"Putney Swope' runs wildly well

By Robert Fourier

Robert Downey's first short feature film, "Putney Swope," opened several years back in an obscure Greenwich Village movie house, on a double bill with another "underground" film, "Scorchy Rising." The pair proved so popular they were moved to a commercial Village theater, where they managed successive runs. His second, No More Excuses, which premiered there soon after, was hastily thrown together for the occasion and the quality suffered, but it was popular nonetheless. Finally, last summer his latest film, "Putney Swope," opened in New York at Cinema II, a feature house in the Rugoff chain reserved for films expected to enjoy long runs (in Boston, it's now at the Paris Cinema, where "The Lion in Winter" just finished a 46-week stay).

In short, Downey's come a long way; the question now is, was it worth the coming? "Putney Swope," after all, was little more than a string of outrageous (largely "dirty") jokes, linked by something resembling a plot. Sometimes they worked, and it was funny; sometimes they didn't, and it was a bore. On the whole there were more pluses than minuses, so it was entertaining, if not too impressive. "Putney Swope." in parts, is more of the same, and with a comparable level of success. More's been added, however--new settings, new characters, new situations, social significance--and, perhaps surprisingly, all to the better.

The character of the title, a black executive who's acci
dentally dropped dead at a meeting--everyone thinks he's been murdered, but votes more logically. He immediately replaces most of the agency's top people. More's been added, however--new settings, new characters, new situations, social significance--and, perhaps surprisingly, all to the better.

The Soft Parade (Elektra) marks a departure for the Doors from their older style. Listening to the album, one would never suspect that this was the group that recently did "Hello, I Love You." The influence of Jan Holtzman, Elektra's president, is clearly evident, if the dominating presence.

The album opens with two songs designed for Jim Morrison's har
tone singing voice as opposed to his shouting voice. Both songs are by Robbie Krieger and showcase Morrison's vocal talents in a by brass. Tell All The People is almost a "shlock rock" number. Touch Me, however, is easily ac
cetable with Curtis Amy's sax solo rocking away.

Not all of the album is so radical a change. Summer's Blues, Easy Rider, and Carried Away retain the Doors sound. Morning has its reasonable cuts in the classic Doors vein. It does full justice because of the repititiveness of the

"Cowboy also scores with tale of growing up

By Emanuel Goldman

Though it begins in Texas and ends in Florida, Midnight Cow

by, at the Saxon Theatre, is a running hit with itsPictures as

It's ironic that just as Joe is beginning to score as a "hustler," which was his original goal, he gives it up for something more important, for his friendship with the cripple.

"There must be an easier way to make a living," he says, resolved to get a straight job, discard

Harry's greatest inspiration was to understand the pressures. In the end, he walks
too much, and he begins to bend to outside pressures. In the end, he walks
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"Go see 'Putney Swope'. A pacesetter with outrageous wit, courage, guts and intelligence. Tells it like its never been told before."

-—Judith Crist, N.B.C.

"It is funny, sophisticated, brilliant, obscene, disjointed, marvelous, unintelligent and relevant. If anybody tries to improve it, he should be sentenced."

-—N.Y. Times

"Putney Swope" is a stinging, zinging, swinging sock-it-to-them doozy. It is going to take off and be one of the most talked about flicks in recent times. By all means I suggest, hell, I damn well insist you see "Putney Swope" and be prepared for the nuttiest, wildest, grooviest shock treatment. Will leave you helpless with laughter.

—Westhosting Radio

"A remarkable film!

"...within the reach of any theater..."

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