

The Week

Highlights

A Chorus Line at 8:30 p.m. Friday, Saturday and Sunday and at 4 p.m. Saturday and Sunday in Memorial Hall. Broadway on Tour brings this energetic and exciting musical which portrays a series of auditions for a Broadway show and the story of the dancers. For ticket information call 933-1449.

Al Jarreau at 8 p.m. Wednesday in Memorial Hall. Jarreau is a distinctive jazz vocalist with an "orchestra in his throat." For ticket information call 933-1449.

The Murray Louis Dance Company at 8 p.m. Tuesday in Memorial Hall. This award-winning contemporary dance company has been critically acclaimed as one of the best in America. For ticket information call 933-1449.

Cinema

The Last Supper at 8 p.m. today in Carroll Hall. Based on a historical incident, this allegory of Christian liberation portrays a Count and the Last Supper he stages with 12 slaves from his plantation. Admission by UNC student ID or Union privilege card.

Campus

The Harder They Come at 7 and 9:30 Saturday in Carroll Hall. A raw cult film following Jimmy Cliff from reggae to revolt. Admission by UNC student ID or Union privilege card.

Staging 17 at 3 p.m. Sunday in Carroll Hall. William Holden won an Oscar for portrayal of an accused POW in Billy Wilder's brilliant World War II comedy-drama. Admission by UNC student ID or Union privilege card.

La Guerre Est Finie at 8 p.m. Sunday in Carroll Hall. A powerful study of an aging Spanish revolutionary who has to face the fact that his efforts have been for nothing. Admission by UNC student ID or Union privilege card.

Hamlet at 8 p.m. Wednesday in Carroll Hall. Laurence Olivier stars in this brilliant Shakespearean film, which won Academy Awards for Best Picture and Best Actor. Admission by UNC student ID or Union privilege card.

Chapel Hill

Carolina Blue—Oh God! Book II. At 3:05, 5:10, 7:15 and 9:20 p.m. Starting Friday evening shows are at 7:30 and 9:30 p.m.

Carolina White—These Lips, These Eyes ends today. Final show at 3:30, 5:30, 7:30 and 9:30. Hopscotch opens Friday at 3:15, 5:15, 7:15, 9:15 p.m.

Carolina Classic—Jeebop! At 3 and 5:10 p.m.

Blue Lashes—Easy Rider. At 11:45 p.m. Friday and Saturday.

White Lashes—Network. At 11:30 Friday and Saturday.

Plaza I—Stardust Memories. At 3, 5, 7, 9 p.m.

Plaza II—Private Benjamin. At 2:45, 5, 7:15 and 9:15 p.m.

Plaza III—Times Square ends today. Final shows at 2:30, 4:50, 7:10 and 9:20 p.m. **Loving Couples** starts Friday. Call 967-4737 for times.

Varsity—The Big Red One. Final shows today at 2:45, 4:50, 7 and 9:15 p.m. **Borderline** starts Friday. Show at 3:15, 5:15, 7:15, 9:15 p.m.

Varsity Lashes—The Rocky Horror Picture Show. At midnight Friday and Saturday.

Sam Triple—Call 942-3561 for weekend features.

Theater

The Cocktail Party. T.S. Eliot's tragic-comedy about human relationships, at 8 p.m. daily through Sunday in the Playmakers Theatre. Eliot writes with incisive issues in this provoking play. For more information call 933-1121.

Georgina Franklin. A one-act play by Tennessee Williams, at 4 and 8 p.m. Monday in the Lab Theatre in Graham Memorial. Tickets may be picked up at the box office of Graham Memorial.

Salute to Lerner and Loewe through Saturday at the Chez Condore Cabaret, 145 W. Franklin St. Performances are at 9 p.m. with late shows at 11 p.m. on Friday and Saturday. Murder at the Cabaret open Wednesday at 9 p.m. For more information call 942-8714.

You're a Good Man, Charlie Brown. Presented by Duke's Hoff 'n' Horn Society, at 8:15 p.m. today and Friday in Fred Theatre on the Duke University Campus. For more information call 684-4059.

Auditions for the Carolina Union's production of Tennessee's *Waltz* from 2 to 7 p.m. today in Great Hall. For more information call 933-1157.

Concerts

Faculty Brass Quintet at 4 p.m. Sunday in Hill Hall Auditorium. The concert features a Sonata by Henry Purcell, as well as works by Georg and Shostakovich.

Faculty Recital. Cellist Elaine Scott Banks, at 8:15 p.m. Sunday in Hill Hall Auditorium. A Summari Sonata for Baroque Cello and a Beethoven sonata are featured.

Chuck Holton Group at 9 p.m. Saturday at The Art School in Carrboro. The group performs jazz. Call 942-2041 for more information.

African dances. David Fanshawe's multimedia choral composition, at 8:45 p.m. Saturday in Duke Chapel on the Duke University campus. For more information call 684-3999.

Gallery

Masters of Photography opens Sunday at 3 p.m. at the Ackland Art Museum.

The Rainbow in Black. A photography exhibition sponsored by African/Afro-American studies and the Black Student Movement, opens Monday in the Carolina Union. Faculty Art Exhibit at The Art School in Carr Hill Mall through Friday.

Highly Collectable 1980. An exhibit of contemporary ceramics and other media, at the Cameron Craft Gallery, 133 W. Franklin St.

Color Streams. An unusual exhibition of paintings by Nan Orenson, through Sunday at Center/Gallery, 150 Main St., Carrboro.

Claude Horvill. An exhibition of oils, watercolors and drawings, through Oct. 31 at the Sommerhill Gallery, 5204 Chapel Hill Blvd.

Radio

The Red Clay Ramblers live from Chapel Hill at 8 p.m. Saturday on WUNC, 91.5 FM.

Planetarium

Watchers of the Sky. chronicling the history of mankind's curiosity about the heavens, through Nov. 17. At 8 p.m. Monday through Friday; at 11 a.m., 1, 3 and 8 p.m. Saturday and at 2, 3 and 8 p.m. Sunday. For more information call 933-1236.

Nite Life

The Station. 201 E. Main St., Carrboro—Frontier plays reggae tonight through Saturday. *Sphota* performs new jazz Sunday night. On Tuesday the Snapper Creek String Band gives a square dance. The db's play new wave on Wednesday.

The Cat's Cradle. 405 1/2 W. Rosemary St.—The Bluegrass Experience plays tonight. David Olshey and the X-Rays perform blues Friday and Saturday. Louise Bramcomb and Old Train play on Monday. Riders in the Sky play western music on Tuesday and Wednesday.

Goldie Hawn film is nice diversion

By TIM POPE
Staff Writer

Maybe Hollywood should make a movie about the social implications of having more and more women in the military. Maybe. Fortunately, the makers of *Private Benjamin* didn't see this as their destiny. If *Private Benjamin* had looked seriously at the situation, it would have lost the charm of what it is—a lighthearted, somewhat cutesy comedy which just happens to use the Army as a backdrop.

Cinema

Private Benjamin is the story of Judy Benjamin, a rather spacey blonde (played so characteristically by Goldie Hawn) who thrives in a world of electric toothbrushes and automatic dishwashers. Her chief concerns are whether her wedding gifts match the mushroom decor of her house. She has everything she has ever wanted. But Judy has a problem. Namely, a husband who dies of a heart attack on their wedding night. So off she goes to try to find herself. Taken in by a sweet-talking Army recruiter (Harry Dean Stanton), who describes the Army as a world of condominiums and private rooms, Benjamin is unknowingly propelled into a world of barracks and boots. Before long, she has a run-in with her smirking commanding officer (Eileen Brennan). Later Benjamin helps capture the entire opposing team during war games, which wins her the heart of the base commander (Robert Webber). But she eventually falls in love with an assiduous Frenchman (Armand Assante).

Private Benjamin's storyline is plagued with typical conventions and this causes some problems. Too often the other female recruits come across as a bunch of Campfire girls, swapping stories about their first loves, instead of women who have been through several weeks of hard, rigorous training. The officers, like the Army they are in, appear much too vulnerable to be convincing. The most obvious infringement, however, is the constant interplay of sexual innuendo between the enlisted men and women and the officers. You wonder if the filmmakers are suggesting that the Army's purpose in trying to enlist more women is to supply the men with more



Goldie Hawn plays "dumb blonde" G.I. ... 'Private Benjamin' will amuse viewers

dates. Still, the sheer enthusiasm of the film wins out. *Private Benjamin* is an entertaining and fast-paced movie that clearly knows its bounds and politely stays within them. This is helped by the fine-tuned acting of the major characters. Eileen Brennan is perfect at suppressing grins and Robert Webber plays the slightly out-of-touch macho Colonel Thornbush with a fine air of campiness. Even though Armand Assante is particularly good at appearing thoroughly busy, nobody is more perfectly cast than Goldie Hawn, who adds a new dimension to the word "dumb blonde" by creating a character who is both vulnerable and spunky.

Director Howard Zieff uses the hammy abilities of his cast to create a comedy that excuses itself of any socially redeeming qualities.

Had Zieff and the writers tried to stretch the film by going beyond the situation of the story, making the Army a little less easy foil and penciling out the dumb throw-away lines of the minor characters, *Private Benjamin* could have been a really good comedy instead of just a pleasant diversion.

Movie has look of World War II era

By TOM MOORE
Arts Editor

Samuel Fuller's *The Big Red One* is an anachronism; the movie has the look and feel of those World War II movies we watched as kids.

Fuller, a cult director of B movies, had wanted to make a film about the First Infantry Division nicknamed "The Big Red One," for years. Finally in 1978 he got financing and went to Israel to make his movie.

The Big Red One was shot on a budget of about \$6 million. But you can't really tell. It still looks like a B movie without vast landscapes and a large cast. And the film retains some of the conventions of B movies with its neat wrap-ups and

sometimes trite dialogue. But to dismiss *The Big Red One* as a cheapie and to dismiss Fuller as a hack would be a great mistake. *The Big Red One* is one of the best films released this year, outranked only by *Being There*, *Stardust Memories*, *Dressed to Kill* and *The Black Stallion*.

Cinema

The Big Red One traces the adventures of four young soldiers—played by Mark Hamill, Robert Carradine, Bobby DiCiccio and Kelly Ward—and their veteran sergeant, Lee Marvin, as they fight from North Africa to Czechoslovakia. The focus of the film is narrow in scope, concentrating only on how the war affects these five soldiers because Fuller is more interested in conveying war as a terrifying personal experience.

Fuller has long been criticized, mistakenly, for making films that are explicitly right wing in viewpoint. That view is too simple-minded, though you can see where such criticism arises watching *The Big Red One*. When a young dogface tells Lee Marvin that he has some qualms about murdering his fellow man Marvin answers by saying,

"It's not murder but killing." And Marvin further clarifies his point adding that the Americans aren't killing their fellow man but the enemy. Fuller also has the Germans in *The Big Red One* say the same thing, showing that soldiers on both sides have to think they're right in order to continue fighting.

And although the dialogue is often gung-ho, the images are definitely anti-war.

Yet Fuller in the movie does suggest that wars can be fought for just causes. And it's this suggestion that makes *The Big Red One* seem like a film from another era. War films of the past few years have portrayed war as a brutal and savage absurdity. *The Big Red One* portrays war as a brutal and savage absurdity for a just cause.

The first cut of Fuller's film ran more than four hours and it has since been cut to slightly less than two. The film might have once had a more concrete storyline, but now it's a series of vignettes that remain powerfully etched in the memory. Scenes in such *The Big Red One* such as a soldier getting his genitals maimed by a land mine, the liberation of a concentration camp, the D-Day invasion, a woman giving birth in the midst of war are as brilliantly rendered as anything in film.

The Bottom Line takes a lighter look at the news. Look for it every Tuesday and Thursday on the editorial page of *The Daily Tar Heel*.

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