NEW HAVEN, CONN. — New Haven is the home of a small, obscure liberal arts university known as Yik. Such relative unknowns as conservative gadabout William F. Buckley, Jr. and the real director of the film, Lindsy Anderson, are cast in the roles of prestige yesterday. Malcolm McDowell promised to come back.

And here I am. And here are 150 college radio and newspaper art people from all over America (10 from New York, two from L.A., two from San Francisco, and several from Chicago). The old-timers here say the junket is unprece- dented. But it certainly accomplishes its purpose. No one here is going to ignore this film.

Personal interviews have been arranged with the star (who doesn’t like going on tour) and the director (who thinks a lot of this film). A showing of It was arranged, even showings of Lindsay Anderson’s other films (short subjects mostly).

My only major criticism of the whole film is the next scene: it is your typical cut-and-paste scene. Most people will overlook the doctors’ speech, as he is made out to be a very sympa- thetic character. One can only hope.

Alex Price picks Mick up as he escapes from the hospital. (The cause for his escape is a real horror scene; one of the nastiest in recent years — he sees a patient who has had his head grabbed onto the body of a sheep.) He meets a girl traveling with the group, whose father is rich. Sir James (the girl’s father) assists. He - fails out the window, and since Mick is standing in the off-set, he is picked as a replacement.

There really is some parody of modern international business follows, as Sir James makes Mick the fall guy for a shady business deal with the president of an emerging African nation. The climactic scene is quietly hysterical, as Mick signs a document on a witness, only to be convicted of briefmanship for doing so.

His time in prison, his sudden getting of religion, and his stoning by burns (as well as the picking of his pocket by a man we have seen before, a greedy little wart, in the coffee factory) all follow in quick order.

At the end, he is in the gutter, when he sees a man who had played the patient in the human/sheep scene) with a sandwich board. They are looking (to a new star, hearing auditions nearby. It is only a real director of the film, Linn, Anderson, to the director in the film, he picks Mick as his star, Mr. Price. He is still smiling. For what is that the question — you answer it.

It is certainly merely ending, the two people being left, who had put your finger in there. Then you’ll remember, and if you did admit it; he read Caudle white with the script. Also America and Heaven! Destination.

O Lucky Man! is to be redundant, it’s unbelievable, how to see-to-be-done piece of work. See it. Believe it. Art Cinema 57 Complex.

Malcolm McDowell

Youthful, engaging and terribly British, Malcolm McDowell is a just coming off a tremendous bit, in a Clock- work Orange and seems headed for another one, although that is not exactly how he looks at it.

He does call O Lucky Man! “the most rewarding experience I've had in making films to far,” but in interviews he granted college film writers this past spring, he did not seem unduly purloined of making films. He could, he said, “serve without.

My character in the film? McDowell calls him an "extract of innocence," but adds, "no one would watch an innocent for three hours. He learns. He does not seem ready at the end.”

McDowell also stated that "Mick... tends to react to events rather than cause them,” which he says is quite a change from the mover and shaker he played as Alex in Clockwork Orange. He also had other comments to make on the film.

"We don't want you to learn anything. We have only one hope, you will be emotionally taken, that you will feel rather than love.”

"You don't make a film for an audience. You make it for yourself.

"Did you enjoy making this film? I'm like asking if I enjoy ice cream. I did not enjoy making the film every minute. I lived through a full life cycle: fullfill-ment, joy, all emotions.”

"I am margined for life (by the fact of making this film) it was two years of work.”

"I don't put everything into portraying an emotion, I save something for me.”

"The window scene in which Mick leaps through a second story window was not a swipe from Clock- work Orange... there were no jobs, no knock on the door.”

"Film is the best medium for com- munication... personally I prefer communication.”

When one reporter noted that several of his recent roles were at least partially nasty characters, McDowell responded "that's my boy.”

McDowell did if four years ago with Anderson. In between that, he and his current outing with Anderson, he did Long’s Figures in a Landscape, Forbes’ Long Ago Tomorrow, and Kubrick’s A Clockwork Orange. Warner Brothers publicists call it "one of the cinema’s outstanding younger scenrs.”

He is certainly relaxed, pleasant to talk to and easy to get to know. And damn fine actor.