film:
Bergman's Ritual

By Emanuel Goldman

In Ingmar Bergman's Kafka film, the protagonist is generally per- ecuted for no specific reason. Nevertheless, he is in fact, guilt, if nothing else, of being an ordinary human being with ordinary failings. It is helpful, not selfish guilt, guilt that is a condition and not a disease, in pitting orthodox Christian dogma of the "fall from grace" and "original sin." In Bergman's newest film, a Kafka context of persecution and guilt, but goes a step further than Franz ever did.

In The Ritual not only are the victims guilty; ultimately, it is the persecutor, the moralist, the holier-than-thou judge that is the guilty one. The ritual performed is an act of purification, an act of covering the acts of another person's humanity, in ignorance of his own.

Hans and Thea Winkelmann and Sebastian Fischer, theatrical performers, are_components of a play directed and produced by Dr. Abrahamson of the court of appeals, to answer the charge of obscenity. But it is not just obscenity, it is their entire lives that is in question. In subsequent scenes, we see that the performers are indeed guilty of vanity, cruelty, and false alarms towards each other.

Their relationships are complex: Sebastian is Thea's lover, but her husband Hans stays around anyway because "my greatest fear is to be left alone." Thea tells Sebastian that he cannot satisfy her. Sebastian would come to judge, but he gets much debt to Hans. All three are driven in fine detail. Sebastian is impulsive, irresponsible, Thea is inscrutable, frightened, and Hans is strange, suffering.

Even as the three are being accused and examined, the foundation of the judge's guilt is prepared. "No one wishes himself more than I do," he remarks to Sebastian (vanity). "Sometimes youammer, sometimes not," he yells at Tina (cruelty). He lands Hans into hosting a tribute, in order to humble him (falsehood). With regard to the original charge of obscenity, it is well known to everybody except cote, is in the eye of the beholder. Indeed, this is the truth. It's more fun that, because the censor is so involved in their act.

An indicated earlier, it is not just censorship and obscenity that concerns Bergman. It is the much larger issue of judgement and condemnation of other life styles. Everyone is guilty of something; that, in part, is what makes life human. The word "guilt" almost loses its meaning in this context. Just because someone's weaknesses are less obvious than another's doesn't mean that the weaknesses don't actually exist. (Please turn to page 6)

theater:
Peacemaker

By David Mazzullo

The premiere presentation of Carl Ogányi's The Peacemaker by the Theatre Company Inc., 1603 Massachusetts Avenue, is a slow-burning directing and acting, for whenever one of these elements fal- ters, the other is strengthened and maintains a balance. The result is a film that continues building story that leads to a particularly satisfying denouement of conclusion.

The play is based on the Hollywood scripts that occurred in the Appalachian Mountains of Kentucky and Virginia during the late 1940's. It involves a large cast with many scenes and this, at least in the opening-night performance, made the events seem too episodic; furthermore, often a basic wriggle ends a scene with what seems a contrivance, an actor running out and going into another room.

The play is set in the early 1940's, and the fact that the play is a slow-burn removes the usual need for the middle scenes to be fast. It means to be human. The word " peace talks" are simply a means of gaining time for one of the characters to see the light, while the other character conveniently intervenes and convinces McCoy, and unsaid but inferred by the playwright is the thought that the man you hate?" The confrontation is not only dramatic but is a hand-picking comp- nent on the nature of man, which is that you have reason to love but, at the same time, reason to hate. It's not the same thing, because the censor is so involved in their act.

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film:
Halls of Anger

By Emanuel Goldman

Trouble is expected when all-black Lafayette High School in Brooklyn is integrated. Keeping the lid on is the newest black superhero (Calvin Lockhart): former pro basketball star, successful suburban English teacher, former pro basketball star, successful suburban English teacher, and now assistant principal. As a result, motivation ap- pears false and characterization inconsistent. However, director不一样 with such expertise that visually pleasing tableau main- tain attention and momentum.

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film:
Women in Love

By Robert Fourer

The problems with Women in Love are two. First, it might as well be a shadow play, so few it might better be a novel—which is what it started out as.

In short, the movie isn't bad. It's just superfluous. Director Ken Martin has taken D. H. Law- rence's excesses and illustrated them; the results are flashy, and usually less than successful, but certainly nothing there's nothing to re- commend them. The soundtrack could have been a sequence of skills with a minimal loss. However, it was a way to put in writing, which is what Lawrence did in the first place; his over-dramatic plot lends itself- much more to an art form, than to a book, which is in the eye of the beholder. Indeed, this is the result. It's more fun that, because the censor is so involved in their act.

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film:
Newman & Nilsson

By David Mazzullo

The Chairman, Gregory Peck has an expression implanted in his brain which can be detonated by"he said," "she said," and threading what seemed like threadbare drama. This scene alone played by Gregory Peck and M- on the part of blacks. Somehow, the film has comfortable answers for the worth of its literary source. (Please turn to page 6)

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Jeoff Gale

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film:
American Son

By David Mazzullo

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