they no doubt were meant to do.

Despite all these strong points, I can't see *Julia and Julia* being pleasing to the moviegoer who prefers a more orthodox storyline, and whether it has a satisfying ending is entirely a matter of interpretation.

If you're a *Top Gun* or *Beverly Hills Cop II* kind of person, I don't recommend *Julia and Julia*.

However, if you want to see a moving, suspenseful film that is a little more aesthetically pleasing, don't miss it.

Not everyone gets to live twice.

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involved in the community to a tremendous extent, to give them the opportunity to get involved with the University and meet the University people.

"I think it helps the city at large because everyone has a better understanding of what the University provides, what it has or what it doesn't have, and the University knows what

it has or what it doesn't have, and the University knows what it out in the city.

"There's not a big gap between town and gown, and I think a lot of this has come about because of the Foundation. That is important because you don't wind up in the ivory tower on a syndrome."

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