

arts & entertainment

Haymes show combines guitar, soft vocals, humor

Review by Casey McCabe

Optimism is alive and well and living in the music of Bill Haymes, a spirited young folksinger who played in two coffeehouse performances at UNL.

Haymes, who mixes acoustic guitar, soft vocals and more than occasional humor to his show, has played at about 30 different colleges, but made his first UNL appearances Wednesday and Thursday. The performances were sponsored by the Union Program Council and the East Union Program Council.

Haymes, 28, grew up on a small farm in southwestern Missouri where he became influenced by the country fiddle music played at his grandfather's house every Sunday and the gospel piano music he picked up from his grandmother, he said.

"Piano lessons marked the beginning of my musical

experience," Haymes said. "I began learning to play the piano when I was ten. I began learning to like playing the piano when I was 18."

When Haymes was 14, he got his own guitar—a \$15 Kay, carefully selected from a pawn shop—and began Sunday sessions with his grandfather.

Feel for playing

"From these sessions I got a feeling for playing some of the older music and more important, a feeling for playing music, with others, strictly for pleasure," he said.

"Soon contemporary music caught my wavering attentions, and throughout the high school days, I performed in the usual string of bluegrass bands, rock 'n' roll bands and folk groups," Haymes said. "I played primarily because it was fun and communal, and a definite relief from the crushing boredom of life in southwestern Miss-

ouri."

His music developed a sincere, honest style that has lent itself well to the small crowd, coffeehouse performances. His song, "Taking Leave of the Nest" about his leaving the Navy, or his song "Magic" on his USA LP, feature some of these positive intonations.

"I believe in sunrise, I believe in dreams, I believe in everything I feel. . . sometimes I wonder why people cannot see that magic rules the world."

It was not until his college days at Rice University in Houston, Tex. that he began to take his music more seriously, he said. He started performing as a single act in 1969 at the Sand Mountain Coffeehouse in Houston. In the next two years he met people there who broadened his musical awareness and interest, including some of the more established performers such as Townes Van Zandt, Guy Clark and Jerry Jeff Walker.

Audience at ease

The quick-witted Haymes puts his audience at ease with his ad lib humor, which was well received, unlike that of forced jokes by some performers. He said his love for performing comes from feeling relaxed on stage.

"I talk about a lot of things on stage. I don't try to memorize jokes or punch lines," Haymes said. "I tell people about ridiculous situations I've been in. It shows I'm human and removes the barrier between me and the audience. It's non-threatening and the casualness makes it more enjoyable."

While usually confined to small intimate audiences, Haymes has played before a crowd of 1,800 as the opening act for Jimmy Spheris, and soon will travel as the first act with Mary Travers of Peter, Paul and Mary fame.

"It's special to play for the 15 or 20 people that may stay 'til the end of the show and huddle up close to the stage. But it is definitely a rush to play before a large audience. I do like to be able to see my crowd, but the smaller it is, the less energy."

He labels himself as a folksinger, but uses the term loosely to refer to one who mainly plays guitar and sings. He said his idol is Jackson Browne and he likes to pattern himself around Browne's introspective style of music.

"There are a lot of people doing these college performances and in general the people are warm and responsive," Haymes said. "It's hard to get people if you're not famous. Nobody's heard of you, but the university does a good job of promoting. If people like the show, they'll tell a friend, and that's the way it works."

"The folk tradition has been carried on in the popular vein by the early works of John Denver, James Taylor and by Jackson Browne," Haymes said. "Then on a smaller level by artists like me. Things are beginning to open up but it's taken me a long time to get here."



Photo by Bob Pearson

Coffeehouse performer Bill Haymes' quick-witted humor puts his audience at ease.

Movie's bawdiness is excessive but choreographed fights terrific

Joseph Andrews could have been acceptable film. That is, if director Tony Richardson had not fallen into the trap that so many sweaty audience grabbers fall into. Unchecked mayhem liberally spiced with nudity, sex, profanity and cuteness seems the surefire formula for box-office success these days.

Whenever Richardson's version of Henry Fielding's *Adventures of Joseph Andrews* sticks to the original story, it holds up well. But total fabrications such as the sado-masochistic nuns in the sheriff's hall of necrophilia are preposterously out of place. It is a very tactless movie in that way.

I think a good indication of what Richardson is up to emerges when Lady Booby, AnnMargret, is told of Joseph and Fanny's supposed kinship. The camera zooms in on her astonished face and she mutters a cute, but unprintable obscenity.

J. Marc Mushkin
private
showings



It is painfully obvious that this is intended to be a hysterical high point, but I can't remember anyone laughing.

Richardson apparently was not content to have a light slapstick comedy in the same tone as Richard Lester's *The Three Musketeers*. Instead, he wanted a bawdy knock-em-dead howler—why else would the parson be running around with no pajama bottoms on.

Margret protrudes

As for Ann Margret's acting—well, she does not actually act. She protrudes. And her British accent is hardly convincing; in fact, it is easily the worst in the movie. But that is what you get when the star is cast solely on her bustline.

Peter Firth, as Joseph, and Natalie Ogle, playing Fanny, are fine.

But the film is not as bad as it sounds. The portrayal of both the 18th century aristocracy and lower classes is carefully done (although it owes a bit to the spirit of *Monty Python and the Holy Grail*.) And some of the choreographed fight scenes are terrific.

It's just too bad that on leaving the theatre you feel as if you've been pounded on the head with the filmmakers' ideas of "bawdiness."

Joseph Andrews is playing at the Plaza 2.

Other attractions

There are a couple of important film events in the area coming up soon. This week, the Lincoln premiere of Ken Russell's 1972 *Savage Messiah* is showing at the Roxy. It should be interesting to compare this film with his rather disappointing *Valentino* (reviewed last week). Completing the Russell double feature is *The Boyfriend* (1972), starring Twiggy.

In Omaha October 28 and 29, the Joslyn Museum is starting its "Meet Me at the Movies" series with a blockbuster collection of Stanley Kubrick's films.

For only \$6, you get six movies over two days plus a dinner. Individual movie tickets also will be available. Included are 2001: *A Space Odyssey*, *Lolita*, and Kubrick's masterpiece, *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb*.

I'd recommend the series anyway, but at that price, only transportation might be a deterrent.

Guest conductor returns to Lincoln

Robert Olson, guest conductor for the Nebraska Chamber Orchestra's performance tonight, has returned to Lincoln after a four-year absence.

"It's a big treat to be back," said Olson, who taught and conducted at Nebraska Wesleyan University from 1969 to 1973.

During that time he was assistant conductor of the Omaha Symphony.

Olson said he left in 1973 on a Fulbright grant to study conducting with the Vienna Philharmonic. He said that during his one-year European stay he conducted orchestras in Hungary and Rumania.

Olson now teaches bassoon and music theory, and con-

ducts the orchestra and opera at the University of Colorado at Boulder.

He said the Nebraska Chamber Orchestra uses the guest-conductor system as a matter of philosophy.

"When you have a steady conductor of a group, the conductor has a . . . say," he said. "He's an entire dictator." Olson said having a guest conductor exposes musicians to different kinds and styles of music, and gives different performers a chance to solo. Olson said this is important to the Nebraska group because it is a player's orchestra, not a conductor's orchestra.

"It's been a very good time," Olson said of his Lincoln stay. "The orchestra is very good."

Movie schedule

Cinema 1: *Oh, God!*; 7:30 p.m., 9:30 p.m.; PG
Cinema 2: *You Light Up My Life*; 7:30, 9:15 p.m.; PG
Cinema X: *Jeannie's Majestic Box*; no set times; X
On the Street; no set times; X
Cooper/Lincoln: *Doctor Zhivago*; 7:30 p.m.; G
Douglas 1: *Joseph Andrews*; 5:30, 7:30, 9:30 p.m.; R
Douglas 2: *Damnation Alley*; 5:20, 7:20, 9:20 p.m.; PG
Douglas 3: *The Spy Who Loved Me*; 5:25, 7:40, 9:20 p.m.; PG
Embassy: *Odyssey and Baby Rosemary*; continuous showings from 11 a.m.; X
Joyo: *Orca*; 7:20 p.m.; PG
Plaza 1: *Smokey and the Bandit*; 5:30, 7:30, 9:30 p.m.; PG
Plaza 2: *Fantastic Animation Festival*; 7, 9:15 p.m.; PG
Plaza 3: *A Piece of the Action*; 7:15, 9:45 p.m.; PG
Plaza 4: *Valentino*; 7, 9:30 p.m.; R
Roxy: *Savage Messiah*; 7:30, 11:15 p.m.; R
The Boyfriend; 9:20 p.m.; G
State: *The Lincoln Conspiracy*; 7:30, 9:15 p.m.; G
Stuart: *Star Wars*; 7:20, 9:30 p.m.; PG
84th and O Drive In: *Walking Tall*; starts at dusk; R
Part 2 Walking Tall; second feature; PG
Final Chapter: Walking Tall; third feature; R