

Taster's Choice

Cinema

"American Graffiti." Carolina Theatre. A night in the life of teenagers a decade ago. It's packaged nostalgia and often cornball, but the acting is excellent, and it has been directed with a beautiful flow by the talented George Lucas. Overrated, but still very good. 12:30, 3:15, 5:05, 7:02 & 9. \$2. Ends today. Late show: Friday and Saturday, "The Other." Sunday, "Adrift." All shows at 11:15. \$1.50.

"The Way We Were." Varsity Theatre. Big, glossy, dum-dum attempt at an old-fashioned love story. The stars only occasionally have the needed personality, and the discussion of the issues is insidiously stupid. 1, 3, 5, 7 & 9. \$2. Ends Tuesday March 5. Late show: "Catch 22." Friday and Saturday at 11:15. \$1.50.

"The Last American Hero." Plaza I. Story of racing driver Junior Johnson. Has lots of talk about individualism and such, but not much real conviction. Definitely a "B" picture. 3, 5, 7 & 9. \$2. Ends today.

"Summer Run." Plaza II. Film by a Raleigh native won awards at various festivals. 3, 5, 7 & 9. \$2. Ends today.

"One Russian Summer." Plaza III. A real turkey. 2:45, 4:55, 7:05 & 9:15. \$2. Ends today. Coming soon: "The Exorcist."

Chapel Hill Film Friends: "The Lady Killer of Rome." (Italy, 1961). A philosophical comedy-mystery directed by Elio Petri, maker of "Investigation of a Citizen Above Suspicion." Starring Marcello Mastroianni. Original title: "L'Assassino." English-dubbed. Friday at 9:30. Saturday at 11:30 in Carroll Hall. Admission \$1.50.

Alternative Cinema: "A King in New York." Chaplin's last starring feature. It's not one of his great films, but there are enough funny and beautiful moments in it to remind one of his talents. Certainly not as Pauline Kael calls it "an incomparable dog." Friday at 7. Saturday at 2, 4:30, 7 & 9:30 in Carroll Hall. \$1.50.

There will be no Charlie Chaplin Film Series this week.

Free Flicks: Friday, "Mutiny on the Bounty." The Clark Gable version. Pretty vulgarized for the mass audience, but Charles Laughton as Bligh is really terrific. Saturday, "Doctor Zhivago." David Lean's epic from the Russian novel. Manages to be both cold and vulgar. Awful. Sunday, "Belle de Jour." Luis Bunuel's coolest, most beautiful and greatest film. Not to be missed. All films at 6:30 & 9 in Great Hall.

Latin American Film Festival: "The Green Wall." Today at 8 in Dey Hall. Admission free. "A Wall in Jerusalem." Today at 7:30

p.m. in Carroll Hall. Admission free. Sponsored by International Student Center.

"Steel Helmet" and "They Were Expendable," double feature. Today at 7 and 8:45 p.m. in Great Hall. Admission free. Sponsored by the Curriculum in Peace, War and Defense.

"A Question of Torture," a documentary on the police and prison systems in South Vietnam. Tonight at 7:30 in room 206 Union. Sponsored by the Chapel Hill Peace Center and Bread and Roses. A discussion on actions that can be taken on the issue will follow. The film is open to all.

Theatre

Laboratory Theatre presents "What the Butler Saw," by Joe Orton. Directed by Sally Bates. Today at 4 and 8 in 06 Graham Memorial. Free tickets available at Lab Theatre Office, Graham Memorial.

Auditions for 11 major outdoor drama companies are set for Saturday, March 23 at the Institute of Outdoor Drama, Chapel Hill. Registration deadline is Friday, March 8. For more information, write Auditions Director, Institute of Outdoor Drama, University of North Carolina, Chapel Hill, N.C. 27514.

"South Pacific." Village Dinner Theatre, Raleigh. Buffet at 7, curtain at 8:30. Call 787-7771 for reservations. Nightly except Monday.

The Durham Theatre Guild presents "And Miss Reardon Drinks a Little," by Paul Zindel. Today through Saturday, February 28, March 1 and 2 and March 7, 8 and 9 at the Allied Arts Center in Durham. Admission \$2. For reservations, call 682-5519.

Auditions for "Taming of the Shrew" by William Shakespeare. Wednesday and Thursday, March 6 and 7 at 7:30 p.m. in Memorial Hall. Production dates: Thursday through Saturday, April 18 through 20 in the Pit. Produced by the Laboratory Theatre and the Carolina Union Activities Drama Committee. Parts available for five men and one woman. Circus talent including jugglers, tumblers and fire swallowers urged to tryout.

Nightlife

Cat's Cradle. Tonight, Wooden Circus. Friday and Saturday, Red Clay Ramblers.

Town Hall. Tonight, Steve Ball Band. Friday and Saturday, Rockfish.

The Cave. Friday, Mike Cross. Saturday, Justice St. Band. Music at 9:30. 75 cents cover.

Peter Hardy

'Summer Run' lyrical, gentle

"Summer Run" manages the tricky feat of being gentle and easy going without becoming weak-kneed; it is never cheap or garish or snide but still never goes soft. This bodes well for its young writer-director, Leon Capetanos, as it is something many older and more experienced film makers have not achieved.

For years thousands of American students have been going to Europe for the summer, but this is the first film I can think of to deal with that phenomenon. In "Summer Run" two young friends, Harry and Felix, spend the summer moving around Europe. Nothing much happens, except that Harry falls in love with a girl in Norway.

The film could easily have stayed on the level of a travelogue, a series of picture postcards. But Capetanos wisely keeps the focus off traditional landmarks—we get the

feeling of the environment of Europe even though we are not left with any particularly striking images. Likewise, the film manages to convey the sense of an experience. We can see how the events of the film are special enough to remain in the characters' minds for years afterwards.

The free-flowing direction does a nice job of giving us the loose feeling of travel, of places slipping past. Since it is a first film, it is particularly impressive that Capetanos only lets his camera become overly lyrical for a few brief moments in the romantic sequences. The section where Harry and his girl camp by the sea in Greece serves to point out how false the opening scenes of "Forty Carats" were.

Similarly, Capetanos manages to avoid any indulgences in empty visual tricks. Sometimes we have overlapping scenes to indicate the characters' thoughts, but this is

used subtly and with discretion. One interesting device was that we never see the American couple which picks up Harry on the road from the front—as with Harry, we only remember the backs of their heads.

The acting is loose and unaffected, rarely very striking but seldom boring. Dennis Redfield is appropriately spaced out as Felix, and the various girls that appear seem realistic if not very well-founded. Andy Parks as Harry gives the film an engaging center. He has a sensitive, Richard Thomas-like face which might lose its appeal if he ever had to be angry or under stress. A particularly good bit is his phone call to his parents, in which he says little and listens for long periods of time, telling us through his face what he is hearing.

Capetanos has a good feel for language and behaviour, and the improvised portions of the film never become as plodding or

offensive as the worst moments of such improvisatory films as John Cassavettes' "Husbands." However, it's never really as strong as the best moments of "Husbands" either. It's rarely, or I should say never, extreme in any of its virtues or flaws. The gentleness continues right on through the film, rendering the ending uncertain.

Capetanos was a student at UNC (Felix and Harry apparently come from Chapel Hill) and spoke here on campus last week. He said the film was made in Europe on a small budget, and considering the circumstances, he has produced an admirable first effort. If it brings him the kind of success it deserves, he should be able to go on and do something better. Until then, "Summer Run" remains a pleasant film which isn't likely to stay in your mind for long—unless of course you're one of those people who left a lover or a friend behind in Europe.

Billy Armistead

'Waltons' and its spin-off awful

Be wary of shows about architects. Mr. Ed was about an architect; so is "The Brady Bunch." Now there is a new one: "Apple's Way," which is a sort of hour-long "Brady Bunch," except that it is not supposed to be funny.

"Apple's Way" is a stepchild of "The Waltons," and the networks are promising more of the same. Now "The Waltons" is in most ways an awful show. (A recent "New York Times" article listed it as one of the shows we cool people do not watch. Others are "All In The Family" and "Kung Fu." We cool people, according to the articles in "The Times," do watch "Maude," "The Mary Tyler Moore Show" and "Mutual of Omaha's Wild Kingdom.") "The Waltons" is oppressively sentimental. It has about as much to do with the reality of rural life as "Amos 'n' Andy" had to do with the reality of Negro life. Worst of all, it persistently lauds the talents of a hack writer named John-Boy, who is a ninth-grade English teacher's dream, but nobody else's. (He has a fine future as a porn writer, however; he could have invented the word "timescence.")

But "The Waltons" does have its good points. It overcomes the ridiculous idea that one ordinary, non-professional, out-of-the-way family can carry a show; the family is so large that the different members can take turns being the guest-star, and anyway, famous actresses, ball-players, etc., are always stumbling upon the Walton farm. And there are a few attractive players, like the utterly implausible, but very good looking parents and the completely untalented, but oddly intriguing, Mary Ellen. (Good taste prevents my telling CBS what it can do with Richard Thomas.)

"Apple's Way" is set in a fairy tale present, as opposed to "The Waltons's" fairy tale thirties. The Waltons are dirt poor; the Apples—I swear I am not making this up—are

relatively wealthy, though they choose to live in an old mill. The Apples drive a big, beautiful, expensive new car; and rather than a Waltons-style brood, they have a tasteful four children.

If you have not seen this show, you probably cannot conceive of such blandness. Admittedly, "Ozzie's Girls" has a small edge, but I am assuming that nobody watches "Ozzie's Girls." The two parents, Mr. and Mrs. Apple, are a pair of actors so unnoticeable that for all their probable exposure, I have never seen either one in my life, and I will bet that after "Apple's Way" runs its course—soon, let us pray—we will never see either one again.

The Apple family used to live in California, see, but life was too phony and plastic there, see, so they move to Apple's Way, the patrilocal homestead in an Iowa lush and greener than any Iowa I have ever heard about. On the first episode, having run out of cute things for his children to do, Mr. Apple took up the cause of saving a tree planted years ago by an ancestor. The tree

was to be replaced by a big motel, but Apple kept off the woodmen by sitting in the tree. We never really understood whether Apple (1) liked the tree because his ancestor planted it; (2) liked trees in general; or (3) hated motels. The motel, unfortunately, rather simplified the issue: What if the tree was to have been replaced by a much needed hospital? What would Apple have done then? (Incidentally, the tree in question was not an apple tree, something the writers did spare us.)

On the second show, Mr. Apple helped a crippled ex-athlete find new meaning through music. He had to overcome the objections of the boy's father, who wanted his son to be an athlete again and thought it would do the boy nothing but harm to study music. The father did not know how to show his feelings, but by the end he was crying in front of an auditorium full of people.

Such is the provenance of goodness and decency. Such is the provenance of bullshit.

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Peace Corps Vista

Former volunteers are asked to leave their name and address in Room 102 at the Y. We would like to have a get-together.

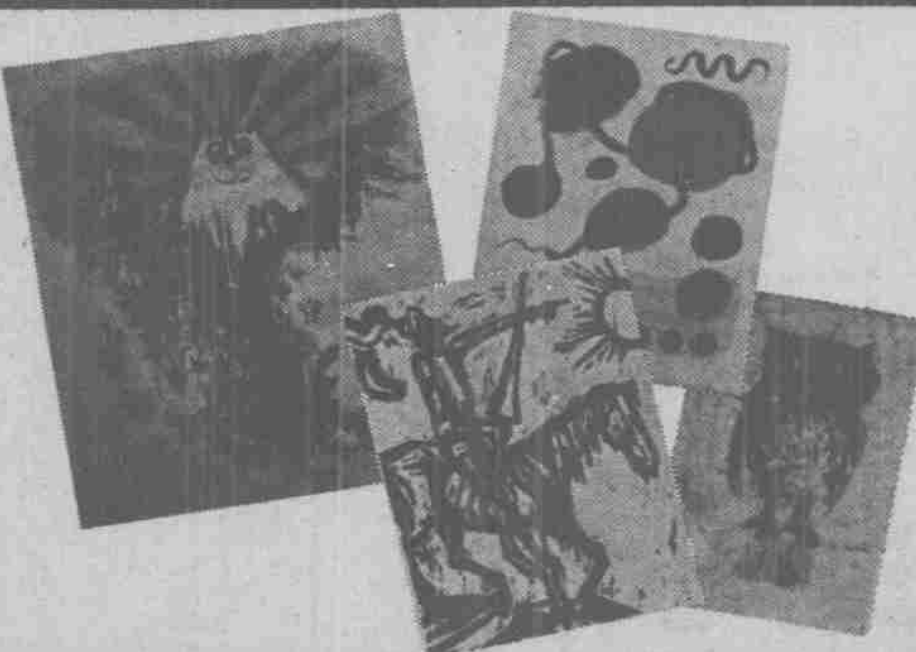
MARSHALL TUCKER BAND

Friday, March 1, 1974
8:15 p.m.

Aycock Auditorium
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Tickets \$4.00

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Art Auction



original works of graphic art—etchings, lithographs,—
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This Sunday, March 3rd at 3:00 p.m.

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US 15-501 at E. Franklin
Exhibition: 1:00-3:00 p.m. Moderate Prices
All New Show by Meridian Gallery Free Admission

YMCA cafe to open

Students who miss the coffee houses of the 1960's will find a bit of consolation at the Crossroads Cafe Friday night. The Cafe, a coffeehouse sponsored by the campus YM-YWCA, will open in the lobby of the YMCA building from 8 p.m. until 1 a.m.

"I hope the coffeehouse will be a place where people will feel a sense of community as they listen to the music," Ann Holton, coordinator of the Crossroads Cafe, said.

"The bond is the music. All at the same time you're in tune with your friends, with strangers and the performers," she said.

Tapestry hangings, candles, red-checked table cloths and ladder-back chairs will decorate the cafe, reminding students of the coffeehouses of their high school and junior high school days. Homemade breads and

cakes, cheeses, bagels, Russian tea and cider will satisfy their more anatomical longings.

The YM-YWCA has sponsored a Crossroads Cafe as part of their annual International Handicrafts Bazaar for the last 10 years. From 1968 through 1971, however, additional cafes were held at times other than during the winter bazaar.

One purpose of this cafe is to provide an opportunity for local musicians to play publicly, Holton said.

"At the bazaar, many of the performers seemed really good, but they said it was the first time they had ever played for a crowd," she said. "They don't want to go knocking around on doors asking to play."

All of the entertainers will be performing for free and there will be no cover charge.

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ZOIN-N-NG!

Here he is again. Still 123. Still heavy. New vibe though. To whit: Betty Lou is getting it on today with Eggplant Tempura with Cheese Sauce, Carrots & Onions. \$1.39. 5:30-7:30 at the BACCHAE.

Milton's Winter Frogstrangler

Ends Saturday.
Last Call to Unreal Buys!

Group Sport Coats to \$85.00, Now \$25.00 Downtown Only.

Group Famous Name Suits to \$200.00, Now \$50.00 - Both Cupboards

Group Suits to \$125.00, Now \$35.00, Downtown Only

Group Dress Pants to \$20.00, Now \$3.99, Both Cupboards.

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University Mall