About campus

By Chuck Cromer

One day last week while reading a book on the Marx Brothers, I came across these lyrics that Groucho sang in the movie Horsefeathers.

"I don't know what they have to say
It makes no difference anyway
Whatever it is, I'm against it."

Horsefeathers was a Marx Brothers classic that satirized education, college life and especially the university hierarchy. Groucho starred as the president of a small college whose only goals were to graduate his aging son and see that his school defeated a rival school in football. Other prominent issues concerning his troubled college were of secondary importance as he equally neglected the opinions of his staff and the student body.

THE MARX BROTHERS released Horsefeathers in 1932, but their satire remains timeless and their message relevant. For instance, if you were to replace USC President William H. Paterson for Groucho and change the name of the college from Huxley to USC, there would be no noticeable difference in collegiate priorities between the two in the over forty years since that movie was made.

Paterson made several comments this summer pinpointing his philosophy about the welfare of the more than 20,000 students attending USC.

"To tell you the truth, I haven't really got much interest in young people," and "I'm personally not really concerned about student apathy at all. It's up to the student to get involved. It's enough for each of us to just sit down and decide what is the best for ourselves," Paterson said.

When you compare Paterson's comments with those of Groucho's, you realize that they are synonymous; meaning when it comes to student affairs, they do not give a damn what students do or have to say.

THROUGH COMMENTS LIKE Paterson's, our administration has declared the affairs of students outside the academic world is not of value to them. Thus the president of our university is obviously apathetic to the apathy of students outside the classroom.

One factor our illustrious president has failed to consider in this ideology is that the education students receive outside the classroom is just as important and beneficial as the knowledge he or she receives in their academic instruction. In many cases these student activities prepare the student better for the chaotic outside world.

Through more than 180 student organizations on our campus, a number of career-related programs are offered that can provide us with one essential factor that determines whether one gets a job or not—experience.

Academics may qualify the student for an appointment with a potential employer, but experience will probably secure him the position. One is essential to the success of the other, yet our administration feels that their responsibility covers academics only, and the quantity of degrees given over the quality received.

Also, the administration advocates that academics alone will create a well-balanced student without the services of campus-related social outlets. Academic strain may cause nervous frustrations. A break from the norm is needed just to maintain one's sanity. Also, students need to intermingle in order to develop new ideas or re-evaluate old prejudices.

IT'S LITTLE WONDER USC is plagued with student apathy when each member of the Carolina Community reads the rebuttals and lack of interest that their president has in them. Why should they care when their top administrator does not.

Stockard Channing co-stars with Warren Beatty and Jack Nicholson in Mike Nichols' zany comedy, "The Fortune," now showing at the Fox Theatre downtown. In her first screen role, the comedienne portrays a fey, uninhibited heiress to a lavish fortune.

By SAM L. IRVIN JR.

Gamecock Staff Writer

One of the new games in Hollywood is to pair male superstars together. We have seen, or are about to see, such combinations as Newman and Redford, Redford and Hoffman, Hoffman and McQueen, McQueen and Newman, Segal and Caan, Brande and Nicholson, and the currently playing pair, Nicholson and Beatty in The Fortune.

It is very easy to get carried away with playing this little game by making the pairing more important than the scripting. The producers are saying, "I've got so-and-so and so-and-so to star in my film together!" instead of "Wow, you should read this great script we've got!" And the film The Fortune suffers from this problem.

THE STARS ARE big stuff - Jack Nicholson hot off his Chinatown explosion, and Warren Beatty burning off his Shampoo bonfire. The director is no loser-Mike Nichols whose successes include Carnal Knowledge and The Graduate. Therefore, the potential patron expects to see something really great, but he certainly doesn't have The Fortune.

It is the year of Monty Python and Mel Brooks, they dare call this "one of the funniest films of all-time" in some of the publicity. That is a joke indeed. The Fortune evokes a few snickers here and there, but they are so far and wide that the term "comedy" must be used loosely.

The story is about Oscar (Jack Nicholson) and Nick (Warren Beatty), who are taking a young heiress named Freddie (Stockard Channing) to California in the hopes of getting her money. Still a minor, she is in love with Nick who cannot marry her because he is already married. But he does not want to miss out on the money, so he gets his friend Oscar to marry her, and they hope to split the fortune.

When Freddie informs her family that she has left home, her father cuts her out of his will; "a mean man and a man of means often means the same thing." But she still will inherit her mother's fortune. When Freddie learns that all the men want is her money, she decides to give it all to charity. In desperation to get the money from her before she can do this, they decide to kill her. Several schemes of attack are attempted before the film comes to a close.

BEATTY AND Nicholson are quite good in their respective roles, but they are easily upstaged by the brilliant Stockard Channing who provides the film with one of the most refreshing feminine interpretations in film. Her character, Freddie, has no tolerance for booze, and passes out promptly under the influence of the smallest amount. Her gourmet cooking is excellent for those who like to eat food that resembles a cocktail. For breakfast one morning, her menu includes burnt-black rolls, slithery eggs, okra souffle, slimy bacon, and for dessert, jello that didn't set. Her reply to the snide comments is, "Isn't this fun for a change; you have to admit." She practices tango dancing with her pet chicken, and uses such strong language as "You pop-poo faces" when describing her dishonest faces.

Channing's style of delivery and facial expressions are truly superb and she makes the film tolerable.

Another highlight of the film is Florence Stanley in a small supporting role as the landlady, Mrs. Gould. She savesnrops on her tenants by pretending to water plants near their windows. She finds Jack Nicholson with his zipper down and timidly says, "Pardon me for saying this, but your fiddle case is open."

Several very small parts are played by several familiar faces, but every opportunity to be funny with these veteran actors was avoided. Scatman Crothers finds Beauty and Nicholson with their pants down at the beach, and any possible comedy with this situation is abandoned.

The original script by Adrien Joyce is basically very poor. It is very vague in many parts, particularly when quickly explaining the Mann Act of the 1920's, which is what Oscar and Nick are supposed to be violently disobeying. The Mann Act was a law that forbade men from transporting women across state lines for illegal purposes, according to the film. This is such a contradiction that it implies it would be perfectly alright to do illegal things with women if the man remains in the state in which the girl lives!

Please see FORTUNE.