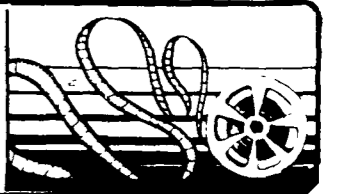


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'Zandy's Bride:' not Troell's best effort

By LEAH ROZEN
of the Collegian Staff

"Zandy's Bride," Swedish film director Jan Troell's first American film, is not as compelling as his previous work, "The Emigrants" and "The New Land."

"Zandy's Bride," starring Gene Hackman and Liv Ullmann, also concerns frontier life. However, the characters fail to develop the same immediacy and depth they had in the previous films.

Ullman comes to Hackman's cabin as a mail order bride. He is a rough, mean character and handles her brusquely.

This is the film's main problem. Hackman's character does not change. There is very little explanation, and even less provocation, for his nasty responses to Ullmann.

Troell tried to provide a background for Hackman's selfishness by having him visit his family, where his father is even less likeable. Brushing his plate from the table, Hackman's father tells his wife, "This slop draws the piss out of me — at least I might throw it in your face."

Ullmann keeps making overtures to Hackman, all of which he steadfastly turns aside, repeatedly telling her, "There are no frills in my way of life."

He tells her that she is a "hateful woman" and dunks her head in a water trough when she tries a fancy hair style, saying "I did it for your own good."

Ullmann takes all of this, only asking for a clothes line, until Hackman drives his cattle through her garden. This is the final straw. She tells him to leave and his mother backs her up.

Hackman journeys to San Francisco where he changes his views toward her and returns for the happy ending. His transformation is too vague and elliptical for the viewer. It is hard to believe that things will be any different.

Visually, the film is lovely. It takes place in Little Sur country and there are many absolutely breath-taking shots of the area's mountains and valleys.

Ullmann turns in what is probably her best performance in an American film, filled with quiet emotional shadings. She makes a scared and yet determined bride.

Hackman is not so lucky. Since his character is so one-dimensional, there is little he can do other than huff and puff. His frequent outbursts were well-handled but one longed for a gentler moment.

Eileen Heckart, her face looking as if it was made of paper mache, effectively played Hackman's wornout mother. Susan Tyrrell gave one of her usual mannered, spaced-out performances as a besmirched former companion of Hackman's.

This film was frustrating because it could have been very good. The frontier life and its relationships should make an absorbing movie but the insufficient levels to Hackman's character denied the film a real story or conflict.

'Pelham,' train both belong far underground

By PATRICK SOKAS
of the Collegian Staff

"The Taking of Pelham One Two Three" is about the hijacking of a subway. No, I wouldn't joke about a thing like that. Lord knows there are enough jokes about it in the movie.

"Pelham" is a new, "realistic" type movie. That means that most of the scenes are shot on location, which in New York subways and offices requires such a wide-angle lens to get a wide picture that most of the movie looks slightly fish-eyed. The new realism also means that everybody talks dirty and that the heroes all argue with one another. In addition, lots of innocent people get shot, but director Joseph Sargent almost puritanically avoids the sight of blood. You figure it.

The plot, to be brief, is about four armed men who take over a subway car and hold the passengers for one-million dollars in ransom.

The transit police, led by Walter Mattau of all people, must get the money to them in an hour, without offending the somewhat abnormal hijackers.

It is a gimmicky film, but most of the tricks are good. The hijackers disguise themselves behind mustaches that look like tatches of transplanted astroturf and horn rimmed glasses.

They call each other "Mr. Grey" and "Mr. Blue" and more

such nonsense. Even the brassy score by David Shire adds to the manically overdone effect. From the quality of the opening scenes, the movie could be a success.

But the filmmakers are unwilling to leave it at that. I suspect they were trying to remain faithful to the novel written by John Godey, and in the process forgot that it is possible to describe more things in a book than you can show in a movie.

In the rather uninspired race-against-time scene, we don't really care whether the policemen make it in time. We don't know these policemen.

Similarly, it is difficult to sympathize more than superficially with the passengers. Their characterization barely reaches cliché status.

The most developed characters in the movie are the villains. Robert Shaw's cultured nasty fits in much better here than it did in "The Sting," and Martin Balsam is fine in his what's-a-nice-guy-like-you-doing-in-a-place-like-this role. The four hijackers are the only real people in the movie, to the point that they are the only ones who bleed when they are shot. It's an odd way of doing business.

Walter Mattau, who should be the focal character in the film, spends most of his time merely acting cute, probably on the instructions of the director. Once he gets started, he delivers an admirable performance, but it is too late to take the movie back from Robert Shaw.

In the resolution, to be sure, justice is served, but the ending seems wooden and contrived. We know that the final villain has been caught when Matthau sticks his head back in the room and makes a funny face. Much of the audience will probably be wearing a similar expression by the end of "Pelham."

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UNIVERSITY CALENDAR

Friday-Sunday, November 8-10

SPECIAL EVENTS

Friday, November 8 — Commonsplace Coffeehouse, 8 p.m., Room 102 Kern.

Friday-Saturday, November 8-9 — University Theatre, Surrealistic Celebration, "The Breasts of Tiresias" and "The Wedding on the Eiffel Tower," 8 p.m., Playhouse Theatre.

Friday-Saturday, November 8-9 — University Theatre, "Lemon Sky," 8 p.m., Pavilion Theatre.

Saturday, November 9 — Artists Series, The Royal Shakespeare Company, "The Hollow Crown," 8:30 p.m., University Auditorium.

Saturday, November 9 — Sports: Cross Country, vs. Pittsburgh, 11 a.m., White golf course.

Sunday, November 10 — Artists Series, The Royal Shakespeare Company, "Pleasure and Repentance," 8:30 p.m., University Auditorium.

Sunday, November 10 — Lecture-demonstration of electronic music by Burt Fenner, 3 p.m., Music Bldg. recital hall. Sponsored by State College Music Guild.

Sunday, November 10 — Chapel Service, 11 a.m., Eisenhower Chapel. The Reverend Charles L. Coleman, Program Director, Religious Affairs.

Sunday, November 10 — Black Christian Fellowship worship service, 11 a.m., Black Cultural Center.

SEMINARS

Friday, November 8 — Physical Chemistry, 4 p.m., Room 333 Whitmore. James B. Anderson on "A Random Walk Game. Competition for LCAO-MO-SCF-CI-Etc.?"

Friday, November 8 — Fuel Science, 1:30 p.m., Room 244 Deike. Roger A. Strehlow, aeronautical and astronautical engineering, University of Illinois, on "Coal Dust Combustion and Suppression."

FILMS

Thursday-Sunday, November 7-10 — Centre Cinema, "Slaughterhouse Five," 7:30 and 10 p.m. Thursday, Simmons lounge, Friday-Sunday, Room 105 Forum.

Friday-Sunday, November 8-10 — South Halls, "Butch Cassidy," 7:30 and 9:30 p.m., Redifer D.

Friday-Sunday, November 8-10 — East Halls, "Effect of Gamma Rays," 7:30 and 10 p.m., Findlay Rec Room.

Friday-Sunday, November 8-10 — North Halls, "Bonnie and Clyde," 7:30 and 10 p.m., Room 102 Forum.

Friday-Sunday, November 8-10 — West Halls, "Camelot," 7:30 and 10 p.m.

EXHIBITS

Museum of Art — Living American Artists and the Figure, Galleries A and C. Twentieth Century Master Potters, Gallery B.

Zoller Gallery — Fiftieth Anniversary of the Surrealistic Manifesto, Graduate Show.

Rare Books Room, Pattee Library — Rare books, manuscripts, letters, journals related to Surrealist Movement.

Cultural Center, Walnut Bldg. — "The Black Presence in the Era of the American Revolution, 1770-1800," a Smithsonian Traveling Exhibit.

Kern Gallery — Ken Kuhn, wall reliefs, through November 9. D. Tracy Blumenthal, paintings, through November 9. Shirley Sturtz, watercolors, drawings, opening November 10.

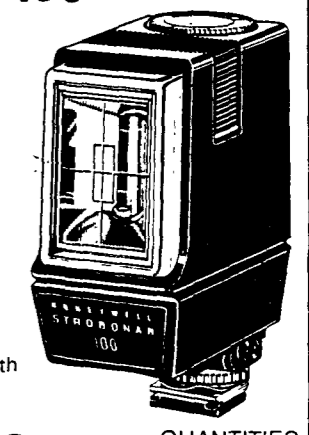
Sackett Gallery — Graphics Exhibit by freshman students in Architecture 121. Through Friday, November 8.

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