

Hints of 'Poseidon Adventure' in 'Juggernaut'

There's a short documentary film being shown before "Juggernaut" at the Douglas Theater, and it has to do with the making of "The Towering Inferno," the new all-star extravaganza due for release this Christmas compliments of the makers of "Poseidon Adventure."

"The Towering Inferno" is supposedly another of those large-scale disaster films, the kind "so big that it took..." etc, etc, etc. Anyway, during this short filler the narrator makes an apparently serious declaration that the huge, multi-million special-effects blockbuster may be the next art form of the 20th Century.

This incredible statement makes one stop and wonder just who some movie executives are trying to kid. They know a movie like "Poseidon Adventure," "The Towering Inferno" and even "Juggernaut" will haul in a bundle, so why try to pass off all the aesthetic garble?

Many of us will see these films and probably look forward to them. But if we do it will be because we simply enjoy watching those big-name performers or because the movies can be great pieces of popular entertainment. Why try to be artsy-craftsy about this melodrama when the only thing present is the craft?

'All things must pass'

Some of the scenes from "Poseidon Adventure" were worse than a TV soap opera, yet it was all quite harmless and enjoyable. The market for this type of movie will fade, largely because a good watchword for

movie trends in the past few years has been 'all things must pass', even if only for a short time.

The America cinema is in the process of resurrecting and remaking old cliches and genres, but it's a little surprising (but perhaps not) that it is taking the current, popular recession into these disaster-blockbusters so seriously. There are some things movies will just outgrow.

Which leads us into "Juggernaut", a movie that is a lot better than its sensationalistic publicity indicates. (Be careful of those newspaper ads with the little pictures of all its stars captioned with phrases like "It was his life against 1200 others!", or "Now, for the first time in his life he was forced to face the truth!..")

The picture is not really a disaster-blockbuster, although there's a lot of 'impending doom' hovering throughout it. It's a well made, exciting, albeit mindless film from the director Richard Lester.

greg lukow
key grip

Time bombs

The movie features Omar Sharif as the captain of a British ocean liner that is sabotaged by an unknown lunatic who calls himself Juggernaut. Juggernaut has planted seven, booby-trapped time bombs through the ship, all set to go off at once unless the shipping company agrees to pay him a huge

ransom. The government, as so often happens these days, refuses to pay the sum for fear of encouraging future terrorists.

Enter Richard Harris, a man living on borrowed time by way of being one of world's foremost demolition experts. Harris and his crew (including actor David Hemmings) are parachuted down near the ship in the middle of a North Atlantic storm in some breathtaking action footage.

The ensuing action cross cuts between Scotland Yarders in England as they track down the mysterious Juggernaut, and the ship, as Harris tries to deactivate the bombs. These dismantling scenes don't add much to all the other times you've seen it done but they are handled well enough (Do I cut the blue wire or the red wire?) to create the proper amount of queasy reactions.

Token role for Sharif

Sharif has little more than a token role but does add some stability to the film. Besides Harris, the next biggest part goes to puzzling bombs he squares off against. Lester even uses a subjective camera shot from the rear of the bomb's intricacies as it 'looks' back at

Harris while he tries to keep from triggering the booby-traps.

Richard Lester ("A Hard Day's Night", "Help!") had a long dry spell between 1968 and '73 after several previous financial failures. Then last spring came "The Three Musketeers" and now "Juggernaut," a couple of commercial projects that should put him back in the running.

If nothing else, Lester's two recent films are showing that he may be the cinema's most blatant purveyor of human folly. All the pseudo-slapstick, clownish bumbling from "The Three Musketeers" is now manifesting itself in the tense uneasiness of the ship passengers. Never has a movie crammed itself with so many little, everyday, human goof-ups. Passengers and crew are forever knocking, bumping, falling down, stepping on things and generally getting into each others' way.

"Juggernaut" could have been done better, probably by someone like Don Seigel, who is a master at this type of paranoid thriller. There are a few too many untied ends when the movie is over, but this is a new type of film for Lester. Ultimately, the best thing about "Juggernaut" was finding out that it wasn't all it was cracked up to be.

Fairbanks film showing

This week's Lincoln Silent Film Society showing is Douglas Fairbank, Sr.'s 1926 version of "The Black Pirate." Fairbanks was the greatest swashbuckling adventurer of the silent era and "The Black Pirate" contains all the enthusiastic verve found in

his other 20s movies like "The Thief of Baghdad," "Robin Hood" and "The Mark of Zorro."

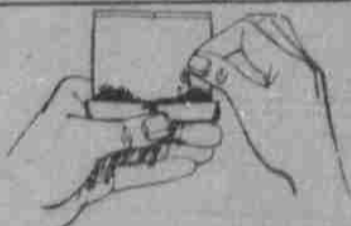
Showings are at 7:30 p.m. on Tuesday and Thursday in the YWCA.

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Required Textbooklet: e-z wider

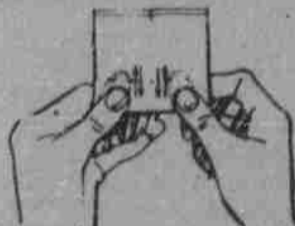
Prof. E. Z. Jay

1.



Fold the paper (approx. 3/4") at the end that isn't gummed. Sprinkle tobacco into this fold. Put more at the ends than in the middle. Close the paper over the tobacco. But don't tuck it in back of the tobacco just yet.

2.



Hold both halves of the paper, cradling the tobacco inside with your thumbs closest to you and your second and third fingers in back.

3.



Spin the tobacco by sliding the paper back and forth a number of times.

4.



When the tobacco is shaped and packed; pinch the tobacco and the paper at the center so that when you start to roll, the paper will guide itself around the tobacco.

5.



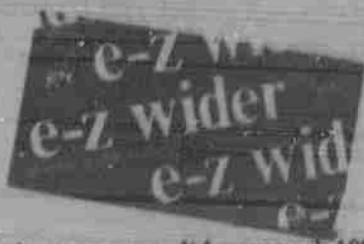
Roll the cigarette tightly, beginning at the center; and by pulling, work your fingers out to the ends.

6.



Lick the gummed edge closed. Trim loose tobacco from the ends. The cigarette is now ready to smoke.

This course is open to both beginning and advanced students of hand-rolled cigarettes. Emphasis is on easier, better rolling via the use of E-Z Wider double-width rolling papers. The course exposes the disadvantages of conventional rolling practices such as sticking two regular papers together to roll one smoke. Studer is will learn that there is no better gummed paper made than E-Z Wider.



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