

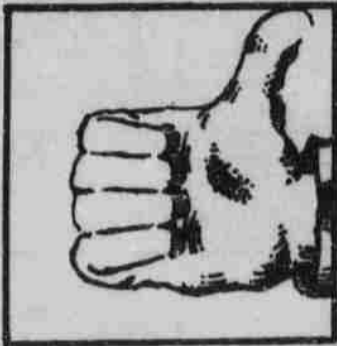
'Refreshing' Pacino energizes Dog Day Afternoon

By Ryan Scott

The first school week is ending, and students are returning to Lincoln's downtown streets searching for entertainment. The search can end at the Cinema 2, 13th and P streets, where Al Pacino stars in one of the season's best movies, *Dog Day Afternoon*.

Dog Day Afternoon is based on an actual Brooklyn bank robbery on August 22, 1972. Pacino, starring as Sonny, reunites with *Godfather* co-star John Cazale as Sal, in an abortive bank heist attempt.

The robbery is held to finance a sex change operation for Sonny's homosexual "wife." In a fast-moving two



hours, the bizarre twelve-hour incident unfolds in remarkable detail with explosive realism.

Pacino's triumph

Although Pacino is backed by an excellent cast, notably Penny Allen in her supporting role as the head bank teller Sylvia, and Charles Durning, as a New York

City detective, the film is his exclusive triumph. He makes the movie.

His powerfully-moving interpretation of the multi-dimensional Sonny is a refreshing change from his "tough guy" roles in *Serpico* and *The Godfather I and II*.

Watching Pacino in action is testament enough to his being heralded Hollywood's finest actor. An Oscar nomination is a certainty.

Many actors would have difficulty interpreting Sonny, but Pacino masters it beautifully. With his acute sense of timing, Pacino jumps from one emotional state to another. One moment he displays a keen intelligence; the next he flies off the handle in a rage, only to be calmed quickly into a display of human compassion and nearly ignorant gullibility.

Dialogue changes

A written promotion for the film said Pacino poured himself so fully into the character that the director, Sidney Lumet, frequently let him alter the dialogue where he felt the need. His expert realization of character and timing set the film's rapid pace.

Superb acting (Penny Allen may also be looked upon favorably as an Oscar contender), and Lumet's fine direction combine for one of 1975's finest entertainment ventures.

The film's only fault is the use of a rolling camera to create the sensation of movement. In both these shots and a few pans, the camera is obviously out of focus, dizzying the audience and making the action hard to follow. But

this minor fault does not interfere with one's enjoyment of the film.

This weekend, if not tonight, see *Dog Day Afternoon*. It may be Lincoln's most attractive entertainment value.

arts & entertainment



Album cover courtesy of Arista Records, Inc. Patti Smith's new album, *Horses*, is a combination of poetry and rock sounds.

hot licks | Smith's new album unique

Patti Smith: *Horses*, Arista, \$6.98.

Patti Smith's first album, as the King of Siam would say, is a puzzlement. It works on many levels. Basically, Smith blends spoken poetry with '60s rock tunes like "Gloria" and "Land of 1,000 Dancers." The effect is sometimes macabre, but always powerful, and, most definitely, unique. Like it or not, this music is innovation.

Smith's images account for her distinct style. She can be tender, as in "Birdland", which tells of a young boy's reaction to his father's death: "It was as if someone had spread butter on all the fine points of the stars/'Cause when he looked up they started to slip.

Other lines are downright bizarre. From "Kimberly": "Your skull was like a network of spittle/Like glass balls moving in like cold streams of logic."

But I have no doubt that Smith will grow into one of rock's major creative forces. For one thing, mystique surrounds her—a denominator quality for every rock legend, from Elvis to Dylan to Jagger. She has been compared to Janis Joplin, but her vocal style—which has an

eerie asexual quality about it—owes more to Jagger and, to some extent, Dylan.

Some of the songs are more accessible than others, which means, simply put, the songs that rely on music instead of spoken poetry for impact are the easiest to appreciate.

"Gloria" merges its kicker line, "Jesus died for somebody's sins but not mine" with the Shades of Knight hit. "Redondo Beach" is a humorous treatment of a broken lesbian affair. "Free Money" is another adaptation of the greed-just theme.

The most powerful cut is "Land," with its animalistic, sexual imagery.

Smith snarls this verse, which blends into the chorus from "Land of 1,000 Dancers." It's a ferocious effect, and it leaves the listener squeamish, begging for mercy.

It may be too early to say a performer is the most interesting new talent since Bruce Springsteen, but in a year that has seen rebirth and excitement in rock music, Smith certainly qualifies for that honor.—Deb Gray

Coop might be movie makers' budget saver

Have you dreamed of making a movie? Have you ever seen yourself behind a camera creating your own masterpiece?

If so, you may have the opportunity as early as next fall.

An organization helping would-be film makers, the Sheldon Film Maker's Cooperative, is beginning to take form, according to Dan Ladely, director of the Sheldon Film Theatre and coordinator for the cooperative.

A sizable donation by a Nebraska alumnus has made the idea of a coop possible, Ladely said. The donation will be used to buy a professional 16 mm camera and other film production equipment.

The equipment will be available at a small charge to anyone, he said. The only costs shouldered by the film maker will be his own raw materials, such as film, a small maintenance charge and a small insurance charge on the equipment.

He said the exact cost is unknown and the insurance terms have not been drawn.

Ladely said that production costs can be defrayed by taking advantage of university agencies.

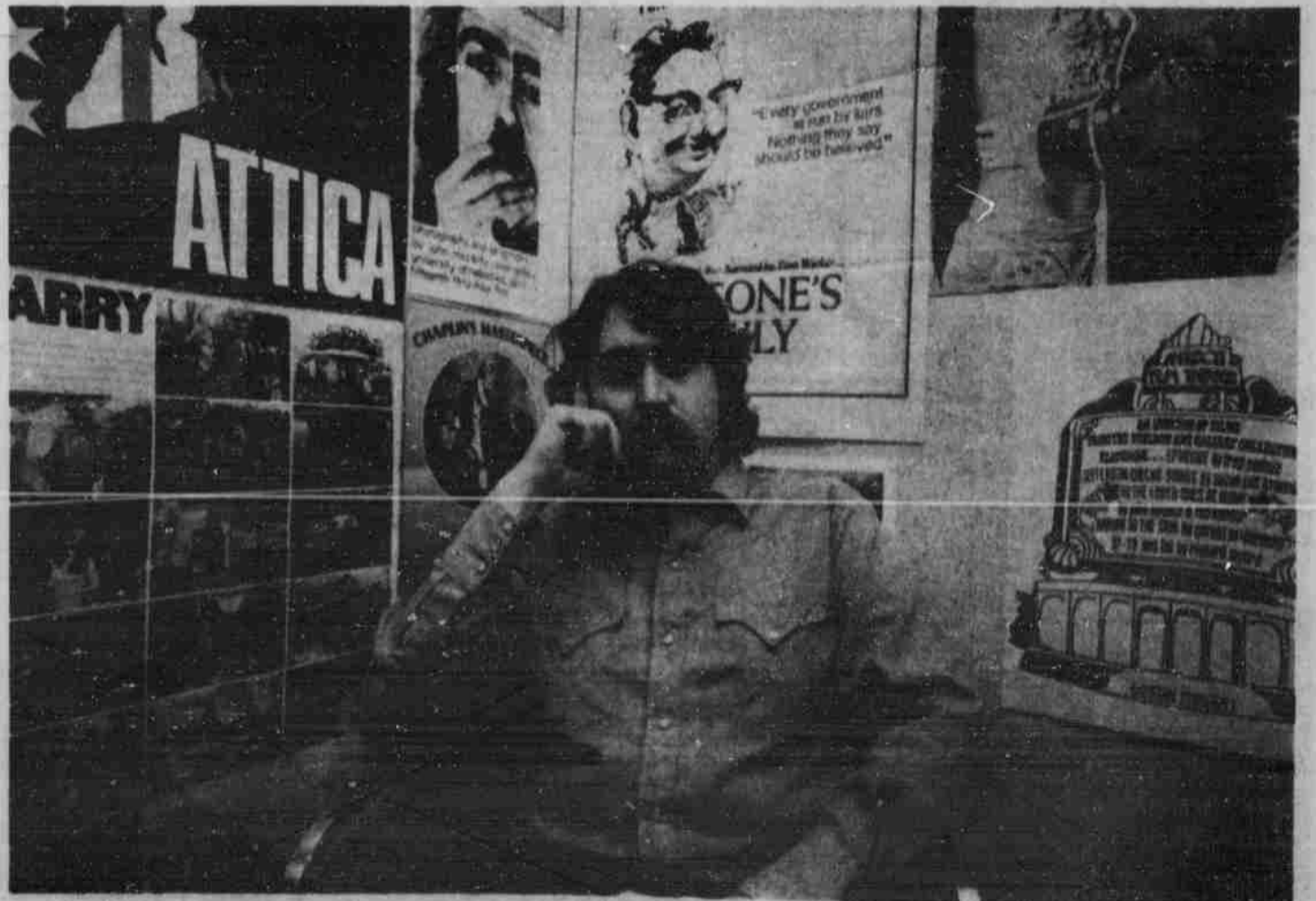
"We hope we can use facilities already on campus to develop film and transfer sound so film makers won't have to send their films to labs," Ladely said.

"The idea is to have professional film-making equipment available to film makers for them to make high quality, synch-sound 16 mm films," Ladely said. "That is the first priority. We will also acquire equipment for people to make less expensive films in silent 16 mm and Super-8 mm to allow beginners a cheaper way to learn film-making."

If there is enough interest, film making workshops will be conducted. Ladely said the co-op will have a manager who will be able to assist people in using the equipment.

He said the coop is planned not solely for university students, but for the entire community.

However, an ad hoc committee has been formed to explore the possibility of a film minor, Ladely said. A



Dan Ladely, coordinator for the Sheldon Film Makers Cooperative, hopes to assist aspiring film makers.

course for independent study for applied university credit also is under consideration.

The cooperative, through a grant by the Nebraska Arts Council, hopes to acquire the services of a film maker-in-residence, who would be salaried, Ladely said. The film maker would offer his knowledge and direct assistance in film making.

Ladely said he also hopes to get film makers who participate in Sheldon's Film Maker's Showcase for possible workshops.

The coop will be a real bargain, he said. For example, he said, a new professional 16 mm camera costs between \$12,000 and \$16,000. The monthly rental for such a camera is close to \$2,000. The coop's purpose is to make

equipment available at a small cost.

A tape recorder and editing equipment already have been donated to the coop, and the purchase of other production equipment such as lights, tripods, and microphones probably will be made by the end of the summer, according to Ladely.

The coop plans to make its home in the basement of the Nelle Cochrane Woods Art Bldg., as soon as final permission is received and remodeling can be done. But Ladely said he did not know when that would be.

Ladely asks that any one interested in the program and those able to donate time, talent, equipment, money or interest to contact him at the Sheldon Memorial Art Gallery.

Photo by Ted Kirk