

Leaven Reviews

Shakespeare Survives Again; Joe Fails

The latest remake of "Julius Caesar" comes to us with a caveat. Read through the ads for it and you begin to understand: "No grander Caesar...No greater cast!"—something is wrong with the production and with the cast. Yet, despite its flaws, which are serious and in some cases infuriatingly obvious, "Julius Caesar" has to be reckoned as one of the top films to visit the local theatres this year. If it lacks the finish and technical assurance of a "Patton," it has nevertheless a speed and moral resonance that charges the screen.

Perhaps the film's most inexplicable failing is its casting. Producer Peter Snell has assembled a brilliant company of supporting actors, and then, in effect, thrown away the two main roles. John Gielgud is completely convincing as an arrogant yet engaging, and physically frail Caesar. Robert Vaughn, Diana Rigg, and even Richard Chamberlain are effective and believable, and partake of the play's poetic luster that elevates even minor characters into imposing figures. And Richard Johnson's Cassius—calculating, vengeful, yet, underneath all, a human being

not entirely without ideals—his Cassius dominates every scene he is in. Surely it is one of the most impressive performances of the last few years.

But the leading roles! Charlton Heston's Antony and Jason Robard's Brutus seem to be alien transplants in the Rome of "Julius Caesar." In all the other actors, you can hear the decasyllabic line, yet you never doubt that it is as true a medium of speech as was ever invented. It is supple enough to encompass every range of feeling, yet never anything less than poetry. Heston, however, somehow manages to slur his lines. Unable, apparently, to hit upon a satisfactory mode of delivery, he vacillates between a stylized pseudo-British accent ("evil" with a long "i") and a clipped rhythmic patter. Robards, far more grievously, ticks the lines off on his fingers like a schoolboy. But, what the hell! Shakespeare is such a terrific playwright that he can get mileage even out of bad actors. The scene in which Cassius introduces the conspirators to Brutus is just brilliant theatre. One by one, "half

their faces buried in their cloaks," they file past him.

Stuart Burge's direction is sometimes static, sometimes tastelessly ornate. The staging of the forum speeches of Brutus and Antony, for instance, keeps repeating the same tableau. The camera skims over the populace and focuses not on the rostrum, which is off-center, but on the crowded stairway and balcony of which the rostrum is a part. The intention apparently is to get the effect of people sweating and straining to catch the speaker's words; but the angle has the unintended effect, especially in Antony's speech, of diverting one's attention from the rhetoric. And the rhetoric is what counts. Burge's attempt, also, to visualize Calpurnia's bad dreams results in bombastic cinema.

The production has a strangely abbreviated quality. This is due at least partially insensitive cutting of the script. Act I, scene ii, for instance, concludes with a soliloquy by Cassius. In the play, the next scene opens with forty lines of dialogue before Cassius again enters. In the film, these intervening lines have been cut, and the time interval between the scenes rendered indistinct. Also, the battle scenes, which surely are

not superfluous, are shoddily done and confusing.

Only in the assassination scene is the film fully effective. Pretending to beg a dispensation, the conspirators draw about Caesar menacingly. As he adamantly replies, "I am constant as the northern star," some of the traitors throw themselves at his feet; others slip behind him. For once in the film the music communicates a frenzied excitement, as the camera jumps nervously from face to face. Then, the knives come out. After the deed is accomplished, and the senators have fled in panic, the conspirators kneel and wash their hands in Caesar's blood. The overhead camera captures the dreadful stillness of their circle, with the dead man at its center. This is what one goes to the movies for.

Sometimes Burge and his leads seem to be battling against their script. But the final decision on the 1970's "Julius

Caesar" is: Shakespeare wins in a walk; go to see it.

ANOTHER LOCAL film, though of considerably less distinction, is "Joe." Here is a movie that had the potential to be an "instant classic": that is, a movie so powerful and so relevant that it is immediately assimilated into, and modifies, our view of reality. "Joe," however, fails because its writers were simply incapable of developing the film's brilliant premise: the evolving relationships between a hardhat and the advertising executive he idolizes for having killed a hippie (in rage). It is painful to see a movie constantly opting for second best: the scene in which Joe has the executive and his wife to dinner at his home, for instance. The film concentrates on the awkwardness—how will people of such diverse interests, backgrounds, even vocabularies, interact?

But all we get are cliches and the typical nervous laughs and non sequitur dialogue which express discomfort but conceal character. Joe himself, as one viewer remarked, is basically not a human being but a center about which all the trite and obvious prejudices of today revolve. "Joe" is certainly an interesting movie, and at times—the opening murder scene—brilliant. But like so many American films, it lacks conviction and degenerates into awful plottiness by the end.

Carolina
NOW PLAYING
1:30-3:20-5:10-7:00-9:00
"A TRIUMPH!"
—Judith Crist, New York Magazine
"JOE"
—L. A. CARROLL-RELIAN


XEROX
5c to 2c
COPY-
QUICK
133 1/2 E. Franklin
Above N. C. Cafeteria
Free
Sorting
Mon-Sat.
928-4039

THE BACCHAE
Today 4:30-7:30
HOAST BEEF
Salad & 2 Vegetables
\$1.29
Entrance: Behind the Zoom
off Columbia St.
Happy Hours: 3:00-6:00 & 8:00-9:00

Zoom
TONIGHT'S SPECIAL
7:30-9:00 P.M. only
SPAGHETTI
Salad, Bread
ALL YOU CAN EAT \$1.40

We Are Open
7 DAYS PER WEEK
9:00 a.m. 'til 11:45 p.m.
The Ivy Room
Don't Forget After 5 P.M. Our
TUESDAY NIGHT
PIZZA SPECIALS
Chicken in the Rough
Steaks—Salads
DELICATESSEN
(a bite of New York)
Sandwiches—Beer
1004 W. Main St. 688-0041
Downtown Durham — 1 Block
From Duke East Campus

Rathskeller
TODAY —8:30-11:00 P.M.
Fish & Chips
with
Mug of Beer or Cider
\$.99

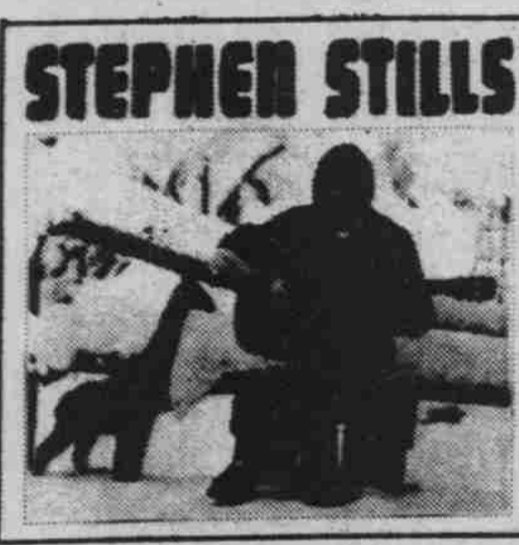
The Duke University Major Attractions Committee
Presents
THE BYRDS!

Special added attraction—POCO!
Saturday, Nov. 21, 1970 8 p.m. Duke Indoor Stadium
Tickets: \$4.00 and \$3.50 Reserved
\$3.00 General Admission
Tickets on sale at all area Record Bars and Record and Tape Centers,
on the main quad and by mail.
Mail orders: Send check, stamped self-addressed envelope to: Page Box Office
Box KM
Duke Station
Durham, N.C. 17706

CHapel Hill
Varsity
121 E. FRANKLIN ST.
WED. THRU SAT.
Shows: 1-3-5-7-9
THE HEROINE SPENDS
AS MUCH TIME STARK
NAKED AS ANY
PERFORMER SINCE
FLIPPER.
"WITHOUT
A STITCH"
in color

PHONE 96-4737
Plaza 1 & 2
ELLIOT RD. AT E. FRANKLIN
William Shakespeare's
JULIUS CAESAR
Charlton Heston
Jason Robards
John Gielgud
PANAVISION® color by TECHNICOLOR®
CAESAR
PLAZA 1 4:00-6:30-9:00
LOVERS AND OTHER STRANGERS
CRC COLOR
LOVERS
PLAZA 2 3:5-7:10-9:20

ICE CREAM CREATIONS
UNIVERSITY SQUARE
THE SUB 75¢ 1/2 Sub \$5.00
Salami-Bologna
Pavolona American Cheese
Lettuce-Tomato-Onion
Italian Dressing
made in Italian
Bread Roll

FROG & NIGHTGOWN
JAZZ • DIXIELAND • GOURMET CONTINENTAL CUISINE •
TONIGHT—TUES. NOV. 17 *World Renowned Guitarist*
CHARLIE BYRD
3 Shows Weekly 8:30-10:00 & 11:30 • Special Matinee Sat., Nov. 21, 3:30 p.m.
RESERVATIONS 787-9970 3071 MEDLIN DR

STEPHEN STILLS

5.98 LP
NOW ONLY
3.88
RECORD CENTER TAPE
456 WEST FRANKLIN
(THE FRIENDLY FREAK
PLACE ACROSS FROM
LEO'S)

Discover
The Lost Art
Of Tailoring
At Milton's

Milton's now has
a fabulous Greek
tailor with 14 years
of experience and can
offer you the finest
custom alterations.
Milton's
Clothing Cupboard

Crossword Puzzle
Answer to Yesterday's Puzzle
ACROSS
1-Newly married woman
6-Sharp pain
11-Load again
13-Stationary part of machine
14-Man's nickname
15-Covering of wall
17-Symbol for tantalum
18-Drink slowly
20-Vapor
21-Three-toed sloth
22-Wife of Zeus
24-Cut of meat
25-Part of circle (pl.)
26-Bristle
28-Marry (slang)
30-Desertite
32-Rail bird
33-Area between mountains
35-Marries
37-Go by water
38-Dance step
40-Face of watch
42-Everyone
43-Apportioned
45-Devoured
46-Note of scale
47-Inmate
49-Sun god
50-Compositions
52-Setto
54-Chairs
55-Burst forth
5-Cloth measure (pl.)
6-Stalk
7-Sailor (colloq.)
8-Pronoun
9-Warning
10-Turf
12-Narrow, flat board
13-Brands
16-Oceans
19-Hold sway
21-Scene of simple pleasure and quiet
23-Coral island
25-Ventilated
27-Be ill
29-Base
31-Railroad stations
33-Article of luggage
34-River in Korea
39-Petty ruler
37-Satiates
39-Slave
41-Smallest number
43-Periods of time
44-Challenge
47-Man's nickname
48-Malay gibbon
51-A continent (abbr.)
53-Symbol for cuprum
17
1 2 3 4 5 6 7 8 9 10
11
14 15 16 17
18 19 20 21
22 23 24 25
26 27 28 29
30 31 32
33 34 35 36
37 38 39 40 41
42 43 44 45
46 47 48 49
50 51 52 53
54
DOWN
1-Saucy (colloq.)
2-Depends on that
3-Supposing
4-Flunge
17
Distr. by United Feature Syndicate, Inc.

ADY CAPP
I'LL ASK 'EM IF I CAN
PACK THIS JOB IN - I'M
DEAD BEAT...MIND YOU,
I'LL 'AVE T' BE CAREFUL
'OW I PUT IT.
WHAT AM I
WORRYIN' ABOUT? I
THERE'S NO DELICATE
QUESTIONS BETWEEN
HUSBAND AN' WIFE
- ONLY DELICATE
EARS!
BOP!

PEANUTS
SNOOPY!! WHAT
ARE YOU DOING
HERE?
WHY WERE YOU TIED UP? WHAT
HAPPENED TO YOU? I THOUGHT
YOU HAD GONE SOUTH...
YOU WERE ONLY
TWO BLOCKS
FROM HOME.
TWO BLOCKS? WE
WERE GONE FOR A
WEEK, AND WE ONLY
GOT TWO BLOCKS
FROM HOME?
WELL, WE'LL HAVE TO LOOK AT IT
THIS WAY... IF WE HAD FOUND
OUR WAY SOUTH, WE PROBABLY WOULD
HAVE MISSED THE HOCKEY SEASON...