Thursday, February 5, 1981



PLAYING AGGRESSIVE

Here's the situation: Black is on the bar with one blot open on the 1 point. Black has a slightly formidable (but not yet threatening) home board, excep-tional timing and ownership of the dou-bling cube (at the 2 level). White now rolls a 2-4. What should white do?

Gather your senses and look over the

Gather your senses and look over the entire position before deciding. The proper play here is not to move around the board passively. In this and other similar positions, the only move you could make without thinking is hitting your opponent. Two beckeres on the bar against a five-point home board is very powerful. If you do not hit black to m the 1 point (from the five point), he could easily roll a 1 on his next roll, cover his blot and agravate white as he tries to run bome. Bearing in and bearing off could be somewhat difficult. With black in possession of the cube, one lucky roll or



seat. With two checkers on the bar, black could still roll at and send white to the bar. But now black has to roll another immediate 1 to take the second checker off the bar and establish the 1 point. Black is an underdog to hit and get both checkers off the bar. For an effective 2 move, white would do best to move from the black 7 to the 9 point. By leaving the blot on the white do best to move from the black 7 to the 9 point. By leaving the blot on the white do loss to move and the bard. Of course, this move is a calculated (17 ways) to close the home board. Of course, this move is a calculated the risk.



"Macbeth" (1947), 7 and 9:30 p.m. Saturday at the Detroit Film The-atre, Detroit Institute of Arts, 5200 Woodward, \$2. Running time 115 minutes. The DFT is billing this Orson Welles'

The DPT is billing this Orson Welles' work as a "reconstructed Macbeth." Thirty minutes of film and the original soundtrack have been restored. Welles made the picture in three weeks and based it upon his won, con-troversial adaptation of Shakespeare which takes great liberties with the original play. Though "Macbeth" ers-bibits a distinctly Wellesian flar, it's spotty at best and by no means as god

the risks. Since black has six checkers in the outer board, white is a favorite to win a gammon. With the cube on 2, a four-point victory in any tournament is quite an edge.

the American Backgammon Club at 459-5776 or write to Box 599, Plym-outh 48170.

OUTER

For more information, contact



Bad. \$1

as "Citizen Kane" or "The Lady from Shanghai," both earlier films. Perhaps the "reconstructed" seg-ments of "Macbeth" will add weight to an otherwise lean offering. Unrated.

Saturday on Ch. 7. Originally 126

Paul Nowman hadn't buddied up with Robert Redford yet, but here's the first in a string of Newman movies which don't involve a girl. The new ma-hotably Newman and George Kennedy in "Luke" – a far cry from the days when "blue eyes" teamed with Eliza-beth Taylor or Piper Lauric, Kennedy won an Oscer and the late Strother Martin co-taters as the callous prison overseer whose big line is, "What we have here is a falure to communicate." Rating: 52.90.

"The Misfits" (1961), I p.m. Sun-day on Ch. 50. Originally 124 min-utes.

*Cool Hand Luke" (1967), 11:45 p.m. noted playwright and a fine director

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been brought together under such trying circumstances. Clark Gable and Mariyn Morore (in their last film), Montgomery Clift, Arthur Miller (Mon-roe's busband) and John Huston sizzled for weeks while shooting on location in the desert; Morore and Clift were con-stantly drunk, Miller and Huston were often frustrated, Gable was dying, Ironically, the movie — in which Gable, Moroe and Clift portray char-acters much like themselves — isn't very good. But it certainly is worth see-ing, Rating: 32.60.

"Baffalo Bill" (1944), 8:30 a.m. Tuesday on Ch. 20. Originally 90 minutes.

William Wellman said years later that directing "Buffalo Bill" made him want to puke. Tune in and you'll see why. Rating: 85 cents.



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EVERSON SAID. "'Luv' is about love, of course, and just three actors provide enough comic variations on the eternal triangle to keep author Murray Shigal's laugh lines coming fast through all that furious action." Morris Weinner of Birmingham is

cast as Harry Berlin, the nebbish lose in life who's trying to end it all. He's tried yoga Buddhim, world travel and guiar lessons — and failed at it all. Including low: A start of the start long-lost college friend, Milt Manville, who comes to the rescue just in time to con Harry into trying "love" one more time. con Harry into trying "love" one more time. There Bonnie Cook of Birmingham as Ellen Marville, the distraught wife who knows she's being two-timed. El-then is one of the not-quite-likerated women who feels trapped between her 'soaring intellet" (which she delights ings after the flex). Targe Scott is co-directing the show. Co-producers are Alec Piesselmann and Deborah Cavanaugh. Ther signal Broadway production of 'Luw' started Alan Arkin, El Wallach and Anne Jackson, directed by Mike witchols. The movie featured Jack Lem-mon, Peter Falk and Elaine May.

"THE MOVIE was not anywhere near as funny" as the Broadway show, Everson said, "but that kind of casting should give our audiences a good idea of what to expect from 'Luv. 'Id warn people not to bring the kiddles, howev-er. It isn't a show for pre-teens."

'The Mandrake' opening at OU

Oakland University will present the Midwest premiere of Niccolo Ma-chiavellis "The Mandrake" as translat-ed by Wallace Shawn in a 12-perform-ance run opening Feb. 12. Performances run through March 1 in the Studio Theatre of Varener Hall on campus near Rochester. Curtain times are § pm. Feb. 12-14; 6:30 pm. Feb. 125, § pm. Feb. 19-21, 6:30 pm. Feb. 225, § pm. Feb. 19-21, 6:30 pm. Feb. 255, § pm. Feb. 19-21, 6:30

p.m. Feb. 26-28 and 2:30 p.m. March 1.

The bawdy comedy was written by Machiavelli in 1513. The translation by Shawn was first performed in 1978 at Joseph Papp's New York Shakespare Pestival Public Theatre. The OU production is a collaboration between the Theatre Arts Program, the College of Arts and Sciences and the School of Performing Arts. is staged as a festival of comedy and manners, and period dance numbers have been substituted for the songs Ma-chiavelli had added to the text after the original performances. The dances are used to embedlish and expand on Ma-chiavell's satirical and humorous characters. The tangled plot concerns an aged ford, his young supposedly infertile wife, and a young lover who uses a fer-

THE OAKLAND University version

tillity potion and a disguise to win his way into the wife's bedchamber.. Christopher Howe, a junior commu-nication aris major from Rochster, is the young lover and trickster Callima-co. Peter McIyana, sophomore theater aris major from Grosse Pointe Woods, is the ancient Lord Nieia and Patricia Ann Verellen, sophomore theater arts major from Romeo, plays the childless Madonna Lucrezia.



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