

movie...

**Steiger holds up 'Sergeant' with creditable portrayal**

By Joe Miller

"The Sergeant" asks the eternal question: Can a small town southern sheriff in the army find true happiness with a grounded angel from the end of the galaxy?

In the opening scene, poorly disguised as a typical black and white WW II documentary, Rod Steiger single-handedly completes his platoon's mission against the Germans in France. He demolishes the 'last man' and in doing so earns the Distinguished Service Cross. This is typical of the symbols of virility which comprise seventy percent of the film. Returning to France eight years later as First Sergeant of a maintenance company, he finds a private, the paragon of the strong virility that he would like to see in himself. This admiration slowly transforms into homosexual lust, the

culmination of which is a barroom attack on the private. This marks the beginning of the destruction of "The Sergeant." The degeneration of the Sergeant parallels the degeneration of the film.

The saving grace of the movie is the superb acting of the Sergeant (Rod Steiger) and the private (John Phillip Law). Slightly less angelic than in "Barbarella," Law easily fits the role of a symbol of masculinity. Steiger comes through even more strongly, although the film writers give him only trite demonstrations of masculinity and pathetically written speeches.

If you go to the movies to enjoy a good plot, "The Sergeant" will probably disappoint you. However, if you enjoy good acting, "The Sergeant" will be quite satisfying.

movie...

**'Fisherman' plot strains credulity**

By Roy Furman

From the depths of Siberia to the Vatican to unknown regions of Outer Mongolia journeys the peripatetic Pope Kiril I (Anthony Quinn) in a movie that is too long, too fantastic, and too humorous where it should be piously solemn. "The Shoes of the Fisherman", however, does bring the richly ornate ceremonies of the Roman Catholic Church to the wide-screen extravaganza. The selection and coronation of a Pope is fascinating, but the direction transfers the behind-the-scenes tedium of a Vatican election to the movie as a whole.

The fantasy derives from the release of Kiril Lakota, Russian archbishop, from a Siberian prison camp after a twenty year confinement. As a background to his release lies the imminent threat of a major armed Sino-Soviet confrontation stemming from the containment of large masses of starving Chinese. While tension mounts in the world situation, Lakota becomes elevated to cardinal as a preliminary to his surprise election as Pope after a deadlock among the principal contenders. Experiencing the burdens of sequestered papal authority, the new Pope Kiril dons a black cassock to roam secretly about Rome. Solving the crises of subplots (David Janssen, as a Catholic news correspondent, is a fugitive from holy matrimony this time) before exchanging the cassock for a dark business suit in which he journeys

alone to Outer Mongolia to meet with a Chinese leader in hopes of averting world crises.

The humor that displaces the solemnity of the occasion arises from the gap between the Pope, qua Pope, and the Pope, qua man. The public conception of a Pope as the highest of holy and august personages cannot be sustained by the portrayal of Kiril Lakota. Mundane and quizzical expressions of bewilderment are appropriate for the fantastic Kiril who can be a Pope and can intone a Hebrew prayer for a grievously ill Jew, but such a characterization becomes ludicrously fantastic. Attempts to portray the Vatican hierarchy as a body of ordinary men filling awesome positions results in some large leaps of faith by the viewer. Is it too much to ask that a brilliant, crusading philosopher-theologian (Oskar Werner) who has

been silenced by the Vatican on suspicion of heresy not remind one of William F. Buckley, Jr.?

As is often the case, "The Shoes of the Fisherman" does not deserve to be part of the reserve-seat engagement phenom. It is over-priced, overly tedious, and far from outstanding. It is an insult to the movie-goer to have to sit in an overly crowded balcony and watch movie producers spend a large part of the price of admission by creating an "epic" by the quantity, not the quality of participants. The redemptive aspect of the "Fisherman" is the depiction, however accurate or inaccurate, of the life and ways of men in control of the Church. The bureaucratic structure of the spiritual leader of one-fourth of the world is fascinating if one is so inclined. Otherwise, seek other entertainment before considering "The Shoes of the Fisherman".

**Tech cops tiddlywink crown for continental championship**



Photo by Tim Finin

MIT was awarded the 1969 Continental Championship by the North American Tiddlywinks Association at its annual tournament held here over the weekend.

The engineers fielded two teams against teams from Cornell, the University of Ottawa, Regis College, Harper College, and Case Western Reserve University in the double-elimination event. The Tech "A" team took first place, followed by Cornell (second) and Case (third).

victory in the annual Tiddlywinks tournament. The engineers won the 1968 championship, held at Cornell last November, over teams from Toronto and Cornell.

Intercollegiate Tiddlywinks was begun by a Harvard team which has since disbanded. Tournament play is now organized by the North American Tiddlywinks Association. The only elected officer of the NATA is the Captain of the MIT team, Mitch Wand '69, who holds the office of NATA Secretary.

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**campus interviews** March 7th

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This is a partial list of our current openings. Other positions available for college graduates at all levels.

To arrange for a campus interview please contact your Placement Office. If interview is inconvenient at this time please write our Professional Employment Office, 2950 San Ysidro Way, Santa Clara, California 95050. An Equal Opportunity Employer.

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