

Film Review

Brother John, New Breed

by don keaton

There are many mysteries about Sidney Poitier's latest picture Brother John. The first mystery is what it is about. This movie contains so many perplexing, but beautiful things. I don't mean to imply that it's a fairy tale. The situations that evolve in the story are in keeping with man's everyday existence and, at the same time, elevates life to a new awareness. The man, John Kane, is the source of the mystery. He grew up in a small town in Alabama, and lead the life that any other negro child could live. He dropped out of school at the age of 16, and left town.

John would only return from nowhere when a relative died. This might not seem strange to you, but it was strange to the town doctor, (who brought John into this world,) that John appeared in town just before the relative died without having been contacted. The doctor was certain that something unnatural was behind those seemingly natural visits because nobody, including his living relatives, knew where John lived.

This is only the start of the mystery of Brother John. As the story moves along you get hints that Brother John is God, or Death. The doctor's lawyer-son thinks John is a federal agent, sent to investigate a union wage strike of the black garbage workers. Brother John's girl companion searches for his secret and falls in love with him. All this wondering leads to some very exciting, humorous, and oddly relevant statements about people, especially in the South. The movie keeps you guessing.

Brother John should be listed among Poitier's best films. In fact, it can be seen as a composite of those best remembered. Instead of Guess Who's Coming to Dinner,



Journal graphic/ralley

this one could be called Guess Who Brother John Really Is. Instead of Virgil Tibbs confronting Rod Steiger in the Heat of the Night, it's Brother John agitating the law merely by his presence. He's still a middle class Negro, but something superhuman has been added which may endear those Lilies of the Fields fans. A big switch in this one is Poitier being chased in his VW by a white GTO and the rednecks turn out to be blacks.

One well-known Charlotte News entertainment writer, Emery Wister, felt the need in his review of Brother John to distinguish whether the white folks come off looking bad or good in the picture. It's true that there isn't a big overt blast against white brutality toward blacks in the picture, but the blast against such pathetic whites is presented so realistically that the said reviewer took it for granted that there was no white brutality in the picture.

Brutality exists on many levels. Whether it is there or not depends on which level one wants to recognize. Brother John gave the answer it deserved. John is a different breed of man. And with Poitier playing this man, some will recognize him as a different breed of black man. See it.

Spotlight Movie

"Kaleidoscope, starring Warren Beatty, will be shown at 9 p.m. in C-220, Friday night, May 7." COLOR. RATED R.

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BILLBOARD TOP LP'S
Source: Billboard Magazine, for week ending May 1.

THIS WEEK	LAST WEEK	ARTIST, TITLE, LABEL, NO.
1	2	Jesus Christ, Superstar various artists Decca AXSA 7205
2	1	Janis Joplin Pearl Columbia KC 30322
3	3	Partridge Family Up to Date Bell 6059
4	14	Crosby, Stills, Nash & Young 4 Way Street Atlantic SD 2-902
5	5	Three Dog Night Golden Biscuits Dunhill DS 50098
6	4	Andy Williams Love Story Columbia KC 30497
7	6	Love Story Soundtrack Catillion SD 2-400
8	11	Woodstock 2 Soundtrack Catillion SD 2-400
9	9	Cat Stevens Tea for the Tillerman A&M SP 4280
10	10	Carpenters Close to You A&M SP 4271

Journal photo/alsop



BONNIE/DELANEY. . . ripping it out at JAM-UP. The two-night annual event drew more than 3,000 persons this year.

Film Review

'The Mephisto Waltz'

by lloyd rose

The Mephisto Waltz, starring Jacqueline Bisset, Capri Theater, shows: 2,4,6,8,10, rated R.

The immediate comparison to make with The Mephisto Waltz is Rosemary's Baby. True, they have many of the same ingredients: the victimized wife, the evil husband, the threatened child, the witchcraft, the dream sequences. But, Rosemary's Baby was done by a master and The Mephisto Waltz by Paul Ronda whose affiliations seem to be t.v.; and comparing the two movies is a lot like comparing Da Vinci's Last Supper with an Every Child's Bible Stories illustration.

Actually, The Mephisto Waltz owes more to the Helpless-Girl-Against-Seemingly-Insurmountable-Odds genre, of which Wait Until Dark is one of the finest examples. For Mephisto Waltz is not a particularly frightening movie in the sense that horror movies used to be frightening; nor does it succeed in bringing off the oddly sexual-supernatural terror of Rosemary's Baby, partially because its effects are too slick and lost in fancy camerawork.

Instead, its interest for the viewer lies in identifying with the heroine and trying to figure out how she's going to get the villains, if she can, before they get her. As such, it's a normal sort of thriller with some supernatural overtones; as such, it holds your interest.

Jacqueline Bisset plays the heroine with a lot of fine-boned beauty and heavy-handed antagonism. Barbara Parkins, as the possessed daughter of the evil concert pianist who is mysteriously interested in Myles' (Miss Bisset's husband) hands, comes off much better.

Her monotone holds her in good stead in her mysterious role and she brings a dark, spooky, animalistic beauty to her part. Alan Alda looks a lot like George Plimpton as he walks through his role. Only the dog can compete with Parkins; it's a lovely black labrador, and very frightening.

The plot concerns a dying concert pianist (Curt Jergens) who is incestuously involved with his daughter and becomes fascinated by the hands of Myles Clarkton who used to study music at Julliard. Jergens dabbles with witchcraft; the rest of the plot follows accordingly.

One follows Miss Bisset through a series of suspicions, the unaffectionate death of her daughter, the death of a man who could help her, and a series of dreams full of glitter, angel's hair and dizzying camera angles: all this finally leads to her own strange pact with the Devil. The ending, though predictable, has a nice little twist to it, and the movie's worth seeing if you have \$1.75 and nothing else to do.

WVFN Seeks New Records

by becky bowers

WVFN, the rapidly-expanding "Voice of the 49'ers," is currently engaged in a "record hunt." Since the establishment of the station, albums and singles have been secured from both personal contributions and local radio stations, including WAYS, WSOC, and WBT.

However, the time has come for the baby station to walk alone. Contact has been made to over thirty record companies investigating the possibility of being placed on their mailing list. In connection with this endeavor Steve Garrett, WVFN manager, traveled to New York City to attend a conference of the record distributing companies. Results from the station's inquiries were not long in coming; already twenty-three affirmative letters have been received.

With new records to be coming in steadily, WVFN broadcasters are keeping a close watch on their 494 "Request Line." If the station has the record you want — then your wish is its command. If it just happens to have two of those records and you're the persuasive type, well....

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