

New flick simple, simply funny

By JOHN WARD
Collegian Staff Writer

The premise is strange, the plot is scant, and the characters are given no development whatsoever. But "Fun With Dick and Jane," now playing at the Movies, scores a comedy hit.

Basically, we are asked to believe that the simple little characters in those kindergarten primers have grown to adulthood and married. Dick and Jane Harper, played by George Segal and Jane Fonda, are a perfect, middle-class suburban couple. Until the bomb falls.

Dick's boss, a status-hungry guy not above bribing people to get what he wants, fires Dick without warning. Ed McMahon, Johnny Carson's perennial patsy, does very well in this supporting role.

The Harpers are forced to cut down heavily to get by; Jane quits the Book-of-the-Month Club and even gives up her skiing lessons. Dick does his part by

filling for unemployment insurance. Despite their efforts, the situation gets worse. They are finally forced to use the only sure-fire method left: theft.

movie review

The couple starts small, ripping off drug stores and fleabag motels. As their confidence grows, they move on to bigger things, like the telephone company. They want to quit, but they are tempted into one last job. They decide to rip off Dick's former boss. This is when their best-laid plans go awry resulting in the film's rousing climax.

George Segal has played this kind of suave role before in films like "The Hot Rock" and "Duchess and the Dirtwater Fox," and he does it again here with style. Fonda brilliantly deadpans her role as

the loyal wife and brings off her best comedy performance since "Barefoot in the Park."

The film is studded with crisp, witty dialogue and some hilarious set pieces. For instance, Fonda takes a job as a model, and, in the space of thirty seconds, absolutely destroys an entire fashion show through her clumsiness.

The film has its mistakes, however. The plot is so small it's barely detectable, nothing more than an excuse for the film's slapstick scenes. The characters are never developed fully; we are given the situation at the film's beginning and Segal and Fonda deftly draw it to its conclusion, without disturbing the cardboard characters.

Despite its drawbacks, "Fun With Dick and Jane" rates a definite round of applause for its swift-moving style and all-around good humor. After all, as Wednesday night's applause indicated, two people who turn the tables on the phone company can't be all bad.

Comedies, war movies featured locally

Downtown "Fun With Dick and Jane" — See today's review. The Movies

"King Kong" — The story of a girl and the tallest man in her life. Flick

"The Pink Panther Strikes Again" — Peter Sellers returns in his fourth effort as the inept French detective Inspector Clouseau. This new one is rather weak though, relying too much on gags from past films. State

"The Shaggy D.A." — New Walt Disney comedy about a D.A. who turns into a dog. Cinema One

"A Star Is Born" — Modernized

version of the old tale of show business success and tragedy. Barbra Streisand stars this time. Cinema Two

On Campus "Dr. Strangelove" — Stanley Kubrick's memorable 60s nuclear

war satire. A notable cast includes Peter Sellers, George C. Scott and Slim Pickens (unforgettable in his bomb riding scene). 108 Forum

"MASH" — The fine 1970 comedy about an Army hospital during the Korean War. Elliot Gould and a forgotten young actor named Tom Skeritt are among the cast members. Findlay Rec Room

"Monty Python and the Holy Grail" — Crazy set in the days of King Arthur. Waring Lounge

"The Paper Chase" — Well-acted

but slow-moving film about a law student (Timothy Bottoms) at Harvard. Pollock Rec Room

"Taxi Driver" — One of last year's best. A frenzied and powerful drama about a New York City cab driver (Robert De Niro) about to blow up the world. De Niro is superb and the ending is the goriest this side of a Sam Peckinpah film. 10 Sparks

"The Way We Were" — Lackluster romance story teaming Barbra Streisand and Robert Redford. 105 Forum

— A.K.



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Baroque music played by flute and harpsichord

By MARK MILLER
Collegian Staff Writer

Flautist Jean-Pierre Rampal and harpsichordist Robert Veyron-Lacroix make a strong case for the transcription of music from the Baroque period and earlier for instruments different than for those for which it was originally written.

Of course this practice has been in existence for a long time, with Baroque composers transposing their own as well as their contemporaries' works.

Besides being a renowned harpsichordist, Robert Veyron-Lacroix is an eminent musicologist, having done much research on old music. He adapted five of the six pieces on last night's program in Schwab.

The flute is a lilting, high-spirited instrument and Rampal, playing a modern, metallic flute, is a kind of divine pied-piper when performing.

Veyron-Lacroix plays the harpsichord with amazing skill and concentration.

As soon as the first work, Sonata in B minor by Handel, began, one became aware that Rampal obtains a nearly perfect tonal quality — there is virtually no sound of air.

The next work, Sonata in G major by J.M. Leclair, was pastoral in nature. The duo's performance truly fit the nature of this music.

In many ways Georg Philipp Telemann typifies the Baroque composer. Like so many of them, he wrote an abundance of music.

The next work on the program was Telemann's Sonata in F minor, a piece which demonstrates why this composer's popularity has risen in recent years. The pair's performance was outstanding, particularly the last movement which is very difficult and fast.

Next was the Sonata in G minor Op. 13 no. 6 by Vivaldi. The lively openness typical of Vivaldi's music was brought out here. Its last movement, presto, was superbly executed.

The Sonata in F major by J.C. Bach was next. Many of the interesting features of this later style work were presented here.

The final piece was the Partita in C minor by J.S. Bach. This is an especially intense work which contains the bittersweet realization of mortality present in much of Bach's music. It was stunningly played; the music seemed to take on its own existence apart from the performers — a result of perfect playing.

The duo responded in kind to the enthusiastic audience by offering two splendidly played encores: a sonata by Albenez and a lyrical rondo by Mozart.

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