

# KALEIDOSCOPE

## Cinema

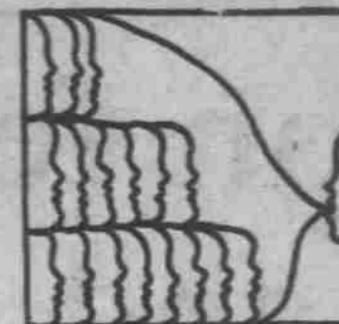
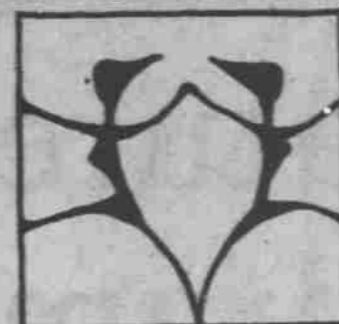
### On Campus

"Going Places" - One of 1974's most controversial films. This French road movie is about two young punks who, in comic search

of their own virility or proof of it, roam the countryside—robbing, vandalizing and abusing practically everyone else in the film. Strident debates appeared in the Sunday N. Y. Times last spring denouncing and defending it. Judith Crist found it sordid, and Pauline Kael called it "a sensual Keystone comedy." The magnificent Jeanne Moreau co-stars with Gerard Depardieu and Patrick Dewaere in the film by Bertrand Blier. (Alternative

Cinema, Friday at 7 and 9:30 p.m., Saturday at 2, 7 and 9:30 p.m., Greenlaw Auditorium, \$1.50.)

"China Seas" - Ship captain Clark Gable has trouble on his hands when he discovers his old English sweetheart (Rosalind Russell) and his discarded mistress China Doll (Jean Harlow) are both making a voyage with him from Hong Kong to Singapore where he's to drop a shipment of gold. This old M-G-M



comedy-adventure gives Harlow one of her best free-swinging roles, and she practically walks away with the film starting with the scene in which she drinks Wallace Beery under the table. She is photographed, lovingly, through portholes (and sometimes through gauze) and was 24 years old. She died two years later. (Friday at 6:30 and 9 p.m., Great Hall, Union free flick.)

"Lenny Bruce Performance Film" - The only film ever made of a complete nightclub performance by Lenny Bruce. (Shows at 7:30, 9 and 10:30 p.m. Friday and Saturday in Hamilton Hall. \$1.)

"The Hireling" - A Cannes Film Festival award-winner about a lady and her chauffeur—"Films and Filming" called it "a study in the suppressed emotions and still-born attraction between members of the ruling and servant classes, whose relationships overflow the boundaries of 'order' and 'service.'" Sarah Miles achieves "a most remarkable acting tour de force" as a young widow, newly discharged from a hospital after a nervous breakdown and attempting to return to "normal" life. Based on a novel by L. P. Hartley, as was Joseph Losey's "The Go Between," comparison to which is interesting. (Saturday at 6:30 and 9 p.m., Great Hall, Union free flick.)

"Loves of a Blonde" - "Life only brings tears if one takes it too seriously." Peter Cowie describes this particular blonde's discovery of that sentiment, but it could stand to represent Milos Forman's philosophy, in general. The Czech filmmaker who rose to great popularity during the renaissance of the mid-sixties has a "gift for describing young people without rancor or self-consciousness," and this story of Andula, who works in a factory and sleeps in a hostel, was his third and "most agile" film. Forman later came to America and made "Taking Off." (Sunday at 6:30 and 9 p.m., Great Hall, Union free flick.)

### Chapel Hill

"Animal Crackers" - A flabby and static Marx Brothers film—their second, in fact, not really a movie at all since it was filmed directly from a stage play and, most of the time, looks like one. Groucho and his freres bombard Margaret Dumont and her party

guests (the whole thing's about a party) with the accustomed lunacy, but the timing is too deliberate, not inspired and mad and non sequitur and rapid enough to dizzy us, as they did later in "Monkey Business" and "Horse Feathers." Lilian Roth is an eager ingenue, though and fun to watch. (Carolina, at 3:30, 5:20, 7:10 and 9 p.m., \$2.25.)

"The Man With the Golden Gun"—The man with the golden gun is more like it. Sixties hero James Bond has degenerated into a dirty old mannekin, and what used to be sophisticated humor and wit in a 007 screenplay has become a lifeless series of weak wordplay and adolescent jokes about sex. Roger Moore fills Bond's tailored suits with handsome, but so boring, flair, and Britt Ekland, as companion Goodnight, is pitifully lacking. But then so is her role and the whole film. Not even any mechanical gimmicks to speed us on our way. (Plaza 7, at 2:20, 4:40, 7 and 9:20 p.m., \$2.25.)

"Freebie and the Bean" - 1974 was a banner year for bad comedy, and to say this was worse than "For Pete's Sake" and almost as bad as "SPYS" is to treat it nicely. It's a tedious two hours of yelling and screaming (mostly between two San Francisco cops, but occasionally other people, unrelated to the plot, join in), and the actors who are trapped herein - Alan Arkin and James Caan - seem to be grappling at improvisation because the script is so inane, but nothing comes off. Least of all, Valerie Harper's Mexican accent. (Plaza 2, at 3, 5:10, 7:20, and 9:30 p.m., \$2.25.)

"Easy Rider"—Who remembers what they felt about this film back in 1969? And who would feel the same way now? William Bayer calls it one of "The Great Movies" but I doubt it. It simply was in the right place at the right time, reinforcing our feelings of middle American harassment and waxing somewhat idyllic about dropping out. It is memorable, though, for the blossoming of Jack Nicholson, who in five short years has shot to the top and will probably win this year's Oscar. His boozing, Southern liberal here is one of "Easy Rider's" only real joys. (Plaza 3, at 3, 5, 7 and 9 p.m., \$2.25.)

"The Crazy World of Julius Rooster"—Variety calls this a "grubby, distasteful effort at extracting comedy from a group of hospitalized war veterans. Timothy Bottoms

stars in little role as a Vietnam mental case who feathens a hideaway on a freeway off-ramp near his hospital, where nurse Barbara Seagull falls in love with him to the dismay of slapstick psychiatrist Lawrence Pressman." Directed with usual finesse by Arthur Hiller, who brought us "Love Story," "Man of La Mancha" and "The Out-of-Towners." It's a "botch." (Varsity, at 2:30, 4:45, 7 and 9 p.m., \$2.25.)

"Money on the Land"—(Presented by the Chapel Hill Public Library at 7:30 p.m. today. Admission is free.)

### Durham

"The Godfather—Part II"—(Yorktowne, check ad for times and prices.)

## Forum

David Ernest Duke, National Information Director for the Ku Klux Klan, will speak at 8 p.m. Thursday, Jan. 16 in Memorial Hall. Admission is free.

Dr. Milton Friedman will speak at 8 p.m. Friday, Jan. 24 in Page Auditorium on the Duke University campus. Admission is free.

## Music

The Carolina Union presents "Two Generations of Brubeck" at 8 p.m. Friday, Jan. 17 in Memorial Hall. Dave Brubeck will perform with his sons Darius, Chris and Danny. Tickets, \$3 and \$4, are on sale at the Union desk.

Les McCann will perform at 8 p.m. Friday, Jan. 17 in Page Auditorium on the Duke University campus. Tickets, \$3.50, \$4 and \$4.50, are on sale at the Page box office.

The North Carolina Symphony will perform with Dave Brubeck at 3 and 8:15 p.m. Saturday, Jan. 18 in Raleigh's Memorial Auditorium. For tickets, \$5, call 933-5454.

The Clompi Quartet will perform at 4 p.m. Sunday, Jan. 19 in the Duke Chapel. Admission is free.

## Theatre

Auditions for the Carolina Playmakers productions "The Miracle Worker" and "Twelfth Night" will be held at 4 and 7:30 p.m. Thursday and Friday in 103 Graham Memorial.

Kaleidoscope appears daily in the Tar Heel in order to keep readers informed of the various entertainment and cultural events in the University area. Any person with information for the column should call Dan Fesparmen, Harriet Stanger or Alan Murray at 933-1011 or 933-1012.

## Linda Lampley Networks score for bowls

American television viewers measured out the old year-new year shift in quarters again this holiday. The marathon of football bowl game broadcasts which began with such obscurities as the Camelia Bowl and the Grantland Rice Bowl culminated with the New Year's Eve/New Year's Day biggies—the Sugar Bowl, the Cotton Bowl, the Rose Bowl and the Orange Bowl.

With the outcomes ranging from the predictable close one, Southern Cal. over Ohio State by 1, to the predietarian rout, Penn State all over Baylor, the broadcasts may have offered more information about the differences among American television networks than American college football teams.

The Sugar Bowl, Dec. 31, served as ABC's swansong to a season of broadcasting over 40 college football games. Having attended, this writer can hardly judge the production, but blind faith leads to the conclusion that announcer Keith Jackson continued to perform as the best play-by-play man working for the network.

Jackson is succinct, thorough, and occasionally witty. All season long he weathered well the strain of steering visiting coaches through a broadcast. The task sometimes appeared difficult, as with the dictionless Bear Bryant, or impossible, as with the seemingly senile Woody Hayes. For the Sugar Bowl, ABC was blessed with Oklahoma coach Barry Switzer, "the best of the visiting coaches" according to producer and vice-president Chuck Howard.

Color commentary suffered more on the CBS broadcast of the Cotton Bowl, the first football extravaganza of 1975. Here, Johnny Sauer, who provided no real information, played second violin to Lindsey Nelson at play-by-play. An accurate announcer, Lindsey's only problem was (and is) his experience. As an old radio man, he falls into the fear of dear air and talks too much for TV.

CBS' real problem at the Cotton Bowl, besides a one-sided game, was the third member of the team, one from whom any emanation proved extraneous. If CBS brass plans to enliven ABC's sideline reporter concept, they'd better get less of a lightweight than Jane Chastain. Her subject selection, such as Miss Teen Age America, coupled with her egregious interviewing technique, such as it is and what there is of it, produce dull television. A producer could assign her more meaty stories, but she doesn't seem to know football well enough to know what's important or to handle the technical information, so she probably deserves the blame. Her only contribution is to demographics—she's a woman for the sake of being a woman—and she's ruining a good female reporter's chances.

NBC copied the ABC college age reporter format with much greater success by putting an experienced sportscaster on the field at the Rose Bowl. Ross Porter, the main man at KNBC in Los Angeles, provided cogent sideline commentary, although he encountered some trouble in addressing the camera. Such technical problems resulted from the fact that NBC, like CBS, began using the Rooney Arledge created sideline reporting idea two weeks ago, while ABC instigated it 15 weeks ago at the beginning of the season with Jim Lampley and Don Tollefson. Experience helps, except of course in the case of Curt Gowdy.

NBC's Rose Bowl viewers were subjected to Gowdy and Al De Rogatis, the Abbott and Costello of broadcasting. Gowdy is banal and self-serving. He provides such fascinating tidbits as how many years he's done the Rose Bowl. His football play-by-play looks good only when compared to his basketball broadcasts.

Al DeRogatis suffers a worse affliction than his voice, which sounds like several

about his body. His color commentary is overly technical and preening—he feels it necessary to contribute something after every play.

Professional standards were upped for the NBC broadcast of the Orange Bowl the evening of Jan. 1, with Jim Simpson at play-by-play and John Brodie at color. The former San Francisco Forty-Niner proves that at least one quarterback can do the broadcast business. He shames Johnny Unitas' abortive efforts on CBS.

The NBC people deserve less of a personnel problem because their production nearly equals the quality of ABC's. Whereas CBS has three basic shots (wide, wider, and widest), and standard staid procedure retains a long shot for 20 seconds, NBC knows how to cut a game.

The production techniques setting ABC apart include the more frequent cuts to close-ups, and the excellent use of graphics. NBC employs limited graphics, supering up stats at the end of the quarter. But ABC's forte is the use of "Lower thirds," words on the lower part of the TV screen which identify a key player during a replay, for example, or inform the viewer that so many yards would break certain record. ABC also mutes up some phrases for fun: "Happy Leftovers" during the Texas-Texas A&M game on the Friday after Thanksgiving, or "I just can't believe it," with the announcement of Catfish Hunter's contract during the Sugar Bowl.

One production technique common to all three networks is the shot from the Goodyear Blimp, although NBC managed to get some unusual tracking shots from the camera in the blimp during the Rose Bowl. Basically, the blimp shot is the product of a promotional agreement between Goodyear and all three networks. In exchange for placing a camera in the dirigible, the networks sometimes mention Goodyear.

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