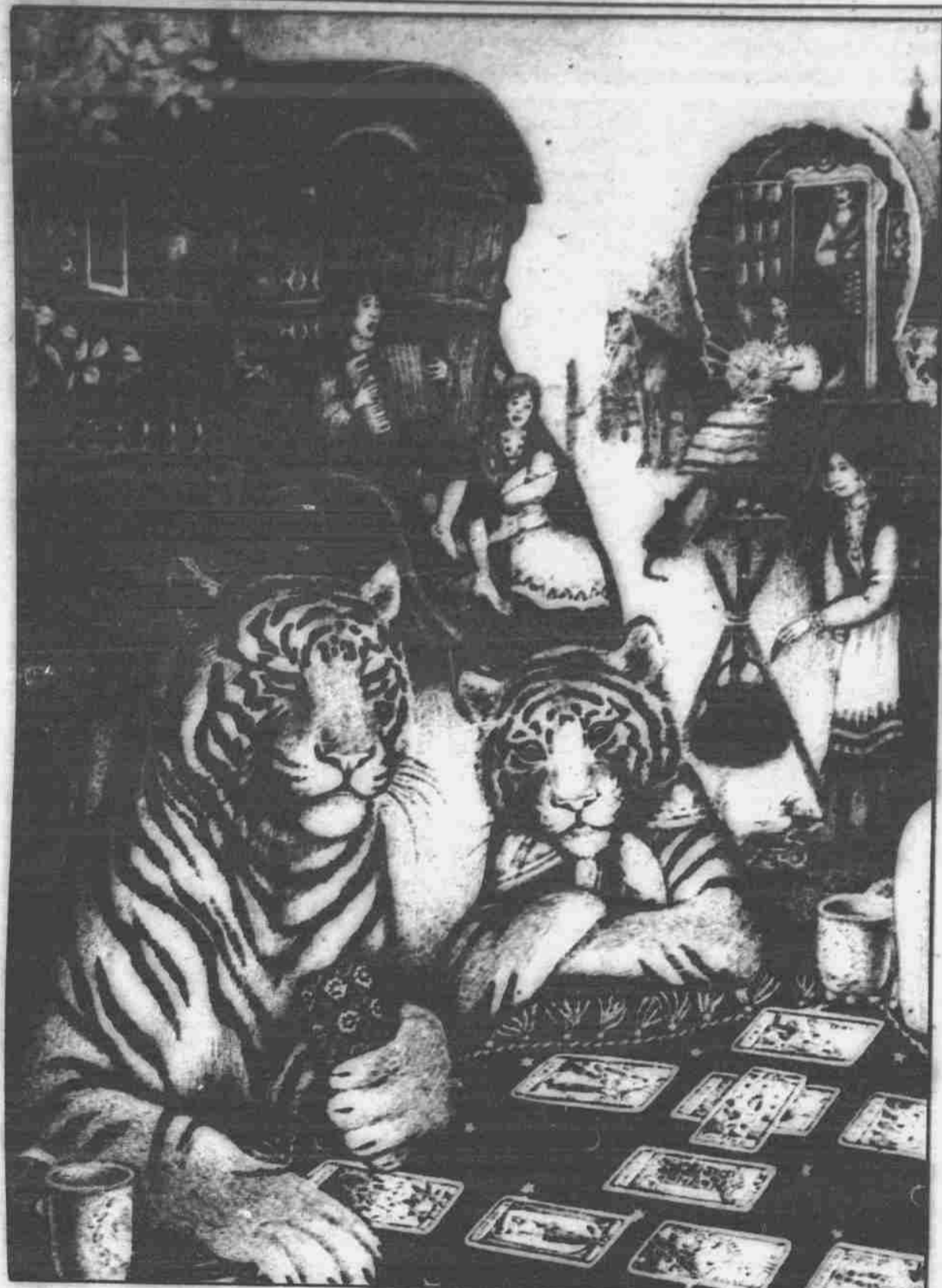


# arts & entertainment



The Dubbs, a family of 'tygers', learn the skill of using Tarot cards during their adventures in *The Tyger Voyage*.

Illustration by Nicola Bayley

## Vivid narrative, drawings trace tyger team's voyage

Review by Mark Young

*Tyger Voyage* by Richard Adams is essentially a children's book, but in a year of literary mediocrity it stands out as the best new work I've read.

Adams, author of *Watership Down* and *Ehadrils*, is a gifted craftsman who, in his adult novels, used animals both as character-for-their own sake and as mirrors of humanity.

In *Tyger Voyage* the prose is gone and replaced by charmingly droll verse.

Narrated by a small boy, the book traces a voyage of exploration by a father and son Tyger team.

*Tyger Voyage* contains no pretenses of child psychology and no clumsy attempts at achieving a modern outlook. Instead,

Adams returns to the Victorian Age and paints his narrative in vivid language.

The mildly satiric treatment of the young narrator's father, who is appalled by the breakdown of convention in the Tyger's lives, is the only modern element in it.

The illustrations by Nicola Bayley enhances Adam's style. Done in vivid colors, the 17 full-page paintings lend a stately air of near reality to the book. The Tygers have been given emotions but remain basically tigers.

If you can't justify paying \$6.95 for the story the pictures should change your mind.

Better yet, give this book to someone who can appreciate it—like a child.

## Poet lives her book's title

The title of her first published book of poems, *And I Regret Nothing*, means exactly what it says, according to author Jeanne Kane.

Kane will be in the Women's Resource Center this Wednesday from 1:30 to 4:30 p.m. to autograph her book.

She writes about a range of subjects from feminism to love and nature. A few poems have suggestions of reincarnation.

The book costs \$2. Sixty per cent of the profits will go to the Women's Resource Center.

Kane, 51, is a grandmother and a UNL sophomore. She wants to receive a degree in English "for possible vocational opportunities that would come along."

"I am a feminist, but I am much more than that. On a scale of zero to 10, where feminism is concerned, I'm about a five."

She defines feminists as "women who would like to share the same opportunities with men. And most of all, to have an equal relationship (with men)."

"Some feminists give up their heterosexual life, but I don't want to. It's too important to me. I have been married four times."

In addition to being a poet, she said she is a Buddhist and a Unitarian. In Buddhism, her ultimate goal is "a state of enlightenment, but I have a long way to go before I reach that stage."

She chants for spiritual, personal and financial enlightenment as a part of her religion.

As a poet, she writes of the 20th century blues. In a verse of *Earth Song* she writes:

"The twentieth century is here. And so am I. I called the crisis number and they committed me. I called suicide prevention, they put me on hold. The atom bomb fell."

Kane said that the book is a "way to support the Women's Resource Center. If people like poetry, they should enjoy it."

## Stills, Young fail to cooperate cutting new album

By Douglas Weil

The release of the Stills-Young Band's debut album makes one realize the unique situation of musicians in the world of art.

Sculptors and painters (even some writers) can lock themselves in a room for six months and develop an idea into a work of art.

Musicians, especially rock musicians, have to collaborate. They can develop an idea, but to transform that idea into art, they must seek the aid of other musicians.

An example of successful collaboration can be seen in the 1969 release of the Crosby, Stills and Nash album.

The coordinated efforts of the trio are responsible for the album's recognition as a classic today.

Later, Neil Young joined the line-up to form the definitive supergroup.

Crosby, Stills, Nash and Young was a short-lived success. Personality conflicts split the group and resulted in its eventual break-up after only two studio albums.

In quality the album is a mixed bag. On the first hearing, many of the songs seem to be pretty strong. On subsequent listenings, the same songs appear flawed and directionless. Ambivalence is the album's strong suit.

One of the album's better tracks is Young's *Fontainebleau* in which Young sneers at the wallowing rich. However, Young admits that he finds the *Fontainebleau* lifestyle appealing.

"I guess the reason I'm so scared of it is I stayed there once, and I almost fit," he once said.

Young also exhibits his best guitar work on *Fontainebleau*. Distorted, high-pitched and electronically

raw scowling, long the Young trademark, sets the mood for Young's cynical stab.

Stills exhibits little of the instrumental power shown in his recent album *Illegal Stills*. *Make Love to You* is the only place on the album in which Stills makes his presence felt.

The conclusion is that we all might be better off not seeing or hearing another Stills-Young album. At this point it's unlikely such a possibility exists. There is still some doubt in this quarter that this can legitimately be called a Stills-Young album.

Two-man groups like Stills-Young need to play together, not around each other. Supergroups are not contrived—they happen.

## Series features independent films

The second Filmmaker's Showcase begins today at Sheldon Film Theatre. Freude, an independent filmmaker based in Berkeley, Calif., will present programs of her films and films by other West Coast independents.

Freude owns and operates a film distribution company, The Serious Business Co. She has been one of the leading figures in a new wave of avant-garde cinema in the San Francisco Bay Area.

Freude's films have been shown in major international film festivals, museums, art and film institutes, theatres and have been broadcast on American and English television.

Her work is very personal—free flowing image poems celebrating her family, friends and life on the West Coast.

Freude will be at Sheldon Film Theatre Wednesday through Saturday evenings. Tonight she will show a program of her own films.

Thursday's program will focus on documentary films by women. Friday's screening will be sexuality in films by women, and Saturday evening Freude will show a survey of West Coast independent avant-garde films.

There will be screenings at 3 p.m. and 7:30 p.m. Wednesday through Saturday. All showings will be free.

Freude's experience as a filmmaker, a distributor and her concern for the women's movement provide a wide variety of subject matter and direction in her open discussions.

## fresh tracks



From this point, Crosby and Nash formed their own two-man band while Stills and Young pursued solo careers.

But it had to happen. Stills and Young are now a band. Their first album, *Long May You Run*, is an ironically titled set of music.

After touring little more than a month, Stills and Young found themselves running in different directions. The split-up was explained to be temporary, caused by Young's recurring throat problems.

The music contained here is good but not overpowering. In contrast to *Crosby, Stills and Nash*, there is little lyrical creativity.

Conspicuously, there is no collaboration. In the five Young compositions and four by Stills, Young sings his songs and Stills sings his. Occasionally they manage some vocal harmony.

Vocal collaboration without creative cooperation adds up to a fraction of the obvious musical potential. Clearly the music contained here would be more comfortable on separate solo albums.



Photo courtesy of Sheldon Film Theatre

Filmmaker Freude's works are free flowing and personal image poems celebrating her life.