

# arts & entertainment



## Offbeat, unpretentious Lemmon film is no lemon

By Will Huffman

*Alex and the Gypsy* (Douglas 3) is an offbeat, unpretentious film that provides a worthy vehicle for its two stars, Jack Lemmon and Genevieve Bujold.

Lemmon plays Alexander Main, a bail bondsman who meets his former mistress, a fiery young gypsy girl named Maritza (Bujold).

For her role, Bujold sports coal-black hair and a wildly impetuous temperament.

Lemmon bails Bujold out of jail, against

where a sign above the coffin reads "Good Luck in Heaven—Win, Place or Show" and another at a festival in the countryside.

### Bright philosophy

The scenes with the gypsies show them with a carefree and uninhibited view of life, and this bright philosophy is starkly contrasted with the stodgy outlook of the rest of society.

Lemmon plays the man caught in the middle who longs for his own freedom, but is too tied down in his established surroundings.

In the best Lemmon tradition, his portrayal of the bail bondsman combines the brisk, wisecracking exterior with the anxious, troubled interior. Lemmon is perhaps the most adept of all actors in realizing this type of inner tension.

The brash, fast-talking hustler, gnawed by self-doubt, has been Lemmon's specialty as far back as *Days of Wine and Roses*, and his work in *Alex and the Gypsy* is among his most convincing.

### New range in talent

As the gypsy, Bujold displays a new range in her talent. It is probably her most aggressive performance, and she carries it off with a great deal of conviction.

Without the customary reserve of her previous roles, Bujold emerges from the subtle nuances of her earlier films and gives

the character of Maritza an earthy flavor, worthy of Sophia Loren or Anna Magnani.

The tension between Bujold and Lemmon is the core of the film, and their constantly changing relationship makes them one of the oddest couples in recent screen history.

Although all their problems aren't

solved, the ending of the film provides Lemmon with an exhilarating release from his pent-up frustrations.

*Alex and the Gypsy* isn't a particularly ambitious film—its sole interest is in the bail bondsman and gypsy's unique relationship. Within this scope, the film succeeds quite admirably.

freeze  
frames



his better judgment, after she has been arrested for stabbing her husband.

The film centers on the pair's unusual relationship, which oscillates between tenderness and hate as Lemmon struggles to keep the gypsy from skipping bail and causing him financial ruin.

The idea of the fabled rootless gypsy is integral to both Bujold's character and the whole film, so director John Korty shows several different sequences of the gypsy community.

In one sequence, there is a funeral



20th Century-Fox

Jack Lemmon is a bail bondsman and Genevieve Bujold is the gypsy girl he loves and almost loses to the law in the new romantic comedy "Alex & the Gypsy."

## Pleasant Akerman album features guitarist's talent

By Michael Zangari

There are an incredible amount of LP's released every month.

Many are good, a few are exceptional, and the rest become hits for Rarry Manilow.

Exact... has to do with William Akerman and *In Search of the Turtle's Navel* a self-styled "quest for steel string guitar" album, is wrapped up in a myth. The myth is, if a song is good or an artist talented, eventually birds will sing, the sun will shine, and the righteous who have paid their dues will be seated at Elton John's right hand in "top 40 and big bucks" heaven.

But this just isn't true.

Success depends on a combination of factors, talent laying somewhat below exposure, marketability, gimmick, and lately, if you can "shake your booty."

Akerman's "booty" (a jazz team for a person's rear-end) hasn't been exposed as far as I know. In fact, he probably sits on it for a majority of his live performances.

### Album well-done

*In Search of Turtle's Navel* is, for the most part, a quiet, well-done album of acoustic guitar music that you won't see in your local record store and more than likely will not hear on your radio before midnight.

It's not so much because these artists are untouchable.

They are the select few that have made a decent living with their guitars blindly in front of them.

This is not to slight fine acoustic efforts by Larry Coryell or John Mac Laughlin or any of the other fine guitarists. The point is we are dealing with a narrow circle of well known artists who commercially dominate the market.

### Classically oriented

Akerman's music is more classically oriented than you would expect from an album dealing totally with a steel-stringed guitar.

Classical guitar traditionally has been played on gut strings.

The thought of playing traditional classical music on a steel-stringed guitar initially is abrasive.

But in Akerman's case, the use of the folk guitar on his classically oriented composition works well. He sacrifices none of the depth and adds a great deal of clarity.

Akerman's music grows from a number of sources, and often builds from his classical roots into other influences.

"What the Buzzard told Suzanne," opening side two, is a prime example.

### Pace builds

It builds from an initial slowness into a powerhouse of nice chord manipulation. A faster folk-based rhythm

extends just far enough before he ends the song. Akerman is not one to unnecessarily drag out a tune.

Side two of the album is strong. "Barbara's Song," "Slow Motion Boast Beef Restaurant Seduction" (in which the woman across from you confesses all resulting in the expected flood), and a surprise vocal track, "Woman She Rides," are all well done.

Side one is more up tempo, and features such never to be forgotten hits as "The Pink Chiffon Tricycle Queen," "Dance for the Death of A Bird," and "The Second Great Tortion Bar Overland of West Townshend Vermont, Jose Pepsi Attending." The latter is a simple song about the ritualistic death of a four-wheel drive truck, according to Akerman.

Akerman's album is not fantastic. It is pleasant and quite a bit better than most. If you like guitar music from a talented source, can get into atmospheric music and have a fetish for strange tune titles, you might take a chance on Akerman's *In Search of a Turtle's Navel*.

## Concert's receipts will help singers

A benefit concert by the Nebraska Chamber Orchestra will be at Kimball Recital Hall at 8 p.m. Saturday.

Tickets are \$3 and \$4. One dollar of the \$4 ticket will go to the Nebraska Wesleyan University (NWU) Chorus. The chorus plans to tour Rumania Dec. 30 to Jan. 19.

The orchestra will be conducted by Robert Emile, the Lincoln Symphony and UNL orchestra conductor.

The program will include *The Bach and Brandenburg Concerto No. 2*. It demonstrates the high pitched Bach trumpet, sometimes called the piccolo trumpet, according to Nelson Potter, chairman of the Lincoln Friends of Chamber Music.

Steve Erickson, featured soloist, will play the piccolo trumpet.

The orchestra also will play *Mozart's Piano Concerto No. 21*, featuring pianist Audun Ravnan. Ravnan will play the "middle slow movement" of this work, which was a hit from the film *Flirta Madigan*, Potter said.

It is a three movement piece that has segments of fast and slow tempos, Potter said.

The program will include music by William Walton entitled "Facade", and poetry will be recited by Vena Genuchi, a UNL music graduate student. Edith Sitwell is the author of the poetry.

"It's a kind of nonsense poetry done very rhythmically and the result is very witty," Potter said.

The last piece is by Lincoln composer Robert Walters, and is called "Freedom is a River." Words which are set to music are by Nancy McCleery, a Lincoln poet. McCleery has been a poet in public schools and associated with the Nebraska Arts Council program.

The NWU chorus will sing to "Freedom is a River." The concert will be filmed by Nebraska Educational Television for later viewing.

Tickets are available at the Kimball Recital Hall box office, NWU Music Dept. office, from members of the NWU Chorus and at the concert.



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Walt Disney's *Alice in Wonderland* and *Peter Pan* are the feature flicks in the Union Program Council's Centennial Room movies tonight at 7 p.m. General admission is \$2.00, and children with an adult can get in for \$1.00. Popcorn is free.