

Initial reaction critical

Film 'Peeping Tom' reexamined

By DOROTHY ROMPAISKE
Special to the Tar Heel

The critical scorn that met the release of the film *Peeping Tom* in 1960 destroyed director Robert Powell's reputation and left him unable to find funding for future projects. The reviews were so harsh that *Peeping Tom* was quickly withdrawn from circulation, leaving Powell wounded financially and emotionally.

Now, more than twenty years after its original release, *Peeping Tom* is being reexamined by enthusiastic audiences and critics. They are finding it to be a taut, well-acted psychodrama and a darkly clever comment on the nature of filmmakers and their fans. Many people are amazed at the initial critical reaction to the work.

At the time of *Peeping Tom's* initial release, the previously floundering British film industry was enjoying a popular and critical revival with a series of "angry young man" films like *Room at the Top* and *Look Back in Anger*. These movies offered naturalistic views of the struggles of the British lower-class. Such films could be enjoyed by the more affluent British or American film goer and critic who could sympathize with the problems of the working class from the comfortable seat of his local movie theatre.

Powell's film ignores this naturalistic approach. *Peeping Tom* features obvious studio sets and a modernistic film within a film message that disturbed its complacent viewers. The movies aren't real, but the audience enjoys imagining they're watching reality — and a fascination with filming or watching someone else's life, Powell implies, is the fascination of a voyeur.

Powell's movie is clearly not a bitter one. It's sympathetic to

its hero Mark Lewis, a shy young filmmaker sensitively portrayed by Carl Boehm. In Leo Mark's unique screenplay, the hero was stunted as a boy by a scientific father who filmed the terrifying experiments that he conducted on his son in an effort to provide a complete record of the "reactions of the nervous system to fear — especially fear in children."

As a result of these experiments, the adult Mark is unable to function socially or sexually without the aid of his camera. He is never without it. As one character remarks, the camera seems to be his "extra limb." Mark's sexual release comes from committing and photographing murders and then watching the films he has made of his victims' deaths. He records their fear as his father recorded his fears as a child.

Mark sets out to complete his father's record by filming his autobiography. He films the murders he commits and the police investigations of them.

The young man's only opportunity for salvation comes from his neighbor Helen, a warm young woman who is writing a children's book about a magic camera — a camera that photographs adults as they appeared when they were children. Anna Massey, as Helen, offers a performance as fine and understated as Boehm's. The entire cast of this movie is excellent.

Powell has called *Peeping Tom*, "a film about cinema from 1900 to 1960." Indeed, this work is filled with historical, aesthetic and philosophical allusions to filmmaking. The explosive climax of the movie, in which Mark films the action with an elaborate set-up of carefully-timed still cameras, is a tribute to the very origins of cinema.

Peeping Tom will be shown at 7 and 9:30 p.m. Sunday in the Union Auditorium.

Eat, drink and be intellectual

The Campus Y is scheduled to sponsor Discussion-Dinners throughout the semester. The informal dinners offer students a chance to dine with Co-chairman Phil Galanes and other campus notables in the homes of faculty and administration members.

"It's an opportunity for students and faculty to get together in a more casual situation than the classroom affords," Galanes said Wednesday.

The first dinner is scheduled for 5:30 p.m. Sept. 11 in the home of Associate Vice Chancellor James O. Cansler. Dr. J. Sitterson, former chancellor of the University, will discuss his reflections on the University in the past ten years.

The second dinner is scheduled for 5:30 p.m., Sept. 25 in the home of Dr. Kenneth Reckford of the classics department. Dr. Weldon Thornton of the English department, will discuss Yates and the occult.

Students and faculty will share a pot-luck dinner and conversation. After the brief faculty talk, there will be time for questions and more discussion.

Sign up sheets for the dinners will be posted in the Campus Y Building one week before the scheduled dinners. The Dinner-Discussions committee hopes to plan several more throughout the semester, Galanes said.

Benatar's performance left audience satisfied

By LORRIE DOUGLAS
DTH Staff Writer

On Wednesday, Sept. 2, the audience in the Greensboro Coliseum witnessed an energetic display of talent by Pat Benatar and her band.

David Johanson, who recently released the album "Here Comes the Night," opened the show. He performed with a style reminiscent of the Rolling Stones, and was well-received.

When the lights came up a second time to reveal Pat Benatar, the audience went wild, cheering and flicking cigarette lighters. Dressed in a gold leotard, black tights, and black boots, she looked sexy, but not overdone or gaudy. She resembled a cat when she walked because of her small features and her sleek, deliberate steps. Benatar moved suggestively, but was never vulgar. And her voice carried the


same shrill tone and emotion that comes across so well on her albums.

She opened with a strong, fast song, "No You Don't," and never lost momentum during the concert. She had an incredible amount of energy and was in almost constant motion. She seemed to get involved mostly in the songs "Heart-breaker" and "Hell is for Children", as well as the cuts from her latest album, "Precious Time."

She unselfishly shared the spotlight with her band members, who seemed eager to put on a good show. They built up involvement by prolonging their solos, keeping the tantalized audience guessing when each solo would end.

The show sailed through on talent rather than the cheap stunts like fireworks that are common to rock concerts. Benatar came out for two encores, leaving the audience satisfied, yet willing to take more.

I derive all my strength and intelligence from reading



The Daily Tar Heel

'WHY DO THE HEATHEN RAGE?'
Psalm 2:1 and Act 4:25

The following quote is from a Municipal Court Judge of another city: "A girl in her third year of college, twenty-one years of age, was picked up for shop-lifting. She stole a seventy-nine dollar coat." It appears that "education" may not be the cure for her crime! God says His Word will cure it.

The heathen rage to get rid of God's Commandments and their restraint. Consider God's 8th Commandment: "Thou shalt not steal."

The 7th chapter of The Book of Joshua tells of God's terrible judgment upon an unrepentant thief, his family and possessions, his nation and country! Have you stolen something? And never repented; never made any restitution? Note especially the last paragraph of this article!

"A heathen is one who does not believe in The God of The Bible." If a man really believes in "The God of The Bible" he will not only quit stealing, but turn back and make restitution of what he has stolen to the uttermost of his ability! And he will be jealous and zealous to stop every one else from stealing that he possibly can! Aachen and family's judgment so far as we know was temporal. They were stoned to death, and it was their lifeless bodies that were burned. The New Testament tells of thieves who failed to take advantage of the offer of forgiveness in Christ Jesus, being "cast alive" into fire where "The worm dieth not, and the fire is not quenched." Mock, if you so desire, but as for me and my house let us "Fear the Lord and depart from evil!"

"Let us hear the conclusion of the whole matter: Fear God and keep His Commandments: for this is the whole duty of man. For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil." Eccles. 12:13, 14.

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