

ENTERTAINMENT SPOTLIGHT

COFFEE

Thur. Oct. 21 Green Rm. 9-12

***featuring* AL CHADDOCK**

Adm. \$1.00/\$1.50

Coffee & Donuts

HOUSE



Sun. Oct. 24

LENNY

McInnes Rm.

7:30pm.

Adm. \$1.00/\$1.50



"He was just so damn funny." Honey Bruce's spoken epitaph to her husband is the simple, but too easily forgotten, truth of Lenny Bruce's art which Bob Fosse's film biography preserves, even amidst the grisly and sensational details of the comic's shattered life and drug-filled death. Lenny Bruce's character was slippery to grasp, mysteriously shaping itself into whatever form was willed or desired by the beholder: he was now saint, now sadist, now prophet, now punk. The makers of LENNY have chosen and succeeded in the difficult task of presenting whole this uniquely human paradox, instead of opting for the easy solution of a one-sided characterization. The result is a tense, dynamic film which fuses disparate time-frames and constructs a non-linear spatiality. The basic technique is the intercutting of three interdependent time levels: the present, represented by cinéma-verité-style "Interviews" of major figures in Lenny's life; the tantalizingly unrecapturable recent past of Lenny's late nightclub routines; and the seemingly distant past, an intimate recounting of Lenny's rise, decline, and fall. This last is the substance of the more conventionally "biographical" aspect of the film. The chronology begins with a greasy kid named Lenny Bruce scrounging for laughs in the lowest dives, and ends with the intense self-absorption of his final,

LENNY
1974, black and white, 112 min.
Director: Bob Fosse
Screenplay: Julian Barry
Based on: Play by Julian Barry
Photography: Bruce Surtees
Music: Miles Davis
Cast: Dustin Hoffman, Valerie Perrine, Jan Miner, Stanley Beck

obsessive readings from the transcripts of his multiple trials for obscenity. In between lay Lenny's complex relationship with Honey, the sleazy stripper whom he made his wife, a marriage during which youthful joys soon dissolved into sordid self-destruction for both. To Lenny Bruce the artist, these events, with their heavy burden of personal pain, became by a process of magical abstraction the raw material for his fully realized monologues. Fosse has made this process his subject, and has thus captured on film a subliminal consciousness. In a display of technical virtuosity and emotional range, Dustin Hoffman rises easily to the challenge of entering the character of a folk hero not long dead. Valerie Perrine articulates with equal clarity the spectral Honey. And cinematographer Bruce Surtees gives us the texture of a cinema mosaic in exacting black-and-white tones.

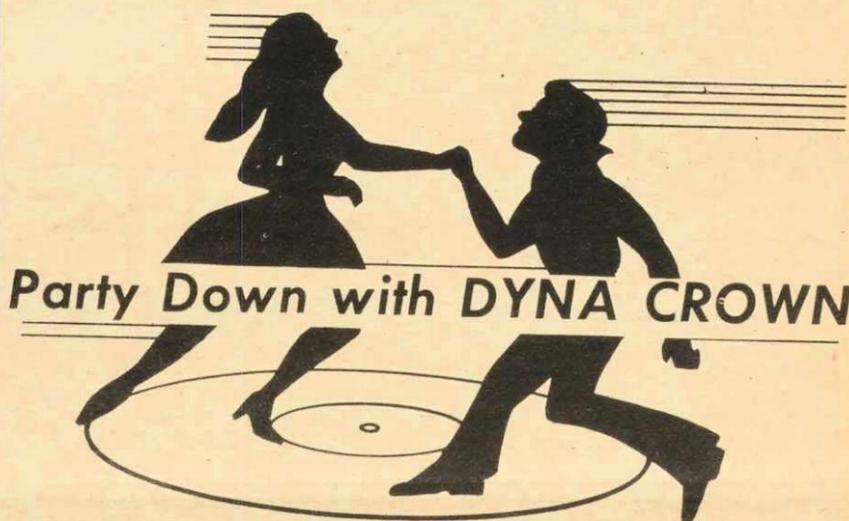


Fri. Oct. 22 **STONE FREE**

McInnes Rm. 9-1

Adm. \$2.00/\$3.00

Licensed Event



Party Down with **DYNA CROWN**

Sat. Oct. 23

DISCO in the Green Rm. 9-1

Adm. \$1.50/\$2.00

Licensed Event



HOKTOBERFEST OCT. 29-31