

Union's fall film schedule has a 'foreign flavor'

By IVY HILLIARD
Staff Writer

The Carolina Union's fall film schedule offers relief for the wallet as well as relief from the monotony of mega-budget action and comedy flicks after a summer of students spending big bucks for the latest in Hollywood films.

This semester there is a distinctly foreign flavor to the fall schedule, which offers more than 70 films.

The schedule began with a western double feature of Japanese director Akira Kurosawa's *Yojimbo*, a 1961 tribute to John Ford westerns, and Sergio Leone's 1966 "spaghetti western" *A Fistful of Dollars*, which made Clint Eastwood a star. The selection will finish up with *Forbidden Planet*, the science fiction version of Shakespeare's *The Tempest* that made Robby the Robot a star. The schedule certainly offers a diverse selection.

Tori Ralston, chairperson of the Union Film Committee, said that film selections are governed by the same standards every year and that the process is not biased in favor of foreign films.

Although some upperclassmen may recognize such films as Bergman's *Persona* (Sept. 30), Fellini's *La Strada* (Nov. 11) or Truffaut's *The 400 Blows* (Dec. 1) from past Union showings, Ralston said they are repeated because of their classic status.

"People are put off when they see titles they don't recognize," Ralston said. "It helps when you've heard of a film."

Some well-known films included this semester are Michelangelo Antonioni's *The Passenger* (Sept. 9), starring Jack Nicholson as a television reporter embroiled in Third World politics; Hitchcock's *Rear Window* (Oct. 19) with James Stewart and Grace Kelly; the Oscar-winning *Fanny and Alexander* (Nov. 9), supposedly the last theatrical film of legendary director Ingmar Bergman; and Eric Rohmer's acclaimed sex farce *Pauline at the Beach* (Dec. 8).

One change in the film schedule this fall is a decrease in the number of film festivals.

Three films by Joan Micklin Silver, one of the industry's few successful woman directors, are the subject of the semester's lone festival.

This series features *Between the Lines*, a 1977 film notable for its then-unknown cast of Jeff Goldblum (*The Big Chill*),

Lindsay Crouse (*Daniel*) and Marilu Henner (*Taxi*), and the short film *Bernice Bobs Her Hair*, based on F. Scott Fitzgerald's story, on Sept. 13. *Chilly Scenes of Winter*, based on Ann Beattie's novel about a young bureaucrat and his obsession with winning back his old girlfriend, completes the festival on Sept. 20.

Ralston said the lack of festivals was not intentional.

"This fall we're doing things a little differently," Ralston said. "Other committees in the Union will be working together to add some films to the schedule. We hope to have speakers and related discussions with these programs."

One such film already on the schedule is *Word Is Out: Stories of Some of Our Lives*, a documentary on the experiences of 26 people, ages 18 to 77, as gay men and women in America. A discussion will follow the first showing of the film on Oct. 2.

Ralston said the film committee was also pleased to be able to offer some hard-to-come-by films this semester.

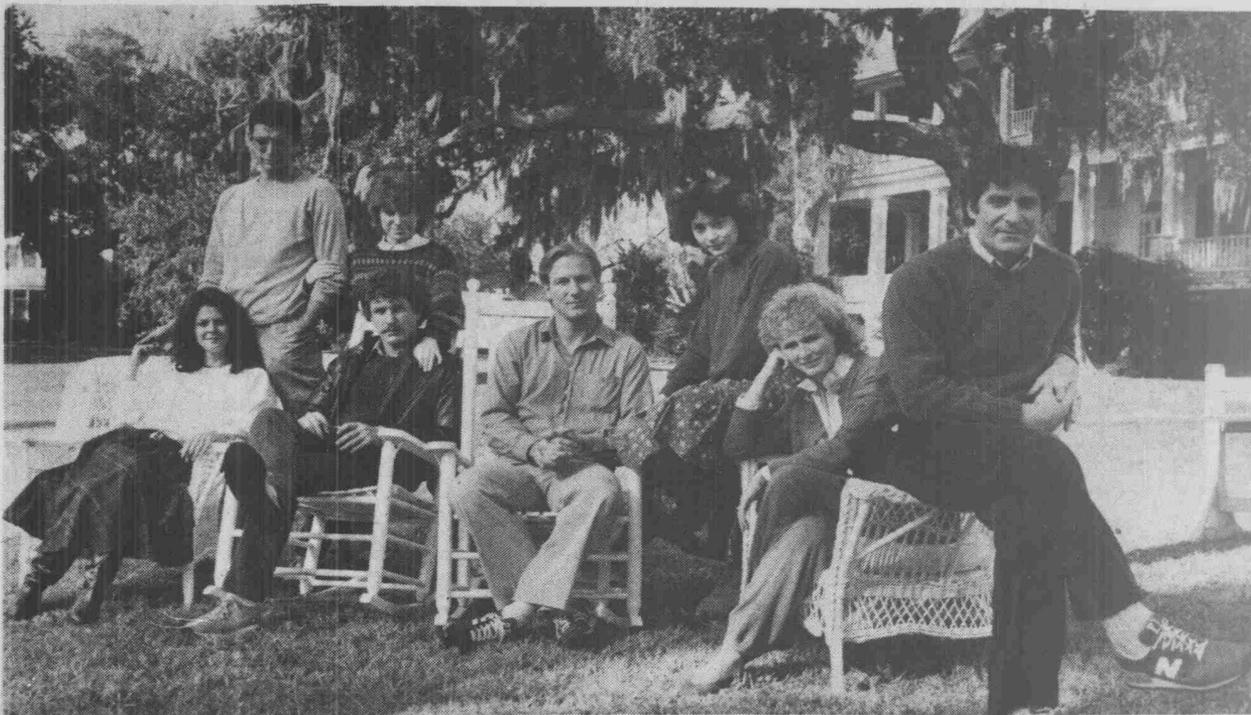
Two of these, Fritz Lang's *M*, a 1931 film with Peter Lorre as a psychotic child murderer, and *Diabolique* (Oct. 31), a 1955 thriller starring Simone Signoret and dealing with a murder in a boarding school, are rarely shown.

The controversial *Trash* (Oct. 28), Andy Warhol's portrait of the New York subculture via a transvestite and a drug addict, is also a seldom-seen film.

Two Australian films which helped establish Aussie films in America are also on the schedule. *My Brilliant Career* (Oct. 27) is the story of a woman in turn-of-the-century Australia who must choose between marriage and independence. *Picnic at Hanging Rock* (Dec. 6), directed by Peter Weir, is the true story of three schoolgirls and their teacher who mysteriously disappear, with one returning only to have no memory of what happened.

Badlands (Oct. 18), another infrequently shown film, is based on a real-life string of murders in the 1950s. It features the youthful Martin Sheen and Sissy Spacek as well as the directorial debut of Terrence Malick.

As a change of pace from regularly scheduled showings, *Rock and Roll High School* will be shown outside in the Pit today at 9:30 p.m., weather permitting. This 1979 film about high school rebellion



The Big Chill is one of the films on the Union's fall schedule.

features a non-stop rock soundtrack highlighted by the Ramones.

The schedule also features a What's Up? Night in Great Hall Oct. 20. Those in the mood for a slumber party of off-the-wall comedies will be treated to Peter Bogdanovich's screwball comedy *What's Up, Doc?*, starring Barbra Streisand and Ryan O'Neal; Woody Allen's film debut in 1965's *What's New, Pussycat?* with Peter O'Toole and Peter Sellers; and the demented humor of Allen's 1966 Japanese spy movie *What's Up, Tiger Lily?*

Among the three double features scheduled, B-Movie Night on Sept. 27 offers two contenders for the title of Worst Film Ever Made. *Plan 9 From Outer Space* is an all-time low in '50s horror movies; *Attack of the Killer Tomatoes* is a spoof of this genre whose cult following survives despite such song lyrics as "I know I'm going to miss her/ A tomato ate my sister."

The Film Committee has again scheduled more current films as part of Friday

Admission Nights and Saturday Matinees.

These films include such 1983 hits as *The Big Chill* (Sept. 7), which features a gifted ensemble cast and a popular soundtrack; *Educating Rita* (Sept. 21), starring Oscar nominee Michael Caine and Julie Walters as a boozey professor and his uneducated protegee; *Zelig* (Sept. 28), featuring plenty of Woody Allen's best and cinematographer Gordon Willis' faithful recreations of 1920s newsreel footage; *Star 80* (Nov. 2), which explores the life and death of *Playboy* playmate Dorothy Stratten as portrayed by Mariel Hemingway with Eric Roberts as her violent husband; and *The Grey Fox* (Nov. 30), a "sleeper" based on the true story of an off-beat western hero.

A few of the films on this fall's schedule, like *Star 80* and *The Last Tango in Paris* (Oct. 5), which was rated X when it was released in 1972, contain material that might be upsetting to some viewers, but Ralston said the film committee tries to

let people know this in advance and take responsibility for it.

Querelle (Nov. 12), which was the last film of the late director Rainer Werner Fassbinder, is a very explicit treatment of the life of a young homosexual sailor who betrays his lovers and commits murder. A discussion will follow this controversial film.

Oldies-but-goodies will also return, including the 1952 Tracy/Hepburn vehicle *Pat and Mike* (Oct. 7), a romantic comedy directed by George Cukor; the 1949 musical *On the Town* (Nov. 18) with Gene Kelly and Frank Sinatra; and Frank Capra's Oscar-winning *You Can't Take It With You* (Dec. 9), starring James Stewart.

Student Film Night (Nov. 29) will offer an evening of new entertainment on a variety of subjects by UNC filmmakers.

A grab-bag of other films rounds out the schedule with showings of 1983's *King of Comedy* (Aug. 30), starring Jerry Lewis

as a Carson-like talk show host and Robert DeNiro as the manic fan who kidnaps him; 1955's *Kiss Me Deadly* (Oct. 6), a film noir classic with a New Wave flavor based on one of Mickey Spillane's Mike Hammer detective stories; 1978's *A Hero Ain't Nothin' But a Sandwich* (Nov. 10), starring Cicely Tyson and Paul Winfield with child actor Larry B. Scott as a ghetto youth who turns to drugs to escape his problems; and 1968's *In the Year of the Pig* (Nov. 17), a scathing attack on American involvement in Vietnam by documentarist Emile de Antonio.

Complete schedules of fall films and times for all the films are available at the information desk in the Union. Tickets for each Admission Night or Saturday Matinee will go on sale the preceding Monday. All other shows are presented free to Union Privilege Card holders and students with valid UNC student IDs. One guest will be admitted with each ID holder.

AT THE MOVIES

Old movie classics will continue run

By STEVE CARR
Staff Writer

This year's incoming freshmen almost did not have a chance to view a UNC tradition: the Carolina Classics series run by the Carolina Theater on Franklin Street.

The schedule is notable since the theater is only one of three in the area to showcase older films usually seen on television with commercials. The other two theaters are the Rialto in Raleigh and the Carolina in Durham.

"We've been losing money on the series for the past two years," said Warren Stiles, manager of the Carolina Theatre in Chapel Hill. "We almost didn't have a classics schedule this year."

Stiles and his staff, however, managed to convince Plitt Theaters, the Carolina's parent company, to continue scheduling these popular Hollywood features.

The series will open Aug. 31 with perhaps the most popular Hollywood film of all time, *Gone With the Wind*, a supreme example of storytelling technique. It has a cast of thousands, lush early Technicolor photography, and the sweep and spectacle that still holds today's audience enthralled for nearly four hours. Vivien Leigh, Clark Gable and Leslie Howard head the bill, and director Victor Fleming was aided immensely by the uncredited contributions of George Cukor and producer David O. Selznick.

The Sound of Music, playing Sept. 7-13, holds the dubious distinction of being the film every critic hated but the public loved. Julie Andrews stars in the sentimental story of the von Trapp family singers in Nazi-occupied Austria.

When *Rosemary's Baby* first appeared in 1968, it was a landmark horror film that redefined the genre with its cynical wit and graphic imagery. The Roman Polanski shocker runs Sept. 14-20, and stars Mia Farrow, John Cassavetes and Ruth Gordon.

Another man of cynical wit, Billy Wilder, directed the next two features on the schedule. *Stalag 17* features a powerhouse performance by William Holden as a disillusioned sergeant in a prisoner-of-war camp. The film plays Sept. 21-27.

Sunset Boulevard is another Wilder-Holden teaming, but the real star here is Gloria Swanson as an aging silent film actress trying to make a doomed comeback. The film runs Sept. 28-Oct. 4.

Oct. 5-11 will see George Stevens' version of Theodore Dreiser's novel *An American Tragedy: A Place in the Sun* stars Montgomery Clift as a man infatuated with socialite Elizabeth Taylor, but snared in an affair with lower-class Shelley Winters.

Returning from fall break, students will be able to catch *To Catch a Thief*, the bubbly Alfred Hitchcock film about a jewel caper. The film uses Grace Kelly's beauty and Cary Grant's comedic skill to excellent advantage. *To Catch a Thief* plays Oct. 19-25.

After Thanksgiving, the Carolina Classics series will close with George Cukor's version of *A Star Is Born*. This was the film designed to be Judy Garland's comeback vehicle, and it also contains a strong performance by the late James Mason. Cukor treats the timeworn plot of the decline of a well-known actor and the rise of his actress wife with unusual sensitivity, and the sound of Garland's voice in the musical numbers is more than a testament to her talent and grace.

Stiles pointed out that a number of these films are new prints and he hopes he can obtain the recently restored version of *A Star Is Born*.

Marilyn Monroe, Lauren Bacall and Betty Grable star in *How to Succeed in Business Without Really Trying*, which plays Oct. 26-Nov. 1.

The sublime, lanky William Powell stars as their prey.

Another Alfred Hitchcock film, *The 39 Steps*, put the director on the map in America in 1935 with its smooth blend of comedy and intrigue. The story of a man wrongly accused of murder, this feature plays Nov. 2-8.

Franco Zeffirelli directed a lush version of *Romeo and Juliet*, which plays Nov. 9-15, and his rendering was the first on film to have the star-crossed lovers played by adolescents.

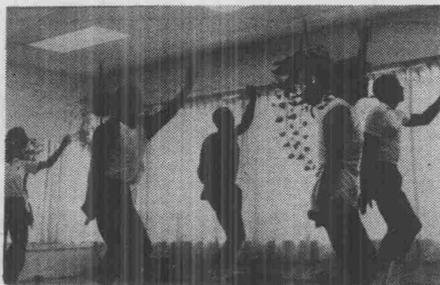
Playing Nov. 16-22, *Rebel Without a Cause* boasts a legendary James Dean performance and a brilliant directorial montage by Nicholas Ray which perfectly encapsulates the energy and frustrations of '50s youth.



Gloria Swanson tries to seduce William Holden in *Sunset Boulevard*.

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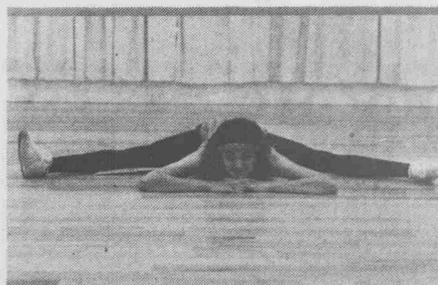
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