

Bond Better

'Flint' Tries, Fails

By STEVE DIMEO
Entertainment Editor

It was inevitable. A picture has finally emerged from the Bond genre that tries too hard and dies much more easily; it only partially escapes being out of pace with the Bond bills.

"Our Man Flint," now at the McDonald, generates at first a posh procession with a flourish of strumpets and a galaxy of gadgets. But midway it takes a recess that never ends until its degenerated end.

A potentially intricate plot of farcical espionage suddenly becomes unadulterated "adult" science fiction and therefore subject to hypercriticism from an antiquated drama critic who used to be a devotedly blind science fiction fan.

The world is suddenly endangered by a villainous group whose intentions of course are quite honorable. Having the power to control weather, it threatens to melt the icebergs and flood all the important ports if the rest of the world doesn't consent to their pacifistic ways of pleasure and prostitution.

ZOWIE Consults UNIVAC

Zonal Organization World Intelligence Espionage (the words don't make much sense but they do spell ZOWIE), now at its wit's end (the movie never gets to the wit's beginning), sacrifices itself to the wit of UNIVAC which concludes that Derek Flint (James Coburn) is the man to put this group down.

Lee J. Cobb, ZOWIE's head, reluctantly consents and eventually so does Coburn.

This adventure takes Coburn to the impressive arms of impressionable Gila Golan and eventually to Galaxy Island where the three scientists control the world and the rest of the unresponsive males take Exotica (erotica would have been a more apt name; it's an aphrodisiac) to accommodate the hoard of females bored but unbored as "pleasure units."

Coburn rescues his shanghaied harem (numbering four) plus one (Gila, of course, who Flemingly steps to his side) and destroys the evil island with his manly hands.

Farce Too Banal to Excite

From the time the three scientists jam the airways and broadcast their threat over every TV channel to the time the thundering rocks fall atop the frantic denizens of an explosively crumbling brave new world while the hero and his fleshy damsels in dis-dress make a hasty escape, you swear you've seen it all before from American International. The oath is one well-taken.

But nowhere does the dialogue ever complement or back the actions. The wittiest bit of dia-

logue has the imitated voice of President Johnson, after Cobb tells him over a red phone to stall on TV, utter one of his most meaningful, most oratorical lines: "Uhhhhh. . ."

The sets are imposingly beautiful and may set the rods and cones of the eyes of most science fiction followers jumping. The special effects, though never really spectacular to the critical eye, are at least adequate; the color shadows of shaking shapes behind the credits, for example, emerge effective — partially because they're so partially clad.

Music Scores

What deserves honorable mention above all, though, is the winning total of Jerry Goldsmith's musical score.

James Coburn has very little acting to do. He's not exactly handsome enough to make a playful spark out of Flint very real, but it's really his witless lines that do him an injustice.

Lee J. Cobb, who also is potentially a great actor, produces not humor, but discomfort from a similar burden of script.

Edward Mulhare, the real villain of the bunch, seems to be at home in such rapid science fiction; he's as corny as Vincent Price and therefore just as funny.

And Gila Golan, who also played in "Ship of Fools," is luscious.

They've tried so very hard but they never quite make "Our Man Flint" Bond for the course. On the island "paradise" the bikini'd females even flaunt their wiggling struts to achieve some kind of sexual effect in a desperate attempt to make something in the movie effective.

The result, like most of the picture, leaves just a bad taste in the mouth—and it's not even the taste of a melted aphrodisiac.

Friday, Saturday Feature Times

EUGENE DRIVE-IN: The Group—7:15, 12:15; What's New, Pussycat?—10:15.
FOX: Those Magnificent Men in Their Flying Machines—12:30, 3:15, 6, 8:45.
HEILIG: The Sands of Calihari—1:40, 5:45, 9:45; Kid Rodello—3:45, 7:50.
MAYFLOWER: A Patch of Blue, 8, 9:30.
McDONALD: Return of Mr. Moto—1:30, 4:45, 8:10; Our Man Flint—2:50, 6:15, 9:30. Friday only: Surprise Preview—8:10; Our Man Flint—10:45.

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Mats: Sat, Sun, Hols \$2.25-\$2.50

Bitter, Sweet Notes Planned

By STEVE DIMEO
Entertainment Editor

A folk singer and a minstrel show will be responsible for sweet and sour notes on this weekend that will debut some new films at three theatres.

At 8 p.m. tonight in Mac Court, Glenn Yarbrough with the Stanyon Street Quartet and Biff Rose will be featured. Cheap seats are \$4 for reserved seats, \$3.50 and \$3 reserved section, and \$2.50 for general admission.

Cheaper seats for students will go for \$3, \$2.50, \$2, and \$1.50.

The following night the San Francisco Mime Troupe will present its controversially-biting "A Minstrel Show: or Civil Rights in a Cracker Barrel." The performance, recommended for an adult audience (what's it doing on campus then?), will be in black and white and unscreened from public view.

Prices

To start at 8 p.m. Saturday in the SU ballroom, the entertainment will cost \$2 for adults and \$1.50 for students.

The drama department is also getting ready to be active again.

The University theatre will run the musical drama, "Susannah," April 15-17 and 21-23. The play has received the New York Music Critics Award for the best opera in 1956.

Reserved tickets will be \$2.50.

The Mayflower has opened the academy-award-nominated "A Patch of Blue" in black and white. Starring Sidney Poitier and Elizabeth Hartman, it is a story of a blind girl of an impoverished family who finds love and meaning from a Negro.

"Post-Vassar"

Sex has a dominant role in the story of seven Vassar girls in their post-Vassar functions. "The Group," playing this week at the Eugene Drive-In, was produced by Sidney Lumet who has also given us, among others, "Twelve Angry Men." This picture is in color.

"What's New, Pussycat?"

Woody Allen's witty sex farce, gives the lighter side of the Group's main activities.

"Those Magnificent Men in Their Flying Machines" is still in flight at the Fox. It stars, among others, Stuart Whitman, Sarah Miles, James Fox and Robert Morley.

The end of a plane flight is the beginning of a colorful adventure for Susannah York ("Tom Jones"), Theodore Bikel and Stuart Whitman (again) in "The Sands of Calihari" blowing over at the Heilig this week.

Leigh, Murray

Janet Leigh and Don Murray have a cowboy time of it in "Kid Rodello," a black and white co-feature at the Heilig about the flight and plight of ex-convicts.

Sunday Debbie Reynolds will enter stage left with a black and white cowl as "The Singing Nun" at the Heilig. The co-feature will be "The Laughing '20's" a compilation of some Laurel and Hardy cuts.

ation of some Laurel and Hardy cuts.

The McDonald is holding over "Our Man Flint" with the same co-feature, "Return of Mr. Moto." There will be a surprise preview tonight of a movie featuring James Stewart and Richard Attenborough.

Another gentle reminder for those who get this far in this column about the academy award prediction contest sponsored by the Fox, McDonald and partially by the Heilig: the fewer the entries, the more likely the prizes for those that entered.

Richard Burton, who has been nominated for best actor, gets to steal the scenes and other things in "The Spy Who Came in From the Cold" which is having another chance at the McKenzie this week. Co-feature is "The Young Furies" which stars Rory Calhoun and Virginia Mayo.

+ MAJOR STUDIO PREVIEW +

Tonight Only at 8:10 p.m.

Starring James Stewart, Richard Attenborough, and Peter Finch. An Academy Award nominee picture in color.

McDonald Theatre

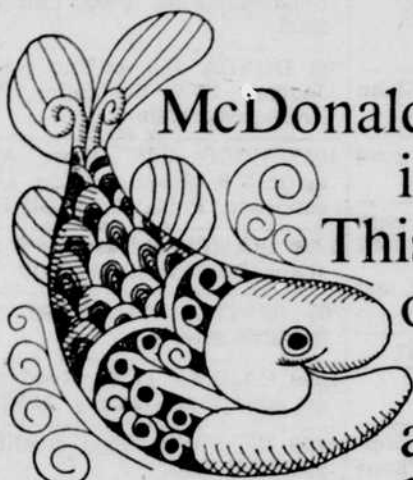
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