movies...

'To Kill A Mockingbird' Film Version Of Best-Seller

By Charles Foster Ford

There is no "new-wave" at-
temper, in 'To Kill A Mockingbird',
to penetrate to the gutsy truth
be-neath our age. The subject of the film is
unematics, the point-drawing
always the wonder-wide eyes of
children. Some of the quite ex-
plosive material of the film is
handled so deftly that it
seems almost un drained.

Gregory Peck plays Atticus
Finch, a wise-witted lawyer with two
young children. He accepts an
appointment by the court to
defend a negro accused of rape.

Despite strong evidence that the
accusers are lying, the negro is
convicted, and killed in an escape
attem. Later, the stunned father of
the "outraged girl" in the case attempts
to murder Finch's children.

This bare outline is, of course,
useless in judging the film's mar-
tious achievements. While the
trial builds, like a thundercloud
on the horizon, the main concern
of the children is the image of a
neighbor. They are fascinated
by this figure, whom they've
heard about but never seen,
naturally he is built up in their
imagination as a walking her-
roe, attractive because he is
Dangerous. For half the film, the
imposing trial appears only as
momentary interruptions of this
horror-story, and of the daily rou-
tines of childhood existence.

This is a film full of quite real-
in acting from the children...a
rather rare thing. There are
several shots which play up only
an intimate's grimace, a con-
truction in wood and action, or a
wholly material childhood gesture
or attitude. Mary Badham and
Philip Alford move through the
town growing up before your eyes,
and yet wholly unaware of it,
and apparently unaffected by
the presence of others. They set
at semi-comprehending children
to the serious events of the story,
softening the violence of the ac-
tual. They also sharpen the con-
trast between men and noble
behavior, in their elders, by their
innocent witness of it.

Peck is also a tremendous asset
to the film. His acting is always
slow, deliberate, and correct. To
his children, Atticus Finch is a
quiet hero, made so much by his
deeds as by his behavior to
his family. There is little doubt
of criticism of his characters, but
in the eyes of his children father
is seldom anything else but a
superman.

Unlike the usual Hollywood
product, this film is not dead tech-
nically. The convincing establish-
ment of this ethum, gentle mood
depends heavily on lyrical shots
of the town and of the neighbor-
hood, and on the brevity of most
scenes. Often, the action is lit-
ten off by a long cross-cut to
a new scene. The effect is to
that of having described the essentials
of a sense which, though it remains
on the screen, continues to contain
significant material. These idyllic
sequences add more to the quali-
y of memory than of any other device.

The "I remember" narration is
well-done, but it is the use of
fables which establish the true
romance of the film.

Also at the Keith Memorial is
a film chosen possibly for con-
tact, called "Young Guns of
Texas." It is a technicolor-cine-
mascope western without an
overhead of inspiration, and no
room for being that I could detect.
Copating an example of the best
Hollywood has to offer with the
names of the same season might
be a good, educational, bill,
but it makes a strange entertain-
ment package.

Dramashop To Offer Richardson Play

The MIT Dramashop will pre-
rent its second evening of one-act
plays March 15 at 8:30 in Kresge
Little Theater.

The plays are "Gallows Burner",
parts I and II by Jack Richard-
son, a new writer who has done
several off-Broadway plays.

Tryouts for the spring major
production, an adaptation of
Frank Ruther's "The Trial," will be
held in the Little Theatre March
19-22 at 7:30.

Assignment: build a brake
that will make its own
adjustments

It's now a fact: every Ford-built car in '63 has self-adjusting brakes

"Give us a brake," Ford Motor Company engineers were told, "that
automatically compensates for wearing wear whenever an adjust-
ment is needed and makes it easier for the driver to control the ve-
cle's life style."

Tough assignment—but not insurmountable. Today, not only does
every Ford-built car boast self-adjusting brakes (Falcon extra-duty
duty brake wagons included), but Ford has made it so excellent that adjust-
ments can be made more precisely than by hand.

This Ford-pioneered concept is not complex. Key to it is a simple
mechanism which automatically maintains proper clearance between
brake drum and ring.

Self-adjustment takes place when the brakes are applied while back-
ing up. This adjustment normally occurs but once in several hundred
miles of driving. The brake pedal stays up, providing full pedal
reserve for braking.

Another assignment completed—and another example of how Ford
Motor Company provides engineering leadership for the American Road.

At the Coffeehouses

Club Mt. Auburn 47
17 Mt. Auburn Street
(aunt's address)

Today—Tom Brown, 9 a.m.-1 p.m.
Zeene, Dave, 9 a.m.-1 p.m.
O'Brien, Bill, 9 a.m.-2 p.m.
Yarborough, Paul, 9 a.m.-2 p.m.

The Unicorn

= 35 Beach St.

Mar. 15-16, Sun., 8 p.m.-11 p.m.

The Catacombs

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The Unicorn, 9 a.m.-1 p.m.

"A beautiful, moving, filmic
enactment of the drama.
Miss Papas is marvelous.
Mr. Papas is marvelous." —Derek Smith.

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