

Scott Langley

'Playtime' is charming, funny

Last year was a lousy one for films, but it was not nearly as lousy as the bookings in theatres would have us believe. With five theatres in town, we have four showing trash, and the other showing a rerun. This is inexcusable.

Fantasia—Walt Disney's setting of music to animation smacks a bit of culcha, but it is a beautiful and imaginative work all the same.—CH

Papillon—Old-fashioned, grand-scale adventure story, expertly done. Despite its almost unrelieved grimness, it can be called the year's best popcorn cruncher.—R.G

The Sting—Con comedy is itself a con, with some pretty moldy material brought to delightful life by some exceptionally skillful hands. It's too big, and tends to drown in its overproduction, but it's a sure-fire audience pleaser.—R.G

Robin Hood—A delight from the Disney studio. Charming and very funny, with excellent animation.—R

Last Tango in Paris—Bernardo Bertolucci's uneven but often tremendously powerful study of human despair. Marlon Brando gives one of the best performances of all time.—R

Fritz the Cat—Exceptional cartoon feature with a witty, scathing view of the Sixties, and brilliant, original animation.—R

Executive Action—Fact-fiction story of the JFK assassination. It's all terrible, but the worst offender is the script with its heavy handed hindsight irony.—CH

Steelyard Blues—This obnoxious film is a throwback to the youth films of several years ago, and is just as bad and stupid.—CH

Magnum Force—Sequel to *Dirty Harry*, which was a masterpiece of its genre. This film, however, is a pretentious, revolting piece of junk.—CH.D.R.G

Maurie—Story of basketball pals, one dying. Much of the acting and writing is bad, but there is enough good in it to put it on the level of a good TV movie.—C

The Cheerleaders—Really stupid soft-core skin flick.—R

Westworld—Robots in a resort go berserk. The central idea is a great one, and some of the writing is good. But the direction is quite clumsy, and when the machinery falls apart, so does the film.—R

The Seven-Ups—Very slick and professionally done, with a really tremendous car chase. But it's basically a brainless, disorganized trek through the routines of the mean muther cop genre.

The Way We Were—Glossy, dum-dum attempt at an old-fashioned love story. The stars only occasionally have the needed personality, and the discussion of issues

involved is insultingly stupid.—R

Jonathan Livingston Seagull—Unbearable film of the seagull Messiah is like *Billy Jack* raised to the millionth power. Every line is a sure-fire up-chuck promoter.—G

El Topo—Weird Western is often very impressive visually, but it's so ridiculous and pretentious that it would be laughable if it weren't bloody to the point of grossness.—G

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

Alternative Cinema

Playtime—Jacques Tati's comedy, with few enormous laughs, but consistent amusement and charm. A masterpiece, one of the great all time comedies. Considering the collection of junk and reruns the theatres have greeted us with this weekend, this is the only new film worth considering going to see. 7 p.m. Friday in Murphey 111, 2, 4:30, 7 and 9:30 p.m. Saturday in Hamilton Hall.

Chapel Hill Film Friends

Ivan the Terrible, Part I—Sergei Eisenstein's historical epic. A stunning masterpiece, quite possibly the most beautiful black and white film ever made. Music by Prokofiev. 9:30 Friday in Murphey 111, 11:30 p.m. Saturday in Hamilton. (First in a subscription series. Subscriptions available at the door.)

Union Films

I'm No Angel—Mac West, and much better than *My Little Chickadee*. A truly great piece of entertainment. Friday.

Funny Girl—Streisand acts superbly, but her singing is mannered, as it always is in movies, and the film itself is a dreary soap opera with a few funny interludes. Saturday.

The Magician—A Bergman film, and slightly ponderous. But even though slightly off his best is still very, very good. Sunday.

All films in Carroll Hall. 6:30 and 9 p.m. Friday and Sunday. 6 and 9 p.m. Saturday.

Taster's Choice

Theatre

Arthur Kopit's "The Questioning of Nick" and Joe Orton's "The Ruffian On The Stair." Laboratory Theatre. Both plays directed by Michael Kerley. Today at 4 & 8. 08 Graham Memorial. Free tickets available at Laboratory Theatre Office, Graham Memorial.

Jean Anouilh's "The Rehearsal." Laboratory Theatre. Directed by Trebor Lloyd. Saturday and Sunday at 8 in 103 Graham Memorial. Free tickets available at Laboratory Theatre office, Graham Memorial.

Auditions for Laboratory Theatre's production of This is the RIU Speaking by Lanford Wilson, Sunday, Jan. 13, 7:30 p.m., Monday, Jan. 14 and Tuesday, Jan. 15, 4 p.m. Room 216 Graham Memorial. Directed by David Shepherd. Scripts available at Lab

Theatre Office, Graham Memorial.

Tryouts for Laboratory Theatre's production of One Night Stand by Rebecca Ranson. Saturday, Jan. 12, 2 p.m. Room 208 Graham Memorial. Directed by Coke Ariall.

Johann Strauss's "Die Fledermaus." UNC Opera Theatre. Directed by UNC music professor, Dr. Wilton Mason. Friday and Saturday, Jan. 18-19, at 8 in Memorial Hall. Tickets, \$2, are now on sale at the music department in Hill Hall and will be available at the door shortly before the performance.

Nightlife

Cal's Cradle. Tonight and Saturday, Southern States Fidelity Choir.

Town Hall. Tonight and Saturday, Arragance.

Endangered Species. Tonight and Saturday, Larry Reynolds.

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