

# 'Dick Tracy' falls short of pre-movie hype

By John Payne  
Senior Editor

The long-awaited Warren Beatty/Walt Disney production "Dick Tracy" finally rolled into theaters last weekend, with curious movie-goers nationwide echoing a common sentiment—"This better be good."

Certainly, comparisons between this summer's heavyweight and the behemoth "Batman" are unfair. But considering the mountain of pre-movie hype, the conspicuousness of its stars and the inevitable marketing of everything from Batsuits to Dick Tracy wrist radios, films such as these simply obligate themselves to be something special. The rather sinister "Batman" proved that it was special, and for the most part, "Dick Tracy" is too.

True to Chester Gould's comic book hero, Beatty, as the two-fisted detective, operates in a world of primary colors and grotesque villains, an anonymous metropolis where gangsters like Big Boy Caprice (Al Pacino) grapple with fellow mobsters and police for control of the city.

There is a meticulous sort of workmanship to be found throughout this multi-million dollar offering, one that has the unmistakable look of a Disney production. "Dick Tracy" is every bit the visual feast it was cracked up

to be, and there are moments when one cannot help but be impressed by the almost surreal environment created by its set design.

When asked last year about his uncompromising eye for detail, production designer Richard Sylbert explained that in order for the film to be faithful to Chester Gould's artwork, one of his first decisions was to use only the seven primary colors used in the "Dick Tracy" strip.

## movie REVIEW

"Every yellow is the same as Tracy's fedora," he said. "Every red is the same red, and every green is the same green."

Aside from the bold color scheme, "Dick Tracy" is punctuated by numerous camera angles that are striking to say the least. The already disproportionate dreamland where cops fight robbers is made just a little more bizarre by Beatty's flare for unique shot composition.

Any complaints to be registered about this brave undertaking would have to include the criticism that after a while, the richly detailed imagery gets to be a bit much. The moon seems always to be swollen over this urban kaleidoscope, where every dusk illuminates like neon over the inner

city. This poses problems because even at a visual feast, one can gorge oneself for just so long.

Perhaps the strangest thing about "Dick Tracy" is the rather sedate performance of Beatty. It's unclear whether he was trying to give the same sort of understated treatment to "Tracy" that Michael Keaton gave to "Batman," but the result is a hero that often appears disinterested. This cold detachment of his hurts the movie nearly as much as his stylish direction set it apart.

The constant indecisiveness that he brings to the role is annoying, and the aging pretty boy often gets in the way of his own movie.

What works surprisingly well here is the role of Breathless Mahoney, played to a fever pitch by Madonna. Sexually speaking, her screen presence races along at a speed that leaves this mostly innocent film behind.

It should be mentioned too, that a lot of fun can be had trying to figure out just which veteran actor is behind the face of what deformed villain. The make-up artists on this production have outdone themselves, although for a truly authentic look, they might have given Beatty the famous Dick Tracy hooked-nose.

Even when a film as such as "Dick Tracy" falls just short of the hype, which it certainly does, one has to



Courtesy of Touchstone Pictures

marvel at its absolute ambition.

With the dust already beginning to settle, Beatty and Disney seem to have done pretty much what they set out to do—deliver a movie that looks every bit as expensive as it is, one that is virtually guaranteed to rake in colossal box-office receipts.

(Above) Director Warren Beatty on the set of this summer's most eagerly awaited movie, "Dick Tracy." Beatty also produced and plays the title role.

Madonna plays Breathless Mahoney (Right), a sultry nightclub singer who holds the key to Detective Dick Tracy's investigation.



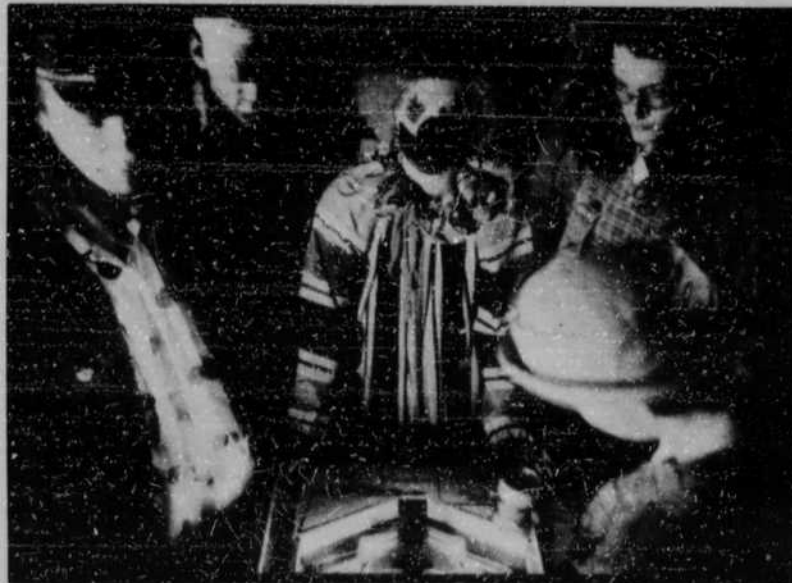
# LP allows spontaneity

By Mark Munn  
Staff Reporter

"Let's Go Scare Al"  
Gear Daddies  
Polygram

Two years after recording their independent album "Let's Go Scare Al" on a small label, the Austin, Minnesota-born Gear Daddies were signed to Polygram. This refreshing collection of songs was re-released because of the attention it had received across the country. "Let's Go Scare Al" combines booze, comedy, country, steel guitar, a subliminal hard rock twist, and more booze.

## SOUNDS



Courtesy of Polygram Records

Add front-man Martin Zellar's crisp, uniquely honest, vocals and you've got a catalyst for drinking.

"Cut Me Off," the first song on the LP, instantly sways heads. "Statue of Jesus" is a weeper, soaked with Zellar's small town repression. "Boys Will Be Boys" is about boy-girl relationships, as is "Don't Forget Me."

With "Heavy Metal Boyz," Zellar reminisces of growing up in a small town, listening to heavy metal and enjoying simple things. One highlight of this LP is the steel guitar genius contributed by Randy

Broughton on "This Time," and his work on the remainder of the album is just as enticing.

All the songs on "Let's Go Scare Al" were written by Zellar, except "Blues Mary," which was written by drummer Billy Dankert.

Zellar, Dankert and bassist Nick Ciola had played together in high school bands around Austin, Minn. Zellar went away to college in Minneapolis and met up with guitarist Randy Broughton, who happened to be substitute teaching in Austin. They began building a reputation among the pub-dwellers of Austin, then gradu-

ally went on to bigger and better things.

Mellow to the core, this LP maintains a certain spontaneity throughout. Zellar's true-to-life lyrics make for a style that is both vibrant and inspirational. And for those clean-guitar oriented listeners, "Let's Go Scare Al" is a sure ear tinger.

The Gear Daddies will record their first major Polygram album with producer Tom Herbers, who has worked with such bands as Soul Asylum, the Church and the Jayhawks. The album is scheduled for release in September.

# Lincoln, Omaha provide variety of art, entertainment events throughout week

By Bryan Peterson  
Staff Reporter

Here's a list of arts and entertainment events in Lincoln and Omaha for the week of June 21 through June 27.

## ART

The 16th annual Omaha Summer Arts Festival runs Friday to Sunday in downtown Omaha (Farnam to Harney, 17th to 19th streets). Eighty thousand people are expected to view the works of 175 artists and crafts people. All displays and events are free except for a variety of children's activities, which cost 25 cents each.



Saturday night, the 38-year-old Modern Jazz Quartet will give a free performance. The festival will conclude Sunday with a two-hour performance by the Nebraska Wind Symphony. Musicians, storytellers, comedians, jugglers and food courts all can be sampled from noon to 9 p.m. Friday and Saturday and from noon to 6 p.m. Sunday.

Gallery 335 in Lincoln's Haymarket is exhibiting paintings by Gerardo Meza until June 30. Gallery 335 is open from 11 a.m. to 6 p.m. Tuesday through Saturday and from noon to 5 p.m. Sunday.

The Sheldon Memorial Art Gallery currently is featuring two exhibitions. "Gordon Cook: Twenty Etchings" will run June 12 to Aug. 12, with landscapes and floral studies by the northern California artist who died in 1985. "Charles Rain: Magic Realism" will run June 12 to July 8, and will include paintings and shadow boxes by Rain, who lived in Lincoln until graduating from high school. Rain died in 1985 and left all of his work as well as an endowment to the Sheldon Gallery. His works will be shown in the Charlotte and Charles Rain Gallery, adjacent to the Sheldon Gallery.

## MUSIC

Omaha's Ranch Bowl will host live music every night this week, beginning with guitarist Steve Morse on Thursday at 8 p.m. The all-ages show costs \$10 in advance and \$11 at the door.

Local top-40 band Finest Hour will open for Morse and then have the stage to themselves Friday night. Saturday at 6:45 p.m., the heavy metal band Hurricane will play to an all-ages audience. Tickets are \$8.50 in advance and \$9.50 at the door. Electric Angel also will play with Hurricane.

Those who missed wild piano man Jason D. Williams at the Zoo Bar earlier this week can see him at the Ranch Bowl Sunday at 9 p.m. for \$4, although the show is limited to those