

Arts & Entertainment

French film series begins at Sheldon

"Jean Gremillon Among His Contemporaries" is a series of French films that begins today at the Sheldon Film Theatre, 11th and R streets. The films, which are showing in Lincoln as part of a national tour sponsored by the Cultural Services of the French Embassy in New York City, run through Saturday.

This is the third year that Sheldon has sponsored a French series in cooperation with the French Embassy. Film theatre director Dan Ladely said he believes the festival is important because it brings films to Lincoln that not only wouldn't be seen in this area, but in the United States as well. Ladely said that in past years, "the series really turned out very well."

This year's program features films by noted French director Gremillon, as well as a series on the history of French cinema.

Present at the evening screenings will be film critic Jean Francois Josselin, whose writing appears regularly in *Le Nouvel Observateur*, and who also is host of a television show in France.

Screenings are at 3 p.m. and 7 p.m. each day. Admission is \$3 for the public, \$2 for senior citizens, children and members of the Friends of the Sheldon Film Theatre. A series pass, good for all of the screenings, will be available for \$10 at the theater box office.

The schedule for the series is as follows:

Today:

"From Munich to the 'Funny War,'" "L'Estrange Monsieur Victor" and "La Maison Aux Images."

Thursday

"The Grand Illusions," "Remorques" and "Andre Masson et Les Quatre Elements."

Friday

"A Classical Art Under the Occupation and the Liberation" and "Lumiere D'Ete."

Saturday

"A Certain Tradition of Quality," "Pattes Blanches" and "Haute Lisse."

Each screening consists of the presentation of a segment of Armand Panigel's "The History of French Cinema by Those Who Made It," followed by one of the Gremillon features. Today's, Thursday's and Friday's screenings are followed with a short film by Gremillon. Josselin will be present only at the evening screenings.

According to information sent by the Cultural Services of the French Embassy, Gremillon is considered one of the great French filmmakers, despite forced periods of inactivity and a limited output of features that span a 35 year career. He studied music (and later wrote the scores for many of his films) until a meeting with Georges Perinal, the French cinematographer who aroused Gremillon's interest in film.

Between 1923 and 1927, he made a number of industrial documentaries and experimental short films. He made his fiction film debut in 1927 with "Maldone," which was quickly followed by the successful "Gardiens De Phare."

Gremillon's burgeoning career was interrupted first by the sound film revolution and then by the outbreak of war.

After the war, he served a number of administrative posts with various French film companies. He never regained the commercial success he had first experienced in the late '20s. However, toward the end of his life, he did complete a series of critically acclaimed short films, mostly on art.

Gremillon died in 1959 at the age of 57.



Photo courtesy Sheldon Film Theatre
Jean Gremillon

Inventive 'Rumble Fish' tells legend of the Motorcycle Boy

By Steve Abariotes

Once upon a time, deep inside the black and white squalor of a mid-American ghetto, lived "The Motorcycle Boy" and Rusty James, his little brother. Two "Rumble Fish" were they, for they fought and they fought because they never had enough room to live and breathe.

If Francis Ford Coppola weren't there to adapt S.E. Hinton's books to film, I don't believe anyone else could. In

Film Review

"Rumble Fish" Coppola does exactly what he did with "The Outsiders;" he etherealizes with fog, smoke and clouds galore at the same time he stylizes the violence.

Indeed, "Rumble Fish" contains one of the best-choreographed street fights ever, a clash between Rusty James (Matt Dillon) and the most detestable little snot-faced kid you've ever seen. Rusty kicks his face in, but the little punk recovers, slashes him unexpectedly then tries to escape, but not before the "Motorcycle Boy" (Mickey Rourke) corners him and blasts him down with his motorcycle.

Rusty James' big brother is a legend to all of the street kids. He is their example, a pied piper of sorts. As the Motorcycle Boy, he is prone to graceful bouts of ultraviolence, yet speaks so softly you can barely hear him. However, one listens closely because he has a lot to say. His philosophical soft-spokenness is warm and seducing, yet in the end it leads one to believe that he also may be just a little insane.

Granted, one's definition of insanity may depend on how many lunatics are around. Or, like the Motorcycle Boy says, "Even the most primitive society has an innate respect for the insane." At any rate, Rourke has a great-sounding voice and his acting is fluid and confident.

Matt Dillon as Rusty James is looking as good as ever. I think he may even be better looking than Tom Cruise (!).

He certainly is more severe. He is well on his way to perfecting the character that he portrays so strongly: the fearless street-fighting kid of few words.

Rusty James' big brother had gone to California in search of a place and a purpose. But California didn't quite crack the nut. To him, the land of movie stars and palm trees resembled a great-looking girl, maybe the best-looking girl you've ever seen. However, upon closer inspection, she is really a junkie. She has tracks up and down her arms and she's dying.

One night their father (Dennis Hopper) happens by. He is an articulate wino, suffering from a bit of "alcohol-soft middle age." He speaks elegantly, much like Rusty's brother, and he tells Rusty that his brother simply was born in the wrong time and place. Rusty is frustrated by the fact that his vocabulary doesn't include all of the "big words" they use, but he is determined to be like them one day.

Hopper's character is essentially a tattered businessman whose world has caved in on him and life has burned him down ever since. He keeps his stereotypical freakiness to a minimum here, but it still comes through now and again. Perhaps he is still the spastic photographer he played in "Apocalypse Now," and he's finally come home from the war.

For any young filmmakers out there who ever have been at a loss for ways to show that time has passed, other than the familiar cutaway of the clock, "Rumble Fish" is strewn with inventive answers. Plenty of thought-provoking imagery and dark shadows fill the movie and the camera is, at times, literally more than a bubble short of level.

Adding to the tension is Stewart Copeland's music track, which rocks out and is steadily in control — but barely. The film is an adolescent vision where teenagers rule, high-school girls go all the way and the adults stay out of the road. It is a pessimistic outlook as we wind our way through the meat grinder of life, getting our asses kicked and our heads broken with every wrong turn.

Continued on Page 16

Presenting the 1983 Clyde Bruckman Awards

The deadline for ballots for the 1983 Clyde Bruckman Awards is quickly drawing near. As you will recall, The Clydes honor the memory of the great silent film director Clyde Bruckman, who had a dream that annually, the outstanding — and not so outstanding — achievements in the world of entertainment would be honored. He also had a dream that one day, men of all races, creeds and nationalities would be able to attend a Street shooting competition in Weeping Water. We'll let the sports depart-

ment worry about that one. Anyway, everyone is eligible to vote in The Clydes. In order to register your vote, fill out the ballot below. Then mail your response (via U.S. or campus mail) or drop it off to Arts and Entertainment Editor, Nebraska Union 34, Lincoln, Neb. 68588. Ballots will be accepted until Dec. 9. The lucky winners will be announced in the Dec. 15 Daily Nebraskan. Be sure to include your name and address. And only one vote per person. Clyde would have wanted it that way.

Best performance by an actor or actress _____

Worst performance by an actor or actress _____

Best movie of 1983 _____

Worst movie of 1983 _____

Best television series _____

Worst television series _____

Best album in 1983 _____

Worst album in 1983 _____

Best pop group or singer _____

Worst pop group or singer _____

Best black music performer _____

Best jazz performer _____

Best country music performer _____

Best local band _____

Best concert in an auditorium in 1983 _____

Best concert in a bar or club in 1983 _____