

# Streisand and O'Neal star in zany comedy

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

**WHAT'S UP DOC?** (1972) One of the better films by director Peter Bogdanovich is this screwball comedy with Barbara Streisand as an eccentric girl with an encyclopedic mind and a capricious way of thrusting herself into other peoples' lives. Ryan O'Neal is an absent-minded professor of musicology at a convention with a traveling case full of primitive rocks. Together, they're dynamite. Frantic misadventures confuse all the characters, culminating in a hair raising comedy chase that ends in San Francisco Bay. Today, Friday \$1.

**THE SOFT SKIN** (1964) A Francois Truffaut film about adultery. He sensitively and realistically depicts the story of a middle-aged man's attraction to a young girl and the almost inevitable tragedy that follows. With Jean Desailly and Francoise Dorleac. Monday.

**THE TREASURE OF THE SIERRA MADRE** (1947) One of Humphrey Bgart's five greatest films that won three Academy Awards. Nominally an adventure story, this is really an exploration of character, revealed in vivid action. Three American bums of the early 1920's run into lottery luck in Tampico and strike into the dreary mountains of Mexico in search of gold. The rest of the story demonstrates the development of the characters in relation to hardship and work, to the world these modern primitives are set against, to the gold they find and to each other. An exceptional film classic that no one should miss. Walter Huston and Tim Holt costar; John Huston directs. Tuesday.

**THE MAGNIFICENT AMBERSONS** (1942) Set in the end of the 19th century, this film embodies the sorrow of love frustrated by rigid social mores. Isabel Amberson, although really in love with Eugene Morgan, an automobile designer, marries one of her social equals. Upon her husband's death twenty years later Isabel seeks to renew her love for Eugene, only to be blocked by her own egotistic son. In Orson Welles' imaginative style, the tragedy of unfulfilled love becomes a cogent study of a fading aristocracy. The ending is a copout, though, because control of the finale was taken from Orson Welle's hands.

Tim Holt, Joseph Cotton, Dolores Costello, Ann Baxter and Agnes Moorehead star. Wednesday.

**SCENES FROM A MARRIAGE** (1974) Ingmar Bergman's latest tale of the ins and outs of married life. Coming October 9, 10. \$1.

# STEWART

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period where nothing new was released.

**COMING INTO** the Carolina Coliseum Sunday night, the only noticeable difference in the band was the name once again; now titled **The Faces** featuring Rod Stewart.

I had last seen the Faces in 1972 at Clemson. Being an avid Faces fan since their initial beginnings, I looked forward to Sunday night's concert to hear what new directions they were aspiring towards.

Unfortunately, the show offered no new creativity, innovation or musical progression on the part of the Faces. Almost to the song, it was a copy of the Clemson concert three years before.

The Faces of 1975 were Ron Wood and Rod Stewart period. Every number of the night was centered around Wood's guitar and Stewart's vocals. The rest of the band, Kenny Jones on drums, Tetsu Yamauchi on bass, Jesse Davis on rhythm guitar and Ian MacLagen on keyboards, as usual remained in the background.

**ALSO,** THE itinerary of songs they played, approximately 11 of 14, were taken from Rod Stewart solo albums and not Faces records, as one might expect.

However, most of the fans at the concert found their presentation quite stimulating.

Thousands had paid a lot of cash to see Rod Stewart and they were ready to rock 'n roll. And that is just what they did for the next 80 minutes as The Faces overloaded their set with such rockers as "Miss Judy's Farm", "Sweet Miss Rock 'n Roller", "I Know I'm Losing You," "Stay With Me" and "Memphis".

Some unnecessary orchestration was added to "Angel", an old Jimi Hendrix piece, and "Bring Your Sweet Loving Home to Me." Also, several Stewart gems, like "Reason to Believe", and "Maggie Mae", were ruined when an electric guitar was substituted for a mandolin.

In one regard, though, the concert was a rock and roll classic. The Faces stage performance has always been highly energized and exciting. Rod Stewart, with his sandpaper voice, can still belt out a tune and Ron Wood plays a great slide guitar.

**BUT OVERALL,** the concert was inconsequential. Rumors are spreading that Stewart will soon seek a permanent solo career, and Ron Wood will depart to become a Rolling Stone. With the possibility of this being the last Faces tour, it appears that the band members are trying to relive all the good times of the past with one last touring fling.

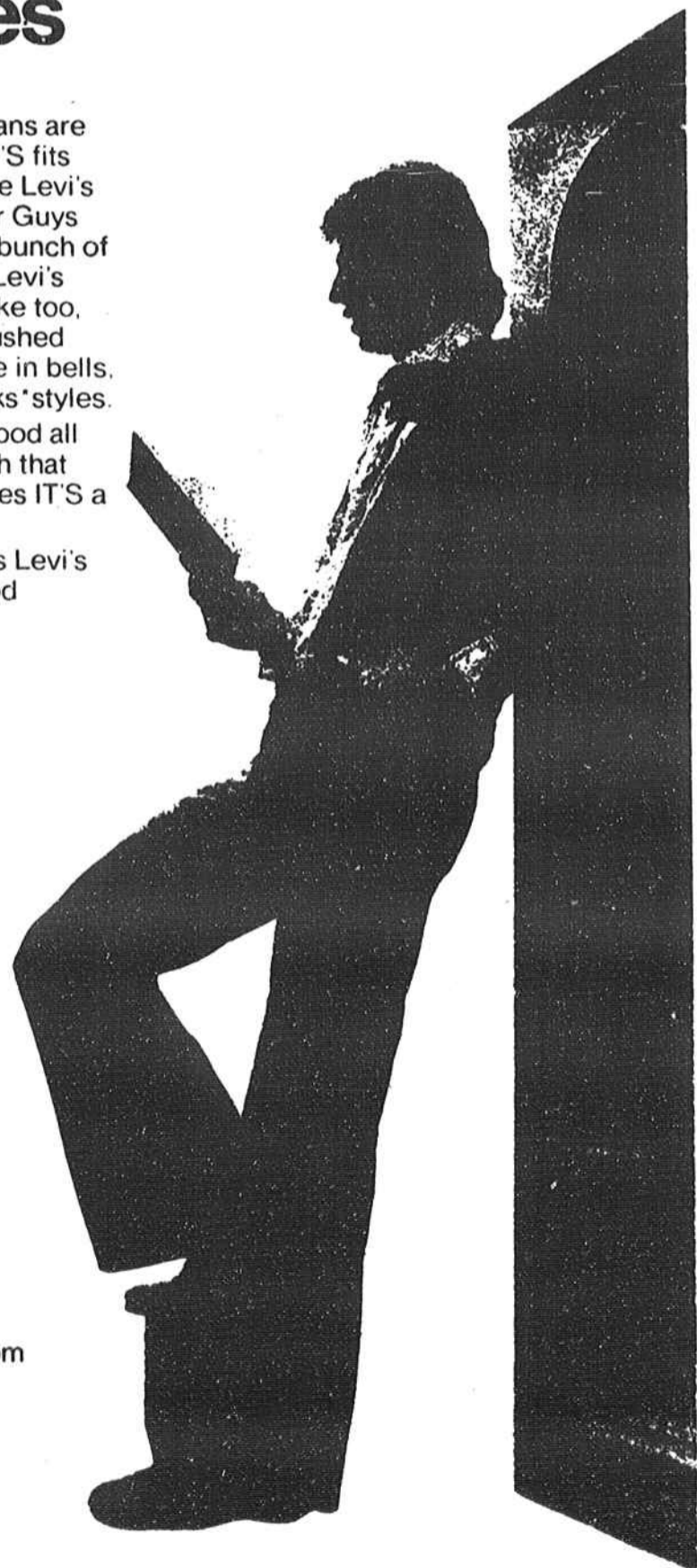
"We are here to be enjoying," screamed Rod Stewart at the audience. Unfortunately for some, that enjoyment remained unfulfilled long after the Faces vacated the stage to the sounds of "Twisting the Night Away."

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