

Late show crowd

# Night owls see film favorites

MARK MURRELL  
Staff Writer

You and your friends have been sitting in a bar all night. Beer is beginning to taste like water, and everyone is getting pretty bored. You want to take a road trip to the beach, but no one has a car that will go over 30 mph. It's 11 p.m. You're tired, but you don't want to go home so early. Is there hope for this evening?

Well...maybe.

*'Chapel Hill definitely has a crowd that will get out late at night and do something.'*

Stan Miller

You might be in just the mood to see one of your all-time favorite films for the fifth time, or a popular film you may have missed the first time around. If so, you're in the right town. Chapel Hill has a great selection of late shows.

Three theaters nearby on Franklin Street offer popular features at a reduced price to students not too bleary-eyed to view them.

"People are staying out later," said John Hartley, manager of the Carolina Theater. "Where Chapel Hill has been this way for a long time, theaters just never really realized this was a viable market."

But that has changed. Stan Miller, manager of the Ram Triple Theaters in NCNB Plaza, said that since he started showing late shows last fall audiences have been growing steadily.

"We do it definitely for the money, and as long as we can keep

good films and good crowds, we'll keep doing it," Miller said.

He said such films as the Monty Python series, *The Paper Chase* and *The Graduate* are guaranteed to draw crowds every time they are shown.

"Comedy and fantasy are our two biggest runners," Hartley said. Many people request Woody Allen films and the Pink Panther series, he said.

Late shows may be a lot of fun for the audience, but they aren't bad for the theater either. Managers said that sometimes a good late show will draw more people than a regular feature.

The late show crowd is unique, managers said.

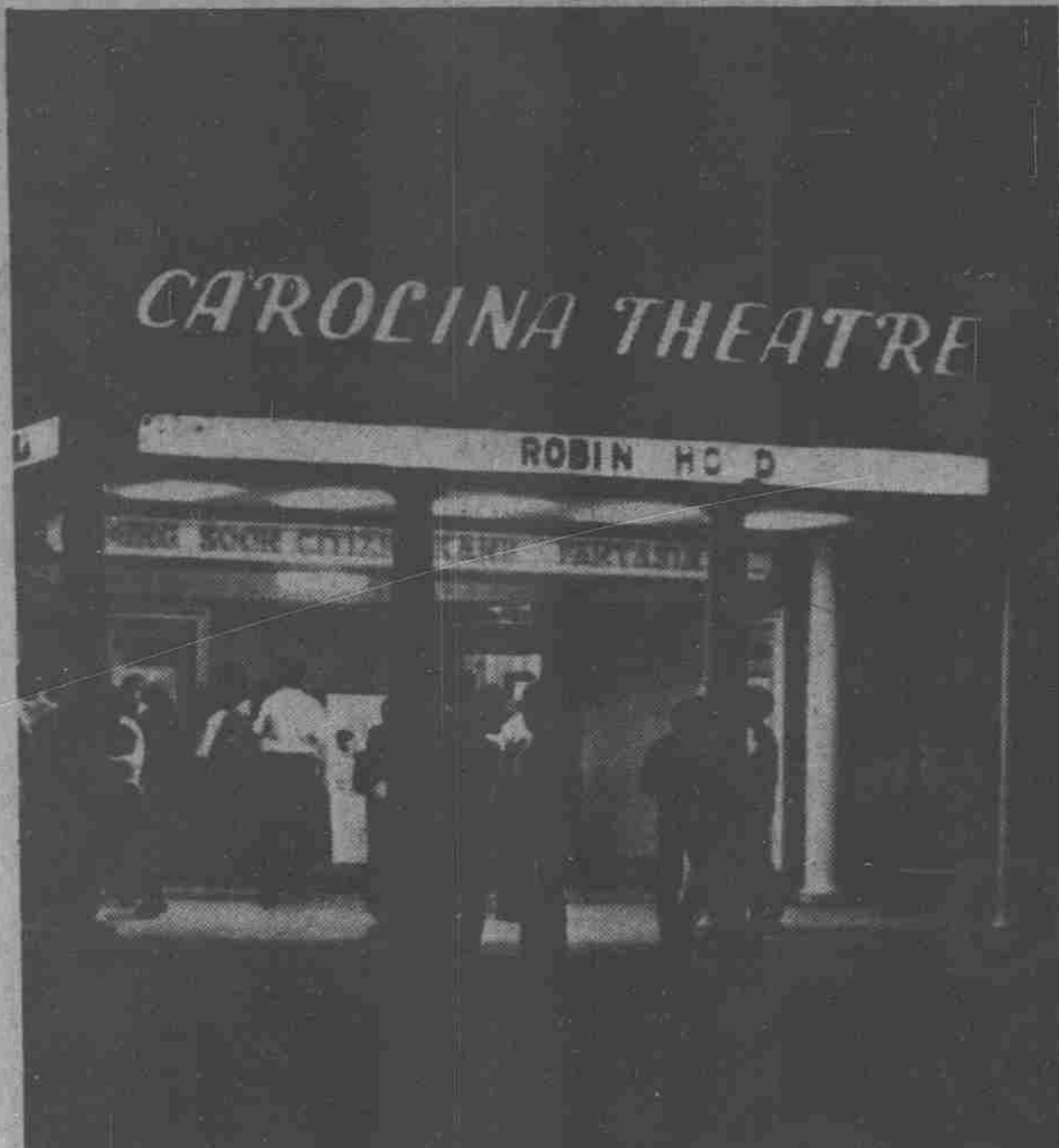
"I'd say they probably get into the films more," Hartley said.

"The crowds are a lot more patient," Miller said. "The atmosphere's not as tight—I guess it's because the people aren't as tight. One of the best behaved crowds we have is the late show."

But Lonnie Davis, manager of the Varsity Theater, which shows *The Rocky Horror Picture Show* on Friday and Saturday nights, doesn't see many well-behaved crowds. He said that in the 117 weeks that Chapel Hill's most popular late show has been playing at the Varsity, crowds have continued to grow, leaving behind troubling piles of refuse.

"They do make a mess when we show it, and the theater is in pretty bad condition when they leave," he said. "They feel they can come in here and do most anything they want to without being hassled. But if they really start tearing down the place, we'll have to get rid of it."

Late shows draw crowds of nocturnal movie fans to theatre such as the Varsity and Carolina in Chapel Hill



Davis said the theater has had many janitors quit because they refused to handle the garbage the Rocky Horror audience leaves behind. After all, rice, toast, cards, toilet paper and water can become quite a mess when left over night. Davis said some janitors have swept up over a bushel of rice after the show.

All agree that the late show crowd, often composed of Friday and Saturday night regulars, is always lively.

"Sitting in a bar is fun, but you can only do it so long before it gets old," Miller said. "Chapel Hill definitely has a crowd that will get out at night and do something. 11:30 is not late this town at all."

## 'Caddyshack' is fun flick but marred by script

By TOM MOORE  
Staff Writer

*Animal House* spawned a whole new genre of film comedy—the hedonistic folks (Us) vs. oppressive folks in the world (Them). By far *Animal House* has been the best of this cycle of slob comedies, which includes *Meatballs*, *Where The Buffalo Roam*, and *The Blues Brothers*. But they all seem too tame when compared with *Animal House*. They lack the rowdy bad taste that makes *Animal House* so wonderful. And this timidity is what's wrong with the latest in the genre, *Caddyshack*.

deliciously pulls off the best put-downs since Groucho quit waddling around the screen.

Chase, Murray and Knight pale next to Dangerfield's performance. Their parts aren't nearly as well-conceived, but they're pretty funny anyway. Chase plays a semi-clumsy rich guy who is into Oriental mysticism and playing golf blind-folded. His bumbling clumsy act is toned down from his *Saturday Night Live* days, which keeps it from being tiresome and makes it still amusing.

Bill Murray comes off best next to Dangerfield. Murray plays a somewhat psychotic greenskeeper who's out to destroy a pesky gopher with Army munitions. It's the best conceived and executed role Murray's had on the big screen.

### Movies

Set in a Midwestern country club, *Caddyshack* is the story of a young golf caddy (Michael O'Keefe) who wants to go to college, and has to pamper club bigwigs in order to get a scholarship. A rather uninteresting premise, but it's a throwaway plot that serves as an excuse to let Rodney Dangerfield, Chevy Chase, Ted Knight and Bill Murray run rampant.

The characters Dangerfield, Chase, Knight and Murray play are all slight variations on TV persona that they're famous for. And these fellows are so wonderful in *Caddyshack* that you forgive the stupid plot and the fact that about half the movie's gags fizzle without a trace of wit.

Dangerfield comes off best of all dressed in godawful plaid sports clothes, always pulling nervously on his tie. He plays one of those rich loud-mouthed guys whose only lot in life is to hang out at the club. The role has a twist of Dangerfield's comic character who "can't get no respect." Dangerfield

Ted Knight is good in his role as a bigoted and pompous judge, a sort of slightly smarter and much meaner version of Ted Baxter. But the comic possibilities of the part aren't explored fully. This isn't Knight's fault but the scriptwriters, Douglas Kenney, Harold Ramis, and Brian Doyle-Murray. The script seems rushed and not thought out clearly. So many of the jokes and situations in the film flop, you see that things could have been funnier, even as hilarious as *Animal House*, if someone had edited the script more or if things weren't so tame. If the writers had further explored the bigotry, snobbery, and wild drunken parties that could go on in a country club, *Caddyshack* could have sparkled.

Technically the film is pretty awful. *Caddyshack* is the first film Ramis, a writer for the Second City troupe and one of the writers of *Animal House* and *Meatballs*, has directed. And you can see his inexperience on the screen. Scenes go on too long. The comic timing of the whole movie is off, and Ramis has no idea where to place the camera in order to bring off the most impact in a scene.

But the slap-stick of Rodney Dangerfield, Bill Murray, Ted Knight and Chevy Chase save *Caddyshack* despite its legion of flaws.



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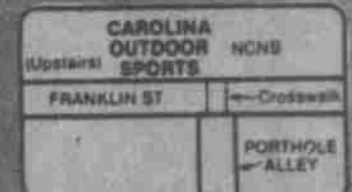
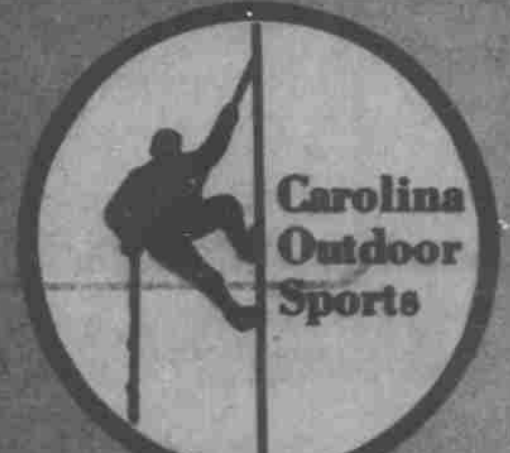
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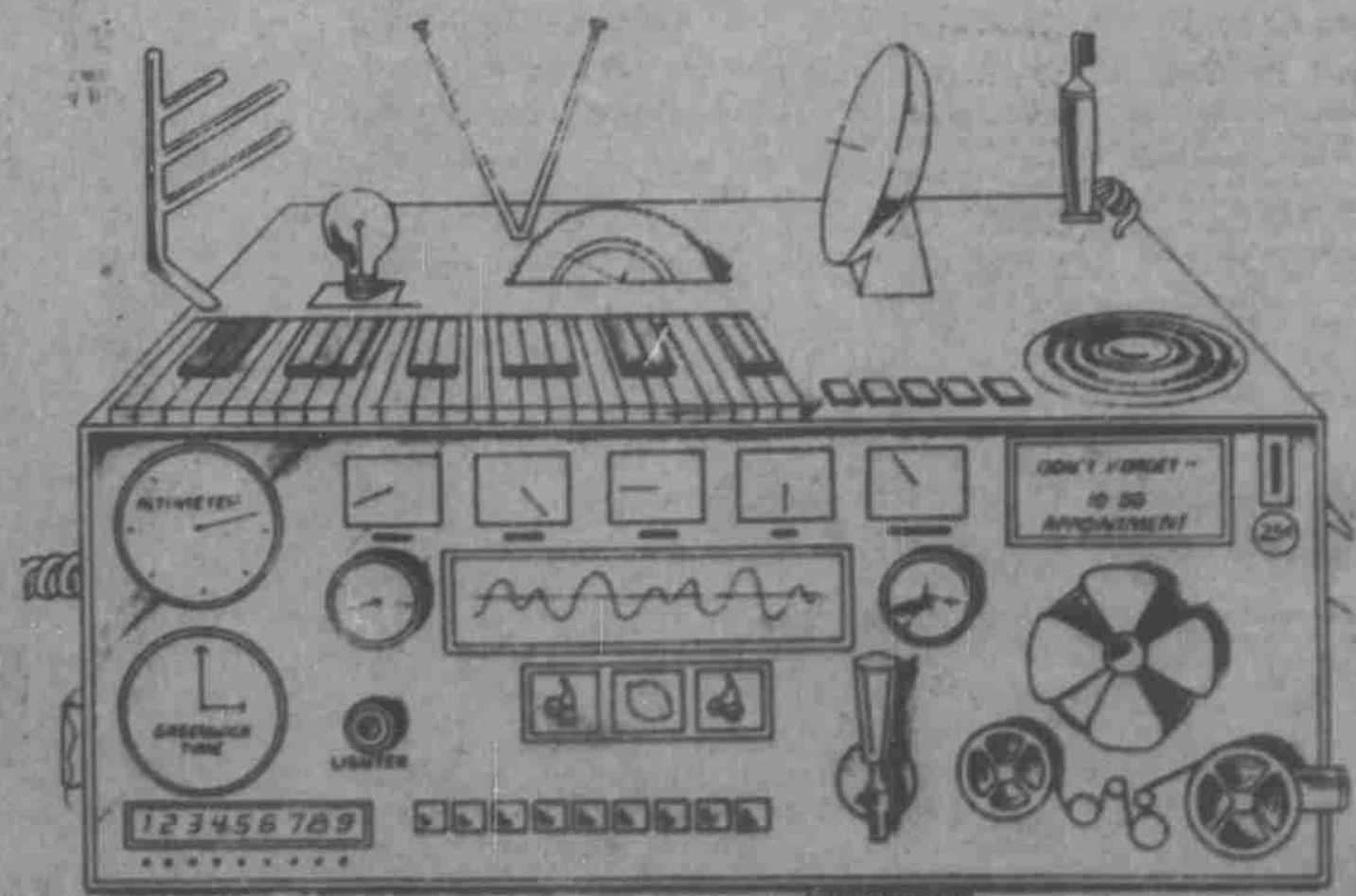
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