

'Gatsby' dazzling, puzzling, partially successful

The Great Gatsby is the best dressed movie ever made. Meticulously directed by Britain's Jack Clayton, it is a puzzling and perhaps only partially successful adaption of the F. Scott Fitzgerald novel by the same name. But then most will be seeing this film not to watch a version of Fitzgerald's view of the arrogant neurosis of the Jazz age rich, but to see what Robert Redford has for them this time.

They won't be disappointed. The movie is colorful in a beautiful, subdued way. It is simply buried in the glamour that surrounds the people who play polo and act rich together. Redford, as Gatsby, and Mia Farrow, as his lost love Daisy who had married the brash, athletic (and, of course, rich) Tom Buchanan (played by Bruce Dern), are just too gorgeous. They are usually standing around like posing fashion models, waiting for the photographer's bulb to flash.

Combined with the light colored cars, clothes and decorations, the film's soft focus photography and lighting come closest to creating in color the gleaming images that Josef Von Sternberg captured so well in black and white in his old Marlene Dietrich films of the 30s.

Everything in the movie sparkles. Ornaments,

jewelry, even eyes and teeth are all a mass of little twinkling reflections. If your eyes are hurting, the whole thing is worth a double dose of Visine.

In one of the most sought after female roles in recent years, Mia Farrow takes her Daisy and, despite all her trappings, underplays it to near perfection. She is, indeed, the "beautiful little fool" who was the reason for Gatsby's life and, ultimately, his death.

greg lukow
key grip

Redford (who must be getting used to having his hair, slicked back) is not miscast but he does have a problem with his movie image. When Gatsby is brutally murdered by the poor, tortured garageman (Scott Wilson, the best acting performance in the movie) whose wife has just been killed, the slow, sickening death is hard to swallow. It is not because

Gatsby is sinking to the bottom of his bloody swimming pool, but because things like that just don't happen to Redford.

There has seldom been a movie as presold in advance as *Gatsby*, and after its monumental build up, many critics believed the only thing to do was bring it down. True, the film is slow moving, often ponderous. Its eternal dwelling on external ornamentation does sideline it from its real purpose. But the film is entirely competent and certainly crafted by a filmmaker who knows a lot about style. The script, by Francis Ford Coppola, seems like a string of deliberate 1-liners, but most of the dialog is taken directly from the book.

Ultimately the only real difficulty with *Gatsby* is that in the hybridization of Fitzgerald's decadence and movie glamour, it is hard to feel anything for anyone. There is nothing romantic about Daisy and Gatsby's reunion. They are only like all the other delicate objects around them that are to be seen and not touched.

Beautiful to look at, hard to appreciate, *The Great Gatsby* makes a graceful, noble effort at being the fine film it almost is.

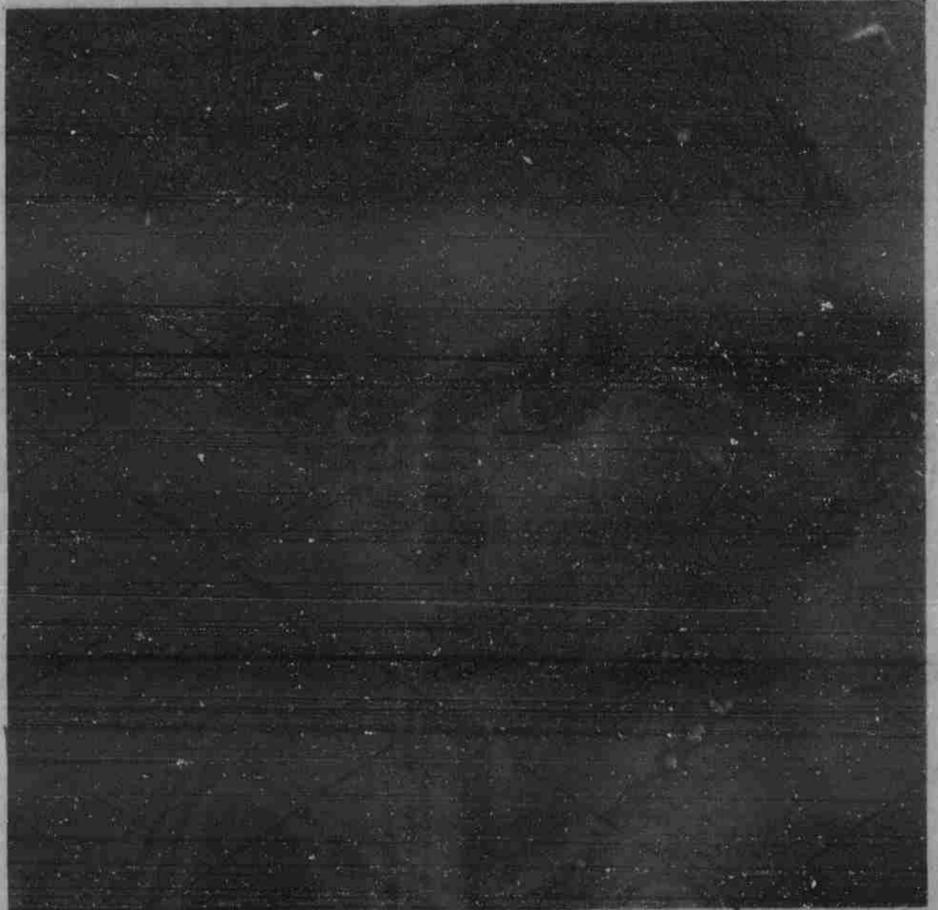


Student chamber concert ends performance class

Six student chamber ensembles and one sting bass soloist will perform at 8 p.m. Friday at Kimball Recital Hall.

The string bass soloist, two trios, a string quartet, two wind quintets and a flute, guitar duo will perform works by Beethoven, Franz Josef Haydn, Paul Hindemith and other composers.

The free concert culminates students' work in a music performance course.



Glamour surrounds Mia Farrow and Robert Redford in Paramount's recently released *The Great Gatsby*.

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