

# entertainment

## Up With People combines learning experiences, music

What is a musical organization and also an institution for learning? Easy—Up With People.

Up With People is a musical group of approximately 70 high school and college-age performers, who, even though they travel all over the world giving concerts, continue their education by talking to the members of the communities where they are performing.

By observing and discussing the actual problems of these communities, the entertainers learn more than they might learn from a book.

Up With People will be performing in concert at 8 p.m.

Saturday, Febr. 6, at Pershing Auditorium.

There are four different groups of the Up With People organization, one group consisting entirely of high school-age members and the others consisting of college-age members.

The group performing in Lincoln will consist of college-age members from all over the globe. The organization is always on the alert for new talent wherever they perform.

Ticket prices for the concert at Pershing Auditorium are \$2, \$3, and \$4.

Special Showing  
of  
**GOODBYE  
COLUMBUS**  
7 and 9 pm  
Friday and Saturday  
February 5 and 6  
UNION  
SMALL AUDITORIUM  
75 CENTS ADMISSION



**RIGHTEOUS BLUEGRASS**

— To Clap, Stomp and Drink By —

**CATTMANN'S LOUNGE**

8:30

NIGHTLY



Christopher Lee is the soothsayer... who warns Caesar

## 'Caesar' is traditional

by PATTY CULVER

After seeing the University Theater version of *Julius Caesar* this fall, I was anxious to see how this movie would handle it, hoping that it would be in the traditional sense. Although it is exciting to an old masterpiece interpreted in a different way, it is also enjoyable to see it done in the style in which it was written.

John Gielgud played a Caesar that was more a man than a god. He was always calm and not one to go about screaming and reciting Shakespeare, as is often the case. In fact most of the characters were toned down to a point that, in places, it appeared that they were merely reciting lines from memory instead of acting.

Brutus, as played by Jason Robards, was so complacent that at times he reminded me of Pat Paulsen's dead-pan expression. Most of the time this toning-down worked and allowed the audience to concentrate on the beauty of

the language and depths of characters, but once in a while it would have been nice to see some strong emotion or reaction from them. Many times an inexperienced viewer will spend half of his time trying to figure out what is being said by Shakespearean actors and this film does solve that problem with its non-reacting (or very slow) actors and actresses.

Richard Chamberlain plays a rather dubious Octavius Caesar for this viewer. It looks like they wanted to make him look rougher than he naturally is, so they added a few whiskers, messed his hair and that was it. The result was a sloppy son of Caesar. His acting was properly accepted if one could look beyond the outer appearance.

The technical filming was average. Many times the scenes would change in a rather unstructured manner, jumping from place to place. Following the style acting, the scenery and filming was done simply to, once more, bring out the

depth of the acting and written words.

The battle scene was done without the aid of thousands of Roman officers marching in full, colorful uniforms to the sound of blaring trumpets. The music in the background was appropriately arousing but did not become the main feature of the scene. The costuming was used to provide an authentic garment for the actors but was not outstanding in its own right.

In conclusion, I recommend this film to anyone who enjoys Shakespeare or would like to try one of his tragedies. As one of his "followers," I was never bored and truly absorbed the tragedy in his play. Many of the non-English majors did tend to become tired and the film, to them, dragged on for hours.

I would class this production in a middle category for Shakespeare films. It was not the best ever produced but was a long way from the poorest.

## Joplin album moves

by TIM SINDELAR

Who else, but Janis Joplin, can take the pain and sorrow of being without love and turn it into something as beautiful and wonderful as love itself. And now we have *Pearl* which does this even better than before.

This album moves! There's an uptempo, driving force here that is very distinct from either of Joplin's first two albums.

"Move Over", one of the two songs on this album which Janis wrote herself, picks you up off your feet and sets you in motion. That just starts it all. You settle down a bit with "Cry Baby." Yet here, Janis displays her full range, from tender, passionate, pleading to those angry, anguished cries. This is Janis as never before.

"My Baby" is quite a change for Joplin. Instead of singing the blues, she is all right since she's got her man.

"Me and Bobby McGee" can be simply unbelievable. Turn the volume up full, cry along with Janis, but be ready to lose your head when the Full Tilt Boogie Band gets rocking.

Janis' own Jesus-song,

"Mercedes Benz," comes off like George Harrison's "My Sweet Lord", only with her own style and philosophy. In "Trust Me," Janis is searching for love, but she comes back, hurt once again by it, and advises to "Get It While You Can."

The Full Tilt Boogie Band is probably the most talented group to play with Janis. They don't merely back her up, they are as much of the success as Janis.

Their real strength comes out in "Buried Alive In The Blues," and "Me and Bobby McGee." While Ken Pearson, organ, and Richard Bell, piano, stand out, the entire band displays an incredible tightness.

I sat down to try and find something I didn't like on this album, and played it about 20 times through, until I decided that I was liking it more and more.

I'd like to be more critical, but I can't. "Pearl" comes to own your body and soul.

## Union project chairmen

The Nebraska Union Program Council will hold interviews for chairmanships of its projects on Saturday. About 20 positions on established projects are being filled.

Students may obtain an application and obtain an interview time in the Program Office. Applications must be returned to the Program Office by Feb. 6.

Members of the Program Council will be available Thursday, from 3:30 p. m. to 5

p.m. in room 237 Nebraska Union to answer questions

concerning interview procedures, Union programs, organizations and projects.

The current Union projects include World in Revolution, Model United Nations, Hyde Park & Tuesday Thing, Speakers, Special Films, Weekend Films, Foreign Films, Jazz & Java, Coffee House, and Concerts (Community & University).