

the daily Collegian arts

Old time magic with Blackstone



Harry Blackstone Jr. will bring his world famous magic show to a sold out Eisenhower Auditorium tomorrow at 8:30 p.m. as part of the Artists Series.

The Blackstone Magic Show is currently touring the United States and has performed in virtually every major city. The show has also made stops in Europe, Asia, Japan and Australia.

Blackstone is carrying on a tradition of magic that his father, the Great Blackstone, began six decades ago. Harry Blackstone took over the show in 1965 when his father died.

Harry became a member of his father's traveling show at age seven, and has perpetuated the mystique of his father by using 20 of the Great Blackstone's most famous tricks in his act.

Through his show, Blackstone turns magic into a theatrical production. He has said he uses magic as a premise for the performance and relies on audience participation and his personality for entertainment.

Blackstone's wife Gay will serve as his assistant. She is pierced, stretched, levitated, cut up and made to disappear in the course of the show.

—by Harry Glenn



Clint Eastwood (left) is shown with Snuff Garrett who produced the soundtrack of Eastwood's latest film, "Every Which Way But Loose."

Clint's still tough guy but smiles in 'Loose'

By BOB FRICK
Daily Collegian Staff Writer

Clint Eastwood's latest, "Every Which Way But Loose," is a break away from the usual Eastwood flick in a lot of ways — not the least of which being he doesn't kill anybody, and he says more than "yep," "nope," and "draw."

In his role as Philo Beddoe, a Los Angeles truck driver and bare knuckle fisticuffs champion of the West Coast, Eastwood does, in fact, smile more than in any other of his movies combined. (He leered in the end of "The Good the Bad and the Ugly" and smirked three times during the course of "The Outlaw Josey Wales.")

But Eastwood's performance is only one element giving "Loose" the depth that makes it good entertainment. Though clearly to be classed as a comedy, the story in "Loose" is wrapped mainly around a poignant love theme, and there is enough good natured brawling to preserve Eastwood's image as the toughest guy around.

The laughs provided by Philo's pet orangutang — an obvious comic relief, but one that works beautifully — and Philo's friend Orville (Geoffrey Lewis) and Orville's feisty mother (Ruth Gordon), are the real bright spots of the movie, occasionally saving tedious scenes.

The picture begins in L.A., where Philo falls in love with budding country western singer Lynn Halsey Taylor and follows her east after she abruptly leaves town. Taylor is played by Sondra Locke, an apparent regular in Eastwood movies since her appearance as the wifely sod buster in "Josey Wales."

While in L.A., Philo has managed to offend a middle-aged motorcycle gang

and a pair of cops who follow him from town to town in search of revenge. Not to be confused with traditional Clint Eastwood villains, these good old boys are harmless stereotypes, complete with their own musical themes that sound gaudy whenever they appear on screen.

His confrontations with these clownmen provide a kind of tongue-in-cheek action that even at one point sharply lampoons Eastwood's spaghetti westerns.

In the last 20 minutes of this fairly fast paced movie, everybody catches up with Philo and Philo catches up with his somewhat promiscuous sweetheart Lynn and the Rocky Mountain bare-knuckle pugilist Tank Murdock, whose name has been whispered with frightful awe throughout the movie.

With all these climaxes lumped so closely together, the viewer doesn't even realize until he's out of the theatre that Clint didn't win them all — at least, not in the traditional Eastwood way. Previous to this, with the possible exception of "Josey Wales," all Eastwood must do to be reaffirmed as the toughest guy in the movie is live until the final credits or shoot the bad guy(s) (which, of course, he always does).

Now, Eastwood is playing a much more human hero. A welcome relief from "The Gauntlet" and "The Enforcer" which took his invulnerability to extremes and sorely lacked credibility. Though it does have some problems with wooden acting and pointless crudity, Eastwood has, in "Loose" taken the same old gang that appeared in his movies over the years and done an about face from the grim "Dirty Harry," turning out a superior product in a different genre.

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