

Movie Warrants Grave Epitaph

By STEVE DIMEO
Entertainment Editor

It's an irreverent joke but the irreverence and the joke are as lively as formaldehyde. "The Loved One," living now at the Heilig in all its cheap, black and white (yes, black and white) celluloid coffin, is a dead disappointment.

Loved ones' leavetakings try to take on aspects of a serrated satire in this novel movie idea from the Evelyn Waugh novel. Tony Richardson, who directed "Tom Jones," directs well this at least unique fuliginous farce, but to no real end. It's too silly for bite, too stupid for savor.

Oh, there are a few laughs, of course. "Laugh" Joyboy, Rod Steiger's characterization of the prissy, muscle-bound chief embalmer at Whispering Glades Memorial Park in Hollywood, is at least interesting. The enormity of his gastronomically gristled mother is repulsively worthy of inescapable heed. Liberace, in his sales pitch to Robert Morse, walks away with a few good lines that are not his coat tails. And Morse makes a pretty cute kiss once.

POEM CAMP

Very camp, too, is Morse's "elegy" written to his uncle Francis Hinsley/alias Sir John Gielgud (who was cashiered by Megalopolitan Studios and hanged by his neck). Imperfectly rendered, it goes something like this (apologies to Thucydides):

"They told me, Francis Hinsley,
They told me you were hung (sic)—
With red, protruding eyeballs
And black, protruding tongue . . ."

But any veritable verve throughout the production is mournfully vacant.

Everyone who's read "Candy" will no doubt notice the touch of Terry Southern who co-authored this screenplay. Poor pristine Anjanette Comer, mortuary cosmetician, comes to the sudden conclusion that—horror of horrors—there are actually MEN after her and they actually want her for more than her faithful passion for necrophilia.

Youth and innocence fall prey to iconoclastic disillusionment when, in one of those familiar triangles—though this one's a little more weird than you've seen before—Anjanette tangles with poet laziest, Robert Morse (who quotes his love poetry with a plagiaristic flair) and the elegant sexual uncertainty, Rod Steiger.

HEROINE CONFUSED

Our confused heroine finally completes the simile to Candy and pulls a sweets-to-the-sweet caper. Not, however, without a few eruptions resurrected even from her lecherous Blessed Reverend.

Upcasting of a corpse is done by more than just a rocket; the cast is adequate enough at least to embalm the picture. Some cameo roles like Tab Hunter's and Roddy McDowell's, however, are pointless and an utter waste. Jonathan Winters plays (1) the Blessed Reverend of Whispering Glades who wants to "get the stiffs off my property" by developing his RIP acreage into retirement projects (that way there'll always be vacancies because of the—uh—swift turnover of occupants) and eventually resurrecting the cadavers into earth-circling circuits; and (2) the brother nepotistically employed at the Happier Hunting Ground pet cemetery; Winters is good but hardly hilarious.

MORE ACCEPTABLE

Letting Morse play the stupid-looking poet who pursues Anjanette was a proper bit of casting only because we're used to his pursuing that becoming Comer from their stint together in "Quick, Before It Melts."

Other than Rod Steiger, Sir John Gielgud and too little of Robert Morley, though, that's about it as far as the grave display of acting.

Regrettably, "The Loved One" flounders because it tried too hard to live. The army orgy in the funeral parlor with what's—uh—stacked in the boxes should have been funny but wasn't. So should the use of the "America, the Beautiful" song motif. Everything should have been funnier.

Instead, the film's funniest part has to go down as being a brief shot of a picture of President Johnson. With that horrible note, it's not hard to see "The Loved One" merits entombment plagued with this simple epigraph: Rest In Peace.

Gontrum Gets Grant For German Research

Peter Gontrum, associate professor of German at the University, has been awarded a grant from the American Philosophical Society of Philadelphia to help support his current research in Germany.

He is in Germany on a post-doctoral research grant from the American Council of Learned Societies. Gontrum is on leave

from the University to conduct research on the plays of Friedrich Durrenmatt and Max Frisch and their reception in Germany.

Something New at Last

Dance, New Films Offered

By STEVE DIMEO
Entertainment Editor

While all the theaters but the Fox and Mayflower have gone in for something new finally, the campus will be coming out at last at least with an all-campus rock 'n' roll dance this Saturday night.

From 9-12 tomorrow night in the SU ballroom, the Dominions will play and—whenever they can—give rhythm for what will be going on on the dance floor. The band is probably the best group of its kind this year. There will be no admission charge.

The only other thing being carried out on campus of vague interest to the entire student body will be a movie in the "Carry On" British comedies, being carried on the screen in the SU ballroom at 2:30 Sunday afternoon and on the material in 150 Science at 8:30 that same evening.

'Carry On' Carried Out

"Carry On, Nurse" stars Wilfred Hyde White and Terrence Longdon with Shirley Eaton (whose name should be familiar to all lovers of gold bodies from "Goldfinger").

The McDonald has decided to retain "Thunderball" until Tuesday. Wednesday it will feature another product of Walt Disney's animalia, "That Darn Cat." Playing with that feature film

will be a 20-minute Goofy cartoon alliterately called "Free-way Phobia."

Spying—still very much in vogue, it seems—becomes a man's job instead of a cat's in the two films featured this week at the Eugene Drive-In. Both in color and both labeled as suspense dramas, "Secret Agent Fireball" stars the unknowns Richard Harrison and Dominique Boschero while "Spy in Your Eye" lets Dana Andrews, Brett Halsey and Pier Angeli do the trying.

Success Secreted

Along with the black comedy "The Loved One" at the Heilig this week is a colored comedy, "The Secret of My Success." The three wily women who plan to kill for bills include Shirley Jones, Stella Stevens, and Honor Blackman. James Booth is apparently the target of their affected affections.

Meanwhile, back at the Fox and Mayflower . . .

The Fox, it is speculated now, may be holding over its box-office blockbuster, "The Sound of Music," until after the academy awards. At any rate, the film will

stay at least until Feb. 15 now.

And at the Mayflower "My Fair Lady" is still letting London bridges fall down. It stars Rex Harrison and Audrey Hepburn who clash on words and end up merging because of them.

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8:00—ECONOMICS 202
8:30—JAZZ CASUAL: Louis Armstrong talks about his career
9:00—FESTIVAL: "Master of Santiago" by Montherland. A production of the British Broadcasting Corporation

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