

Entertainment Calendar

Cinema

"A Touch of Class." Carolina Theatre. Obnoxious adultery comedy with a dreary Neil Simon sense of humor and an almost total lack of sophistication or even sincerity. The only bright spot is Glenda Jackson who truly sparkles as a comedienne. 1:30, 3:28, 5:17, 7:10 & 9:52. Ends Thursday. Late show: "The Godfather." Friday, Saturday & Sunday at 11:15. \$1.50.

"Three Sisters." American Film Theatre series. Variety Theatre. 2 & 8. Tickets by subscription, or at door for matinee, \$4, or evening, \$5, performance. Ends today. Starts Wednesday: "Adventures of Robin Hood," with Errol Flynn. 1, 3, 5, 7 & 9. \$2. Ends Thursday. Late Show: Double feature, "Popcorn" and "Stamping Ground." Friday and Saturday at 11:15. \$1.50.

"One Little Indian" and "The Bleecult Eater." Plaza I. Bad, ultra-bland Disney films set in that insipid plastic world typical of too many Disney live-action films. 2:30, 5:45 & 9:09. \$2. Ends Thursday.

Peace-war films set

"Film as an art form has said much in the last 60 years about war and peace. From showing courage and valor to the folly of war, from displaying its epic quality to its utter absurdity, film has helped to shape many contemporary attitudes about war and peace." Dr. Samuel Williamson, associate professor of history, says.

For that reason, the Curriculum in Peace, War and Defense is offering a short film series during the spring semester.

Through the films, the Curriculum hopes to increase its contacts with the student body.

The first film, "Battle of Algiers," will be shown 7 and 9:30 p.m. Thursday in the Great Hall.

The other films are "For Whom the Bell Tolls," Jan. 31; "Fail Safe," Feb. 21; "Steel Helmet," and "They Were Expendable," Feb. 28.

Following each film a faculty member will comment and answer questions. Prof. William Levine of the political science department will comment after the first film, and Prof. Christopher Armitage of the English department will comment after the second.

Films will be shown in the Great Hall. All will begin at 7 p.m., with the exception of "They Were Expendable" at 8:45 p.m.

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abc THEATRES

CAROLINA

George Segal

Glenda Jackson

1:39
3:28
5:17
7:06

A Touch Of Class

PG

NOW PLAYING

CHapel Hill Plaza 1

Walt Disney Hits

ONE LITTLE INDIAN
2:30-5:49-9:00

BISCUIT EATER
4:00 & 7:15 only

WALT DISNEY PRODUCTIONS

One Little Indian

and

WALT DISNEY PRODUCTIONS

The Biscuit Eater

NOW PLAYING

CHapel Hill Plaza 2

AT 2:45 4:55 7:05 9:15

Paper Chase

TIMOTHY DUTTON - LINDSAY WAGNER

JOHN HOUSEMAN

Based upon the novel by John Jay Osborn, Jr.

NOW SHOWS AT:

CHapel Hill Plaza 3

3:30
5:30
7:30
9:30

Woody Allen Takes a Nostalgic Look at the Future.

"Sleeper"

The young wealthy socialite, finds herself pursued by James Stewart and Cary Grant in the classic sophisticated comedy of the late '30's. An outstanding film in every respect. Sunday, "Sounder." (Super Sunday, by subscription only). Cicely Tyson and Paul Winfield star in the poignant story of a black family in Louisiana in the 1930's. All films at 6:30 & 9 in the Great Hall.

Ken Russell: Tonight, "The Music Lovers." Visual and musical fantasies dominate this account of Tchaikovsky's life. Russell's second film features Glenda Jackson and Richard Chamberlain. The flick undeniably provides one of the most intensive emotional experiences of film. Tomorrow, "Savage Messiah." Russell's most recent film focuses on the life of sculptor Henri Gaudier, the French artist who died at age 23, and his relationship with a European writer. With Dorothy Tutin. Both films at 8 p.m. in Great Hall, Carolina Union. Admission, 50 cents.

"Battle of Algiers." Thursday at 7 and 9:30 in Great Hall. Free to the public. This is the first in a series of short film series sponsored by the Curriculum in Peace, War and Defense. Faculty members will be present to comment and answer questions afterwards.

Nightlife

Town Hall. Tomorrow and Thursday, Bill Blue Band, plays the blues. Also, air hockey tournament. Friday and Saturday, Sun Down, hard rock.

Cal's Cradle. Tonight, Mike Cross. Tomorrow, The Nicotones, country music. Thursday through Friday, David Oney. Chick Cores and Return to Forever at the Pier in Cameron Village Subway, Raleigh. Today and tomorrow. Shows at 8 and 10:30. Tickets on sale at the Pier for \$5.

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'Sleeper' great comedy

by Peter Hardy
Film Critic

Most people would agree that our present-day culture has an excess of the silly, the insipid and the absurd. But there's lots of good stuff that makes it bearable, right? In Woody Allen's new movie, *Sleeper*, he has hit upon an inspired and almost gruesome comic idea: Show a future society in which only those three characteristics have survived.

Allen plays a man who was frozen in 1973 and awakens 200 years later in 2173, where mankind is composed of the brainwashed followers of the Big Brother-ish Leader. Everyone is either frigid or impotent and uses machines called orgasmatrons for sex; people get high from feeling glowing orbs. Workers confess their faults to a machine; artists' parties are perhaps even sillier than they are now; Rod McKuen is considered the greatest poet.

Disguised as a robot, Allen faces the threat of having his head changed and later is pursued by a giant futuristic chicken. But he ultimately rejects all society, pointing out that the revolutionaries plotting to overthrow the systemized society are just as

ridiculous as the minions of the "The Leader."

For the first time Allen does not appear as the total schlemiel (His name, this time, is Miles Munroe, as opposed to earlier characters as Allan Felix and Fielding Melish). Instead, he is an ordinary man dropped by fate into the midst of extraordinary circumstances.

He is still clumsy, but no more so than many people, and he does manage to pull off some tricky maneuvers. His character is decidedly Chaplinesque which is significant of the film in general. Allen's earlier films were a loosely connected series of absurdities, but he is now moving into more stylized comic traditions. In *Sleeper* he uses slapstick physical comedy, including pratfalls (on giant banana peels). There is also a chase through a robot factory that is reminiscent of Chaplin's encounter with technology in *Modern Times*.

The relationship between Allen's character and his romantic interest, Luna (played by Diane Keaton) also shows an awareness of traditions. First, there is the very pleasant theme of two people being forced together in some stressed situation, initially antagonistic towards each other but

eventually falling in love, which dates back at least to the 30s.

In addition, the way the two play off of each other is quite similar to Buster Keaton's use of his leading ladies. While Chaplin always tended to put his women up on a pedestal, to Keaton they were idiotic yet desirable comic props. Allen de-chauvinizes this somewhat by making Miles almost as incompetent as Luna; yet, there is no questioning Luna's diphenness. Her idea of a deep question is "Did you ever realize that God spelled backwards is dog?"

The film does have its share of typically irrelevant Allen moments, such as jibes against drugs, Miss America contests and one scene in which Allen apparently fulfills a lifetime ambition to play Blanche DuBois.

As a total film, *Sleeper* may be the best Allen has made; it certainly is his best job of direction. He has already proved himself a master of satirizing cinematic genres such as the 50's horror movie and Antonioni takeoffs in *Everything You Always Wanted To Know About Sex* and here he satirizes science fiction films with great success. He is reviving classic styles of comedy that are worthy of revival and has produced a sustained, valid comic work.

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