

## Langley reviews 'Venice' superb

The Conformist—Bernardo Bertolucci's study of a man with a desperate desire for normality is so extraordinarily rich and directed with such a feel for mood and atmosphere that it becomes an instant classic. An overwhelming masterpiece.—R (will not play anywhere else in the state.)

Little Big Man—Arthur Penn's western is a rare thing, a truly epic American film. Brilliantly directed and edited, one of the few modern American masterpieces.—C

Death in Venice—An adaptation of the Mann novella. Some of the flashbacks are poorly written and overacted, but Visconti's photography, his use of background music, his direction of Dirk Bogarde, and his faithful rendition of Mann's allegory of decadence are all so superb that the film is nothing less than a stunning masterpiece.—CH

Johnny Got His Gun—Some awkwardly conceived fantasy sequences are the only flaw in this shattering, gut-punching, overwhelming anti-war film, made all the more unverbally moving by its liberal naïvete. Not to be missed.

2001: A Space Odyssey—Kubrick is a little too interested in his gadgetry, but the film is a rich succession of profound ideas and images, all magnificently photographed.—D

Kluge—Well directed, but the script shifts uneasily between a murder mystery and some rather simplistic psychiatric observations, and Donal Dutherland is terrible. Made to seem much better than it is by a stupendous performance from Jane Fonda, who joins the top rank of screen actresses.—D

Sweet Sweetback—A very interesting black-oriented movie filled with gimmicks many of which work quite well. A remarkable rhythm in the editing and background music contribute to the appropriate look and feel of a foreign film. Extremely racist.—D

Carnal Knowledge—Jules Feiffer's script is a disappointment, being largely a collection of fashionable clichés concerning sexual frivolity and lacking real depth. The film is given worth by the superb job Mike Nichols has done of putting it together, but he has made not a satirical comedy, but a dreary and depressing drama.—R.G

Billy Jack—An obviously sincere study of youths vs. bigots made with the intelligence of a TV program, complete with stock villains and melodramatic situations. Nice photography and low key acting help some, but not enough.—R

Ryan's Daughters—A giant marshmallow of a film drowned in super-beautiful Super-Panavision photography and Maurice Jarre music. John Mill is quite moving; the rest is gook.—G

Walkabout—A film supposedly celebrating simplicity and innocence done in the most gimmicky mechanical style possible and filled with gross sexual images, as well as "artlessly simple" (UGH) dialogue and acting. One of the biggest shams of the year.—R

Guess What We Learned in School Today—An infantile and dirty minded satire by Joe Avildsen ("Joe") who obviously mistakes cracking feeble-minded jokes about easy target right wingers for wit and brilliance. Terrible.—R

The following have not been reviewed. Opinions expressed are based on a consensus of critics.

Red Sky At Morning—A mediocre nostalgia drama.—CH  
Quick, Let's Get Married—A terrible comedy.—G  
Murders in The Rue Morgue—Another awful Poe movie.—G  
The Organization—A poor Sidney Poitier movie.—CH  
A Man Called Horse—A mediocre Indian drama.—CH  
The Hunting Party—A disgusting bloody Western.—D

## 'Amanita' opening

by Bruce Mann  
Assistant Feature Editor

"Amanita: The Death Angel," the Carolina Playmakers second production of the 1971-72 season, will open Tuesday in the Graham Memorial Lounge Theatre for a run through Sunday.

Curtain time is 8 p.m. with additional performances at 10 p.m. on Friday and Saturday evenings.

An amanita is a poisonous, psychedelic mushroom, symbolic of many things, including the three-dimensional graph of population growth and the nuclear bomb—both of which may eventually destroy mankind.

Sam Allen, a graduate student in the Dramatic Art Department who has written and directed the production, calls "Amanita" a "non-play" and "play of machines, not people."

Indeed the technical aspects of the production are imposing, since a total of

## 'Fiddler' set to premiere in Memorial

The UNC Opera Theatre's production of the Broadway hit "Fiddler on the Roof" opens tonight at 8 p.m. in Memorial Hall.

Robert Porco, musical director of the show, is confident that it will be a success. "Everyone has worked very hard" he said, "and a lot of problems have been sorted out."

One of the strong points of the production is the choreography, according to Gerry Sousa, state manager. The dance scenes, arranged by Dorothy Silver, are "stunning and effective" he said.

"The spirit and morale of the cast" he added, "will move the show through any problems that have arisen."

Leading roles in the production are played by Sid Rancer, (Tevye) and Isobel Samfield (Golde), who are both from this area. Other important characters include Early Wynn, as Lazer Wolfe, and Tova Heineman, as Yenta the matchmaker.

Porco is joined in the production by Randolph Umberger, stage director, who is professor of drama at North Carolina Central University. He collaborated with Porco in last year's production of "The Ballad of Baby Doe."

Tickets sales for "Fiddler" have progressed well, with Friday and Saturday nights approaching sellout proportions. However there are still plenty of seats left for the Sunday performance. These are available from the Union desk and from the Hill Hall office. All seats are priced at \$2 (unreserved).

17 projectors—slide, motion picture, and overhead—are used in the 90-minute production, as are colored lights and taped music.

All of these elements are coordinated and controlled by aid of a computer.

Howard Cherniak, of the UNC City Planning Department, director Allen and Playmakers Technical Director Gordon Pearlman have worked for months on translating hundreds of cues into computer language.

The IBM computer at Research Triangle Park then produced a roll of pink tape on which there is a series of punched holes.

Pearlman perfected the machine to read the tape and send electronic messages to the projectors signalling them when to stop, change, or start.

The Graham Memorial Lounge Theatre has been rather unrecognizable since work on "Amanita" began.

A largely plastic dome has been suspended throughout the room by use of electric fans the vacuum principle.

The purpose of the dome is two-fold—to symbolize the environment as inescapable and to provide a surface for the projected images.

"Amanita's" cast includes Andrew Adler, Carol Banks, Leigh Barnett, James Burleson, Nancy Campbell, George Ceres, Root Edmonson, Laura Hall, Betsy Mason, Richard Mason, and Patrick Nunez.

Also, Dennis Richards, Barbara Richardson, Libby Schroeder, Janice Stafford, Jane Underhill, David Jacobs, Carol McCallister, and Tommy Lassiter.

Tickets for the multi-media production are on sale at 102 Graham Memorial on the campus and at Ledbetter-Pickard's in downtown Chapel Hill.

Theatregoers should note that the production is experimental and immediate.

"Amanita: The Death Angel" is not traditional, it is a frank and unusual production.



Sam Allen, director of the Playmakers forthcoming multi-media drama, "Amanita: The Death Angel" poses with several mechanisms which are used in the production. "Amanita" opens a six-night run Tuesday in Graham Memorial Lounge Theatre. Tickets are \$1.50 and may be purchased at Graham Memorial.

## Art gallery exhibits macrame

An exhibit of macrame by local artists is currently being shown in the Art Gallery of the Wesley Foundation at 214 Pittsboro Street. The exhibit is open for viewing daily between 9 a.m. and 5 p.m.

Macrame is a word of Arabic origin meaning "embroidered veil," but this ancient art of knot-tying is now being revived among craftsmen to produce not embroidered veils, but items of wearing

apparel as well as larger artistic works.

Macrame is now used as a term to refer to more generally any hand-worked piece in which threads, cords or twine are creatively knotted to form a design.

This exhibit of macrama contains 26 works by eight different local artists. The works include elegantly colored wall hangings with relief-textured surfaces obtained by knots as well as other small

objects like beads, bells, and wooden dowels.

The variety of materials used in works in the exhibit include jute, sisal, rayon, nylon, seine cord, linen, navy cord, and rug yarn.

The exhibit has been collected and arranged by the Country Craft Shop of Chapel Hill. The display will remain in the Foundation Art Gallery throughout the month of October.

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