



# At the movies

## 'Zelig' is indeed likable



The truly wonderful thing about Woody Allen is not that he is a brilliant American actor and director, nor the funniest-looking one (although both are true).

The marvelous thing about Woody Allen is that he has a gift for recognizing human faults and sometimes virtues, and artistically incorporating them into movies.

Take his latest venture, "Zelig." Leonard Zelig, a character out of the Twenties, has an incredible desire to be like everyone else — to blend in, to be liked. Ah yes, a very human fault indeed.

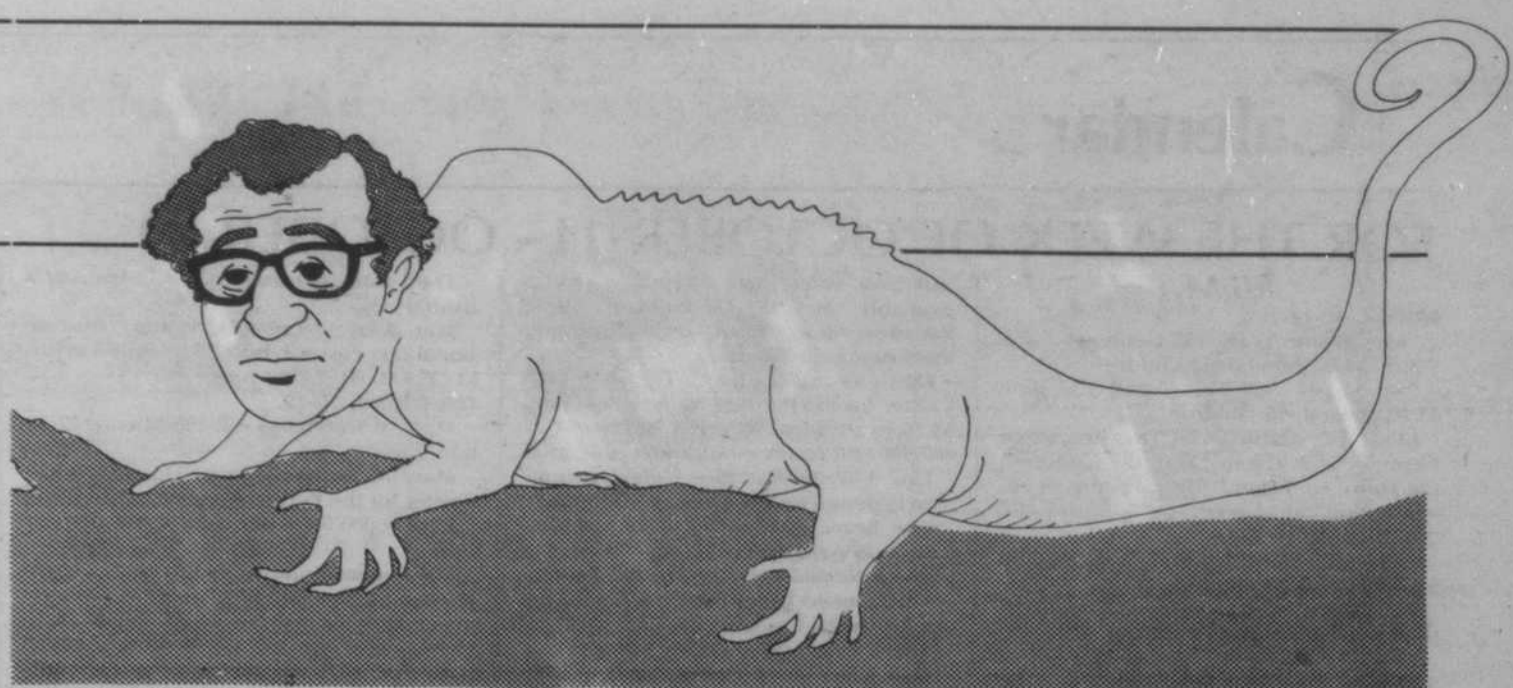
Allen expands upon this ques-

tionable characteristic and molds a story. You see, in Leonard Zelig the desire to fit in is so emphatic that he has cultivated the ability in himself to look and act like anyone in whose company he is.

You read me right.

Interesting approach. Of course, Allen is not one to do anything halfway. In addition to the basic story line, Allen adds a love affair and lots of good one-liners (e.g., "It just goes to show what you can do when you're completely psychotic").

Finally, he ices the cake by employing a documentary style and using antique (relative to the movie-making business, that is) footage, mingled with modern-day color "interviews" with old folks who knew Leonard Zelig in his prime.



Graphic by Shawn Bird

Quite simply "Zelig" is wonderful.

Mia Farrow co-stars as Leonard Zelig's saviour psychologist, and as the target of his amorous arrows. Her performance is sharp and convincing, a contrast to the 1982 character transplanted into the early 1900's, whom she played in Allen's last movie "A Midsummer Night's Sex Comedy."

Gordon Willis does a remarkable job as director of photography. "Zelig" is loaded with creativity; in several scenes Allen and Farrow are being filmed through a window and recorded on tape during their "sessions." It was so believable, it reminded me of the few taped sessions I've seen in psychology classes.

Allen didn't indulge Leonard

Zelig with lots of lines. I missed the expected laughs I usually get from just listening to him talk. But the jokes were ever present — never faltering during the 75-minute movie.

Because it's unusually short, "Zelig" is great study break material. It's playing at the Valley River Twin Cinema.

Kim Carlson

## 'We of the Never Never' is the latest Australian gem



Who can deny it? Often most foreign films released in the United States are more entertaining and thought-provoking than their American counterparts. "We of the Never Never," the latest Australian gem which is now showing at the Bijou theater, is no exception.

Set around the turn of the century, "We of the Never Never" is

the true story of Jeannie Gunn, a recently married woman from Melbourne who travels with her husband, Aaneas, to his new job at a cattle station in the Australian high country.

The Gunn's cross-country honeymoon is anything but luxurious, and proper and prim Jeannie soon realizes how uncivilized the outback life is.

Upon arrival at the station Jeannie is confronted by the lack of acceptance from the cowboys who think the station is "no place for a lady," a ramshackle cottage with

not even a mop and a Chinese cook who resents her and whom she dislikes at once.

To make Jeannie's life even more interesting, an Aboriginal tribe is camped near the homestead, trading their toil for tobacco.

As she struggles to make a home for herself, Jeannie is gradually accepted by both the tribespeople and the cowboys.

Angela Punch McGregor does a remarkable job as Jeannie, a woman who is not overtly tough — meaning that if you expect Jean-

nie to be "one of the boys," she'll disappoint you — but very strong in her own proud, feminine way.

Arthur Dignam plays Jeannie's husband — a very dignified, civilized one-time librarian — trying his hand at cattle ranching. While his performance is also good, his character lacks the backbone that makes Jeannie so intriguing.

Unfortunately, at times "We of the Never Never" is too slow. It could be shortened without losing any focus.

Kim Carlson



Angela Punch McGregor does a remarkable job as real-life Australian heroine Jeannie Gunn.

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