October 14, 1970

THE DAILY TAR HEEL

## Leaven Reviews 'Junie Moon' A Bomb

Moon" is an Absolute Stinker. The ripened fruit of Otto Preminger's dotage, it is unquestionably the worst film this critic has ever seen. That's right, phonier than "High School Confidential," more inept than "The Giant Behemoth." Somehow I missed "The Female Animal," but I'm sure that for pure insensitivity, "Junie Moon" takes the cake over that one, too. Whatever you do, it's clear there are apartments available miss it.

It's hard to know where to begin with a movie whose hollowness is everywhere apparent, and which has no strengths. Lest the reader think I'm exaggerating, let of town, singing a song about me assure him I'm not. I seldom see a movie that doesn't hold my interest, however much I may criticize it, or wish it had been better. But "Junie Moon," as a succession of super-sweet, super-candid, super-"beautiful" framed episodes-"Junie Moon" hasn't got an honest word of dialogue or a plot device that isn't transparently stupid. Also, it's two hours very-long.

Again, to begin. "Junie Moon" is about three "freaks" who meet in a hospital and decide to pool their resources and live together when they get out. There's Junie, whose face has been disfigured by an acid attack; Warren, a homosexual who is paralyzed from the waist down; and Arthur, whose parents one day found him in the attack masturbating, and promptly committed him to a state home for the feebleminded. Arthur also suffers what seem to be epileptic seizures, but doctors can't find anything wrong with him-"his diagnosis is as obscure as a crossword puzzle in Sanskrit." In the course of the film, each of the characters, amid tears and laughter, discovers that he's "just folks," and can lead a socially productive life.

"Tell Me That You Love Me, Junie Arthur's cue, so he replies, "We're all freaks, so don't try and steal the show." Then they all exchange Significant Smiles, and you know you've eavesdropped on something terribly meaningful.

Or there's the scene where Junie can't get an apartment, presumably because of her disfigurement. We see the scene through the realtor's front window, but for non-freaks. When Junie steps disheartened into the street, what does she encounter, but the girls from Camp Sweetwater marching through the center brotherhood. And-you'll never guess this-but what do you think happens? As Junie walks past the line, one of the little girls accosts her and shouts, "Hey, that lady has a face like a halloween mask!" Do you think you can figure out the moral, or is the irony too subtle?

If it is, you can always refer to the scene in which Arthur applies for the job he lost when his last fit put him in the hospital. His former boss says, "Arthur, you know I would take you back any time, if it was up to me. But the company has these rules ... " Sitting through "Junie Moon" is like listening to someone repeat "Some of my best friends are Jewish" twenty times, as if it were the most original and subtle thing he'd ever heard. But you won't sit through "Junie Moon."

The flashback, when Junie has acid dashed on her, ought to be made available to courses in film. It's a flawless realization of the ridiculous.

Junie is a Frivolous Girl, who, against her old mom's advice, goes out with Strange Men. When one, a travelling salesman, brings her flowers, poor mom implores her to leave the roses home: "Those flowers'll die out of water." (Neon lights flash in you mind, Moral! But "Junie Moon" isn't really a story. Moral!) But Junie takes them with her. In the course of the date, the salesman takes her to a cemetary, has her stand about twenty feet from him, and begs her to take off her clothes, "slowly ... very slowly." One can imagine director

Preminger's notations on the shooting of this scene. "Half-light. Junie begins to unzip, Backgroun music by Bach, Focus on Junie's face, and overdub, in her voice, "Run, why don't you run," to show anxiety. Focus on salesman's face. It is twisted and ugly; his lips are like thin blue lines, his forehead is covered by great drops of sweat, his eyes are distended, his body taut. Play a snatch of raucous jazz, in case the audience doesn't get the message." Little does Junie know that behind that placid exterior is a man, who, in less than an hour, will attack her with ... with ... my typewriter balks at spelling it out...With an automobile battery. (Occult symbolism for assault and battery? Why not!)

In the end, though, everything turns out dandy. Junie & Co. meet a fishmonger who's rolling in money. He falls for the little scarface, and sends the three freaks on a vacation to the beach. There, Junie and Arthur teach each other what love is all about. Warren meets a Pimp with a Golden Heart, who resists being seduced himself, but leaves Warren in the hands of a voluptuous chick who prompty teaches him the joys of heterosex. His conversion is so complete that he vows, "I'm not making brownies any more-ever!" And, no, that wasn't intended to be funny.

With everyone cured, there's only one catch. Both Arthur and the rich fishman love Junie; one of them must be eliminated. So, Arthur and Junie have their two days (or, for the cynical, ten minutes) of ecstasy, and then he conveniently expires in her arms, so she can marry above herself. A very American ending to a love story. Arthur's is the first known case of death attributable solely to superfluity.

The moral of "Junie Moon," of course, is that we're all freaks until we learn to love others and ourself. Once we do that, we'll be able to identify with the Camel man, and not with the people who ask for the long, stringy cigarettes, or the stubby, pink cimition,

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Yugoslav National Dance and Folk Ensemble.

Yugoslavs Perform Here Oct. 20

by Elizabeth L. Taylor

Page Three

It's a never-never land, where each person's real vocation is squeezing as much emotion and moralizing out of each moment as possible. And the worst offender is probably producer-director Preminger, who has taken a slovenly, grotesquely sentimental script and worked it into a lather of Significance:

Junie, her bandages off for the first time, confronts her friends, who are waiting to play scrabble with her. They wonder why she's late, and Junie barks, What've you been waiting for, "the side-show"? She sits down gloomily, then takes the true measure of her emotions: "You don't need a freak like me." That's



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**Campus** Calendar

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The monthly meeting of the Young Hall. He is the second speaker in a Republicans Club will be at 7:30 p.m. in and Politics: The Elections of 1970." the Union tonight. Plans for the November elections and Hawke campaign will be discussed.

The American Field Service Club will meet tonight at 7:30 p.m. in 205 Dey Hall. All interested students are invited.

Students with temporary I.D. cards dated Oct. 2 should have their photos retaken today in the basement of Swain Hall.

Louis Harris, nationally known pollster, columnist, author and UNC alumni will speak tonight at 8 p.m. in Hill

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## Bursting with explosive energy and intricate technique, LADO, Yugoslav National Dance and Folk Ensemble, will

Special to the DTH

grace the stage of Memorial Hall in the opening program of the Chapel Hill Concert Series on Tuesday, October 20th, at 8 p.m. The age-old cultures of Serbia, Croatia, Slovenia, Macedonia and Dalmatia (the

diversity of the Balkan region which forms modern Yugoslavia), is brought together under the leadership of Professor Zvonko Ljevakovic.

As a nation, the Yugoslavs are natural dancers whose folk art embraces the rich heritage of Balkan tradition mingled with influences from neighboring Turkey, Greece, Italy, Hungary and Austria. The warmth and gaiety which dominates LADO in its exotic rhythms and charming songs, the flashing color of brilliant costumes, produces a pageantry to recreate the atmosphere of centuries-old feast days, when cares of living are put aside to celebrate a wedding, a birth, even a death-those great human events which bring people together anywhere in the world. National celebrations are the yearly carnivals for young and old who share the simple merriment in villages and towns; the pleasures of thanksgiving for the good that life has provided during the year.

A mosaic of folklore is displayed in a wardrobe of more than 500 authentic costumes where decoration reveals the diversity of ethnic origins. Exquisitely embroidered patterns are worn over bright-hued dirndls. The coloration of folk costumes of neighboring countries makes the panorama seem almost Greek, Russian or Turkish in this intermingling of peoples.



Adapting peasant art for theatre is challenging; the freshness and spontaneity which are the heart of folklore must dominate. Professor Ljevakovic, and the company's director, Ivo Vuljevic, have achieved that goal and the choreography, which derives from intimate association with the different ethnic cultures, reveals the finest in ancient traditions.

Since its beginning of professional status, LADO has presented over 1500 performances in Europe, Asia, Africa and Latin America.

In 1967, LADO appeared at Montreal's Expo, to be followed by a brief tour of the United States, which

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included two appearances on the Ed Sullivan Show. The current tour will take the troupe to 25 cities in this country; among them are New York, Washington, Detroit and St. Louis.

There will be 12 dances on Tuesday's program, as well as Croatian songs and a musical interlude. Tickets are on sale for \$1.00 at the Union desk.





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