

DON'T GIVE IT AWAY

In this position, white is on roll and decides to offer the doubling cube to black. Do you agree with white's double? Should black accept?
Black was previously under attack by white. Black failed to re-enter from the bar on his last roll.

There is a let of game left. If black resigns, he will lose one point automatically. If black accepts the double, he will have a good chance to win two points. Black should accept the double, gladly.

It appears that white is preparing to close in on black. Actually, there are only eight out of 36 combinations that offer white a newly closed point. White's only hope of a sure and imme-

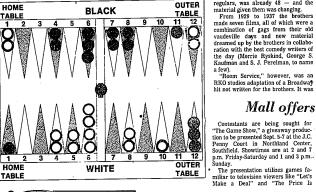
diate victory is to escape from the backfield and continue the attack by hitting black as soon as he hops off the

However, black is a favorite to get off the bar and will probably make it very difficult for white to run with his back men. Black has timing on his side and will, no doubt, hold the 1 point long

and will, no doubt, hold the 1 point long enough to prohibit white from moving freely in the home board.

White would have done best to wait one more roll. If his roll (after doubling) is nothing good and if black comes out to establish a point, white may soon see the cube at four.

For more information, contact the American Backgammon Club at Box 599, Plymouth 48170, or call 459-5776.



second runs Tom Panzenhagen

O TRAGICOMEDY TONIGHT

Three films this week provide the impetus for a look at what makes a movie funny or sad. Someone once said that the only difference between comedy and tragedy is that a comedy has a happy ending and a tragedy and unbappy occ. If that's true, then there should be distinct similarities between so-called comedic and tragic films. And certainly there should be similarities among all comedy films.

"Room Service" (1938), 1 p.m. to-ay on Channel 50. Originally 78

day on Channel 50. Originally 78 we begin with the Marx Brothers worst movie, one that marks their decline in terms of creativity and popularity. The brothers had plenty of laughs left after 1938, but they were aging — Chico, the eldest, was \$2 and Groucho, the youngest of the three film regulars, was already 48 — and the material given them was changing. From 1929 to 1937 the brothers made seven films, all of which were a combination of gags from their old vaudeville days and new material divention of the day (Morrie Ryskind, George S. Kaufman and S. J. Perelman, to name a few).

transformed to the screen with minor changes and Groucho, Harpo and Chico were thrown into parts written for indi-vidual players. The whole thing was a director

able spirit of that one little tramp and his efforts to overcome the corruption of man. As spontaneously funny as Chaplin may seem, the laughs always point back to the same message. For instance, Chaplin finds himself an innocent bystander when two ruffians tussle over a loaded shotgun. But as the three results the company and the state of the chapter of the state of vidual players. The whole thing was a disaster.

The trouble with "Room Service" as a vehicle for the Marx Brothers is that it actually has a plot and narrative flow. The brothers could not function under such guidelines. Their humor is episodic -- fractured may be a better word — so it is necessary for the orchestra in "A Night at the Opera" to begin playing "Take Me Out to the Ball Game" and it is essential that Grouchs oddenly don a peanut vendor's garb and begin hawking nuts in the orchestra pit. ans tussle over a loaded shotgun. But as the thugs wrestle, the gun always points at Charlie, no matter which way he turns.

His comedy is structured and the "Who, me?" motif is constant. Chaplin only wants to do what's right, but he keeps getting into so much trouble.

Marx Brothers' comedy is immediate and without structure of any sort.

"The Gold Rush" (1925), 1:30 a.m.
Saturday on Channel 62. Originally
82 minutes.
The comedy of Charlie Chaplin is

The comedy of Charlie Chaplin is also immediate and without structure in a narrative sense, but his humor is deeply structured by the overall thematic design of his movies.

The plot of "The Gold Rush" has little bearing on the film. Mainly, it's a mishmash of comedy bits and routines, proven laugh-getters that would be funywhether the backdrop is gold rush days in the Yukon or Depression days in the big city.

Right." Actual prizes are given through the courtesy of the merchants.

Free entry tickets are available at the mall. Only persons of legal age may enter. No purchase is necessary.

TV actor and performer George Young is the host amid a set design complete with flashing lights, computers, bells, buzzers and beautiful models.

CANTONESE AND AMERICAN CUISINE CARRY OUT SERVICE

"Meet John Doe" (1941), 2 a.m. unday on Channel 62. Originally

Sinady on Channes 62. Originally 123 minutes. Frank Capra dramatized what Charlie Chaplin made comedic — and he took the proposition one step further. His films of the '30s and '40s are full of the sense that the downtrodden will one day rise by their bootstraps and that these fortunate few will be heard and these fortunate few will be heard and

improve the lot of John Does every-where.



WING YEE'S

The little tramp was always lucky to come out of his scrapes alive, much less ahead.

Thematically, though, pictures like "Mr. Deeds Goes to Town" (1936), "Mr. Smith Goes to Washington" (1939) and "It's a Wonderful Life" (1946), along with "John Doe," advocate the same thing Chapiln's films do — specifically, in Capra's case, hope during the Depression and pride in the post-war era. Men are corrupt, according to Capra; but the system is sound.

"John Doe" is as tragic as "The Gold Rush" is comic. In the film, Gary Coo-per portrays a common man raised to Messianic heights, only to be dragged down by the corruption of the ruling class and forced to commit suicide.

The full weight and structure of a de-bauched society, then, rests squarely on the shoulders of a tramp and a John Doe, both comically and tragically, meanwhile, the Marx Brothers collapse under the weight of a film with too much structure to allow them room to be funny or sad.





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