

Wind, Gold Rush to be shown this weekend

Those of you attending the showing of *Gone With the Wind* this weekend at Henzlik should see more of the film than you ever have before.

The prints of the film circulated to theaters in the past have had their tops and bottoms chopped off to fit wide screen dimensions. The 16mm print used this weekend should have the whole picture (providing Henzlik can get it on their screen) and thus an added attraction.

A time change has been made in

the Seven Lively Arts Film Series at Sheldon this Sunday. Another showing has been added at 3:45 p.m., immediately following the regular showing at 3.

A new film group has cropped up in Lincoln. It is called the Lincoln Old Movie Society, and its first showing was last night. I wish them luck because knowing the fate of similar ventures in the area, they will need it.

Here is a bit of suggested reading for those wanting a good laugh at the current film scene. In a time

when many movies are becoming so predictable, *Newsweek's* film reviewer, Paul Zimmerman, has written four hilarious reviews of movies not made yet.

He lampoons sports films, black films, westerns and the dirty cop movies, but one realizes that the way things are going, some of his ridiculous stories might pop up on the screen someday.

This is the third weekend of Sheldon Art Gallery's Chaplin Film Series, and the offerings should be among the best of the entire series. The program features *The Gold Rush* (1925), which most critics consider to be Chaplin's greatest film. This is next to calling it the greatest comedy ever put on film.

Showing with it is *Pay Day*, (1922), the last short that Chaplin ever made and a film seldom seen anywhere since its original release.

Pay Day continues in the mold of the Series' last five films, all made while Chaplin was under contract at First National between 1918 and 1923. In it, Chaplin plays a construction worker who always is getting into trouble with his work or his wife.

The familiar faces of Edna Purviance, Mack Swain and Chaplin's brother Syd (all seen in the previous Chaplin films) appear again.

In 1923 Chaplin directed, but did not star in *A Woman In Paris*. Completely different from anything he had ever done before, it was his first successful attempt to make a purely dramatic film. (It is a shame that this brilliant film does not appear in the Sheldon Series.)

Two years later, with *The Gold Rush*, he was back into his familiar tramp costume while making his largest production up to that time. Charlie plays a lone prospector searching for gold amid the harsh elements of the Alaskan Klondike.

greg lukow
key grip

All the best of Chaplin's art is found in this movie, especially in the scenes where Charlie methodically eats his boot and shoelaces like a three-course meal, performs the famous "dance of the rolls" at his New Year's Eve dinner and hangs on for dear life while his cabin totters precariously on the edge of a cliff.

The films will be shown Friday at 7 and 9 p.m. and Saturday at 3, 7 and 9 p.m. at Sheldon.



Charlie Chaplin in *Gold Rush*

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NWU to present tragedy *Antigone*

Antigone, the story of a girl who loses her life in defiance of a tyrant, is being presented by the Nebraska Wesleyan Lab Theater this weekend.

The script is Jean Anouilh's 1941 version of Sophocles' classic.

"Anouilh's play is a plea for individual freedom and rights," said David Clark, lab theater director. Clark said enactment and reading will be combined onstage. The players will read their parts as both actors and oral interpreters.

Physical action in the play will be shown in slide projections above and around the stage.

The free performances will be at 8 p.m. Friday and Saturday and at 2 p.m. Sunday in the Loft Bldg. on the Wesleyan campus.

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