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FRANKENSTEIN

TWIN THEATRES

1

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"May be the

funniest

movie of the year."

—Will Jones, Minneapolis Tribune

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Movies were ready for Lenny's story

Lenny is a candid and realistic, yet unconsciously sentimental movie biography, the type seldom made in Hollywood any more. What is doubly unique about the film is that it is the story of a cult figure most of us have heard of but probably will know most about only after we've seen the film.

"You all need the deviate!" cries Dustin Hoffman's Lenny and the movies were certainly ready for the biography of a deviate. The same things that once put Bruce in prison are now up on the screen for all America to see and hear. Lenny Bruce was too explicit to be misunderstood. He was, however, tragically misplaced.

greg lukow
key grip

Lenny unrolls in the form of interview flashbacks told by Bruce's agent, his mother and his on again off again wife, Honey Harlow, played by Valerie Perrine. It takes us from Bruce's early years as a young and very unfunny Jewish comedian, to his subsequent string of obscenity and drug busts.

The movie was adapted by Julian Barry from his Broadway version and directed by Bob Fosse (*Cabaret*). Fosse's remarkable cinematic approach once again brings about an intense feeling for filmed night club decadence. Photographed by veteran Bruce Surtees, the movie captures perfectly the jazzy, close-up, black and white sleaziness of the

crowded underground West Coast dives where Bruce was weaned. The editing here is also worth noting, since the movie skips back and forth among the interviews, Lenny's progressing career and an obsessive, cynical routine that runs throughout the film and serves to comment on all that is happening in between.

Lenny is an immensely watchable film, one that is distanced in its hindsight but entrancing in its urgency. The lead performances are both deeply felt although Perrine's Honey has been overrated, probably because of her ability to maintain an acting intensesness even when we are distracted by the absence of her clothes. Her outpourings in front of the tape recorders are reminiscent of Jane Fonda in *Klute* but she lacks Fonda's hesitant honesty.

Hoffman's performance often perfectly captures Bruce's anger, frustration and recklessness. The movie uses much of Bruce's original four-letter word comedy and satirical dirty talk. Yet the movie is not trying to work on the same levels as Bruce did. Lenny is too preoccupied with humanizing Bruce's character to deal with the influences that created, surrounded and destroyed him. Here he is alone in a vacuum, devoid of the needed explanation that could tell why he was what he was.

There's a silent request for sympathy in Hoffman's role as the movie has conceived it for him. There's not enough of the brilliant, punk-hustler and too much of the little Jewish boy lost. Hoffman still has Ratso Rizzo in the back of his mind.

This semi-sentimental indulgence is one of the movie's few weaknesses. It is at its worst in a scene where Hoffman is dragged from a courtroom and screams one of the cinema's all time killer lines, "Please, don't take away my words!"

It is at its best in a simple, poetic shot that finds Fosse pulling back his camera on a long, uninterrupted take of one of Bruce's acts. His mind blown on drugs, and dressed in only a raincoat and one dark sock, it is a perfect and rare, objective look at the man and his fascinating, cryptic perverseness.

Series shows Italian film

This week's Union Foreign film is *Accatone*, a 1961 movie from Italian director Pier Paolo Pasolini.

Accatone was the first directed feature of Pasolini, who became one of the leading Italian filmmakers of the '60s after having earlier worked with Fellini.

Accatone is a corrupt, earthy story of a young pimp living in the slums of Rome.

Accatone ("The Sponger") is played by nonprofessional actor Franco Citti.

Pasolini is a Marxist director and in *Accatone* he decries materialism and pleads for the human condition. The movie has been termed a rejuvenation of the Italian neorealism movement.

Showings will be at 7 and 9:15 p.m. on Tuesday, Wednesday and Thursday. Admission is by Foreign Film Series ticket.

Musician hoping for harpsichord donation

Harvey Hinshaw is hoping for a special audience at his faculty harpsichord concert Tuesday. What Hinshaw and the School of Music are hoping for is a donor—someone to purchase a performance and teaching harpsichord.

Hinshaw, professor of Music, will start teaching a course in harpsichord next fall. Although someone has donated a practice harpsichord, Hinshaw said that for performances and teaching, they will be using his own instrument.

The free concert at 8 p.m. in Kimball Recital Hall will feature Hinshaw playing pieces by Carl Philipp Emanuel Bach, William Byrd, J.S. Bach, Francois Couperin and Jacques Duphy on his own B.W.M. Benn, handmade harpsichord.

"Of all the composers who wrote for the harpsichord," Hinshaw said, "probably Couperin wrote most perfectly in the idiom."

The long waiting period and the tight budgetary outlook for the school are reasons, Hinshaw said, that they hope for a donor soon.

The University Percussion Ensemble will use almost every type of percussion instrument in their free concert tonight at 8 p.m. in Kimball Recital Hall.

Under the direction of Albert Rometo, instructor of percussion and Marching Band, the Ensemble will play a variety of drums in Michael Colgrass's "Chamber Piece for Percussion Quintet."

Iron pipes and auto brake drums are among the exotic instruments used in Lou Harrison's "Canticle No. 3." The Ensemble will also perform "Puppet on a String" by Harold Farberman, "Prelude for Percussion" by Malloy Miller, "Latin Resume" by Thomas L. Davis and "Three Brothers" by Colgrass.

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