

'Annie Hall' features Woody and Keaton at their best

By PATRICIA GREEN
Staff Writer

Hurry on down to the Plaza and catch Woody Allen's latest, *Annie Hall*. The show, billed by writer/director/star Allen as a "nervous romance" is



guaranteed to cure summer school shakes.

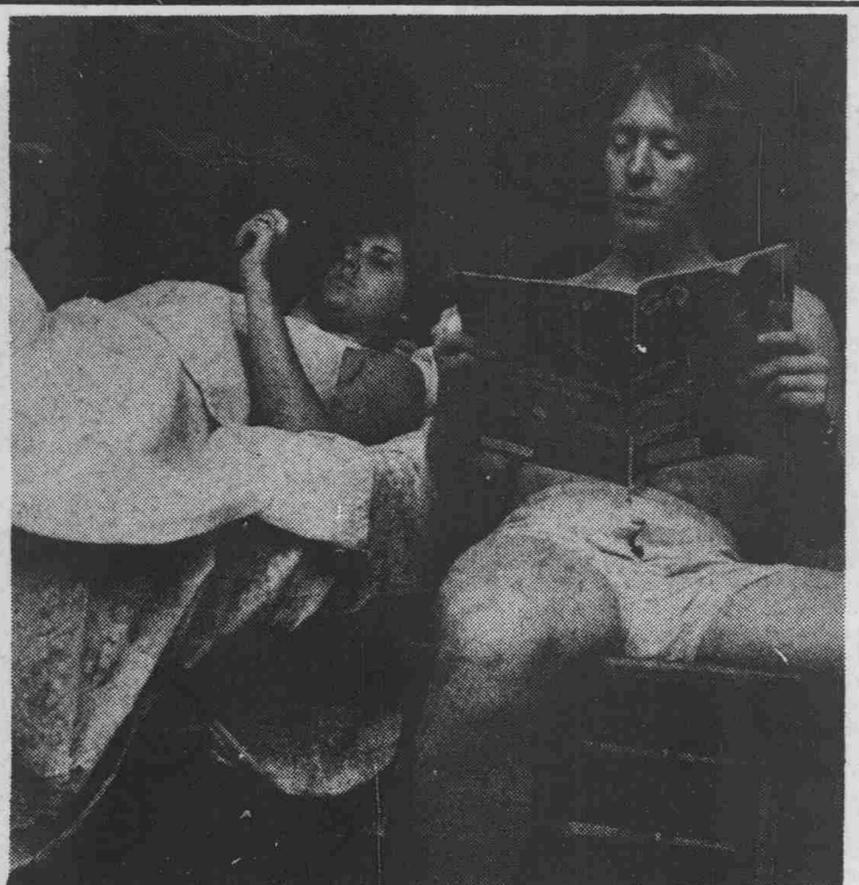
Alvy Singer's (a thinly disguised Woody's) opening monologue is worth the admission. Allen is using the camera audience as his psychiatrist

again, and somewhere during the flashback tour of his life and loves the viewer is apt to be caught up in a serious self-reflection as well. *Annie* is not all froth—and maybe that's what makes the often frenetically-paced hilarity work.

Alvy/Allen takes his longtime romance with a nightclub singer Annie Hall (Diane Keaton) as the basic framework for the film's fast-moving collage of vignettes and strung together digs at pseudo-intellectual, educational institutions, Hollywood Christmases, "Network(s)", radio, television and motion pictures—you know how the list goes.

Allen's evident preoccupations with death, sex and discrimination are important to the movie's texture, but he seems to be one of the few writers who can reweave familiar threads without warping the cloth. His attention to scenic detail (the "Face to Face" poster ties in well with his subconscious ramblings) and lighting variations (echoing the fantasy/reality confusion he confesses in the monologue) evidence his beginning maturation as a film director. He knows how to cast himself, and his performance here is near perfect (in spite of or because of the Alvy/Allen parallels?)

Also well-cast are Miss Keaton (who looks appropriately kooky or sexy as the moment requires and has little trouble playing herself), Colleen Dewhurst as Alvy's mother in Coney



"The World of Sam Shepard," with music by Sea Dog, will be presented June 21-24 in the Great Hall. Admission is free. Students may bring beer or wine; ID's are required. At 10 p.m., the doors will open; at 10:10, Sea Dog will start warming up and the play will begin at 10:30 p.m. Staff photo by Joseph Thomas

Island, Marshall McLuhan as a Message, New York as (for once) a nice place to be in love, and Los Angeles as the Nightmare.

With "Annie Hall" Allen seems to have avoided becoming so "mellow that I ripen and rot" and to have come close to his epilogue-expressed aim of reaching "perfection in art, because it's

real difficult in life." If, like Alvy Singer, you've been lately lamenting "living in a city where the only cultural advantage is you can make a right turn on a red light," or feeling that you may be "absolutely brilliant but have no idea what is going on" then try to make it to the Plaza sometime during the coming three weeks.

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