oo Brothers release; opens Oct. 23. 


iarleson, directed by Hugh Hudson, a running I
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ive and arrogant, he has to fight, but for very different causes.

reat love or hatred, it left me only a movie to review. Not a, lots of Fire

wn pour, listen to him speak of the expect -

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The characterization of these 2 men rest solely on these points — their desire to run and their religion. We never see Abrahams take a class, or see any relatives, and when we see the "love interests" (for one can classify them that easily in this film) the talk always runs along the lines of "Must you run?" "Yes, I must." We don't delve deeply into these men, but after all, this is a film about running, and its glory, that exhilarating feeling one gets when one stretches one's previous boundary. But his is a very difficult, if not impossible, feeling to get on film. I've never seen a good film about running. It's not a photogenic sport, or a filmmeworthy theme. Those endless slo-

sions suffers from stereotyping, in other runner, fares little better. As an athlete, Abrahams is one visionary to run to prove the glory of the contrast could hardly be more played up more, as we cut back between the characters. Liddell is and the people in the film see him as their first date in one scene and in rest.

The settings entrance- 

It is too high-minded and slow for that. that we can identify with and struggle with. remain icons or symbols and not people who've come to expect — the confrontation between the two men in the Olympics when each is so desperate to be #1. The vehicle is a deus ex machina — Liddell won't race Abrahams on a Sunday! This is an illustration of his unshakable morals, but I still felt a loss of justification for what had come before. Both men are now free to win.

Technically, the film is well-done. The sets and costumes are done in perfect period style. This was the most enjoyable aspect of the film, but again, little more than we've come to expect from Masterpiece Theatre. The settings entrance — Paris, Cambridge, Scotland. But the film is too gentlemanly to excite.

This is a shame, because the performances are certainly exciting. I prefer to see new faces in lead roles — you don't care about running. All the training leads inevitably to the Big Race, the 1924 Olympics in Paris. Here we are cheated out of what we are made to expect — the confrontation between the two men in the Olympics when each is so

It's thought. 'If I hadn't had to review the film, I wouldn't have given it another

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