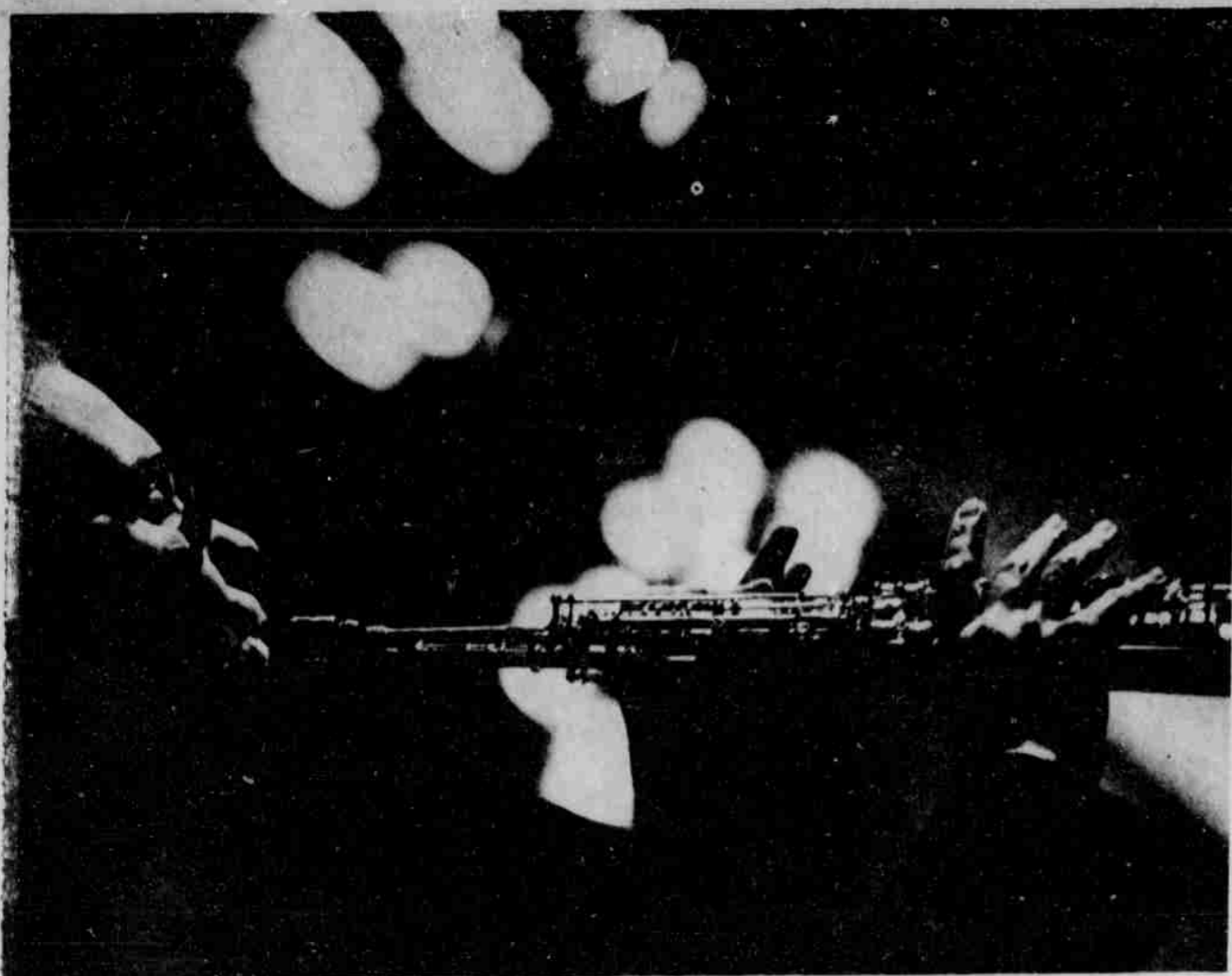


Nebraskan Entertainment

Professors exhibit displays



Ed Love displays his flawless technical style as he plays his soprano sax at the Union Festival Jazz Concert.

by Dave Landis
Entertainment Writer
 The Sheldon Art Gallery is showing, through Sunday, two exhibitions of Nebraska art faculty members.

James Alinder, assistant professor and photography instructor, and Keiter Jacobshagen, assistant professor teaching graphic design, are showing original works completed in the last three years. Both displays are visually appealing and offer interesting contrasts.

James Alinder
 x-Peace Corpsman James Alinder's exhibit focuses on the photograph as a personal expression. All pictures are full frame and feature an unusually wide lens angle — 140 degrees as opposed to the normal 50 degrees. With the wider photograph, Alinder said he can "picture the object in its environment." This gives the observer a better understanding of the object.

A large portion of the exhibit deals with his wife, her pregnancy and the birth of their baby daughter. Alinder and his wife travelled to Omaha to have their child so the artist could observe and photograph the pre-operation procedure and the delivery.

The self-portrait of Alinder, four hours after the delivery, is outstanding. The entire pregnancy sequence is very warm and quite personal.

"It is an attempt to define my relationship with my wife and our child," he stated. The photographer was quick to add, "I can't intel-

tualize about my photographs. To put it into words is to destroy the visual experience."

Alinder's photographs reflect a beautiful sense of irony and humor. Use of motion is another delightful theme of Alinder's.

Through shutter speed slight-of-hand, Alinder slows motion, releases it again and then freezes it in the same photo. This is not an attempt at "trickery", but serves to "tweak the observer's complete belief in the photograph."

Alinder received his training in the documentary style. He used this to good advantage in East Samoli as a Peace Corpsman. Through exploring other dimensions of the camera, he sees these photographs as "personal documents." The people pictured are either friends or relatives.

Kieth Jacobshagen
 Perhaps more philosophical is the exhibit of this graphically oriented artist. Paintings of midwestern winter landscapes are displayed across from a photographic essay.

Jacobshagen did not wish to schematize his exhibition in much the same manner as Alinder. The artist did say that the photos represented "parts of the American social landscape." Several elongated pictures of a dark nude figure wrapped in cellophane introduce the exhibit.

Actually these are two separate frames that have been placed side by side and then retaken as a complete image. Those introductory shots may be the skeleton of the rest of the figure (the remaining photos).

"Isn't everything wrapped in cellophane today?" Jacobshagen questioned. "We are as endangered of being restricted just as some of the images are."

A penetrating portrait of a group of tired women sitting on a bench surrounded by cigarette butts and an atmosphere of smog and squalor, particularly underscores Jacobshagen's opening statement.

Fantasy serves as a foil to some of the harder edged photos. "I've always been intrigued by trucks. At truck stops, I'd get out and look at the diesels." One photograph distorts the cab of a truck out of proportion. It was taken at a Grand Island truck stop.

The paintings are fantastical too.

"I'm a winter person," mused the artist. A series of seemingly redundant paintings reveals, upon closer examination, diverse colors and textures.

"The pictures look monochromatic, but in reality there are twenty to

forty different colors used in the winter landscape as in the summer. We just don't see it."

"I don't regard myself as a photographer who shoots paintings or a painter that paints photographs. The media express completely different things," concluded the professor.

Both artists have a high regard for each other. The two exhibits prosper by the other's presence. They produce bold contrast and yet are as compatible as the two artists themselves.

LINCOLN'S FINEST THEATRES
NEW COOPER / LINCOLN
 434-7421
 54th & O Street

LIMITED ENGAGEMENT!
TONIGHT 8 P.M.!
 AT OUR REGULAR PRICES!

THE ONE... ONLY... AND ORIGINAL!

The Monumental Motion Picture Musical By Which All Others Are Measured!

RODGERS & HAMMERSTEIN'S SOUTH PACIFIC
 COLOR BY DELUXE

Starring **ROSSANO BRAZZI - MITZI GAYNOR - JOHN KERR - FRANCE NUYEN**
 featuring **RAY WALSTON - JUANITA HALL**

SAT. & SUN. CONTINUOUS FROM 2 P.M.

Pure Form delights jazz audience

by J. L. Schmidt
 Jazz in the Pure Form gave the listening audience in the south crib of the Union just that, jazz in the pure form.

The group was the idea of one and is now five strong, having been organized by drummer Vic Lewis. Ed Love, former math major turned sax man musician; Glenn Hutchison, a natural ear musician who plays locally with the Hutchison Brothers; Don Gorder a trumpet and flugelhornist and Chuck Penington, the "old man" pianist of the group are the Pure Form.

As a group, they displayed a wonderful sense of dynamics and individuality with a great awareness that they were still a group which had to hang together to please the ear. In spite of the group they each managed to shine.

Lewis' drum playing can best be compared to a sculptor with a block of marble. At times he was violently slashing off great chunks of stone with forceful

chipping strokes. At times he was adding the delicate trim of an elegantly fluted column with the mere tips of his sticks on the rim of the snare.

The wandering eye may have thought, at times, that Lewis had been replaced by a perpetual motion machine programmed by a computer to play all of the cymbals, the base, snare and tom-tom at the same time without breathing. He was this fast, but flawless.

Glenn was good and steady on the base and stayed out of the limelight while providing the solid background for the others to play around. Like all good musicians, Glenn had to wait but he got his solo stint in the final set and brought crowd applause as well as some well deserved

praise from his compatriots.

Gorder shined in duo with Love but at times seemed a little less forceful than anticipated. He did several solo stints which were well timed and technically correct and played well with the group.

Love was really with the group, most of the time, but at moments had the tendency to drift. He seemed at times obsessed with playing as many notes as possible while, more often, being content to flow with the tide of the group.

His shining moment was when the group played a song popularized by the Mothers of Invention, "King Kong." Love admittedly played around with the basic tune and came up with a rendition which featured the soprano sax.

Penington on the piano is smooth. Period. He is an even better composer and arranger and had several good examples of a hodgepodge of rock, jazz, and blues. Especially notable was his rendition of "Georgie Girl," which strayed far enough away from the basic tune that one almost got lost in the crowd only to be brought back to it by the familiarity of the tune after a short solo by each of the artists.

"Suspicion" and "You're Gonna Hear from Me" joined with "Take Five" as other crowd pleasers. "Master Charge" and "Loaded" were in the category of newcomers, but all were handled well by the group of well-seasoned musicians.

Flamenco artist is featured here

Clark Metcalf, a regionally-known flamenco and classical guitarist is currently appearing at the Holiday Inn. Metcalf plays during the cocktail hours, 5:30-6:30 p.m. His engagement ends Saturday.

Metcalf has been a professional guitarist for the past eight years. He recently returned from Spain. While in Europe he received additional training "from the gypsies in the street."

Donovan comes to Kansas City

Donovan, self-styled songwriter from Scotland, will be appearing at the City Auditorium in Kansas City Saturday evening. Tickets are \$3, \$4, \$5 and \$6. Ticket sales have been good, so those planning to attend should call the City Auditorium for reserve tickets.

He will also be appearing at the Civic Auditorium in Denver, Sunday.

Enjoyable riding on C.T.A.

Album Review of Chicago Transit Authority
 by "No. 6"
KFMQ Progressive Rock Program Director

Have you ever ridden the C.T.A.? It's similar to the E train to Queens but much more enjoyable.

Chicago Transit Authority (CTA) is a band; a darn good band. Their jazz-rock-blues has captured many of the hearts of Blood, Sweat, and Tears fan. Chicago Transit Authority includes seven musicians, all sweetly combining to achieve unusual harmony.

It's hard to put your finger on the exact type of music they create. The only thing that can be said is that their inventive songs are consistently good music.

The opening song is appropriately titled "Introduction" and is truly representative of the group's music. In the opinion of this reviewer, more groups should do this to save the audience wasted time.

Terry Kath is an unusually good lead guitarist and is quite good in his creative parodies of Mike Bloomfield, Jimi Hendrix, and Jimmy Page. "Free Form Guitar" is by far the heaviest piece on the double album if you can dig that. Kath's solos throughout the 90 minutes of entertainment are more than adequate.

Daniel Seraphine is typical of today's drummers, patterned after Ginger Baker but lacking the crystal clarity. His performance

throughout the album and especially in "I'm a Man" would warrant applause from Doug Ingle (Iron Butterfly) and John Bonham (Led Zepelin).

One thing is almost amazing. It is the way CTA blends only two horns to sound like an entire brass section. James Pankow, CTA's trombonist, has done an excellent job in arranging the brass.

Another thing worth heralding is the way CTA can change the beat of the music from extremely fast to incredibly slow so often, so effectively, and so pleasurably. Listen to "Question 67 or 68" which is matched only by Led Zepelin's "How Many More Times" or "Dazed and Confused."

The Sergio Mendes Show

STARRING **SERGIO MENDES & BRASIL '66**

With the Bossa Rio and Don Sherman

FRIDAY OCT. 17
 8 p.m. Pershing Auditorium

Tickets \$3.75, \$4.25, \$4.75

Available Union—
 Through Oct. 10
 At Pershing Oct. 10-17

Sponsored by Nebraska Union
 Special Events Committee

F. A. C.

To celebrate the opening of the New 2nd Floor at "Der Loaf" — FEATURING —

THE AMERICAN FROG

Playing From 3:30 to 6:00 P.M.

— REDUCED PRICES ON PITCHERS OF BEER FROM 2:30 to 3:30 —

SORRY — NO MINORS

CROW & JERMS
 Brought to you by **KLMS**

SATURDAY, OCT. 11, 8:30

Advance \$1.96 At Door \$2.45
 Tax .04 Tax .05
 \$2.00 \$2.50

PERSHING AUDITORIUM, LINCOLN

FLYING D STABLE

Open Year Round — Weather Permitting

- Horses for rent
- Hayrack rides
- Wed. ladies day — 25% off

2511 W. Van Dorn 435-7293 Reservations

The Raiders Are Comin!

AUDITORIUM

PAUL REVERE AND THE RAIDERS

SAT. OCT. 4th 8:30 P.M.

\$3.00 \$4.00 \$5.00

ALL SEATS RESERVED

TICKETS ON SALE PERSHING BOXOFFICE, BRANDIS, PENNYS, AND TREASURE CITY RECORD DEPARTMENTS, STORE HOURS.

STUART 432-1465 13th & P Street

CONTINUOUS FROM 1 P.M.
FRI. \$1 till 6 P.M.
 After 6 P.M. & all day Sat. \$1.50 Under 14, 50c Anytime

What ever happened to Aunt Alice?
 you'll know... when the horror starts to grow!

Palomar Pictures International presents
 An Associates and Aldrich Company Production

"What Ever Happened To Aunt Alice?"
 Starring **Geraldine Page Ruth Gordon**
 (M) **Rosemary Forsyth**

FREE PARKING for Stuart and Nebraska after 6 p.m. at Rampark, 12th & P / Auto Park, 13th & Q / State Securities Self Park, 1230 W / Car Park, Garages, 13th & M.

NEBRASKA 432-3126 12th & P Street

"HILARIOUS!"

... COUGHLIN AND CASEY ARE THE ODDEST COUPLE SINCE JACK LEMMON AND WALTER MATTHAU AND THEIR "MARRIAGE" IS JUST AS FUNNY!
 —Keith Thomas, Los Angeles Times

"MICHAEL GREER STEALS THE PICTURE OUT-RIGHT, WITH HIS PORTRAYAL OF THE FAIRY GOD MOTHER!"
 —John Wasserman, San Francisco Chronicle

THE Gay DECEIVERS
 A "SWEET" LESSON IN DRAFT DODGING!

WIDE WORLD OF ENTERTAINMENT