

Sinatra gives best performance in film

By Oliver Spivey
Staff Writer

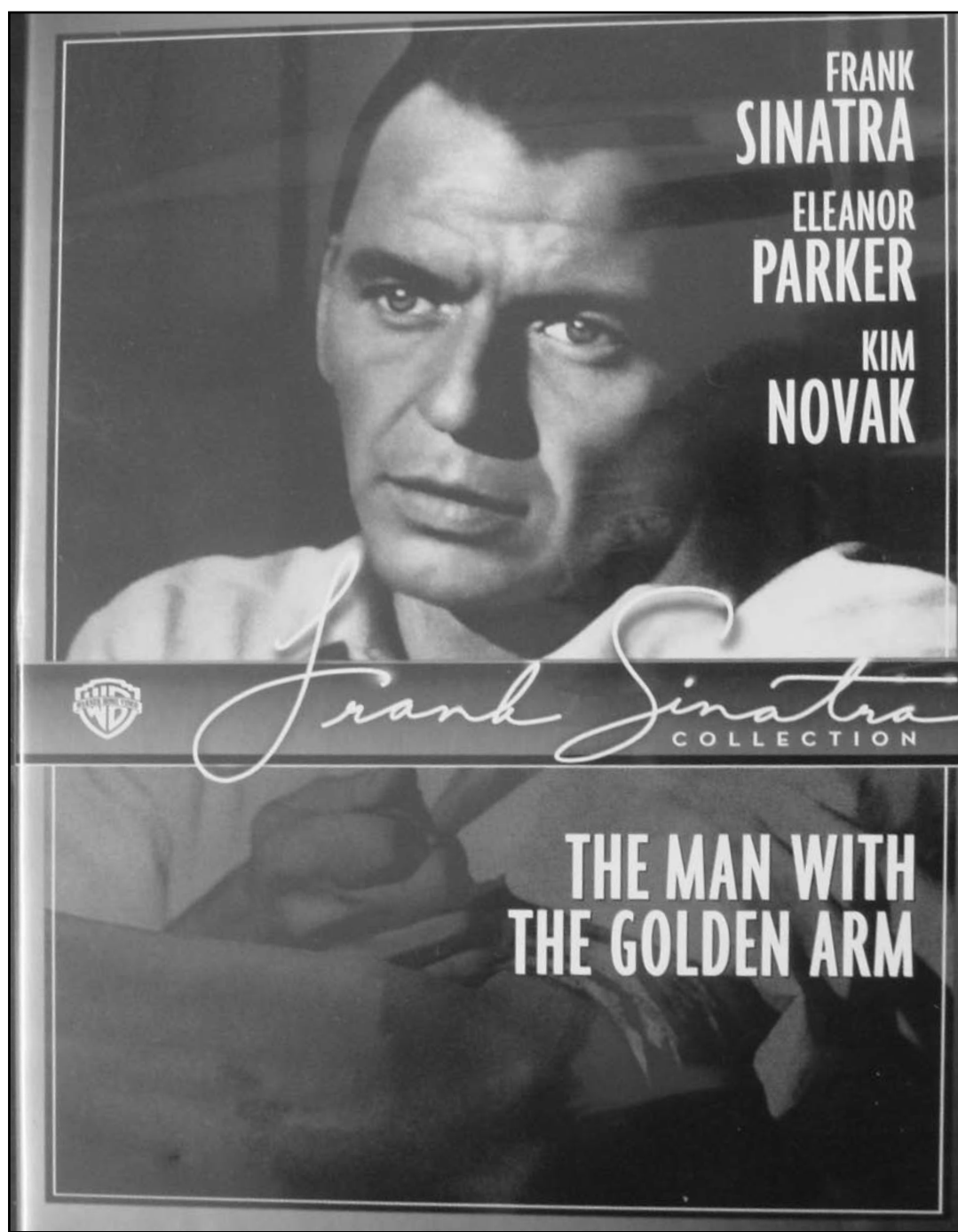
We all know that Ol' Blue Eyes could sing, but many of us forget that he could act. Frank Sinatra proved he had serious ability as a dramatic actor with his award-winning performance in Fred Zinneman's *From Here to Eternity* (1953).

He gave fine performances in Vincente Minnelli's *Some Came Running* (1958) and John Frankenheimer's dazzling paranoid-thriller *The Manchurian Candidate* (1962). But his finest bit of acting, I think, came in Otto Preminger's hard-hitting tale of heroin addiction, *The Man With the Golden Arm* (1955).

After a jail term, Frankie "Machine" (Sinatra) returns home to his crime-infested neighborhood in the inner city. He had a nasty addiction to heroin but appears to have kicked the habit. He moves back in with his wheelchair-bound wife Zosch (Eleanor Parker).

Out of jail and clean, Frankie's dream is to become a drummer for a professional jazz band. The manipulative Zosch—who has been faking her disability to keep Frankie from ever leaving her—demands that Frankie give up his dream of being a musician and go back to dealing poker.

Fearing a return to an uncertain life dealing cards for the corrupt Schwiefka (Robert



Strauss) and a return to addiction through the tempting offers of his former dealer Louie (Darren McGavin), Frankie decides to play it smart and pursue his dream. The woman Frankie should have been with all along is the gorgeous Molly (Kim Novak), who works at a local strip club.

Molly's current lover is a raging alcoholic, but

she tells Frankie she cannot leave him because of her deep loneliness. It is clear that Frankie and Molly love and need each other; it is the desperate reality of their circumstances that keeps them apart.

After not hearing back from the bandleader he contacted over a week before, Frankie begins to sink into a depression.

After being picked up by the cops on suspicion, the innocent Frankie is forced to go back and deal a poker game for Schwiefka, who offers to bail Frankie out only if he does the game for him in return. Louie, who plays like a little devil in Frankie's ear, finally convinces poor Frankie into going over to his place and shooting up.

Soon Frankie's addiction returns stronger than ever, and Louie has Frankie trapped in growing debt. As an interesting motif, Preminger uses the recurrent image of a blind being pulled down over Louie's window in order to signify the drug taking.

All of this builds up to an intense climax with Frankie ordering Molly to lock him up alone in her tiny apartment, while he tries to overcome the withdrawals of addiction. His writhing and screaming on the floor of Molly's room must have been a real shocker for audiences accustomed to the sanitized nature of movies in Eisenhower America. It is in this scene that Sinatra's performance (in a role originally offered to Marlon Brando) becomes so real and agonizing that you may find your jaw hanging in awe.

Preminger, often in the spotlight for his controversial films, fought in court to get *The Man with the Golden Arm* on screen. This was the first movie to show actual drug use on camera, and the Hollywood Production Code was changed the following year to permit the onscreen use of narcotics.

As groundbreaking as the film is, it's a shame that Preminger didn't give this material the kind of uncompromising ending it demands.

The final scene of Frankie and Molly walking away together after Frankie's miraculous recovery just doesn't ring

true at all; it is the only wrong scene in the entire movie.

When watching the film, you may notice something different about its visual strategy, even if only subconsciously at first. The Austrian-born Preminger had come out of the theater—where action continues mostly unbroken on a stage—and preferred to capture action and dialogue in highly objective long takes.

In *The Man With the Golden Arm*, Preminger strays almost entirely from any form of montage, cross-cutting or reaction shots. His technique for characters in conversation is the two shot (both characters in the frame), which almost gives the movie the feel of the theater or a live television production.

Elmer Bernstein's expressive jazz score set a trend in scoring that many urban dramas continued throughout the 50s and 60s, and Saul Bass's title sequence is one of his many unforgettable creations.

Literally every serious film concerning substance abuse from *Monkey on my Back* (1957), to *Leaving Las Vegas* (1995) to the unrelenting *Requiem for a Dream* (2000) has benefited from the initial theatrical release of *The Man with the Golden Arm*.

Only a tiny percentage of Hollywood movies have had such a lasting impact. Movie buffs, you have got to check this one out.

PRSSA hosts tourney

By Staff Reports

The Make Par for PR golf tournament fundraiser will be held March 20 at Pinecrest Country Club in Lumberton at 2p.m. The tournament is hosted by the UNCP chapter of the Public Relations Student Society of America (PRSSA).

This tournament is the first and will be used for scholarships to help members attend the PRSA educational seminars.

The registration fee for golfers is \$200 for a team of four. Golfers are also welcome to register as individual participants for \$50. Team registration

includes: green fee, golf cart, goody bag, cookout supper, refreshments and a chance to win several prizes.

Sponsorships

There are also three sponsorship levels available: \$500 for gold, \$250 for silver and \$100 for bronze.

Sponsors will have the opportunity to be recognized with player registrations, printed signage at the holes, and recognition in the event program.

The organization is also accepting other donations. Other donors will be recognized at the event.

For more information on sponsorships and registration, contact Janna Blue at jb004@brave-mail.uncp.edu.

This is an opportunity for businesses and individuals to enjoy a great day of golf.

The Public Relations Society of America (PRSA) founded the Public Relations Student Society of America (PRSSA) in 1968 to cultivate a favorable and mutually advantageous relationship between students and professionals.

The UNCP chapter is one of 10 chapters on North Carolina university campuses.

Publications win awards

By Hayley Burgess
News Editor

The Pine Needle, *Indianhead* yearbook and *The Aurochs* all received awards during the North Carolina College Media Association conference on Feb. 20 at Elon University.

Colleges and Universities across North Carolina submitted entries from newspapers, yearbooks and literary magazines in the areas of news stories, layout, opinion articles, best overall and many other categories.

Judges awarded to each category an honorable mention, 3rd place, 2nd place and 1st place. The schools were separated into small school (under 5,000 enrollment)

and large school based on the number of students. The same categories, and awards of certificates and plaques were available for small and large schools.

Winners

The Pine Needle won a plaque for Best of Show for online news site. *The Pine Needle* Editor, Wade Allen, won Honorable Mention for the news story category and Layout Editor, Kaleh Myers, won Honorable Mention for layout.

The *Indianhead* yearbook's Joel Beachum won an Honorable Mention for photography and Editor Tiffany Schmidt won Honorable Mention for Student Life copy.

The Aurochs won a plaque for Best of Show

for Literary Magazine. Editor of the *Aurochs*, Craig Wilson, won Honorable Mention for work of fiction and Adem Tex Hill won First Place for work of nonfiction.

This is the first year for the North Carolina College Media Association contest. It is now going to be an annual contest.

Conference

The conference is for college media students and advisers and offered sessions that ranged from writing to design to photography. These sessions offered new ideas and the chance to discuss media issues with other college students and advisers.

Eight students from UNCP attended.



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