

Langley on film

'Murmur' recalls early Truffaut

The Last Picture Show — Despite some cheap nostalgia and some tawdry and rather tasteless scenes, this story of small-town life in the fifties represents some of the year's peak moviemaking. The acting especially is incredible down the line, with scenes involving Ben Johnson, Cloris Leachman, and Eileen Brennan reaching unsurpassed cinematic heights. Very fine and thoroughly American, which means it can be recommended to everyone. — CH, D, R, G

Murmur of the Heart — Louis Malle's film about, among other things, masturbation, incest, and a family that is, despite its faults, so lovable that some may want to gag. Done with taste, some genuine perceptions, and a freedom reminiscent of early Truffaut. Not great, but good, and quite unusual. — R

A Clockwork Orange — Stanley Kubrick's study of violence and freedom of the will is not as futuristic as some would expect, but it is still brilliant, highly imaginative. Definitely another great one from Kubrick. — R, G

The Godfather — Tale of Mafia dealings, outstanding in every respect. One of the finest period pieces ever produced by an American studio, and a triumph worthy to stand beside the great European masterpieces. — D, R, G

The Concert for Bangladesh — One of the least pretentious of the concert movies captures well the feeling of the event by concentrating on the performances, some of which are disappointing, but some of which are quite extraordinary. — CH, R (in stereo)

The Hot Rock — Several talented actors ham it up delightfully in this jewel robbery film. Rather

disorganized, but very, very pleasant, and quite entertaining. — CH

The French Connection — Rarely if ever have the devices of cinema been used with such sophistication to produce such tightly wound suspense. A very fine bust the dope ring thriller which should please every type of moviegoer. — D, G

Play Misty for Me — An excellent plot and a superb performance by Jessica Walter as a madwoman more than compensate for the total lack of art here. An immensely satisfying piece of grisly entertainment. — G

Summer of 42 — A young boy comes of age, sexually, the writing rarely rises above the Erich Segal level, but the photography is beautiful, and Robert Mulligan displays a fine lyricism and a real feel for the situation. Artificial, but recommended. — R

The Hospital — Goings on in a big city hospital. Paddy Chayefsky's script sounds literate, but it is generally dated in both its techniques and its observations, and it is not helped at all by Arthur Hiller's tired direction. Amid the mess is an extraordinary performance from George C. Scott, surely one of his best. — G

Frogs — Nature strikes back. Some scenes genuinely horrify by trading on one's fears of snakes and spiders, but they really are ridiculous, and their effectiveness is constantly undercut by terrible acting and writing. The frogs themselves invoke laughter rather than horror. — D, R

The following have not been reviewed. Opinions expressed are those of a consensus of critics.

Georgia, Georgia — Black oriented drama. Some good reviews, especially for star Diana Sands. — R

The Ten Commandments — Cecil B. De Mille and the Bible. Pretty bad. — CH

Cool Breeze — Black private eye flick. Poor reviews. — D

Caged Men — Prison Drama. Awful. — R

CH—Chapel Hill, D—Durham, R—Raleigh, G—Greensboro

Union Films

The Good, The Bad, and The Ugly — Sergio Leone spaghetti western. Mixed reviews, probably a matter of taste. Friday

The Moon-Spinners — A Walt Disney Hayley Mills adventure story. According to the critics, a syrupy mess. Saturday

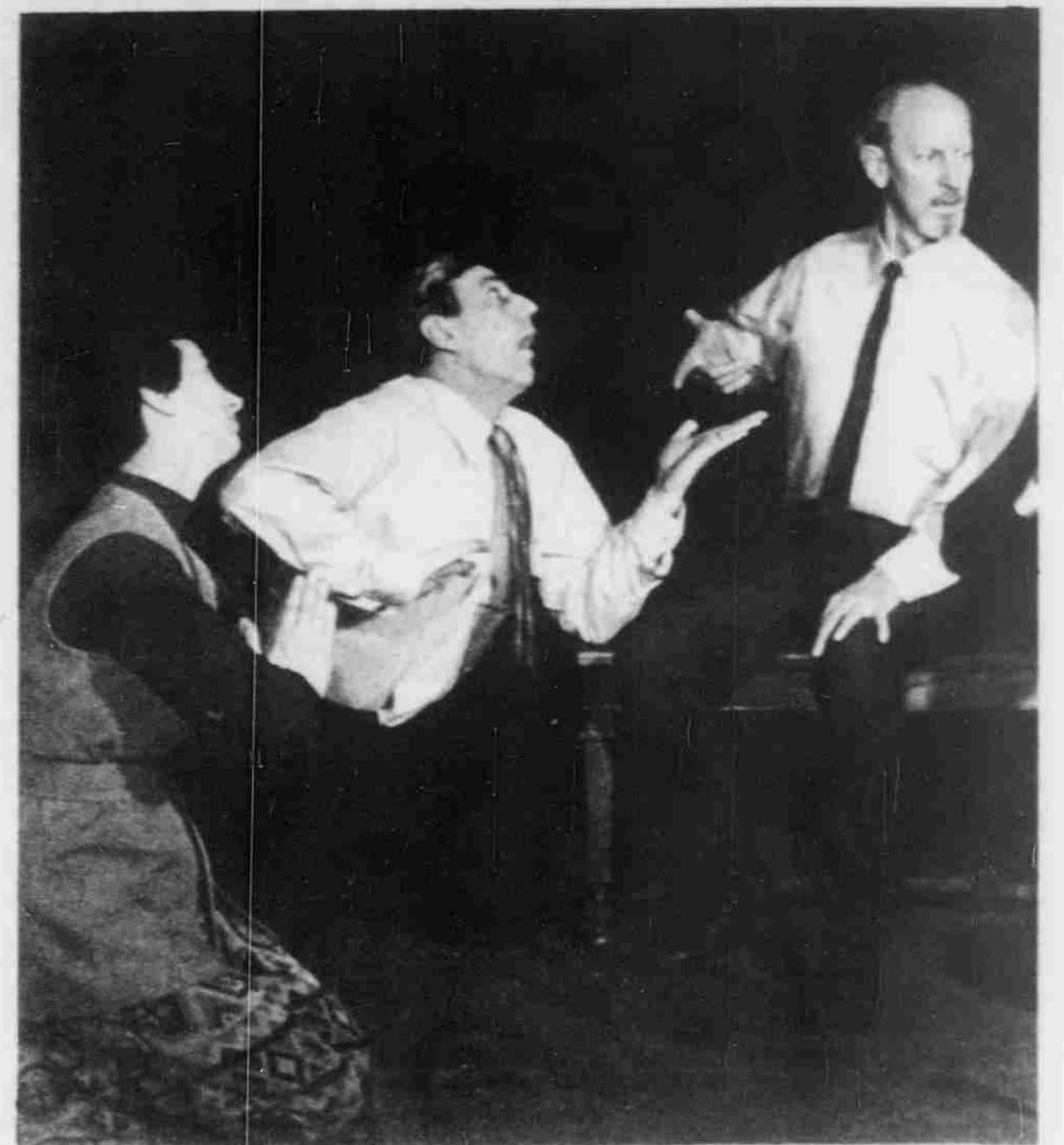
Davey Crockett — Walt Disney again. According to the critics, typical live action Disney for whatever that's worth. Saturday

The Taming of the Shrew — The Zeffirelli version. Elizabeth Taylor would seem to be ideal casting, but she is surprisingly poor. Richard Burton, however, is magnificent and the whole production has an air of fun about it. Sunday

A Night at the Opera — The Marx Brothers. Some scenes have an air of insane brilliance, but the verbal humor is not as sharp as before and the pacing is very poor. Shows the start of their decline. Wednesday

At the Circus — Also the Marx Brothers, and according to the critics, very poor. Wednesday

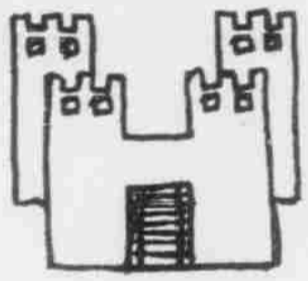
There was some mixup as to the time for these movies. Check the Union for information. All will be in the Great Hall.



'The Mikado'

Charlotte Hartwig sings Pitti-sing; McLaurin Meredith, Pooh-bah and Joel Carter, the Mikado, in the Durham Savoyards' 'The Mikado' beginning Friday at Duke's Page Auditorium.

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