By Harry Stineke

Wreck a town, smash a car, swindle strangers, damn the world with a shrug, and let somebody else pick up the pieces. George C. Scott's engaging Mor- decai Jones, "The Flim-Flam Man," is a risotto first book ac- tist expert at hosing down the greedy by whom their green. Scott con-lives Michael Sarrazin, AWOL from the army, as his still and together they ramper through the idyllic rural South of "Cape Fear County." "The Flim-Flam Man," is ferociously fast and funny. But comedies are not made at Hollywood without Comment and Sentiment, and it is to this picture's credit that it exists as a notable dos- age of the two.

Jewelt-like acting

Scott is a master of the aging con man is crisp, cracking, and convincing. Finding there were 4 or 5 poor make-up jobs that give him a face that changes notice- ably from scene to scene, he domi-nates every situation with a marvel- lous collection of quick looks, Stares, grunts, and rapid-fire de- bros. Sarrazin turns in a cred-Hile performance as the warning still with a conscience, and Bae Leake is dangerous as the ingrate who makes him go straight. The supporting cast contributes jewel-like acting by Harry Morgan as the cigar-smoking sher-iff of Cape Fear County, Alice Scott as Miss Lyon's mother, and Slim Pickens as a toacco-growin, beer-bellied victim.

Emotionalism

The attempt at pathos, at de- picting Scott as a gruff but like- old fixed-in-his-ways-and-views of the world accepts the at- tempts, at sentimentality, at building a believable bond between Sarrazin and Scott and at the love between Sarrazin and Sue Lyon- en ("I am determined," says Lily at the end of the film), is to both of comedy. "The Flim-Flam Man" is little more than entertainment, but enjoyable. Run-Dan is it.

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Gordon Lightfoot is fantastic in first Cambridge appearance

by Boba Berlin

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8:30 (Reserved Seats)

thru Oct. 7.

Sat. 2:30

in My Soup'.

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'Is fantasti-

Gordon Lightfoot is big time. His songs are recorded by Peter, Paul & Mary, Ian & Sylvia, and Harry Belifonato, among others. He can use his concert anywhere in Canada. But he had never played Cambridge.

When I spoke to him between sets, he told me how peculiar it felt being unknown. The odder and most disheartening thing was picking up record stores and being unable to find his albums. As for playing in the informal atmos- phere of a coffee house (he had over 40 concerts booked this fall), he says "It doesn't make a bit. I only wish I had started it earlier."

Although folk music no longer enjoys the boom it underwent a few years ago, Gordon Lightfoot does not believe it is going. Rathi-

er, he says, it is taking new forms, becoming more polished and complex, and leaning more towards the pop music of today. His own influences were Bob Gib-

son and Bob Dylan, although he also admires Ian & Sylvia. He sus-

pects Dylan's influence in the rather obtrusive electric bass which dominated the first set. As for folk-rock: "Folk rock is only a trend. It doesn't imply any definite field to me. It's just one part of the whole musical evolu-
tion, which is being led by the Beatles."

Lightfoot writes most of his own material, finding collaboration un-
necessary. "(I like 'to do things myself,' he says.) He finds the medium the easiest to write—the lyrics are often mere of a struggle. In an idea in "crystal clear," the song comes easily; otherwise, it may take weeks. You may find

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