Week's Fare

Cinema

Campus

The Ghost and Mrs. Muir at 7 and 9:30 p.m. today in the Union auditorium. Gene Tierney refuses to be intimidated by ghost Rex Harrison, who haunts her New England home; they eventually fall in love. Joseph Mankiewicz's fine film shouldn't be confused with the rather shoddy television series of the same name. Admission by UNC student ID or Union privilege card.

The Elephant Man at 7, 9:30 and midnight Friday in the Union auditorium. David Lynch's film was the surprise hit of last year. It is a compassionate look at John Merrick, a hideously deformed man who became the darling of Victorian society. *The Elephant Man* owes much to the Universal horror films of the 1930s, in atmosphere at least, and though the film is at times stagy, Lynch shows an incredible talent for how to use the cinema visually. Admission $1.

Sleuth at 7 and 9:30 p.m. Saturday in the Union auditorium. Laurence Olivier, who plays a brilliant writer, attempts to humiliate his wife's lover, Michael Caine, in a series of games. This battle of wits, directed by Joseph Mankiewicz, is particularly fascinating if you don't know the ending. But even if you do, the acting is so strong that a second viewing isn't that disappointing. Admission by UNC student ID or Union privilege card.

Everything For Sale at 7 and 9:30 p.m. Sunday in the Union auditorium. The Carolina Union film schedule enigmatically describes this film by Andrzej Wajda as a "fascinating reflection on the death of actor Zbigniew Cybulski (star of Wadja's *Ashes and Diamonds)* that emerges as a dynamic elegy to the man often compared with James Dean." Well, guess you'll just have to trust them. Admission by UNC student ID or Union privilege card.

Sunset Boulevard at 7 and 9:30 p.m. Wednesday in the Union auditorium. Billy Wilder's bizarre and bitter film about the aging silent screen star Norma Desmond (Gloria Swanson) is the greatest film ever made about Hollywood. With William Holden, Eric Von Stroheim, Buster Keaton and Cecil B. DeMille. Admission by UNC student ID or Union privilege card.

Theater

Another Part of the Forest, Raleigh's Theatre in the Park summer series presents Lillian Hellman's drama at 8:30 p.m. Saturday and Sunday in Pullen Park. Call 755-6058 for more information.

Fugue for Tinhorns, the Chez Condoret Cabaret presents a tribute to the works of Frank Loesser. At 9 p.m. Wednesdays through Saturdays with late shows at 11 p.m. Fridays and Saturdays in the Chez Condoret Restaurant in University Square. Through Sept. 12. Call 942-8714 for more information.

Hello, Dolly! The Village Dinner Theatre presents Jerry Herman's musical through Sunday. For reservations and more information, call 787-7771.

Concerts

Beach Music Convention beginning at noon Saturday at the N.C. State Fairgrounds in Raleigh. With Jr. Walker and the All-Stars, the Drifters, Chairmen of the Board and others. For more information, call 832-7350.

Pat Benatar at 8 p.m. Wednesday in the Greensboro Coliseum. For more information, call 755-6060.

Ruse, with Hege and the Heartattackers at 8 p.m. Tuesday in the Art School in Carr Mill Mall. For more information, call 929-2896.

Gallery

Ackland Art Museum — Glimmering Landscapes and the Artist's Eye, a collection of paintings, prints and drawings representing landscapes over the past 500 years, is on display through Sept. 6 in the main gallery.

Morehead Planetarium Gallery — The History of Pharmacy is on display through Monday. **Circle Development**, two- and three-dimensional paintings by Nan Gressman, will be on display though September.

Art School Gallery — A collection of photographs by students of the Bowling Green School in Butner will be on display through Saturday.

Nite Life

Cat's Cradle, ½ W. Rosemary St. — The Bluegrass Experience performs today. The Fabulous Knobs play Friday and Saturday. Hege and the Heartattackers appear Sunday. The Chadbournes perform Monday. And the Red Clay Ramblers appear Tuesday and Wednesday.

The Station, East Main Street, Carrboro — The Jim Ketch Quartet plays jazz today. The Sunfire, the popular reggae and calypso group, performs Friday and Saturday. Group Sax plays jazz Sunday. On Tuesday there is a square dance with the Red Rose Flyers. And Champagne Charlie plays swing music on Wednesday.

'Werewolf:' refreshing film gives horror new look

By LEAH TALLEY
DTH Staff Writer

In *An American Werewolf in London*, John Landis, the director of *Animal House* and *The Blues Brothers*, takes the ancient legend of the werewolf and personalizes it, making a refreshingly innovative horror film.

David (David Naughton) and Jack (Griffin Dunne), two average guys, are spending three months overseas on a shoestring budget, which includes hitchhiking across the English countryside in a sheep truck. Dressed in their down jackets and vinyl backpacks, they could be any young Americans visiting England.

cinema

Contrary to the extreme heroics common to other horror films, David and Jack's responses are generally believable. When told he is a werewolf, David reacts as any normal person would: "I must be dreaming" and "I must be insane." And the characters around David support these conclusions too. Why believe in werewolves when the convenient alternative is insanity?

John Landis adds a fine edge to the horror in *Werewolf* by meshing it and contrasting it with crisp, light humor. This is done mainly through the character of Jack, who Landis also uses to examine the dilemma of the werewolf's undead victims, a new twist on the genre. The scenes involving Jack after he's undead are the film's most fascinating parts, at once hilarious and gruesome. Landis also avoids the standard horror film cliche by using humor.

For instance, it's refreshing to watch David and Jack respond to the terror of an unknown growling creature with a touch of real-life humor instead of resorting to screaming and cowering into submission like most victims in horror movies. Landis' balance of comedy and terror, combined with imaginative editing makes *Werewolf* a well-paced film that makes you drop your popcorn.

And with all this, Landis even manages to squeeze some romance into the film. David's affair with his nurse, Jenny Agutter, gives the film a modern feel and further adds to its realism. But thank goodness it's not a predominant theme in the film, only a pleasant element that emphasizes the irony and reality of David's confusing situation.

Unfortunatly, *An American Werewolf in London* does resort to a few cliches. David and Jack stumble in on the "Slaughtered Lamb" Inn, complete with suspicious and superstitious countryside Englishmen who, naturally, refuse to warn David and Jack about the creature. The townsfolk only hauntingly advise them to "stay on the main road and stay away from the moors." Then, of course, there is the disbelieving doctor who suddenly suspects that there may be some truth in the werewolf legend. True to convention, he becomes aware on the day of the full moon. Finally, there is the irritating character of the bumbling police detective whose awkward physical comedy slows the film's pacing and intensity.

But *An American Werewolf in London* finally, is worth seeing simply because of the fantastic makeup and special effects that create the werewolf. Again, Landis takes the viewer into a new realm of horror films as the transformation occurs right before our eyes. Rick Baker, the makeup artist in that now infamous cantina scene in *Star Wars*, works wonders in creating the werewolf.

Although John Landis occasionally falls back on overused situations, he innovatively combines humor, romance, realism and terror to bring a touch of class to the current state of horror films. And this makes *An American Werewolf in London* a refreshing horror film in an age where the "hack 'em and slash 'em" style of films like *Friday the 13th* has become the standard fare.

New album 'Pleasant Dreams'

Ramones fans can cheer latest effort

By TIM MOONEY
DTH Staff Writer

As the sixth Ramones album hits the shelves, their devotees in the music world ask one more time: Is *this* the record to catapult da Bruddas out of mookdom and into commercial stardom?

records

That's a silly question, of course it isn't. By virtue of their dumbness (so dumb in fact, they ignited a rebirth in rock in 1976), the Ramones have been the schmucks to kick around so that mainstreamers such as The Cars and Blondie could go platinum. Singer Joey once aptly called the Ramones the fall guys for the aforementioned "new wavers."

Indeed, if the Ramones were destined for commercial success, it would have been with *Road to Ruin*, their fourth and best album. By the time the make-or-break *End of the Century* LP, hyped as the band's most crucial effort, came out, radio virtually turned its back on the Ramones. Which leaves us well into 1981 with *Pleasant Dreams*, an album of pure triumph. It is clearly the album that *End of the Century* should have been. Former 10 cc member Graham Gouldman produced the new album, and he improves upon Phil Spector's "Wall of Sound," which so often drowned *End of the Century*. One obvious benefactor of the production is Marky's drumming. Frequently muffled beneath Spector's "Wall," the drums here crack through all sorts of neat fills and rolls.

But without question, Joey all but steals the spotlight on *Pleasant Dreams*. "All's Quiet on the Eastern Front" is a fantastic cut, with his vocals sliding up and down a hilarious roller coaster of lyrics. Compare any song here to one from their debut album and you can hear the remarkable improvement in Joey's crooning. "This Business is Killing Me" is a second example of Joey's greatly increased range and verve.

Pleasant Dreams also sports some of the Ramones' funniest lyrics since 1977's *Rocket to Russia*. "7-11" is the sarcastically romantic cut, complete with a wonderfully cheesy synthesizer. "She was standing by the Space Invaders/ So I said can I see you later/ Yeah we went for a little spin/ Down to the Holiday Inn."

And "You Didn't Mean Anything To Me" offers: "Everybody was cranky/ Even the maids were mean/ We ran into a miracle/ There was beer in the soda machine." And even the Bus Boys couldn't improve upon "The KKK Took My Baby Away."

But what makes *Pleasant Dreams* so enjoyable is the *feel* of it. Perhaps it's those squeaky noises Johnny makes when changing guitar chords, the ones we haven't heard since their second *Leave Home* album. But listening to "Come On Now," side two's best cut, or the crashing ending of "You Sound Like You're Sick," you're grabbed by that zany intensity and mindlessness only the Ramones can transmit.

Inside the black vinyl, if you look real carefully, you can see good ol' Sheena. A little tattered, a few more holes in her loincloth, but she's still dancing.

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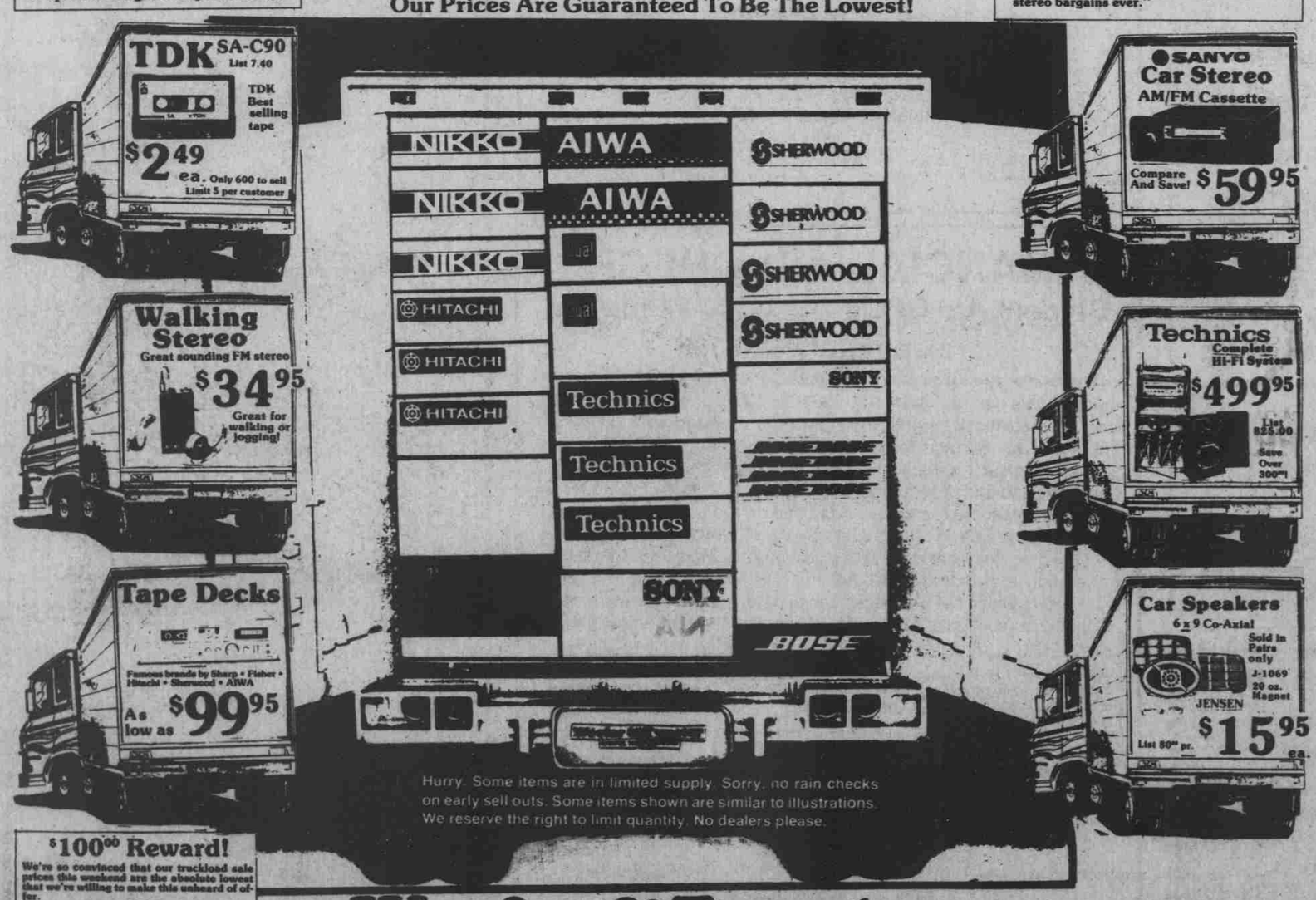

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