

Harvey Elliott Film Fare

WILD IN THE STREETS. Now playing at the Varsity.

Have you ever dreamed of being in an empty room where all four walls seemed to be closing-in on you?

Have you ever felt as if you were behind a glass screen—a witness to some danger, but unable to make a move to prevent it?

This same frozen helplessness and harrowing suffocation is in store for those who go to see a seemingly-harmless little film called *Wild in the Streets*.

And you may accept the fact that a 24-year-old President of the United States with a cabinet of LSD-babies is sheer fantasy. But, like *Planet of the Apes*, the more astute viewer will realize the dead seriousness behind an obviously ridiculous facade.

Characterized by more originality in technique and style than American-International Pictures have shown in the last Vincent Price-Annette Funicello-*Glory Stompers* decade, *Wild in the Streets* is an exciting and sophisticated film.

Max Frost—played by Christopher Jones, a Chapel Hill resident from *Three in the Attic*—proclaims that over 50 per cent of the nation is under 25 years of age. The government should be transferred, therefore, to the hands of this rightful majority.

Backed by tens of thousands of newly-enfranchised teenagers—voting age has been lowered to 15, with the help of a youthful senator—Frost is elected President and proceeds to place all those over-30 in retirement camps and psych them out on LSD.

The story unfolds like a Greek tragedy. Everyone knows what the outcome will be. A fear-of waiting, and knowing—extends past the celluloid reels to the trembling audience. Hence, the claustrophobic response.

The action is supplemented by an appropriately brash musical score, highlighted by the portentous "Nother Can Stop The Shape of Things To Come." And it seems, at the end, that even the rulers, even the kings, are unsafe, as two mini-troublemakers tell President Frost that "anybody over 10 is dead."

Images are projected in split-screen fashion, a la Expo 67. A world of hallucinatory drugs and the New Morality is explored without the traditional purple-and-green swirling lights, so often overused to represent LSD.

It's a surprisingly good film—one which deserves a better name than *Wild in the Streets* and a better audience than that title will subsequently draw.

* * * *

THE ODD COUPLE. At the Carolina Theatre.

Barefoot in the Park was a bonanza of guffaws about newlyweds and lovers' quarrels. The movie version, also scripted by Simon, is one of the funniest comedies ever on screen.

Consequently, Paramount Pictures bought *The Odd Couple* from a one-page outline—before Simon even wrote the Broadway play. The studio hired *Barefoot's* director and producer, and let Simon repeat his screenwriting duties.

The situation is a humorous one—that of two divorced men (Jack Lemmon and Walter Matthau) living together in a bachelors' pad. One of the odd couple is an obsessive neatnik. The other is a slob.

With perfect casting—and the usual inspired performance by Matthau—the film skips along nicely, but too often on a thin thread of repetitious jokes.

What looks good on a one-page outline will often cause trouble when two hours of laughs are squeezed out. That Matthau and Lemmon can overcome this one-joke situation is a tribute to their broadly-comic flair.

An example: one of the film's funniest moments comes when Lemmon—without benefit of script—attempts to clear his sinuses through a self-invented exercise. He makes the most of this moment, as both actors know the limits to which a joke, or situation, may be pushed.

It's an entertaining affair, but don't go expecting another *Barefoot*. The plotline is too confining and the jokes just too predictable.

GM Series Features Campy 'Gold Diggers'

Camp comes to Graham Memorial next Wednesday night when *Gold Diggers of 1933* is shown in the air-conditioned Rendezvous Room.

The second session of G.M.'s Flicker Classics series (each Wednesday at 9 p.m.) will open with the classic Busby Berkeley musical.

Known for their miles and miles of chorus cuties, the Berkeley musicals have been satirized for their corny extravagance. For these were the days before Hollywood forgot how to make fun of itself.

The 100 girls, sitting on an airplane wing, kicking in unison—the dancing girls parading around giant coins

while singing "We're In The Money" (remember that sequence from *Bonnie and Clyde*?)—this is Busby Berkeley.

Gold Diggers of 1933 stars Dick Powell, Ruby Keeler, Joan Blondell, Ginger Rogers, plus many more musical names that have since been forgotten.

Critic Pauline Kael has said: "It is the archetype of the musical of the '30's—fast and funny and good-natured, the initiator of all that mad geometry of patterned chorines, and a Depression periodpiece as well... We expect you to find the whole affair both charming and uproarious."

Be a part of Camp. Wednesday, 9 p.m., in G.M.

Newer Radical Perspective: International Student Revolt

By WILSON CLARK JR.
Tar Heel Staff Writer

The New Left, as a significant social force in America, has come into its own. However, there is considerable dispute within its ranks as to where, if anywhere, it is going.

The Students for a Democratic Society (SDS) is undoubtedly the single most important group on the New Left; this organization recently held the largest convention in its eight-year history, in East Lansing, Michigan.

It was attended by over 600 people, ranging in persuasion from McCarthy liberals to hard-core members of the Progressive Labor Party (PLP), an ultra-radical group characterized by its affinity for the precepts of Chairman Mao.

The Michigan SDS convention gives some clues to the future development of the New Left, but it is by no means the sole barometer of "The Movement's" growth.

This is due to the essential disorganization characteristic of young left-oriented radicals in America: There are numerous other groups that represent factions of the New Left, such as the newly organized Peace and Freedom Party (PFP) active both in New York City and California.

The Peace and Freedom Party is a recognized political party in the state of California; radicals, primarily concentrated in the San Francisco and Los Angeles metropolitan areas, worked hard this spring, and collected enough petition signatures to place their party on the California ballot: both in the primary and the general election in November.

Peace and Freedom candidates in California include both members of the Black Panther Party of Oakland, represented by their charismatic leader, Eldridge Cleaver, and Paul Jacobs, a respected New Left intellectual.

The ideological discussions of previous SDS conventions, dealing with the problems of poverty, isolated anti-war demonstrations, and community activity, have been replaced, if not overwhelmed, by demands for revolutionary planning. SDS is not only interested in

revolution in the United States, but is planning for it.

Resurrection City also is indicative of the new trends of American radicalism: gone from the Washington encampment were the thousands of students that followed Martin Luther King to Washington in 1963.

They were not involved to such an extent this year for a number of reasons: The foremost being that Resurrection City was simply not their fight.

The issues were nebulous and vague, not clear-cut and vital, such as the dual enemies of Columbia SDS: the Columbia University ties with military research and the University's construction of the infamous gym in Morningside Park (on the edge of Harlem).

Returning to the Michigan convention of SDS, the spirit of rebellion and revolution was even more obvious.

In California this April, Bobby Hutton, a teen-aged leader of the Black Panthers, was killed by police outside a ghetto home... he was shot while leaving a Panther meeting with hands in the air.

At the same time, Eldridge Cleaver was arrested on a trumped-up charge of parole violation.

Even this charge could not be stomachied by the establishment, for Cleaver was released on orders of a federal judge two weeks ago.

Issues such as this mobilize the New Left much more easily than the vague omnipresence of widespread national poverty. The Peace and Freedom Party makes good use of such examples of government violence: They now have over 70,000 active members in the western state. Not a bad record for a "way-out" radical movement!

The international student demonstrations have had a profound influence on the young American radicals: Paris was where it was at.

The French, German, Belgian (and other) revolts established the internationalism of the new radicals; they also served to reinforce cross-cultural morale building.

Perhaps these international incidents are indicative of the future of the New Left: At many European universities this Spring were seen the flags of anarchism and communism, the Red and the Black, flying hand-in-hand.

These two revolutionary banners also flew in East Lansing, Michigan, a few weeks ago.

Pizza inn

JOIN THE
INN
CROWD



ACROSS FROM
UNIVERSITY SQUARE
208 W. FRANKLIN

Visit Chapel Hill's Finest Night Spot

THE RED CARPET

Carpet Time Daily 3-5

Specials

on All Beer, plus EXTRAS

- Dancing
- Cards
- Great Food
- Cold Beer
- Wine
- Pizza
- Rocks

LIVE MUSIC THIS WEEKEND!

Friday "Soul Sept"

Saturday "Thursday Grief"

OPEN 12-12

1404 E. Franklin Street

Take Outs Too

929-3768