

Award-winning 'Sting' comes to Russell House

By CHUCK CROMER
and SAM L. IRVIN JR.
Gamecock Staff Writers

CAMPUS FILMS

THE STING (1973) The film that won seven Academy Awards for some unknown reason makes its debut this weekend in the Russell House for three unglorious days. On the surface, it has Scott Joplin for the music lovers, Robert Redford for the horny women, the 1930's for the nostalgia oriented and Paul Newman for all the "cool" USC students. The movie follows the attempt of Newman, Redford and a host of others as they avenge a friend's death by conning a gangster czar for 1/2-million dollars. The Sting is most notable as the first film in which Robert Shaw (star of Jaws) gets bit. Tonight, Friday and Saturday nights, \$1. Also, there will be a special showing Friday at 3:30 p.m. ★ ★

A PAGE OF MADNESS (1926) Directed by Teinosuke Kinugasa. Recently rediscovered surrealistic film about the efforts of an asylum janitor to free his wife after she has been committed for attempting to drown herself and her baby. Monday (Reprinted from the Cinematic Arts Fall Calendar)

BOUDOU SAVED FROM DROWNING (1932) Written and directed by Jean Renoir. Boudou is not the tramp the middle class would like him to be. He defies rehabilitation. Saved from suicide by drowning, he is invited into the home of his wealthy benefactor. However, Boudou turns his home into a shamble, becoming obstinate to the point of seducing the benefactor's wife and his maid. As Pauline Kael wrote, "Renoir is an unobtrusive, unselfconscious storyteller. Boudou is a simple shaggy-man story told in an open way. It is the openness to the beauty of landscape and weather and to the varieties of human folly which is Renoir's artistry. He lets the movie breathe." Tuesday.

VAMPIRE AND FREAKS (1932) A special horror double feature. Vampyr is one of the earliest and finest attempts at creating a visual representation of a strange nightmare world. The story follows the attempts of a young man to rid an area of the dark shadow of a vampire who has taken the form of an old woman.

Freaks is much more grotesque. The freaks of a circus join together to protect one of their own--a midget who marries a treacherous female trapeze artist--as the midget's wife and her strong-man boyfriend are plotting murder for his money. Wednesday. ★ ★ ★

HARRY AND TONTO (1974) Art Carney's Academy Award performance of a man and his cat. Coming Sept. 25, 26. \$1.

DOWNTOWN FILMS

THE WILD PARTY James Coco plays a famous, silent film star in the late 1920's, who does not have the voice for the new "talking" pictures. As his career comes to a screeching halt, he decides to throw a huge party for all the Hollywood big-shots, hoping to boost his career. The party itself gets out of control, and a horrifying climax prevails, leading to the ultimate scandal and fall of the silent film actor. Raquel Welch plays the star's mistress, Queenie, and critics are hailing this as Welch's best performance. Perry King and Tiffany Bolling co-star. Fox Theatre.

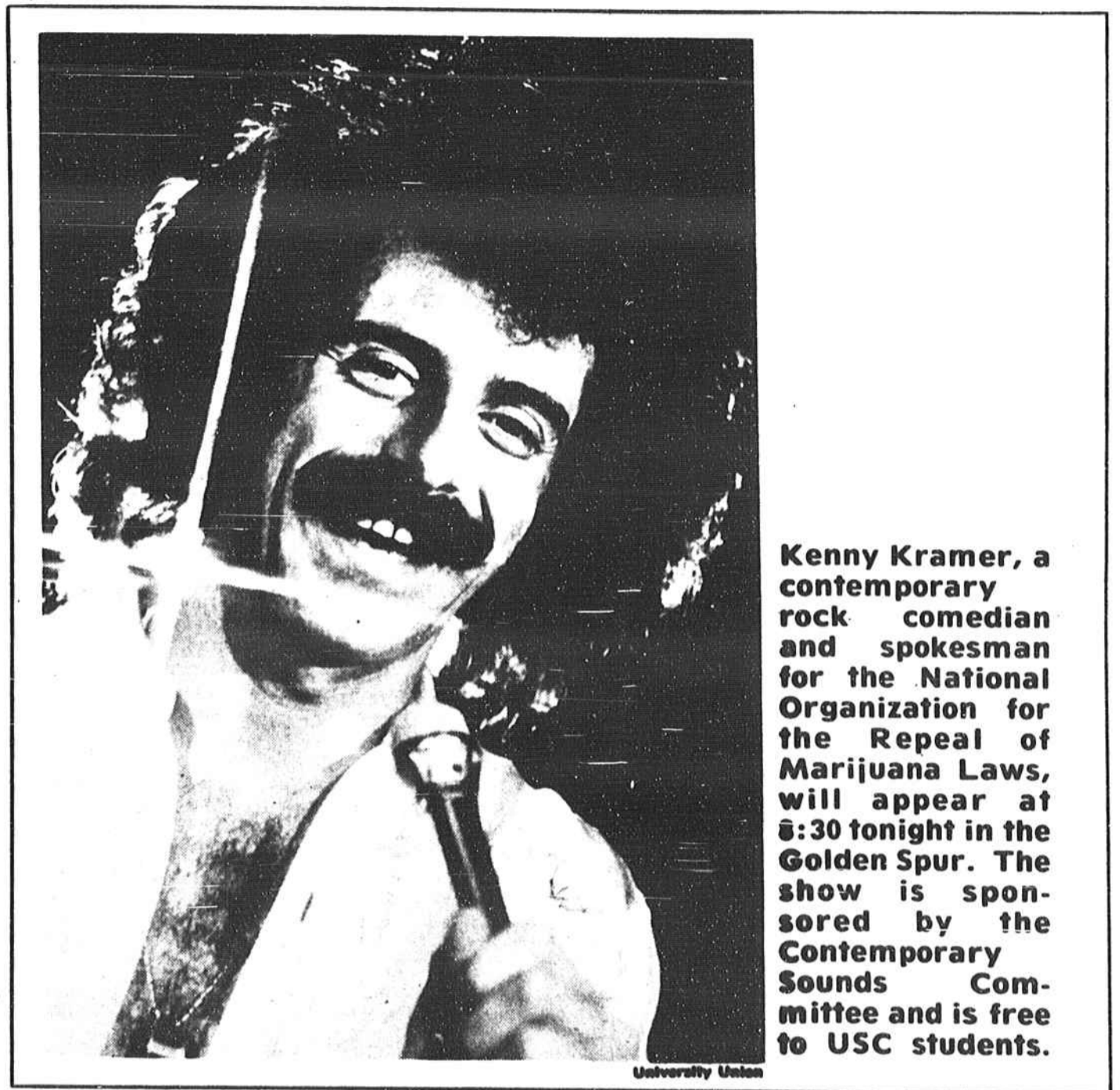
TOMMY Ken Russell directed this overdone, glossy version of the Rock Opera. No dialogue exists--everything is sung and Oliver Reed just cannot carry a tune. Elton John is briefly on hand doing his Pinball Wizard number, while Jack Nicholson makes a pointless cameo as the lover of Tommy's mother. Ann-Margaret gives the best performance as Tommy's mother and Roger Daltrey is alright as Tommy. Tina Turner is wild and wonderful and good support is given by Robert Powerll as Tommy's father. It is great to look at, but as a total movie, it is far too pretentious for the subject matter. Gamecock 1. ★ ★

SHAMPOO This highly overrated Warren Beatty vehicle is nothing more than a fairly entertaining situation comedy. The pseudo-heavy social comment consists of several references to Nixon that seem nothing more than trite after the first one. Julie Christie, Goldie Hawn, Lee Grant and Jack Warden give good support, but the film is not very witty or profound. Gamecock 2. ★ ★

BLUE WATER, WHITE DEATH As a documentary, this film is quite good. It deals with scientists studying sharks. There is much underwater shark footage and some fantastic sequences with two Great White Sharks. Unfortunately, the advertising implies that the film is not a documentary, and that it is all about Great White Sharks. The audiences are being disappointed because they expect another "Jaws." Richland Mall 1. ★ ★ ★

A DELICATE BALANCE Tony Richardson directed this filming of Edward Albee's famous play starring Katherine Hepburn, Paul Scofield, Joseph Cotton, Lee Remick and Kate Reid. The per-

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Kenny Kramer, a contemporary rock comedian and spokesman for the National Organization for the Repeal of Marijuana Laws, will appear at 8:30 tonight in the Golden Spur. The show is sponsored by the Contemporary Sounds Committee and is free to USC students.

Farcical British film plot centers on medieval search

By SAM L. IRVIN JR.
Gamecock Staff Writer

Monty Python and the Holy Grail is a film that will have you aching with laughter. It is a British farce made by the same group of crazies who put on the popular British television series Monty Python's Flying Circus.

It would be cruel to give away any of the gags or jokes in the film, and without those to speak of, there is virtually nothing left to talk about. The credits themselves are worth the price of admission.

THE BASIC PLOT is a medieval quest for the Holy Grail (a devine, golden mug) by Sir Lancelot, King Arthur and all of that lot. Along the way, they meet up with many obstacles including dragons, giants, wizards and a house of lusty women. And that is just in reel three.

The lunacy created is unique, and because of this, the movie succeeds brilliantly. The photography, sets and serious costumes are on the level with Ken Russell's The Devils; it looks like an epic. However, the budget was very small, and when something too costly must occur (such as a dragon attack), they revert to some very imaginative animation that adds to the production's overall humor.



'The Holy Grail' makes 'Ben Hur' look like an epic.

Everything is carried to an extreme, and the gags are basically corny. But, because the makers have been so inventive and delicate with the proceedings, even the worst jokes come across. They did not just throw this film together.

IT IS TOTALLY unlike any of the Mel Brooks romps because of a lack of limitation. Whether it appears so or not, Blazing Saddles did have some limitation as to just

how far it could go with comedy. It did have a full plot; everything related to the finale when the town is blown up. Holy Grail does not even have the limitations of a story line. There is no middle or end--just total lunacy. Also, Brooks puts in a bit of social comment in his films that works on a serious level. The parts of Young Frankenstein concerning the philosophy of creator and creation were

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