

## arts & entertainment

### 'Bobby Deerfield' gives audiences a boring ride

"Who is Bobby Deerfield?" asks the ad. Don't expect to find out by watching *Bobby Deerfield* at the Plaza One and Two. Al Pacino's new movie asks a lot of questions but doesn't answer any of them.

The film opens with Deerfield (Pacino), a Formula One racer, waving to the cheering crowds at Le Mans. During the race, Deerfield's partner, for no reason, suddenly crashes and dies.

At first, writer Alvin Sargent seems to be weaving a suspenseful mystery out of Deerfield's investigation of the crash. Deerfield looks for clues in films of the race (a scene reminiscent of Antonioni's *Blow Up*) and drives through beautiful mountain landscapes to a sanitarium in the Swiss Alps to question a friend who was hurt in the crash. So far, so scenic.

#### J. Marc Mushkin private showings



There Deerfield meets Lillian (Marthe Keller), another patient, and now we shift gears into a curious love affair that supposedly changes Deerfield from an emotionless robot into a living human being. Unfortunately, it has the opposite effect on the audience.

#### Sporadic, confusing

Whatever action there is from this point on is sporadic and confusing. Deerfield presumably satisfies himself about the causes of his partner's crash, so he races again. And surprise! He crashes! Don't ask me why; the film certainly doesn't tell.

"Basically the action takes place in Bobby Deerfield's head," director Sydney Pollack has said, according to promotional material for the film. It would have been nice to get a crack at some of this psychological action, but Pacino's performance is so dense and so torpid that he reduces Deerfield's "awakening" to a clumsy singing scene near the end.

Lillian has this effect on Bobby mainly because she is a carefree, unpredictable woman. She is obsessed with death because, although Bobby doesn't know it, she is dying. In her first conversation with Bobby, she asks, "You must know a lot about death, about dying."

#### Dreadfully boring

"I don't think about death; I don't think about speed; I just drive," Deerfield responds. This is the Bobby Deerfield who makes this film so dreadfully boring and causes its failure to say anything about a man coming to life.



Photo courtesy of Sheldon Film Theatre.

*Wives*, a comedy about sexual roles, is showing at Sheldon Film Theatre, along with *Solar Barque* and *Couples* at 3, 7 and 9 p.m.

He is too mechanical... thinking. We feel nothing for him before she changes him and we simply cannot believe him after. In effect, this psychological game in *Bobby Deerfield* serves only as a front for a scenic Alpine travelogue.

At Sheldon, a film is showing where no one goes 200 mph, but it is light-years ahead of *Bobby Deerfield*, both in entertainment value and artistic merit. *Wives*, Anja Breien's story of three frustrated women out on the town for once in their lives, is this week's feature in Sheldon's selections from the 1976 Second International Festival of Women's Films.

*Wives* is a comedy that has something to say about society's sexual roles without being pretentious or

patronizing. It is, in short, a very enjoyable film.

Attendance at the festival selections, however, has been poor. Dan Ladely, Sheldon Film Theatre's director, said he isn't sure why.

"First, it may be the 'women's' title on the festival. The selections were intended to show that women can and do make films just as viable as any films that men make," Ladely said.

#### People aren't aware

"We shouldn't have to do this. I show women's films all year, but people in Lincoln just aren't aware enough about films."

*Wives*, plus two shorts, *Solar Barque* and *Couples*, are showing at Sheldon at 7 and 9 p.m. with matinees today and Saturday at 3 p.m. Admission is \$2.00.

### Organist's concert marks dedication

He was born in 1941 in Ottersberg, North Germany and for more than ten years he has devoted his time to re-discovering the old methods of keyboard playing.

Organ virtuoso and musicologist Harald Vogel will teach and perform this weekend on the new Hoesch Memorial organ in the Wesley House chapel, 640 N. 16th St.

Vogel's appearance marks the second dedication of the 20-stop mechanical action organ which was completed this spring by the Gene R. Bedient Company of Lincoln.

The weekend of organ music begins at 9 a.m. on Saturday with a workshop conducted by Vogel. Vogel will discuss and demonstrate early organ performance practices, an area of study in which he has become one of the world's leading authorities. Cost is \$5 and registration is Saturday between 7:30 and 9 a.m.

On Sunday, Vogel will give a free public recital at 3 and 5 p.m. Admission is only by donation and they are available at the church office.

Since 1964 Vogel has been working on a recorded documentation of historic organs in North Germany and Northern Holland for Radio Bremen in Germany. In 1966 he began work as an expert in the restoration of historic organs and has since then led international organ conferences.

In 1972 Vogel founded the North German Organ Academy in order to teach early performance practices on the original keyboard instruments in North Germany. In 1977 the academy permanently is located in Bunderhee, Ostfriesland.

Vogel also is credited with being named Adjunct Associate Professor of Organ at Westminster Choir College in Princeton, New Jersey, for the 1977-78 school year.

### Classical Hindu dancer to perform, turns Indian poetry into movement

By Bonnie Lutz

The dancer's hands form the beak of a bird, then with his neck bobbing, his eyes darting, his legs strutting, the man onstage becomes the bird he is portraying.

Sukhendu Dutt, classical Hindu dancer, choreographer and teacher, will perform in the Great Plains Room of the East Union Saturday at 8 p.m. Tickets are available at the door, \$1.50 for India Association members and \$2.00 for non-members.

Dutt will perform his repertoire of classical works from schools of Kathak, Kathakali and Manipuri, as well as many regional folk dances from India.

Dutt precedes each piece with a reading of Indian poetry translated into English.

Dutt started dancing when he was six. He performed rigorous exercises to strengthen muscles and insure coordination.

Classical Indian dances began as religious functions in temples, and are still used in this fashion today.

Dutt has directed and taught in the National Theatre in India, and headed the North Indian Dance Department in the Kalalay School in Sri Lanka.

He has danced for the Duke of Edinburgh, and once

for former President Richard Nixon while he was Vice President. Dutt was the lead male dancer in the Venice International Dance Festival and has traveled around the world four times.

His interests are not limited to the art of dancing. Dutt also has a degree in painting from Bombay School of Arts. He once had a radio program, singing classical and folk songs.

In 1969, Dutt taught at a school in Ft. Collins, Colo. and now is living in New York City where he is working for a teacher's degree in social studies. Dutt has choreographed two full length modern Indian dances, called *Summer in the Mountain* and *Solace*. In *Solace*, a man searches for himself, and in one sensitive moment in the dance, the man's face shows hesitation as he ponders the question "To be or not to be," Dutt explained.

The dancer has toured with companies in England and France, dancing Indian folk dances. Dutt would like to form a company in the United States with Americans, and choreograph the pieces himself. He would like to include modern Indian dance pieces as well as American jazz and African influences.



Photo by Bob Pearson

Sukhendu Dutt, classical Hindu dancer will perform Saturday in the East Union at 8 p.m.