

'Fairy tale' Lucky Man directed in book style

Director Lindsay Anderson once said of Mick Jagger, the 'hero' of his 1969 film If... "It doesn't matter to me as though Mick can win. The world rallies to always will, and brings its overwhelming power to bear on the man who says 'No.'"

He emerges from jail with a new humanistic view of mankind, but meets with rejection when he tries to help the down-and-outs on London's East End.

But if O Lucky Man owes much to other films and to Anderson's own previous efforts (including some documentary styles he perfected in his early years), we must remember that this is a three-hour epic parable that is attempting to put a substitute of concepts and images on the screen.

It would be a shame if Anderson's intention when he said O Lucky Man would be his last. The values of humanism that he avidly advocated in some of his early essays definitely appear at the beginning of the film, but they do not reach a conclusion. This is this lack of any definite overall resolution that the film finally does get ahead is the film's greatest weakness.

I wish McDowell's message at the picture's end would have gone further. We are left with the uncertainty of what has been chosen as blind obedience, conformity, or a sly understanding of all that has gone on.

O Lucky Man is a film that will be remembered for a long time.

greg lukow
key grip

Malcolm McDowell once had been a coffee salesman for the United States and the original core of the movie is from an idea of his centering on those experiences. The story does not stretch where necessary and some of the scenes were even taken over two days, including that sequence to Anderson's film's single composer Alan Price.

The production crew at Rialto Richardson, Rachel Winters, Mary, The Lord and the other veterans of the film industry. It has been called a linkage between the two. Anderson has termed this a "documentary" style, giving a definite feeling of "how things are" and making Mick a character of the times and the scene.

After he leaves the coffee factory, he is later found as a spy in a secret atomic research plant, a guinea pig in a nutty doctor's experiments, thrown into prison as a fall guy for a billionaire's murder.

With only a slight change of expression, McDowell goes from an innocent looking school boy to a determined armed revolutionary whose face, for a fleeting moment, is frightening.

O Lucky Man is, as has been noted by other critics, the most accurate realization of the film in the style of a novel since Tom Jones. Alan Price's informal musical narration, and the sequence titles and cuts to black (used a bit too much) all serve as chapter indicators, dividing the film into sections.

The movie, despite its optimistic sounding title, is a film of forceful oppositions. McDowell's film roles have put him into the mold of the young man who is constantly being battered and knocked down, but always rises for another go at it. He is for the most part naive and innocent, yet he is learning. He plays the pieces of life against each other to get ahead, yet takes it in stride when he becomes expendable.

O Lucky Man is a refreshingly new creation in many of its aspects, yet in other ways it is only an extension, almost a rephrasing of the ideas of other films. There are obvious parallels to Stanley Kubrick's A Clockwork Orange (familiar faces from it appear in O Lucky Man) as Mick goes through many of the same processes experienced by the ultra-violent Alex. The difference, though, is that Alex was the force, the drive, behind his life and those around him, while Mick is merely a leaf blowing in the wind trying to find the right place to fall.

If... served a timely purpose in 1969 when the revolutionary spirit had peaked. But things have changed in four years, and O Lucky Man fits a newer feeling by depicting an absence of that reckless spirit and a slip into what is, if not conformity, at least a realistic recognition of what it takes to make it amid the pitfalls and absurdities of the world.

And again, Anderson's use of social satire is not nearly as cleverly handled as in a film like Peter Medak's The Killing Class.



Actor Malcolm McDowell

Like, uh, man, Rap House is real, you know...

Announcer: The following program is an exclusive production of KYDD radio.

Announcer: Real. It's real. It's where your head is in rock sound. It's the God groove. Dig? I'm John and these are the Rolling Stones.

(Music: Anjany, Anjany.)

Announcer: Out at the Rap House the kids were talking about how parents are human.

Tom: Like my parents were always telling me not to do what they know and that. (Nods of agreement)

Jane: My parents always said like, uh, you don't, but I got to high school, well I found out, you know.

Tom: I mean I can't go against all that or anything, but I think that, you know, humanity is the thing that some humans start from the lower.

(Music: bam bam bam mah lahf yay)

Announcer: What makes you human? The kids talked about it.

Jane: To be really human, is, uh, well you've got to be as human as you can all the time.

mark kieltgaard

you have my word

Tom: My folks always told me not to pet, you know, but I think petting is a real natural human thing.

(Acoustic guitar "Nature: the art whereby...")

Announcer: Is God as human as a human being?

Tim: And God got human so that humans could be human. I see God as kind of the ultimate human.

Tom: Does God feel guilty? I mean in all those old books I could admire God, but I couldn't like him much.

Bob: Knowing that God really is about things and fuels, you know, down some makes him easier to like.

Jane: Yeah, you know, like you'd be someone you'd like to share a Coke with and a pig.

Announcer: There's a new book out. It's free. It's for you. It's called The Word. It's easy. Send a postcard to Easy, Why Not Mail 68306. This has been real. Really. I'm John.

(Brass: KYDDeeeee. Click it. It's a 77 metal babe doo ron ronday.)

Marigolds examines hopelessness of family

Val McPherson

Once I was the only person in the audience at last Wednesday night dress rehearsal of The Effect Says a Rays on Man-In-The-Moon-Marigolds, this production for the play's favorable impression.

They have been mentally hurtled on stage, because the empty theater of the Lincoln Community Playhouse there was no place to hide.

At the end of the performance may have been explained by the completion of my lonely vigil. Perhaps my fascination with this play was a result of my environment. It might not have had the effect on me in a public performance.

I shouldn't have returned to the Playhouse because I had thought an opening night crowd's noise would lessen the impact of this production.

Marigolds first appeared on Broadway in 1961 under the direction of Melvin Bernhardt. The play has already accumulated an impressive list of awards, including the Drama Critics' Circle Award, the Pulitzer Prize, and the New York Drama Critics' Circle Award for the best off-Broadway play and a Pulitzer Prize.

The Lincoln Community Playhouse production of Marigolds is directed by the inexhaustible John Winters and produced by Frank and Wilma Witters. Their talents are further enhanced by costume

coordinator Linda Wessel. Art and JoAnn Kuhr constructed and lit the dilapidated vegetable store of Mrs. Beatrice, the main character, and her two daughters.

Jan Healey portrays Beatrice with the painful excellence that the role demands. This broken, desperate woman lashes out at a world that has stifled her with a no-good and now departed husband, one daughter "with half a mind" and another daughter who is "half a test tube."

She has only her dreams and alcohol to ease the mental and physical poverty of her existence. Even her dreams are taken from her and when she cries "I hate the world" at the end, no one is left unconvinced.

Beatrice's daughter Ruth is played by Carolyn Hull. Ruth is the extrovert of the two daughters; she covers her fears and insecurities with makeup, tight sweaters and exaggerated tales.

Her lighter side is forgotten when hopelessness surrounds her in the form of epilepsy. The character's personality is complex and there are some problems with making it seem realistic.

Susie Kozak takes the role of Tillie, the introverted, intelligent daughter whose love of science leads her to raise mutated marigolds for a class

project.

Tillie leaves us with one of the few moments of hope as her strength continually surfaces. No one could blame her for giving up. A little touch was needed to handle this shy, awkward character and Kozak has it.

The characters are rounded out by Penny, Janice Vickery and Peter. Nanny, played by Peter Muffley, is an ancient boarder who pays 30¢ a week. Muffley is the master of making the Playhouse and her talents on her own character are never more evident.

Janice Vickery, played by Penny, is the unbelievable competition of Tillie in the science fair. Penny is an enormous whirlwind of energy, like all the other characters, is a victim of the power which he has no apparent control.

Marigolds will run for two more weekends, Oct. 26-28 and Nov. 2-4. The Friday and Saturday night performances start at 8:30, and the Sunday the curtain goes up at 7:30.

Student tickets are \$2.00. If you are interested in this fine production. Do you want to favor this weekend—celebrate it in a special way? Community that exists because of a few people who want to share their love for the arts.