

Taster's Choice

Cinema

"Cries and Whispers." Carolina Theatre. Dubbed, so go only if you've never seen it. Brilliant examination of emotion. 2, 3:42, 5:24, 7:06 & 8:48. \$2. Ends today.

"Fellini's Roma." Variety Theatre. Big, sometimes beautiful view of Rome by Fellini. Too often repellent, vulgar and empty. Fellini is always worth seeing, but this is not one of his best. 1, 3, 5, 7 & 9. \$1.75. Ends today.

"Jeremy." Plaza I. Teeny-bopper love story got good reviews. 3, 5, 7 & 9. \$2. Through Thursday.

"The Outside Man." Plaza II. Poor crime film. 3, 5, 7 & 9. \$2. Through Thursday.

"First Position." Alternative Cinema. Beautiful, lyrical, sometimes inspiring story of ballet students in New York City. An excellent attempt to humanize art and artist. Friday at 7, Saturday at 2, 4:30, 7 and 9:30. \$1.50.

"The Bailiff." Chapel Hill Film Friends. Japanese film by Kenji Mizoguchi. Friday at 9:30, Saturday at 11:30. \$1.50.

Free Flicks: "The Learning Tree," Friday, "The Strawberry Statement," Saturday, and

"Little Women," Sunday. All films at 8:30 & 9 in the Great Hall.

Concerts

Judy Collins. Friday at 9 in Carmichael Auditorium. Tickets, \$2.50, are available at the Carolina Union Information Desk.

The New Music Ensemble performing works by composers Jackson Hill and Fred McAfee. Thursday at 8 in Hill Hall Rehearsal Hall. Directed by Roger Manny. Free.

University Chamber Orchestra. Tuesday Evening Series. Tonight at 8 in Hill Hall. Free.

Harry Chapin. Monday, Nov. 12, at 8 in Memorial Hall. Tickets, \$2, are available at the Carolina Union Information Desk.

George Shirley. Sunday, Nov. 11, at 8 in Memorial Hall. Tickets, \$2, are available at the Carolina Union Information Desk.

UNC Jazz Lab Band at the Frog and Nightgown. Wednesday at 8:30 & 10. Cameron Village Subway, Raleigh.

Budapest Symphony Orchestra. Tuesday and Wednesday Nov. 16-17 at 8 in Reynolds Coliseum, N.C. State University, Raleigh. Friends of the College Series. Tickets, \$1.50, are now available at the Carolina Union Information Desk.

Peter Hardy on film

Weaving an emotional web

Last week I said that it was rare to find a comedy which treated human emotions seriously. A dramatic film which does so is perhaps not so rare but can be much better. *The Hireling*, based on a novel by *The Go-Between* author L.P. Hartley, is as moving and intelligent a look at the vagaries of complex human feelings as we are likely to see this year.

The story deals with Lady Franklin, an upper-class English woman in the 1920s who suffers a nervous collapse after the death of her husband. When she is released from the hospital she has some difficulty adjusting back to her social environment. She seeks companionship from Leadbetter, a hired driver whom she employs to take her about the countryside.

Leadbetter is a strong, pragmatic common man who is at first made a little wary by the familiarities of "Milady." He soon begins to enjoy her dependence on him only to lose her as she begins to move in her own social circles again. As the film moves on it is Leadbetter who has become dependent on Lady Franklin.

The tragedy of the film comes from the undefined boundaries of human relationships. Neither of the two people can really understand what their actions mean to the other—when Lady Franklin begins to sit in the front seat with Leadbetter he is much more moved than she can know. Leadbetter falls completely in love with Lady Franklin, a love based entirely on fantasy interpretations of her actions.

When Lady Franklin begins to see a young politician (and a real rotter he is, too: a decadent, weak-smiled fop), Leadbetter can only watch in helpless frustration.

Since his feelings are not based on any concrete of intellectual center, he cannot assert himself in any manly way. He is reduced to making ridiculous excuses to telephone Lady Franklin or stop by her home. He is in as hopeless a position as that of a boy in love with an older woman, and since he is a strong and seemingly self-sufficient man, his humiliation is all the more pitiable.

Director Alan Bridges comes from British television and makes a good cinematic debut here. Rather uniquely, he is a new director with a good visual sense in which he does not over-indulge. During the first part of the film we often see things subjectively from Lady Franklin's point of view, and they are somewhat distorted; but, as her madness ends and Leadbetter's begins, it is his subjective point of view that becomes distorted. Bridges also has a good instinct for the small emotional detail—such as when Leadbetter watches Lady Franklin while she sleeps in his car.

I understand that Wolf Mankiewicz's script departs sufficiently from Hartley's novel for it to be judged on its own. Mankiewicz has done a very good job. Also quite impressive was Marc Wilkinson's musical score, which helps to emphasize mood without ever seeming intrusive.

The greatest strength of the film comes from its two lead players. I've always thought Sarah Miles to be a potentially strong and attractive actress, but her mannerisms always seemed to be getting in the way of her performances. This was particularly true earlier this year in *Lady Caroline Lamb*—she always seems a little frail but in that picture she looked ready for the undertaker. Bridges keeps her mannerisms under control so that they contribute to the character rather than distract from it. It's her finest work to date.

Even better is Robert Shaw as Leadbetter. As Stanley Kauffman pointed out, Shaw is the only major British actor who carries the force of a Brando, the potential to explode. His Leadbetter is a strong, sane man whose unmelodramatic but still awful degradation is painful to watch. The terrible thing is that while he has the threatening explosiveness, there is nothing he can really lash out against.

It would be impossible to discuss the film without referring to its comments on class differences. It is significant that the film is set at a time in England when the class structure was beginning to collapse. Yet any actual attack against the upper classes in the film is half-hearted; the scene near the end when Leadbetter rails against them is the falsest in the film. Lady Franklin is not seen to be unsympathetic; she is at worst a little shallow, a victim of her class.

The true worth of this film has nothing to do with its external setting—the same situation might have been effectively portrayed under different circumstances. What makes *The Hireling* such a fine film and, for me, such a moving experience, is its penetrating exploration of the seemingly simple yet quite intricate web of human emotions.

'Position' beautiful documentary

by Richard Farmer
Feature Writer

One of the finest documentary filmmakers working today is William Richert. His feature, *Derby*, which played the Yorktowne briefly to empty houses, was one of the best films of 1971, and his new film, *First Position*, playing this weekend at the Alternative Cinema, is also a very fine film.

The term documentary requires a little explanation with respect to Richert's films, for though he uses *cinema-verite* techniques, his films are not strictly that form. I have always been of the opinion that truly objective cinematic reporting was impossible, because of the rules of editing and camera placement, but Richert puts even more of himself into the film by manipulating the action itself.

He lives with the people he is filming to get to know them and then the film rises out of the people themselves. In certain scenes, he tells the people involved roughly what he wants, and then they do it in a way natural to them. Purists may object, but this method is very close to that once used by Robert Flaherty, "the father of documentaries."

In *First Position*, this method has produced a beautiful film which never seems false. It examines the life of students in the American Ballet Theatre school, and shows the creation of beauty for the grueling hard work it is. The students go through a long series of monotonous exercises, and in some stunning shots, Richert shows sweat pouring from them as they seem possessed by their concentration.

From time to time, Richert cuts to a production of *Petroushka* the students

prepared, held in a bare rehearsal hall. The purpose is partially to draw a parallel between the awakening of the puppet and doll to the formation of artists by the teachers.

But there is another effect, perhaps unintentional. The bare setting gives a stark quality to the dancing that completely strips it of glamour. All the tortuous work was just a job to produce a product, an interesting way of taking art down from Mount Olympus.

The main concentration of the film, however, is on the people. There is Janis, a young very ordinary Jewish girl, and her boyfriend Daniel, who is a typist in a National Guard unit. In a long scene,

Richert films them together, and shows that, outside of dancing, they are really rather banal people with nothing to say. Janis keeps a diary in which she writes things like, "My pink stage is becoming deep cranberry red." There is also the young man who just cannot take the discipline. Even though the director feels he is promising, he quits and goes back to Florida to become a bag-boy in a grocery.

In his desire to humanize art, however, Richert has no desire to debunk the dedication of these people. Janis can say, with a sincerity that is touching, "I want to add beauty to the world. I can do this by dancing."

And there is the portrayal of Leon

Daniellian, the director of the school. Although confined to a wheelchair by arthritis, he continues to teach, and the scene of him taking charge of a class is a definition of personal command.

When we see a silent clip of him leaping about in his younger years, we realize how the soul of an artist is imprisoned in a body that must age and wear down. When Daniellian walks into class after an operation, the students applaud him, and it is a truly inspiring moment.

First Position will show Friday at 7 p.m., Saturday at 2, 4:30, 7 and 9:30 p.m. in Murphey III.

Plaza I & 2

NOW PLAYING

It's About The First Time You Fall In Love!

You Will Fall In Love With This Movie.

"Jeremy"

Shows 3-5-7-9

Carolina
CHapel Hill

abc THEATRES

THROUGH TUESDAY

2:00
3:42
5:24
7:06
8:48

INGMAR BERGMAN'S
CRIES AND WHISPERS

The Shoe Doctor has the most modern equipment for all kinds of shoe repair.

The Shoe Doctor

Lower Level University Square "downtown Chapel Hill"

OPEN 9 am - 6 pm

Save your Old, Sick, Tired and Worn-Out Shoes by taking them to...

The Shoe Doctor

OPERATIONS ARE FAST AND EFFICIENT WHILE YOU WAIT

For Your Dancin'-And-Sippin' Fun

Tiffany's Lounge

Open Monday-Saturday 5 P.M.-1 A.M.
LIVE ENTERTAINMENT NIGHTLY 9-1

This Week

THE LIGHT FANTASTIC

Monday-Thursday, \$1.00 Per Person
Friday & Saturday, \$2.00 Per Person

With the Prettiest Service Around
And Atmosphere Galore! All ABC Permits

"Something New"

Hors d'oeuvres complimentary for our HAPPY HOUR GUESTS
HAPPY HOUR Daily 5-7:30 P.M.

The Ultimate in entertainment. The finest in the Triangle Area.

Appropriate Dress Requested

Holiday Inn Chapel Hill
US 15-501 at Eastgate 929-2171

Varsity
THE FRANKLIN ST.

NOW PLAYING

FELLINI'S ROMA IS A LOVE LETTER TO THE CITY

FELLINI'S ROMA

SHOWS 1-3-5-7-9

Plaza I & 2

Now Playing

If you kill the most powerful figure in the underworld, they've got the rest of your life to get you.

JEAN-LOUIS TRINTIGNANT
ANN-MARGRET
ROY SCHEIDER
ANGIE DICKINSON

"THE OUTSIDE MAN"

Shows 3-5-7-9

If the name of the game is ...

Passout	Solitaire	Life
Group Therapy	Poker Dice	Clue
Howard Hughes	Pachinko	Jeopardy
The Godfather	Shoot the Moon	Risk
Watergate	Labyrinth	Scrabble
Chess	Kalah (Pitfall)	Stratego
Backgammon	Trick-Track	Plato
Mah Jongg	Vegas	Monopoly
Go	Tripoley	Mille Bornes
Insight	Rook	Computer Football
Diplomacy	Nok Hockey	Foto-Football
Cribbage	Kick-It	Hockey
Autobridge	Skittles	Baseball
Tarot	Carrom	Golf
Poker		Score Four

... and if the game is made by 3M • Avalon Hill • Sports Illustrated • Strategy & Tactics

WE HAVE IT! BILLY ARTHUR

University Mall 10-9 Mon-Sat

UNIVERSITY OPTICIANS

DON REGISTER & STAFF
Reg. Licensed Opticians
Prescriptions Filled, Lenses Duplicated

CONTACT LENSES FITTED
942-8711

NEW AND LARGER QUARTERS IN UNIVERSITY SQUARE I

Special Orders

Carofista
Jewelry & Gemstones

Hours: 10:00 to 5:30 NCNB Plaza

SAVE THE DUNES

THEY BELONG TO THE PEOPLE
Jockey Ridge, Nags Head, N.C.

A career in law — without law school.

What can you do with only a bachelor's degree? Now there is a way to bridge the gap between an undergraduate education and a challenging, responsible career. The Lawyer's Assistant is able to do work traditionally done by lawyers.

Three months of intensive training can give you the skills—the courses are taught by lawyers. You choose one of the six courses offered—choose the city in which you want to work.

Since 1970, The Institute for Paralegal Training has placed more than 500 graduates in law firms, banks, and corporations in over 40 cities.

If you are a student of high academic standing and are interested in a career as a Lawyer's Assistant, we'd like to meet you.

Contact your placement office for an interview with our representative.

We will visit your campus on
WEDNESDAY, NOVEMBER 28

The Institute for Paralegal Training
235 South 17th Street, Philadelphia, Pennsylvania 19103
(215) 732-8600

Belk Leggett

we give great haircuts

super cuts for today's gal at the length you want. We build and shape your hair with a precision cut, shine it dry with brush and blower.

Precision cut with blow dry styling
SPECIAL 700

BEAUTY SALONS
206 W. Franklin St. 968-4467

Contemporary stylist,
Donna Reinhardt