



Robert De Niro

Moore gives his predictions for Academy Award winners

By TOM MOORE
Arts Editor

The Academy Awards, the great self-promoting stunt created by Hollywood moguls in 1927, shouldn't be taken seriously by any real devotee of cinema. The Oscars are about as much a measure of talent and artistic merit as say the achievement awards high schools dole out to seniors at the end of the year (ie. they are a popularity contest).

The greatest films ever made, those that have truly advanced the art and are worth watching years after they were made, have traditionally been short-changed at the Academy Awards. *Citizen Kane* won one Oscar (for screenwriting), *Psycho* none. Akira Kurosawa never has won the best director award. Henry Fonda never won an Oscar. Hitchcock never received an Academy Award. Nor has Truffaut ever won for his direction.

But despite the slights which go on and on, the Academy Awards do hold a certain fascination for film followers, mainly because everyone else seems to take them so seriously.

The Oscars attract folks to the movies in droves; any film that wins the best picture is assured of mak-

ing mucho money — millions and millions. The only exception to this rule has been Annie Hall; probably the humorous cynicism of Woody Allen proved too great a burden for the minds of American Babbitts.

Now that I've gotten my ranting and raving out of the way, I think we should get down to what this article is supposed to be about. Predictions, who should win. Wait I better clarify that, I mean who I think will win.

I pick *Ordinary People* for best picture over *Raging Bull*, *Tess*, *Elephant Man* and *Coalminer's Daughter*. It's not that I think that it's the best picture of the lot, actually I think it's the only bad picture nominated. But *Ordinary People* is one of those pseudo-profound films that the Motion Picture of Arts and Sciences Academy loves to bestow honors on.

I think there's an outside chance that *Raging Bull* could triumph. But I think the Scorsese flick is a bit too harsh for the Academy.

Best actor should easily go to Robert De Niro for his portrayal of boxer Jake LaMotta in *Raging Bull*. With Jack Lemmons for *Tribute*; Peter O'Toole for *The Stunt Man*, John Hurt for *The Elephant Man*, and Robert Duvall for *The Great Santini* also up for

the Oscar there really isn't any strong competition. The Academy should have no choice other than to award a truly remarkable actor for a great performance.

Which also holds true for best actress; Sissy Spacek should win for her remarkable portrayal of that Crisco-cooking, country singer Loretta Lynn. Though there is a great chance that an upset could be staged by Mary Tyler Moore playing against type in *Ordinary People*. The Oscars love such changes in persona. And besides Moore suffered a personal tragedy last year with the death of her son and the Academy loves personal tragedies.

Robert Redford will probably win best direction award for *Ordinary People*. A couple of weeks ago Redford nabbed the Director's Guild Award and only twice in the last 33 years has the recipient of that award failed to take home the Oscar too.

But there is a slight chance that Roman Polanski could win for *Tess*. Folks out in Hollywood are getting a little itchy about the Moral Majority and this would be a good way to thumb their noses at those reactionaries. David Lynch for *The Elephant Man* and Richard Rush for *The Stunt Man* haven't got a prayer. And neither does Martin Scorsese whose

wonderous handling of *Raging Bull* makes him the only director nominated really deserving of an award.

I go with Joe Pesci, who played the gutter-mouthed brother of Jake La Motta in *Raging Bull*, to win best supporting actor. Most soothsayers are picking Timothy Hutton for his suffering-son performance in *Ordinary People*, but I think not. No special reason, just my gut reaction says otherwise.

And I think there's some chance two-time winner Jason Robards could be rewarded for *Melvin and Howard*. His rip-roaring crazy Howard Hughes is a screen classic. And Judd Hirsch for *Ordinary People* and Michael O'Keefe for *The Great Santini*.... Well, I hope they haven't got their hopes up.

Mary Steenburgen, who played Melvin Dumm's daffy wife in *Melvin and Howard*, is my favorite for best supporting actress. She's already copped a number of critic's awards and besides she's good. As is Cathy Moriarty, who played Jake La Motta's beautiful, suffering wife in *Raging Bull*.

There are a few other categories on which I have no idea what will win. So now all that remains is to tune in at 10 p.m. Monday on Channel 5 and see how wrong I am.

New Lab play a 'thriller' according to critics

By MARC ROUTH
Staff Writer

The UNC Department of Dramatic Art's Laboratory Theatre will present *Naomi Court* at 8 p.m. Monday and 4 p.m. Tuesday in the Laboratory Theatre, 06 Graham Memorial. There are open dress rehearsals at 8 p.m. Sunday and 4 p.m. Monday. Tickets can be picked up at the Graham Memorial Box Office.

The play traces the story of two tenants that live in Naomi Court, an apartment house that is slated for demolition. Miss Dugan, a lonely middle-aged spinster, and David, a homosexual and recluse in his forties, are the last two people living in the building.

The action begins with a party for Miss Dugan who is about to marry a man she met in the park a few months before. Later, David brings home a young hustler he has met in the park in a pathetic attempt to combat his loneliness.

Director Bill Cash said he chose the play because of its social statement and its poetry. "The poetry of the play is apparent not only in the poetic passages,

but also in the way in which violence is portrayed," said Cash.

"The play is not to be considered lightly, and some audience members may be disturbed by the violence in the production. As the two main characters attempt to escape from their loneliness, they are forced to make choices that are dictated by the strength of their emotions."

The play has been labeled by New York drama critics as a "thriller" and a "gut experience," and should prove to be an interesting theatre experience for university audiences.

"My directing style involves working for an attempt at being. Although it is somewhat of a cliché, my goal is an organic experience," said Cash.

"I start with a concept or the seed of an idea from which nothing deviates. Everything is a new branch or a leaf, not part of a new super-structure."

"I believe that a play should involve a growth process, just as the play itself must grow from the script and from the actors. Ultimately, the audience and the performers should both experience this growth," said Cash.



'Naomi Court' cast rehearses play to be given next week

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Ohio Ballet to visit

By LUCY HOOD
Staff Writer

Extra! Extra! Read all about it — the Ohio Ballet is coming to Memorial Hall!

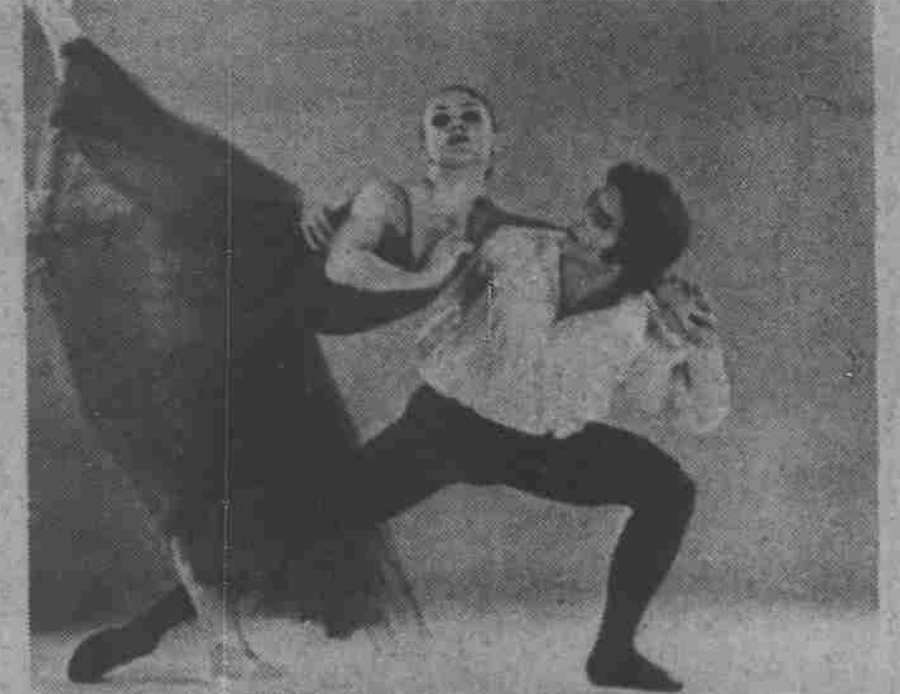
No, this may not be as exciting to some as the release of the hostages, nor may the performance influence the course of American foreign policy, but this critically acclaimed company should provide an evening of well-rehearsed and technically perfected ballets under the direction of Heinz Poll.

Poll founded an eight-member student dance ensemble at the University of Akron in 1968. This ensemble grew and became the professional Ohio Ballet in 1974. Presently, the 20-member company tours throughout the United States, and it made its European debut at the Festival of Worlds in Spoleto, Italy, last June.

The Ohio Ballet will open the program with "Concerto Barocco," to the music of Johann Sebastian Bach.

"Images," choreographed by Poll to the music of Claude Debussy will follow "Concerto Barocco" on the program. The piece is broken into five sections that range from a solo performed by Scott Heinzerling to the finale number performed by the entire company.

Poll's choreography will be exhibited again in "Summer Night" which will be performed to the music of Frederic Chopin. After viewing the Ohio Ballet at the Zellerbach Auditorium in San Francisco, Calif., Marilyn Tucker, dance critic



The Ohio Ballet brings its art to UNC ... 'the best news in dance this season'

for *The San Francisco Chronicle* wrote, "Summer Night" was a smooth, romantic pas de quatre."

The company will perform a piece choreographed by Poll for their final number. Poll has been critically acclaimed for his choreography which is usually described as lyrical and romantic.

The Ohio Ballet will perform at 8 p.m. Saturday in Memorial Hall. Tickets are on sale at the Carolina Union Box Office — \$6 for students and \$7 for the general public.

'Willowsong' has musical variety

Willowsong, a musical version of Kenneth Graham's *Wind in the Willows*, will be presented at 8 tonight in Gerrard Hall.

R.J. Schneider, professor of communication at the University of South Florida, and Tim Freeland, a student at South Florida, use ragtime, ballads and novelty tunes to tell the tale of Toad, Rat, Mole

and Badger.

The performers in *Willowsong* are from the University of South Florida's Department of Communications. They are touring through Florida, Georgia, North Carolina and Virginia before going to New York for a short run Off-Broadway at the West Side Main Stage.

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"WHY DO THE HEATHEN RAGE?"

Psalms 2:1 and Acts 4:25

This 2nd Psalm, of God's Book of Messages to man, asks this question and then answers it by saying the heathen rage to get rid of God's Commandments. It appears our nation, in fact our world has just about succeeded in getting rid of them! Several places the Bible says at times the people of God fell so low that they were "worse than the heathen!"

A number of times in recent years have seen news items telling of other nations, whose government and people were considered pagans by the more enlightened nations, refusing to let some movie films produced in this country be shown in their land as being too immoral and debasing for their folks to see! "WORSE THAN THE HEATHEN!" Speaking by some of His Prophets God said: "SHALL I NOT BE AVENGED ON SUCH A NATION AS THIS?"

The man in hell fire Christ told about in Luke 16th chapter pleaded that his five brothers still alive on earth be warned lest they come where he was! He was told the way for them to stay out of hell was "Hear Moses and the Prophets ... If they hear not Moses and the Prophets neither would they be persuaded though one rose from the dead!" One did rise from the dead, the Lord Jesus Christ, for the salvation of believers. He kept the

Commandments perfectly for us, paid our penalty for disobedience, rose from the dead and engaged Himself to write God's Law in our hearts by His Holy Spirit.

We see and hear of many who speak much of His resurrection, His Ascension, and even of His coming again in power and glory with His Holy Angels, and yet reject, neglect, or pay but little attention to the Ten Words delivered to Moses by God Himself, and proclaimed by His Prophets down through the ages.

The demands and commands of Christ for discipleship are indeed severe: Forsake all for Me! And — a Christianity that fails to present and insist upon its members meeting the commands and demands to "count the cost" of discipleship might be likened to a "Bargain Basement Christianity." One goes "down" into the bargain basement to get something "cheaper."

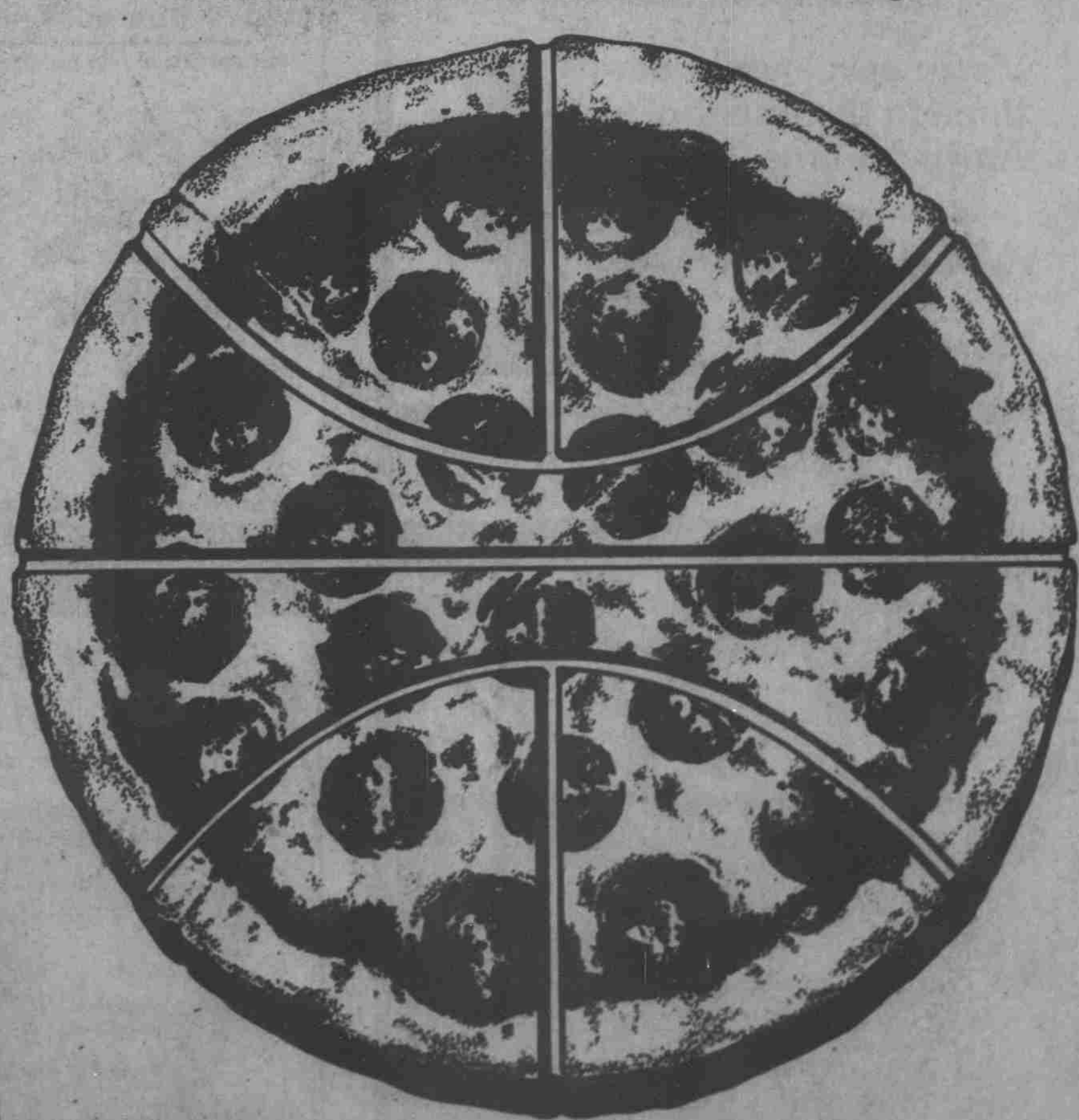
The modernist cloak of Christianity is so worn out that many are going about in near or total nakedness. Revelation 18:16 tells of the battle of Armageddon. In the verse just previous, the 15th, Christ speaks this warning:

"Behold, I come as a thief. Blessed is he that watcheth, AND KEEPETH HIS GARMENTS, LEST HE WALK NAKED, AND THEY SEE HIS SHAME!"

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