

KALEIDOSCOPE

EINEMA

His Girl Friday—Based on Ben Hecht's "The Front Page," Rosalind Russell plays an ace reporter assigned to expose a politically motivated execution. Cary Grant as a comic antagonist. At 8:30 Friday night in the Great Hall of the Union. Free with ID.

Investigation of a Citizen—A macabre film dealing with the psychology of power. An extraordinarily powerful and outwardly unsuspecting man becomes a schizophrenic with frightening results. At 8:30 Sunday night in the Great Hall. Free with ID.



Barry Gobel will appear tonight in Deep Jonah, along with his bass player, Doug Goldman. Barry will be doing original tunes as well as assorted songs by contemporary artists.

Three Days of the Condor—Robert Redford, whose CIA code name is Condor, takes on the government single-handedly. With Faye Dunaway as his hostage-turned-accompanist. At 8:30 Wednesday night in the Great Hall. Free with ID.

Chapel Hill

The Sting—Redford and Newman in the classic. At 2, 4:30, 7 and 9:30 at the Carolina Theatre.

Slap Shot—Paul Newman and a hockey team take to the ice. At 2:30, 4:45, 7 and 9:15 at the Varsity Theatre.

Smokey and the Bandit—Burt Reynolds in another Gator-type episode, this time with Sally Field and Jackie Gleason. At 3:15, 5:10, 7:05 and 9 at the Carolina Theatre.

Islands in the Stream—George C. Scott as the stormy, passionate hero in the movie based on Hemingway's novel. At 2:45, 4:55, 7:05 and 9:15 at the Plaza Theatre.

Wizards—Ralph Bakshi's cartoon fantasy about life in the future. At 3:30, 5:30, 7:30 and 9:30 at the Plaza Theatre.

The Greatest—Muhammed Ali tries to prove he's talented outside the ring. At 3:10, 5:10, 7:10 and 9:10 at the Plaza Theatre.

Annie Hall—Woody Allen's latest romantic comedy has drawn excellent reviews. At 2:30, 4:15, 6, 7:45 and 9:30 at the Plaza Theatre. Starts Friday.

Viva Knieval—Bold motorcyclist rides again. At 3, 5, 7 and 9 at the Plaza Theatre. Starts Friday.

Dance, Fools, Dance—This 1931 classic stars Clark Gable and Joan Crawford in their first collaboration. A society girl turned reporter tries to prove her brother has been framed by gangsters in the period just after the 1929 crash. Part of the Chapel Hill Public Library Evening Film series. At 7 p.m. Tuesday and Wednesday nights in the Meeting Room. Admission to the showings is free.

Grey Gardens—The Maysles brothers' widely acclaimed documentary about Edith Bouvier. At 5, 7 and 9 p.m. Saturday at The Art School, 150 E. Main Street in Carrboro. Tickets are \$1.50 and are sold in advance at Studio Art Supplies in Carrboro. For more information call 942-2041.

OLIO

Morehead Planetarium—"Juggernaut," narrated by William Shatner. Now through July 4. At 8 p.m. weekdays; 11 a.m., 1 p.m.; 3 p.m.; and 8 p.m. Saturdays; 2 p.m., 3 p.m., and 8 p.m., Sundays. Student admission is \$1.25, children \$1, adults \$1.50.

THEATRE

Duke Summer Theatre—presents *Loot*, a madcap comedy recommended for mature audiences who would rather laugh than be shocked. Featuring raunchy bedroom farce and totally irreverent, brilliantly witty language. Performances will be in the East Duke Music Room this weekend and next weekend at 8:30 p.m. Tickets are \$3.50 and

are on sale at Page Box Office in Durham and at Southern Season here in Chapel Hill.

MUSIC

The North Carolina Symphony—presents another POPS Goes the Symphony. At 8:15 tonight in Raleigh Memorial Auditorium. Tickets are \$2 for a gallery seat and \$10 per person for a table seat. Table seating includes wine and cheese refreshments served during the concert. Reservations can be made by calling (919) 733-2750.



Ralph Thornburg (left) and Mark Smith (right) star in Duke Summer Theatre's production of *Loot*. Staff photo by Joseph Thomas.

Hill Hall Summer Music series—Judy Berman Benedict will present a violin recital, accompanied by Paul Tardif at the piano. At 8 p.m. Tuesday in the Hill Rehearsal Hall. Admission is free.

TELEVISION

Giselle—American Ballet Theatre's production, live from the Metropolitan Opera House at Lincoln Center. Starring Natalia Makarova as Giselle, Mikhail Baryshnikov as Albrecht, and Martine van Hamel as Myrta, Queen of the Wilis. Dick Cavett, host of this series, will conduct a backstage interview during the intermission of the two-act ballet. At 8 p.m. Thursday night on channel 4.

GALLERY

The North Carolina Museum of Art—"Prince Henry and His Times." Exhibition of 16th and 17th century paintings and decorative arts. The exhibit will run through July 3. The museum is located at 107 E. Morgan St. in Raleigh. Open Tuesday through Saturday, 10-5; Sunday 2-5. Admission is free.

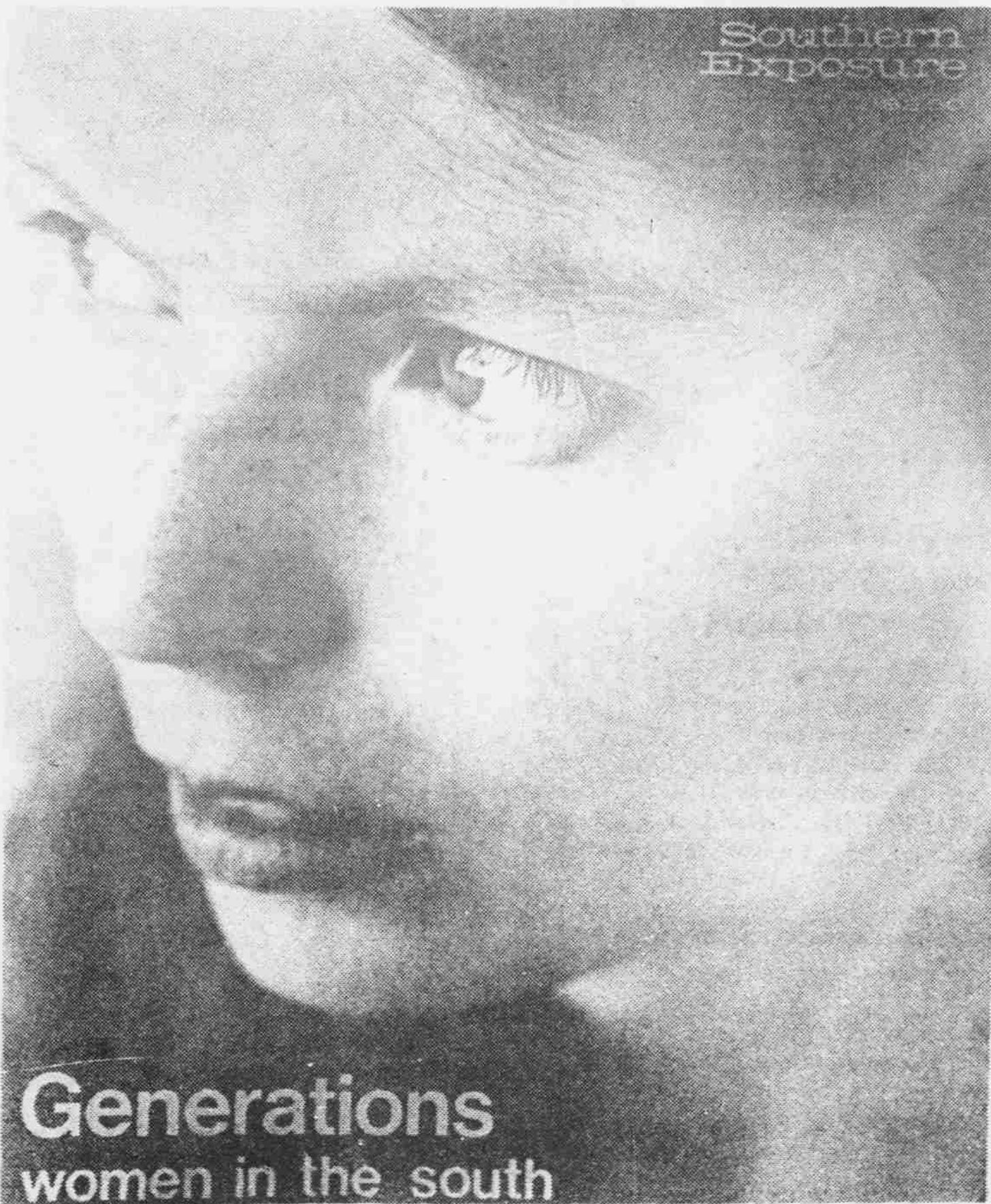
The Ackland Museum of Art—The 41st annual Student Exhibition, featuring sculpture, paintings, drawings, and prints by undergrads and grad students alike. The

exhibit will run through June. Museum hours are Tuesday through Saturday, 10-5; Sunday, 2-6.

Morehead Planetarium, North Gallery—Oil paintings of the UNC-Chapel Hill campus by Stan Gilliam will be shown all this month. An informal reception will be held in the gallery Sunday, June 4 from 2 to 4 p.m. Admission is free.

The Little Art Gallery—will hold a special showing, "A Potpourri of Pottery" featuring the works of three new potters: Carol Seveck and L. Sexwick of New York and Seth Ismon of Massachusetts. The exhibit will continue through June. The gallery is located in North Hills shopping center in Raleigh.

Generations: provocative, aggressive, vivid



By VINCENT J. KOPP
DTH Contributor

"Atlanta is not Hazard, Kentucky; Miami and the Mississippi Delta are a world apart. There is no 'typical Southern Woman'—only women who live in the South."

John W. Florin
"Varieties of Southern Women"

"Women, because they are half the human race, have a peculiar situation of being represented in the oppressed and the oppressor classes, but nevertheless, having problems which are common as women..."

Pauli Murray

There is something heartening about finding these two views expressed between the covers of a single magazine, particularly one that attempts to draw a line of convergence among frequently divergent realities. On the one hand, there is acknowledgement of the fact that no two people are alike in all respects, despite demographic similarities; on the other hand, the statement of belief that any two people may be seen as interrelated, despite genetic, social and economic dissimilarities. That which lends itself to reduction finally resists reduction; those that differ at the surface finally meet at some deeper, more vital level.

It is with this paradox in mind that the editors of "Generations: Women in the South" (*Southern Exposure*, Vol. IV, Number 4, \$2.50) explore the various dimensions of experience shared by women within and without the South. In a far-reaching attempt to bring the most personal sorts of recollections and statements to bear upon the broader cultural and historical issues framing the identity of this unique group of women, the editors have generated a superb document and a fitting tribute to those that have long sought expression for

what could only previously—for the most part—be felt.

The question of race and how it relates to achievement of a definition of sisterhood remains a central, if occasionally defocused, issue in this volume. Pauli Murray, Cynthia Washington, Margaret Rose Gladney and Alice Walker stand out as excellent examples of women who find themselves bearing dual distinctions, first of being blacks among women in the South; secondly of being women among blacks in the South. Their histories and statements are poignant reminders that sisterhood is ultimately measured by other than gender based or ideological bottom lines. And while both white women and black women acknowledge the potential that exists for greater unity among them, only an intimation of how this might be achieved filters through the pages of the present issue.

This is not to say that *Generations* itself might not serve as a starting point for such a dialogue. Sara Evans' deftly drawn summary "Women's Consciousness and the Southern Black Movement," Anne Baden's "A Second Open Letter to Southern White Women," and Jacquelyn Hall's "Women and Lynching" serve as more than apologetic or graceful bows to black women who may or may not have had their men garnered, jailed, or executed in the name of lily-white womanhood. Each article represents a sincere attempt by the author to articulate some deep scar on a woman's soul across the lines of racial distinction.

The discussions on race and sex, politics and personal sadness are, however, administered as a sort of ballast occasionally. The thoroughly enjoyable "Magnolias Grow in Dirt: The Bawdy Lore

Please turn to page 14.