Hanging Rock lush & mystic

The film concerns the disappearance of a few schoolgirls during a Valentine's Day picnic. The setting — a 1900 Australian boarding school run by a tyrannical Mrs. Appleyard (Rachel Roberts) — is totally unfamiliar, at least for American audiences, but it allows Pryor to convey the latent sensuality of the refined daughters of the well-to-do with the physical power of a frontier setting.

Anne Lambert is captivated as Miranda, the orphan 17-year-old adored by her peers who disappears on the last day of school. While her out-camera time is short, her presence overshadows the entire 110 minutes of the film, a tribute to both Lambert’s ability as an actress and director Weir.

Pryor derives his humor from a consistent in his ability to keep the audience laughing. The material is better left un-mentioned. It is obvious that Pryor’s humor is natural. He is as hilarious spontaneously conversing with the audience as he is when delivering prepared material. Indeed, the first fifteen minutes of the performance are taken up by banter with the audience. From this, he continues to another, spacing no pause in his rapid-fire delivery of his monologue.

The warnings about harsh and sophisticated humor are justified. The first fifteen minutes are less funny than the remainder of the show. The result is a pleasant evening of continuous laughter, directed not so much at Pryor, but at the weak moments in ourselves he so skillfully points out.

The warnings about harsh and sophisticated humor are justified. The first fifteen minutes are less funny than the remainder of the show. The result is a pleasant evening of continuous laughter, directed not so much at Pryor, but at the weak moments in ourselves he so skillfully points out.

One regret is that the audience doesn’t get more of Miranda’s presence, as she is the only young Australian director.

Students—No strings on our wings

This aside, Richard Pryor — Live in Concert is an exciting chance to view one of America’s top comedians at his best. The $4.50 ticket price may seem steep at first, but considering what it would cost to actually attend a live performance of Pryor’s, it becomes a bargain.

One favorite by Miranda’s is Michael Fitzhugh (Dominic Guard), another adolescent of the English aristocracy, who is so obsessed with his gimp that he is compelled to find her. Guard is too noble and self-effacing to be real.

Margaret Nelson excels as Sara Weborn, the turbulent, excitable orphan who is mercilessly persecuted by Miranda’s absence; one regrets not seeing more of her friendship with the girl before disappearing. Helen Morse has a few touching moments as “Mademoiselle,” the only adult protagonist given a remotely sympathetic part.

The movie’s weakness is that it is more texture than substance; the cinematography is lush and the young ladies are attractive, but the plot lacks anything of deeper significance.

St. Pierre at Hanging Rock deserves at least some consideration as a polished (if shallow) product of an important young Australian director.