

DUDLEY

"THEY CAME TO ROB LAS VEGAS". Screenplay by Isasi, Eisinger, Comeron and Illa; based upon a novel by Andre Lay. Directed by Antonio Isasi. Cast:

Tony Gary Lockwood
 Anne Elke Sommer
 Skorsky Lee J. Cobb
 Douglas Jack Palance
 Leroy George Geret
 Salvatore Gustavo Re
 Gino Jean Servais
 Color by Technicolor. A Franco-Italian-Spanish-German Production released through Warner Bros.-7 Arts. MPA rating: Restricted.

It's a funny thing about "They Came to Rob Las Vegas"--the film has virtually everything wrong with it; yet if one attends without expecting too much and doesn't look too critically, it is completely plausible that he may be pretty well entertained by the rather inane goings-on.

Start by saying the title a couple of times to yourself. Somehow this seems to be Pitfall Number One; it doesn't sound like a movie title. Maybe this sort of thing worked for "They Came to Cordura"; it's awkward here. It lacks a certain theatrical ring. But that's what somebody chose to call it, and that's that. A pity.

Then there is the screenplay, an oddball--and occasionally bewildering--twist on the cops-and-robbers business in which, as is to be expected in a late Sixties picture, the good guys are the thugs. These dubious heroes, by the way, must all be geniuses: their calculating thought patterns are astonishing in organization and logic, their conversational vocabulary would bring one to believe that each man has read Webster's Unabridged from cover to cover.

The well-planned crime involved is the theft and concealment of an armored van carrying several million in gold bullion and large bills. The only drawback is that once the truck is captured, it cannot be opened--at least, not until the last reel, when an amusing climax ends a plot which for all its improbability never quite decides whether to play for suspense or laughs and comes out making a halfhearted attempt at both.

Unfortunately, Mr. Isasi must have felt that very rapid action would overcome the inadequacies of his script, for the editing job keeps most of the film rolling quickly. And as a result, some segments are too abbreviated to be clear, while

others seem illogically related in time.

This confused sequential flow is the cause of days and nights of unusually brief or lengthy duration, and of dawns and sunsets which occur at alarmingly odd times.

In this inconsistent calendar steps one Gary Lockwood, who not too long ago was on his way to Jupiter in "Space Odyssey" and who now is the unflinching superman in charge of the grand larceny. How he survives throughout is a thing to marvel over, but after all Hollywood only infrequently kills its leading men, so survival is generally permissible whether rational or not.

His collaborator in crime is portrayed by Elke Sommer, whose personality changes as frequently as her hair style--which happens to change roughly twice a day. I don't think we're supposed to notice that the length of her hair varies too, nearly as often as the hairdo.

Lee J. Cobb is the owner of the armored-truck service; what he thinks he's doing in a show of this quality can only be guessed. Here's to hoping he can find a more worthwhile vehicle next time out.

One other element worthy of note is the musical score, credited to Georges Garvarentz. The themes are, to be sure, the most flawlessly executed bits of writing and performing in the film, even though there is not in them the spark of originality. A similarity may be found with scores from a good many motion pictures of late.

But, as stated earlier, this show very curiously is as capable of holding one's attention as any other of this season. It is up to the cinemagoer to decide if the film deserves this attention. This reviewer maintains that there are too many outstanding films out currently for this one to be worth its running time of two-hours-plus--that viewers should attend only if there is nothing else around that they'd rather see, and if they feel like accepting a liberal dose of the unbelievable taken realistically. In brief, "They Came to Rob Las Vegas" won't waste your time entirely, but that is the most that can be said for it.

McClosky To Sing And Lecture

David Blair McClosky, baritone, will appear tomorrow night at 8 p.m. in the LAA in a program of songs by Hugo Wolf and on Saturday morning conduct a seminar on voice for voice teachers and students.

Now a member of the faculty of the Boston Conservatory of Music, McClosky has made numerous solo appearances with the Boston Symphony, sung with several opera companies, and given concert tours in this country and abroad. He also has written and lectured as a voice therapist.

His program for Friday night will consist entirely of German lieder by Hugo Wolf. McClosky will present his program at 8 p.m. in the liberal arts auditorium. His piano accompanist will be Philip Oliver.

Saturday at 9 a.m. in the choral room of the Vardell music building McClosky will conduct a seminar on singing and vocal productions. Voice teachers and students are invited to attend as guests of the college.

A graduate of the New England Conservatory of Music, he studied in Berlin and Milan with Ernst Victor Wolff and Fernando Tanara. A former member of the Chicago Opera Company, he has sung with the New York Philharmonic, Minneapolis Symphony and other orchestras.

McClosky has been a member of the faculty at Simmons, Vassar, Syracuse and Boston University as well as the Massachusetts School of Art and the New England Conservatory.

Author of "Your Voice At Its

Best" he was clinical voice therapist and consultant at the New York College of Medicine and Syracuse and, more recently, at the Massachusetts

Eye and Ear Infirmary. McClosky also has given voice therapy courses for the American Academy of Ophthalmology and Otolaryngology.



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