

Langley reviews a bumper crop of films that fail pitifully

You Only Live Twice—A just fair Bond movie. By this time, the series was striving too hard for effect, and the total effect is pretty contrived. Also, the special effects for this were the worst in the Bond series. Sean Connery looks rather bored with it all.—CH

Thunderball—By far the worst of the Bond series. The cameraman was allowed to linger on the underwater scenes as if he were Jacques Cousteau, and the result is absolutely no suspense. Add to this a very weak script, and you certainly don't have much of a movie.—CH

Brewster McCLOUD—A tiresome piece of fashionable cinema. Director Altman has tried to top "MASH" in the outrageousness of his humor, but his jokes are weak, and he repeats them over and over. Moreover, the film seems edited by a computer fed with last year's art films. Strictly for pseudo-intellectuals.—G

Not reviewed. Opinions are those of a consensus of critics.

Where's Poppa—A black comedy with George Segal and Ruth Gordon. Grotesque and overdone, but pretty funny.—CH

Julius Caesar—An adaptation of Shakespeare's play. Not as good as the old version.—R

Rio Lobo—A western directed by Howard Hawks and starring John Wayne. One of their worst.—G

The Outdoorsman—A hunting documentary. For those who like that sort of thing.—CH,D,R,G

Gone With the Wind—This is the old standby that practically everybody loves. See it again.—R

Five Easy Pieces—This picture cannot be called a total success, because many of its

scenes just do not come off, especially in the first half-hour. When the scenes do work, it is partly because of some good casting in small roles, and some good scripting, but mostly because of the acting of Jack Nicholson, giving the definitive portrayal of an empty shell of a man. This is one of the great screen performances. Though drastically uneven and deeply flawed, the movie seems rather fine. Above all, Nicholson should not be missed.—G

Tora, Tora, Tora—The first hour or so of this is not a movie, but a boring skimpy

history lesson, with the actors standing around explaining everything to each other. After that, it gets better, almost in spite of itself. Some of the facts presented are interesting and astounding, and the attack itself is magnificently staged. It will leave you breathless. Zero as cinema art, but as a war movie, it has its moments.—CH,R

3 in the Cellar—A pretty fair terrible movie. Director Flicker has a nice, understated way of presenting his jokes, and even though the script is mighty poor, and the actors even worse, the

whole thing is rather pleasant in an idiotic way.—D

I Love My Wife—The latest Elliot Gould comedy. Gould is definitely going downhill.—G

Little Fauss and Big Halsey—A motorcycle picture with Robert Redford and Michael J. Pollard. Pretty lousy.—D

No Blade of Grass—Pollard completely takes over. Mediocre.—R

When Dinosaurs Ruled the Earth—Son of One Million. B.C. Stupendously terrible.—D

and fails to take heart in road company's '1776' production

Says the DTH cartoon, "all these characters seem almost human," and indeed this is what 1776 was most praised for when it opened. Many critics felt that the show had portrayed our forefathers as real people instead of historical names. In elaboration, they especially noted the fact that the show touched on the sexual desires of those famous men.

In spite of this great theatrical breakthrough, I, for one, did not see any real people on that stage. This play tries to have it both ways. It pretends to be showing the real man, and instead shows

a cartoon version, greatly simplified. The character of Franklin, especially, is written to get easy laughs by manipulating our perceptions. As for his sexual desires, the producers eliminated a scene showing his rendezvous with a young girl, when they found that it "turned the audience right off."

The musical numbers are vaudeville acts, and many of the characters are simply gross caricatures, such as Richard Henry Lee. This is a cheapened history lesson for the masses, and uses our sketchy knowledge to get a laugh out of a line to John Hancock, "That's a mighty big signature, Johnny." That the show had

potential for something more can be seen in the best number, "Mollasses to Rum." Here the electricity of real drama and real theatre was turned on, and by its excellence, it accused the rest of the show of pandering.

Nevertheless, if one is willing to turn most of his brain off, the show can be very entertaining, if somehow suggesting a certain tastelessness. The Broadway version was a model of high-kicking exuberance, and the style was totally cartoon. Every number was performed to be a show-stopper and every line was driven into the audience. Though hardly high dramatic art, it was good fun.

The production that reached us was much more subdued, and this was not all to the good. The show went along in a naturalistic manner for the talk, and unfortunately revealed how talky the talk was. Then a musical number came and it was vaudeville time again. This gave the show a positively schizophrenic air.

It tried to blend straight play style into a pretty conventional musical, and the sight of those men who had been debating so earnestly, tripping around the stage singing "La, la, la" became a bit silly. Also, too many of the numbers were performed without that certain burst of

energy necessary to really put them across. Although the production was never less than professional, in the best sense of that word, it never really caught fire, and the play in the end seemed rather ponderous.

The actors were a mixed bag. There were so many cast changes that it is impossible to tell who played what roles. I must therefore identify them by their character names.

John Adams looked and spoke amazingly like William Daniels, the original John Adams. He did very well with the fanaticism of the character, but tended to be over-earnest in a way that

suggested camp. John Hancock had a fine stage presence and a good voice. Edward Rutledge was outstanding in "Mollasses to Rum," the show's big number, but he and the rest of the Southerners made a terrible mistake with their stabs at southern accents. The courier gave a very moving rendition of "Mama Look Sharp," and most of the rest of the cast was adequate. The director tended to broad overstate gestures for the actors, but the stage movement was generally good enough.

All in all, a production that did not reach the high level of the first two road shows this year.

News of the UNC campus and elsewhere

The UNC Aquaholics are beginning scuba instructions for the spring semester. All interested persons come to 303 Woolen Gym, Monday night, February 8, at 7 o'clock.

For anyone interested in rowing for the UNC Boat Club this spring, there will be a meeting place at the Central Carolina Bank at University Square every afternoon at 3.

Tonight the Carolina Union Coffee House presents Tommy Goldsmith.

Free Flicks: Tonight: "East of Eden," 7, 9:30 and 11:45. Saturday: "Wait Until Dark," 7, 9:30 and 11:45. Sunday: "8½," 7 and 9:30. All shows in the Great Hall of the Union. No smoking.

The Cinematheque. Tonight, Ingmar Bergman's "Through A Glass Darkly," part one of the Religious Trilogy. Shows at seven and nine in Murphy 111. Admission \$1. W.C. Fields Festival begins Sunday night. First movie is "Tillie and Gus," showing Fields, the child-hater and co-starring Baby Leroy. Shows will be at 6, 7:30, 9 and 10:30 in Carroll Hall. Admission is \$1.

Information on various Israeli colleges and university programs is available at Hillel House, 210 W. Cameron Ave.

King Nyle will give a concert tonight at 8 in the Cobb Dorm Lounge. Scheduled: First public performance of such future greats as: "Carrboro: The Paris of the Piedmont" and "I Can't Get Over How You Got Under Me"—and maybe "Your Father Is Sterile."

The YM-YWCA Tutorial Program will be recruiting this week. Tutors from last semester and all other persons interested in tutoring, please sign up at the YM-YWCA or the sign-up table located on campus.

Gordon Lightfoot will be performing at 8 o'clock, Saturday night in Aycock Auditorium on the UNC-G campus. Tickets are \$2 at the door.

Duke Players will hold auditions for the third production of the current season, "Royal Hunt of the Sun," written by Peter Shaffer. Auditions will be conducted Monday night, Feb. 8th in Branson Theatre at 7:30. Also, Tuesday and Wednesday nights, the 9th and 10th, auditions will be held in Page Auditorium (West Campus) at 7:30. In both size and staging, "Royal Hunt of the Sun" may be the "spectacular" of the Players' season. "Royal Hunt of the Sun" is concerned

with the Incas and their encounter with Pizarro. The large cast includes roles which vary from extremely difficult and challenging to smaller parts which a stage novice could handle. For further information or scripts, call 684-3181 (Durham).

Lost: Girl's prescription sunglasses which are large and round with dark brown rims. Lost around Peabody Hall or

elsewhere. If found, call 966-5047.

Lost: Pair of brown leather, fur-lined gloves lost in 1A Swain during 11 o'clock RTVMF class Thursday, Feb. 4. If found, please turn into Daily Tar Heel office.

Found: Man's black frame glasses in Gerrard Hall Monday, Feb. 1. Obtained from Greensboro optometrist. Pick up at Student Union Information Desk.

'Ben-Hur' scheduled

The day was hot. The Italian sun beat down on the two men with the intensity of a blast from a furnace. Standing in the courtyard of a lavish Roman villa, they spoke to each other, at first softly, then in voices rising to a shrill crescendo. When they had finished, a short, stocky man who had been listening with fierce concentration spoke: "Let's do it once more, please."

Charlton Heston and Stephen Boyd, the two men, ignored the heat and the discomfort of the heavy costumes they

were wearing. For the two-dozen time they proceeded to speak their lines for scene 65-A in "Ben Hur."

This key scene from one of the most acclaimed motion pictures ever filmed will be seen, among a great many others, by television viewers when "Ben-Hur" is presented as an unprecedented four-hour entertainment special Sunday, Feb. 14 (7:00-11:00 PM, EST) in color on the CBS Television Network.



Will the world or Chapel Hill, for that matter, end in fire or ice? Well, the ice came this week. The world has not ended but motorists have faced new snafus. To drive around town, they have been required to scrape, melt or live with prodigious amounts of ice on windshields. The woman pictured above is meeting the problem squarely with muscle.

Crossword Puzzle

Answer to Yesterday's Puzzle

ASP	SEAR	SFA
BEL	HANDY	HER
ENAMEL	DOTAGE	
TODAY	TAP	
AREA	RAT	BELL
BIRTH	PAT	DUE
AS	SUP	LAC
TER	GAT	LADEN
ERAS	DOG	BOSS
RAH	TRAIN	
BANGED	ORNATE	
ADE	REMIT	TIAID
NOP	DEANS	EWI

ACROSS

- Spurt forth
- Knock
- A state (abbr.)
- Fall into disuse
- Man's name
- Gentler in nature
- Indicates
- Sign of zodiac
- Shouts
- Hold on, properly
- Pronoun
- Temporary shelter
- Mistaken
- Assyri
- Enthusiasm
- Coagled lava
- Fruit drink
- Inlet
- Symbol for sulfurium
- Remain erect
- Seed container
- Golf mound
- Trial
- River island
- Small lumps
- Plague
- Man's nickname
- Has confidence in
- Caprices
- Chapeau
- Weird
- Confederate general
- Organ of sight
- Begin
- Dine

DOWN

- Spread for bread
- Man's name
- Higher
- Butter substitute (colloq.)
- Sailor (colloq.)
- Hotpower (abbr.)
- Chemical compound
- Actual
- Washed lightly
- Still
- Dance step
- Lair
- Extreme
- Still
- Smallest amount
- Angry
- Tin
- Famed
- Woody plants
- Unusual
- Succor
- Polar states
- Decay
- Clever
- Baker's product
- Mexican dish
- Item of property
- Trouble
- The sweetshop
- Allowance for waste
- Definite article
- Beam
- Evergreen tree
- New Zealand parrot
- Place
- Sun god

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—Judith Crist, N.Y. Magazine

Brewster McCLOUD
7:10, 9:05, 11:00
Mat. Sat. & Sun.:
1:25, 3:20, 5:15 PM

JANUS 1 7th Week
"BEST PICTURE OF THE YEAR."
—N.Y. Film Critics
JACK NICHOLSON

FIVE EASY PIECES
7:32, 9:19, 11:06
Mat. Sat. & Sun.:
2:15, 4, 5:45 PM

JANUS 2 7th Week

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