

Raleigh film series

There's more to this than meets the eye

by Bruce Brooks
Film Critic

In view of the financial disasters that have been Chapel Hill film societies, it is only logical that there will be no such institution here this year. This is unfortunate, for I am sure that a larger cinema cult exists than has been manifested at the meagerly-supported past programs. There is good news for the starving cultists who wish to augment their Free Flick opportunities (which are excellent this semester) with rare chances to see several important films: Cinema, Inc.

This is a tasteful and congenial organization of film-lovers in Raleigh (a

suburban community of Crabtree Valley, 26 miles away), who welcome students of the area both verbally and economically (with a \$2 reduction in subscription costs).

Starting in September, Cinema, Inc. will present 12 programs of good shorts and features, on one Sunday night per month, at the Raleigh Little Theatre. The films may only be seen by subscription to the entire series, which is a blessing and a bargain at \$5 for students and \$7 for "people." If interested, write to The Cinema, Inc., P.O. Box 2534, Raleigh, N.C. 27602. Be certain to specify your preference of show times, for there are two: 6:45 and 9:15.

Here is a list of the features:

GRAND HOTEL is one of those gloriously star-studded films of the U.S.A. Thirties, when compatibility of the elements of production seemed natural and finely-wrought rather than tensely extracted from struggling artists. Here are Garbo, Barrymore(s), Crawford, Beery, and Hersholt in a pre-Arthur Hailey Enclosed-Drama.

GOLD OF NAPLES is by and with Vittorio de Sica, hung midway between "Bicycle Thief" and "Finzi-Continis." Four tales of Neopolitan life with the classic "Rich Warm Italian Humor" that is too-often cited by back critics as the only characteristic of de Sica's middle

period. Rich, warm, humorous, Italian. With the marvelous woman Sophia Loren.

THE MAGNIFICENT AMBERSONS, though brazenly chopped up in R.K.O.'s editing room to eliminate 40 minutes of Wellesian "excess," survives as one of America's finest films. Joseph Cotton, Dolores Costello, and Tim Holt in a late-19th century study of people using social rigidity as a distracting excuse for personal hatred and struggles. Quite beautiful; tied with "Touch of Evil" as my favorite Orson Welles masterpiece. See it and curse R.K.O. forever for depriving you of 40 extra minutes of genius.

THE ASPHALT JUNGLE is a neo-realistic chunk of the great John Huston's immense canon, gritty with gangsters and steamy streets, almost smelling of scotch and cigar-butts. Sterling Hayden and Sam Jaffe affirm Huston's genius with actors, and his sort of "documentary humor" makes the movie a standout. "Classic" and all that, in its tale of the Thievin' Blues.

SMILES OF A SUMMER NIGHT, a fabulous comedy, won Ingmar Bergman the Grand Prix at Cannes and the adjective "versatile" from all the critics who tire of his "normal" films of psychological complexity in often perversely sticky situations. Well, psychology is still complex here (thank goodness) but it is all greatly comedic and pleasant. Eva Dahlbeck joins Bibi, Gunnar, and the "normal" crew for more amazing acting. Pray for well-translated subtitles.

STAGECOACH is often cited as the film that "made" John Wayne (America's Toshiro Mifune) and John Ford (America's Akira Kurosawa). I can't see any way to avoid calling it The Classic Western. Ford has a gift for being attracted to specifics of characters, which always holds his cinema's focus brilliantly between the overly-general and the overly-microscopic.

THIS SPORTING LIFE is an excellent representative of the films of the "Sight and Sound" school, Britain's youth-y reaction to the French New Wave. Lindsay Anderson, the director of "If . . .", makes a star of Richard Harris (yes, "MacArthur Park," but no singing here) as a roughneck rugbyman in a horrible world of pro sports and personal contest. Quite important in the English language cinema of the last decade.



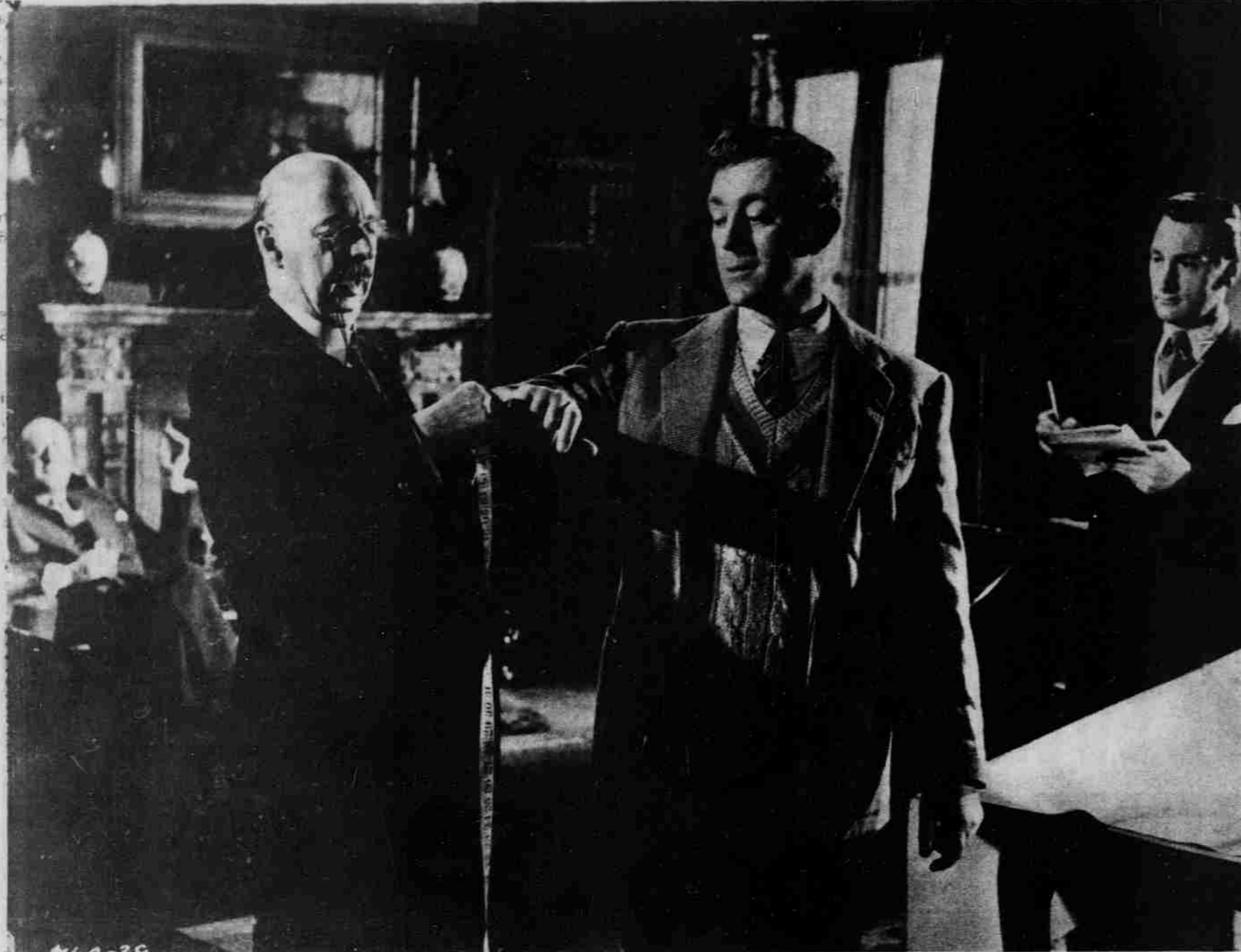
Greta Garbo

THE FIREMEN'S BALL is Czech master Milos Forman's exploitation of a close-knit party gone to seed. Any Forman film is worth 60 miles of Highway 54 to anyone, not exclusively movie buffs, for his imagination and insight are delightfully accessible. Rich, warm, humorous, Czechoslovakian. A must.

HIROSHIMA, MON AMOUR marks the fantastic beginning of Alain Resnais' deep love affair with Time and Memory. A film of passion, love, and pain that is

textured and structured with a revolutionary originality. One of the great performances by Emanuella Riva. Combined with "The 400 Blows" of Truffaut and Godard's "Breathless," this was the thrust of recent cinema's finest hour, the New Wave.

THE MAN IN THE WHITE SUIT sports Alec Guinness, spiffy in a suit of an indestructible, ever-clean miracle fabric that threatens to destroy Britain's economy with its efficiency. Guinness outshines director Michael Balcon with another of his wonderful creations.



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