

Langley on film

Chaplin back in 'Modern Times'

The Last Picture Show—Despite some cheap nostalgia and some tawdry and rather tasteless scenes, this story of a small Texas town in the early fifties represents one of the peaks of the year's movie making. The acting especially is incredible down the line, and scenes involving Ben Johnson, Cloris Leachman or Eileen Brennan reach heights of unsurpassed cinematic brilliance. Wonderful and thoroughly American, which means that it can be recommended to practically everyone.—CH,R,G

Modern Times—A very funny and extraordinarily endearing satire of modern life from Charlie Chaplin, in my opinion the greatest director who ever lived. Filled with scenes of unbelievable grace and poetry, an experience not to be missed.—R

A Clockwork Orange—Stanley Kubrick's film of Anthony Burgess's novel of violence and freedom of choice. Not as futuristic as one might expect, but highly imaginative, original, almost always brilliant. Definitely another great one from Kubrick.—R,G

The Boy Friend—Ken Russell's all purpose musical satire, a triumph of imagination in decor, choreography, staging, etc. Russell's taste is impeccable here, and Faraggy is charming. A real treat for lovers of old style musicals.—D

The Godfather—Story of Mafia politics, outstanding in every respect. One of the finest period pieces ever to come out of an American studio, and a triumph worthy to stand beside the great European masterpieces.—D,R,G

Straw Dogs—Another perverse study in violence from Sam Peckinpah. Flawed in many respects, but still one of the most powerful and disturbing films I have ever seen, with so many important things to say about man's inner violent nature that it should perhaps be required viewing.—R

The French Connection—The third rerun of a very fine and exciting thriller (which was not however the best picture of the year, or even nearly). Let's hope that it doesn't return to haunt us like MASH or Butch Cassidy did nine or ten times.—CH,G

A Man for All Seasons—Story of Sir Thomas More is rather squarely directed but truly distinguished by its acting and writing. It did of course play at the Free Flicks earlier this year.—CH

Summer of '42—Story of the sexual initiation of a young boy. The writing rarely rises above the Erich Segal level, but the photography is beautiful, and Robert Mulligan directs with a romantic lyricism that makes it all worthwhile. Artificial but quite enjoyable.—G

The Hot Rock—Several talented actors ham it up delightfully in this jewel robbery movie. Rather disorganized, but very, very pleasant and quite entertaining.—G

Bedknobs and Broomsticks—Very poor Disney musical of a witch helping the British war effort. The score is unbearable and the direction so poor that even Angela Lansbury is not very good. Redeemed only briefly by some delightful animation.—R,G

Mary, Queen of Scots—Ridiculous high school history pageant stuff. A criminal waste of some fine acting talent.—R

The following have not been reviewed. Opinions expressed are those of a consensus of critics.

The Beginning—World premiere of a documentary on the betterment of life at its beginning. Opened too late to get reports.—CH

The Carey Treatment—James Coburn defends a doctor accused of murder. Some very good reviews.—G

The Ten Commandments—Seven and religion with Cecil B. DeMille. Pretty Bad.—R

Mark of the Devil—Tale of witch hunts "guaranteed to make you vomit." For those who care.—D,R

Song of Norway—A syrupy glop of an operetta.—D (in 70 mm)

Carry on Camping—Silly British Comedy.—D
Key: R—Raleigh; D—Durham; CH—Chapel Hill;

Free Flicks

Night of the Living Dead—Tale of flesh eating zombies. Stupid and amateurish, and often disgusting. A waste of time. Friday, Great Hall, 4, 6:30 and 9.

Medium Cool—Haskell Wexler's study of violence in America is technically a brilliant achievement, but Wexler cares as little about his characters as he condemns his characters for caring about others, and their film is rather despicable in the way it manipulates dead men as Pavlovian symbols for liberals to slobber and moan over.—Saturday, Great Hall, 4, 6:30 and 9.

Throne of Blood—Akira Kurosawa's Japanese version of Macbeth. According to the critics, one of the great Shakespearean films. Sunday, Great Hall, 6:30 and 9.

Film Society

The Thief of Bagdad—Douglas Fairbanks rides through the heavens on a magic carpet and a winged horse to the Valley of Fire and the Mountain of Dread Adventure. According to the critics, one of the most elaborate and imaginative fantasies Hollywood has ever produced. Great Fun. Tuesday, Greenlaw Auditorium, 8 and 10:15.

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TRY THE CLASSIFIEDS (page 3)

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These are random quotes from the audience at a Hollywood Preview.

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