



## Hoffa appeal denied; Court to hear Clay

WASHINGTON—Imprisoned labor leader James "Jimmy" R. Hoffa lost his appeal to the Supreme Court Monday from a pension fund fraud conviction, confronting him with an additional five years in the penitentiary and possible loss of the Teamsters Union presidency.

Hoffa is already serving an eight-year sentence for jury tampering but would be eligible for parole bid in March. This could have brought his release before the 1.6 million member union holds its first convention in five years in Miami Beach in July and kept open his chances of being reelected president.

However, with the additional sentence facing the fiery, 57 year-old union boss, prospects of his remaining in power are dimmed.

Technically, Hoffa could be granted parole on both sentences in March because the five-year term for the fraud conviction is what is termed by federal authorities as an "indeterminate sentence."

Whether this would be done by the federal parole board is problematical. The court rejected Hoffa's request for a new hearing without comment.

However, in another action, the court agreed to hear an appeal by former heavyweight champion Cassius Clay from his conviction for refusing induction into the Army. The legal delay insured that the multimillion dollar title fight between Clay and present champion Joe Frazier in New York City March 8 will take place as scheduled.

## Laird calls trip 'heartening'

SAIGON—Defense Secretary Melvin R. Laird ended a "heartening" three-day mission to South Vietnam Monday and said the Nixon administration would "meet or beat" its goal of withdrawing 48,500 more American troops by May 1.

Laird said he was encouraged by the progress of the Vietnamization program in which South Vietnamese troops are taking over the major share of fighting the war, and he told newsmen the Communist threat in Indochina is lower than it was at this time a year ago.

But he warned that the flow of North Vietnamese troops into Laos was increasing and declared that U.S. strategists are watching the military situation in neighboring Cambodia "very closely."

## Leaven reviews

# Critic picks his favorites

As the year ended, most critics were busy compiling their "ten best" lists. Considering the film selection in the Chapel Hill area, such a list on my part is hardly feasible. Perhaps the most notable feature of the past half year is the overwhelming flood of "youth" films which hit local theaters. From "Getting Straight" and similar "campus" films, to "Woodstock," to "The Baby Maker," to "Kama Sutra" and beyond, the college generation has come close to drowning in "frankness and honesty."

As one Tar Heel columnist recently asserted, with a straight face: "One important characteristic of the 'new culture' which is often misunderstood is the need for personal honesty. Children brought up in the soap-opera environment of many American families have grown to hate the 'white lies' that oil the wheels of our society." And filmmakers have told us the same thing. Times without number they have presented the glorious spectacle of young people, magically freed from the prejudices of their upbringing, devastating the old generation with their honesty. It's so beautiful, it's like a new American Dream.

The stardom of Elliot Gould is one of the most tangible results of the new mythology. It's also one of the most convincing proofs that however you slice

it, "one important characteristic of the 'new culture'" is—the old culture.

Gould, I hope I can be forgiven for saying, occupies a place for our generation somewhat analogous to that which Gary Cooper held for the young people of the thirties. Cooper's stutters and clumsiness were good earnest of his sincerity; Gould, animated and articulate, tells you that he is unflinchingly honest. Cooper was too intensely serious to laugh; Gould's humor is the vehicle by which he conveys the incisive and (supposedly) painful quality of the Truth.

Together, Cooper and Gould represent almost complementary aspects of the young mind: the high seriousness of youth devoted to some romantic cause, as distinguished from the adolescent conviction that there is nothing quite so significant, and at the same time so entertaining, as the play of one's intellect. Forced to choose between the attractiveness of the two personalities, I would have to take Cooper.

Be that as it may, however, rather than attempt to summarize specific trends any further, I'd like to mention a number of films which appeared in the Chapel Hill area this year, with a few comments. Most of these were reviewed in previous columns. They're listed, according to quality.

"Women in Love." Certainly the best

film to hit Chapel Hill this year. It managed to combine an expressive density of background with a literate and exciting script.

"The Landlord." The plot goes somewhat awry in the last half hour, but this is still from every point of view the best comedy of the year. It spent three days in town, Sunday, Monday, and Tuesday, which is why you probably missed it and why I didn't bother reviewing it. God bless the theater owners!

"Patton." In an ideal world, this would have been a drama. An exciting war flick.

"Julius Caesar." Brutus stabbed the wrong man. It should have been Stuart Burges, who directed this hashed-up version of the Bard.

"The Virgin and the Gypsy." More Lawrence. At times excruciatingly slow, the overall effect is nevertheless that of a beautifully-sustained cinematic image.

"Joe." A good idea gone wrong from want of ambition.

"The Baby Maker." A youth film that actually was enjoyable, if only because it

made the very slightest of claims on either the intellect or emotions of its audience.

"The Boys in the Band." The "shocker of the year," that turned out to be a bunch of fags acting bitchy.

"Lovers and Other Strangers." Celluloid wit and wisdom.

"Woodstock." Some good music sandwiched between self-conscious filmmaking and pompous philosophizing.

"Tropic of Cancer." Many good moments in a context which was basically callous and uninteresting.

"Diary of a Mad Housewife." Female exploitation with a twist. The opening credits plagiarize the old "worry-worry" aspirin commercial, and the rest of this "coruscating study of marriage" is downhill.

"Getting Straight." Elliot Gould. Did you notice that the title is a pun?

"I Love My Wife." More Gould. Not as interesting as a pun.

"Tell Me that You Love Me, Junie Moon." What won't Hollywood do to wring tears out of us? Nothing. Nothing at all.

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