

Scott Langley

'State of Siege' best of year

Romeo and Juliet—Franco Zeffirelli's flamboyant, operatic version of the Shakespeare play. A bit lacking in poetry, perhaps, but it more than compensates with passion and dramatic inventiveness. One of the best of all Shakespearean films.—R

On Any Sunday—An excellent documentary of motorbike racing. It captures so well the excitement of the sport that it's practically guaranteed to leave you exhausted and breathless.—R

Mary Poppins—Julie Andrews is excellent in her Oscar-winning performance, the special effects are good, the music is the best original music score of the sixties, and there is almost none of the bland cuteness that creeps into most Disney live action features. Overall quite good.—G

A State of Siege—Costa Gavras' story of a kidnapping-assassination. Definitely left-wing in sympathy, it still has a complexity and intelligence that "Z" never came close to, and many of its scenes have the sweeping power of an Eisenstein film. The year's best film thus far, and one of the two or three best political films of the sound era. Not to be missed.—CH

Ten From Your Show of Shows—Skits from the old Sid Caesar-Imogene Coca T.V. show. All of the skits are funny and some of them are genuine classics. An excellent reminder of what television once could be.—CH

The Day of the Jackal—Fred Zinnemann's story of a killer hired to murder De Gaulle. Zinnemann doesn't really have the technical inclination for a thriller, so the film is really more the fascinating story of a glamorous killer defeated by bureaucratic red tape. Most entertaining, one of the best crafted films in years.—D

Last Tango in Paris—Bernardo Bertolucci's uneven but often tremendously powerful study of a man destroying himself, shocking only in the depth of human despair shown. Those expecting a dirty movie are really going to be disappointed by this subtitled art film. Marlon Brando's performance is one of the greatest of all time.—R,G

The Heartbreak Kid—The All-American schmuck dumps his wife for the All-American bitch. A merciless American character comedy of exceptional brilliance, highlighted by perfect casting in every role.—R

Casablanca—The famous Ingrid Bergman-Humphrey Bogart classic and one of the finest examples of Hollywood romanticism ever made.—R

Bang the Drum Slowly—Story of two baseball team friends one of whom is dying. Very well done of its kind, with some excellent dialogue and acting. But it's basically cliched mass audience even yodel stuff, and it lacks any sense of film rhythm.—R,G

Walking Tall—Comparisons made to Billy Jack are quite apt. Like that film, this one deals in mushy thinking and mushy emotions. Strictly for teenyboppers, though this time for right-wingers.—D,R,G

Let the Good Times Roll—A concert of fifties music, much of which isn't very authentically fifties. The music is generally good and the use of fifties material is clever, but the split screen, used here with no sense of rhythm or purpose, quickly becomes exasperating and ruins the film.—CH,R,G

Godspell—Musical life of Christ. Some of the music is good and the film captures well the naive conviction of the Jesus movement. But it makes the usual rock musical mistake of substituting frantic movement for inventiveness and much of the film is just asinine.—D

A Touch of Class—Obnoxious adultery comedy with a dreary Neil Simon sense of comedy and an almost total lack of sophistication or even sincerity. The only bright spot is Glenda Jackson who truly sparkles as a comedienne.—G

The Legend of Hell House—Ridiculous and poorly done horror film.—G

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

Harry in Your Pocket—Poor comedy of pickpocket.—CH

Night Watch—Poor thriller with Liz.—R

The Marriage of A Young Stockbroker—Terrible comedy about a voyeur.—R

Siddhartha—If you want your brain to turn to jello, don't let me stop you.—R

I Could Never Have Sex With Any Man Who Has So Little Regard For My Husband—Poor sex comedy.—D,R

Lady Kung-Fu—Junk.—D,R,G

Pippi Longstocking—Cheapie kiddie show.—G

Slaughter's Big Rip-Off—Black exploitation film.—G

Gordon's War—Black film got some good reviews.—G

Manson—Documentary of the killer got nominated for Oscar.—G

CH—Chapel Hill, D—Durham, R—Raleigh, G—Greensboro

Union Films

Charly—Potentially touching love story of an idiot made into a genius is ruined by sloppy, sloppy work and some awful dialogue.—Friday

The Sea Gull—Sidney Lumet's version of the play got mixed reviews. Saturday

Rabbit, Run—Film version of the Updike novel was so bad the studio never really released it. Sunday

All films are at 6:30 and 9 in the Great Hall

Chapel Hill Film Friends

Second Breath—Gangster film by Jean-Pierre Melville (Le Samourai). Well controlled and quite similar to its American models with some excellent wise-cracking dialogue. Friday at 9:30 and Saturday at 11:30 in Murphy 111.

Alternative Cinema

Days and Nights in the Forest—Satyajit Ray's film of four business men on vacation. An extraordinary film combining the poetic naturalism of Ray's early period with the psychological probing of his later films. Friday at 7, Saturday at 2, 4z, 30, 7 and 9:30 in Murphy 111.

'Days and Nights' calm, probing

by Scott Langley
Film Critic

The great Indian film maker Satyajit Ray began his career with the Apu trilogy, a great naturalistic study of young man growing up. He continued with a series of films in the same style, containing some of the most poetic evocations of the mystery of nature ever filmed. As his international reputation increased, however, he became more electric and turned more to character studies of people confronted by modern India. In a sense, his films lost their innocence. For one regretted this change, for though films such as "The Adversary" are great films, we have no director now who has quite the calm poetry of the younger Ray. "Days and Nights in the Forest" is therefore most welcome. Made in 1969, but released only this year in this country, it combines some of the best qualities of early and late Ray, the poetic naturalism and psychological probing.

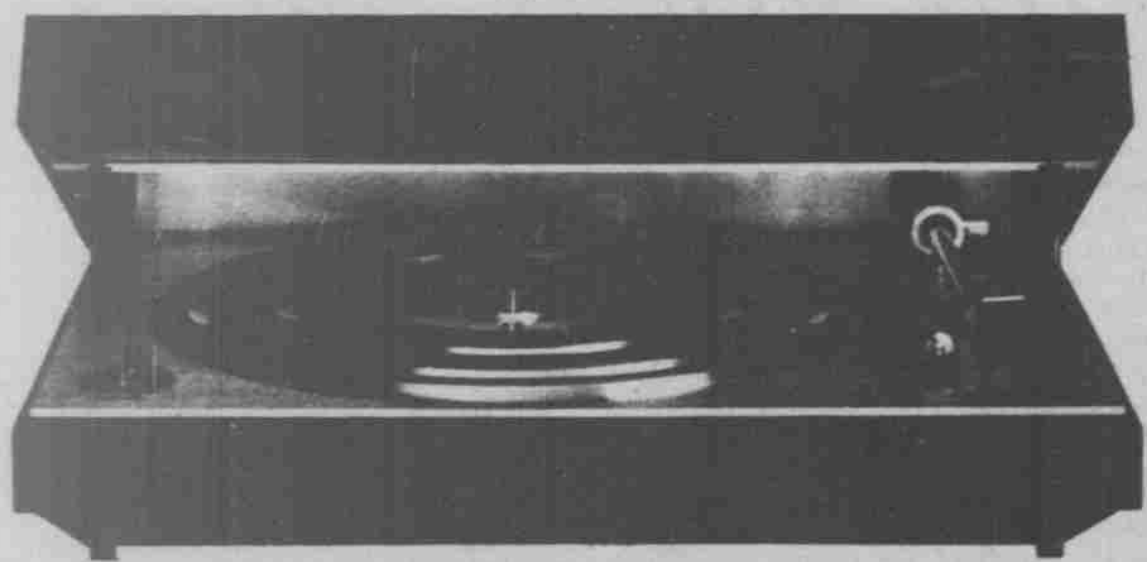
On the surface, it bears some resemblance at first to Deliverance. Four businessmen, tired of the city, decide to rough it. Armed with a hundred-year-old guide-book, they head for the hill country and the forests to commune with nature. But not really and that is the point. For these men are so immersed in a Westernized kind of civilization that they start looking for all the comforts of home as soon as they arrive, and bribe a caretaker to open up a government bungalow. For just as Ray has "progressed" from nature to an awareness of international problems and themes, so have the people of India. "Days and Nights in the Forest" is above all a study of the bastardization of the Indian culture. English is mixed into conversations the way some people here use French to appear cultured, native girls are scorned for being too brown skinned, people speak of something as being "just too bourgeois", and the highest compliment for a country house is that it looks very English. What makes the film such a great one is

that Ray doesn't belabor the point. The forests, from which these men's ancestors came, are shown as beautiful and haunting, but there is never the slightest hint of "every thing would be better if we could return." Indeed the natives in the films are really not very well off. Ray merely observes and lets only a hint of regret bubble under the surface. Let all this sound a bit sombre, it should be pointed out that the film is often quite comic. Ray, like Miles Forman, has the ability to allow us to laugh nonconsciously at people by stressing their humanity. The men share several

adventures on the trip. Three become involved with women, two with very unhappy results, and Ray manages to penetrate to the core of human feeling of each incident, comic or tragic.

Antoniemi may understand malaise and Fellini flamboyance, but of all the world's great film makers only Renoir and Ozu have shared Ray's ability to understand, without preaching, every facet of human nature. And Ozu is dead, Renoir no longer working. "Days and Nights in the Forest" will play this weekend at the Alternative cinema. Shows at 7 on Friday and Saturday at 2, 4:30, 7, and 9:30.

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Taster's Choice

Cinema

"State of Siege." Carolina Theatre. 2:40, 4:45, 6:50 & 8:55. Through Oct. 4. Friday and Saturday late night show: "The Last Picture Show." 11:15.

"Ten From Your Show of Shows." Varsity Theatre. 1, 3, 5, 7 & 9. Through Saturday. Starts Sunday: "Lady Kung Fu." 1:20, 3:15, 5:10, 7:05 & 9. Through Oct. 2. Friday and Saturday late show: "Play It Again, Sam." 11:15.

"Days and Nights in the Forest." Alternative Cinema. Tonight at 7, Saturday at 2, 4:30, 7 & 9:30. Murphy 111.

"October: 10 Days That Shook The World." Magic Eye Films. Sergei Eisenstein's silent film. Sunday, Oct. 30, at 4 & 7:30 p.m. in 1-A Swain Hall.

"Second Breath." Chapel Hill Film Friends. Tonight at 9:30, Saturday at 11:30 p.m. Murphy 111.

"Jules and Jim" and "News Parade." Janus Film. Sunday at 8 & 10 p.m. at Town Hall.

"Belle De Jour." Freewater Film Society. Tonight at 7, 9:30 & 11:30 p.m. Biological Sciences Auditorium, Duke University.

"Cries and Whispers." Quadrangle Pictures. Saturday and Sunday at 7 & 9 p.m. Page Auditorium, Duke University.

"Mutiny on the Bounty." (1935 original) Stars Charles Laughton, Clark Gable and Francoise Toste. Sunday at 7:30 & 10 p.m. Cat's Cradle.

Free Flicks. Friday: "Charly." Saturday: "The Sea Gull." Sunday: "Rabbit Run." All flicks at 6:30 and 9 p.m. in the Great Hall, Carolina Union.

Theatre

"Showboat." Village Dinner Theatre in Raleigh. Buffet at 6:45 p.m., 8:30 curtain. Tickets are \$9 Sunday through Thursday, \$10 Friday and \$11 Saturday. Nightly except Monday. For reservations call 787-7771.

Stewart Theatre. Tickets are now available at the box office at the NCSU student center for the theatre's Broadway, classical, jazz and dance series.

Tickets, \$1.50, are now on sale at the Carolina Union Information Desk for the Agnes de Mille Heritage Dance Theatre, the first performance in the Friends of the College series scheduled for Oct. 3, 4 & 5 at 8 p.m. in Reynolds Coliseum, N.C. State University.

General admission tickets, \$2.75, are now available at 102 Graham Memorial and Ledbetter-Pickard's downtown for the Playmakers' opening production, "The Threepenny Opera." "Threepenny" will be

CHINESE DINNER—egg roll, egg drop soup, chicken almond, sweet and sour chicken, tea and almond cookie—sponsored by the Community School for People Under Six. Adults, \$2.25. Children, \$1.00. Saturday, September 29, Wesley Foundation, 214 Pittsboro St., 4-8 p.m. Tickets available during the day at the Community School, 210 W. Cameron, or at the dinner.

presented Oct. 3—6 at 8:30 p.m. in Forest Theatre.

"The Hostage." Duke Players first production of the 1973-74 season. Oct. 11-14, and Oct. 18-21 at 8:15 in Branson Theatre, Duke University East Campus.

Concerts

John McLaughlin and the Mahavishnu Orchestra. Carmichael Auditorium. Wednesday, Oct. 10 at 8 p.m. Tickets, \$2.50, are now available at the Carolina Union Information Desk.

Season tickets, \$6, for the Chapel Hill Concert Series are now available at the Carolina Union Information Desk. The series includes Baroque Ensemble of USSR, Leonard Rose and Gary Graffman, Edward Villella and George Shirley. All concerts at 8 p.m. in Memorial Hall. \$2 single admission tickets on sale two weeks prior to concert date.

Michael Zenge, pianoforte. Sunday Evening Series. 8 p.m. in Hill Hall auditorium.

Nightlife

Town Hall. Hydra, rock from Atlanta, and Mike Williams, folk. Music begins at 9 p.m. Through Friday.

Endangered Species. Tonight: A.C. Bushnell. Music begins at 9 p.m.

Cat's Cradle. Tonight: Ernest East. Music begins at 9 p.m.

Deep Jonah. Friday: Cedar Creek Band and Anga McBryde. Brown-bagging of beer and wine. All students must bring I.D.'s and proof of age. 8 p.m. in the union basement coffeehouse.

Radio

WCHL "Interlude." 1360 on the dial. Vivaldi: Bassoon Concert in F and No. 13 in C. Stamitz: Orchestral Trios in G major and C major. 6:15 to 7 p.m.

WDBS "Daily Concert." 107.1 FM stereo. Brehm, Chadwick, Ives, Phillips, Copland, Carter, Joplin. 10 a.m. to 1 p.m. "Spotlight." Low Spark of High-Heeled Boys, by Traffic. 6:30 p.m.

Taster's Choice, or the Entertainment Calendar, is included in every issue of the Daily Tar Heel. Its purpose is to provide a thorough guide to entertainment and culture in the Triangle Area. Those wishing to include items in the calendar should call Kevin McCarthy at 933-1011, between 3 and 5 p.m.

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Duke University Union
Major Speakers
And The Environmental Center
Present
R. Buckminster Fuller
speaking on
Humans In The Universe
Tuesday Oct. 2
8:15 P.M.
Cameron Indoor Stadium
Admission Free

Crossword Puzzle

ACROSS

- Climbing plant
- Decay
- Flag
- Awaited settlement
- Matured
- River in Germany
- Negative
- Fish eggs
- Holds on property
- Head of Catholic Church
- Note of scale
- Washes
- Head of Catholic Church
- Looked prylingly
- Underground excavations
- Free ticket
- Saw
- Girl's name
- Funeral car (pl.)
- Religious devotees
- Chimes
- Football position (abbr.)
- Common contraction
- Fur-bearing mammals
- Sailor (colloq.)
- Printer's measure
- Cubic meter
- Gaonic
- Iterate
- Examine again
- Lowest class
- Walks

DOWN

- Body of water
- Arrow poison
- Conjunction
- Compass point
- Comes to the scene
- Tufts
- Writes
- Number
- Cyprinoid fish
- Delaware Indian
- Poets
- Lavishes fondness on
- Pay attention
- Fall into disuse
- Bodies of water
- Grants use of
- Docks
- Unlocks
- Repeats
- Dealers
- Bury
- Devastated
- Likens to
- Wipes out
- Scatter
- Vegetable (pl.)
- Heavenly body
- Journey
- Ocean
- Girl's name
- Hebrew letter
- Latin conjunction

Answer to Yesterday's Puzzle

EASE	ABLE	PAW
SPUR	BAIT	LIE
SEPAL	TRADERS	
PSYCHE	EAST	
ALOE	OE	MAD
CAR	PASTOR	AD
NIT	AT	RO
ER	GUSTER	FEL
COL	RA	REAL
ANOA	SETTER	
CARTOON	ACATE	
RIA	RODE	AGEE
ELL	ANSA	LEGG

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