



Larry Kubert

Thirteen is supposed to be an unlucky number. Anytime the number thirteen is associated with a Friday, it's supposed to be even worse luck.

Last Friday, Phi Mu Alpha Sinfonia's Portraits in Jazz was presented for the 13th annual year. Was it an unlucky concert for them? To a certain degree.

This is unfortunate, because the University lab band is basically pretty good. Their problems, however, seemed to lie in minor errors and their guest soloist, Buddy Baker, trombonist.

**BAKER IS A VERY GOOD** technician, but his style of playing jazz (late 40's or early 50's dance band) did not seem to match that of the modern 1971 Sinfonia lab band.

This is not to say that there is anything wrong with Baker's style. On the contrary, this style of music aided greatly in the progression of jazz, but the lab band just did not seem to be comfortable playing in this style.

Baker's selections, "I'm Getting Sentimental Over You," "Night and Day," "Little Girl Blue" and "Can't Take My Eyes Off of You" (the last two done with only percussion and a Kai Winding-type trombone backing) were very good for what they were, dance music, but not hard-driving jazz.

**THE LAB BAND WAS** fine, but the program mix-up and the "encore" of a song which was supposed to have been played earlier was slightly disturbing.

Also disturbing was the lack of continuity in the band's dress. It appeared as if someone forgot to tell the members what to wear. As a result, dress varied from tuxedos to suits to blue-jean bell-bottoms.

It almost seemed as if the band was trying to imitate, in its dress, an oversized Blood, Sweat and Tears.

**IN THE PAST THIRTEEN** years of the Sinfonia concert, especially in the early years, tuxedos or suits were the standard attire. This does not mean that blue-jean bell-bottoms are bad and that tuxedos are good. Forget it! Either one is perfectly acceptable, if everyone in the band would have chosen one style or the other.

However, the lack of standardization in the dress seemed to be a manifestation of the disunity which plagued the concert.

The band really roared on "Big Sur Echo," its opening number, and again on its "encore" "New Mood." It's too bad one trombone had to come in early at the beginning of "New Mood," but the piece soon made you forget about the mistake.

"Anadge" and a 7/4 Indian tune, "Incelir," was very interesting, but the audience didn't seem to appreciate them. Bad audience! The band did a very good job with both of these songs.

**WHAT COULD HAVE BEEN** the high point of the evening was slightly tainted again by the presence of Baker. "MacArthur Park" was one-hell-of-a song, it was really grooving when Baker walked out and schmaltzed it up with his solo.

But the best part of it all was the way the lab band lifted "Ma. Arthur Park" up again after Baker's solo was over, and raced on to a great finish.

Special kudos to the soloists in the reed section, they were good. Also to Robert Semrad, trumpeter, who, although he didn't have any "down-front" solos, seemed to be the inspiration and backbone for the entire brass section. In addition, the conga drummer did a superb job all night long.

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**SPEAKING OF BLOOD, Sweat and Tears**, remember that they will be in Lincoln on April 3, at Pershing Municipal Auditorium. Start thinking ahead for tickets.

This Friday Connie Lee will be appearing at Jazz and Java in the South Crib of the Union. Plan on the starting time to be 3:30 p.m.

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This is a good weekend for theater buffs. Opening Friday, will be the University of Nebraska's production of *Celebration*. This musical should not only be easy on the ears, but after seeing some of the costumes, easy on the eyes too.

Tickets are now on sale at the Temple Building, but hurry because good seats are really going fast.

**ANOTHER THEATRE OPENING** this weekend is the Lincoln Community Playhouse's production of *Under the Yum Yum Tree*. Tickets for this show are on sale at the Lincoln Community Playhouse, 18th and L.

Tryouts for *Song For Albert* will be held next week, March 17, 18 and 19 at 7 p.m. and March 18 at 3:30 p.m. on the third floor (if you count the basement as the first floor) of the Wesley Foundation (Hungry Id).

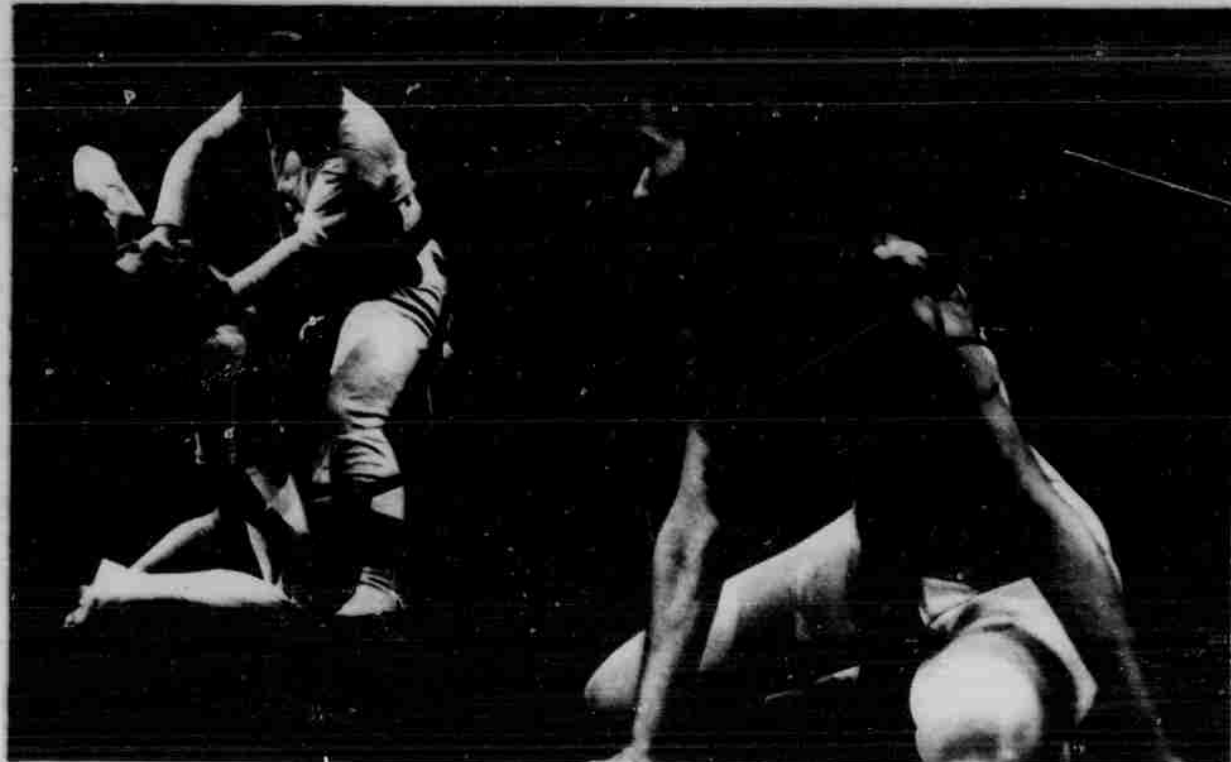
The show, written and directed by Paul Baker, has parts for five men and three women. A female blues singer along the lines of Joplin is also needed for the show.

**INGMAR BERGMAN'S** *The Ritual* is still showing at the Sheldon Art Gallery and will run tonight and Friday. The film, which is Bergman's comment on obscenity and censorship, is shown at 8 p.m. each night.

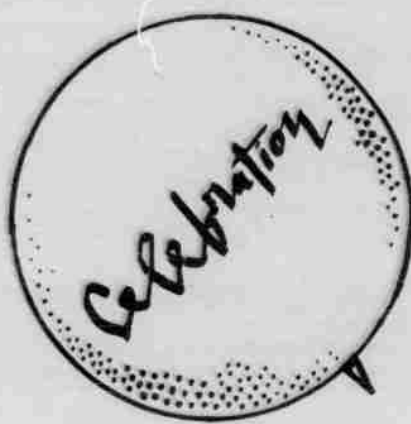
There will be another film at Sheldon Art Gallery on March 16. This film, *The Hour of the Furnaces*, is an essay on the social, economic, cultural and political conditions in South America.

Sponsored by the Union Special Films Committee, the admission to *The Hour of the Furnaces* is \$1 and show times are at 3, 7 and 9 p.m.

The University of Nebraska Symphony Orchestra will present its spring concert tonight at 8 p.m. in Kimball Recital Hall. Under the direction of Emanuel Wishnow, director of the School of Music, the orchestra will feature the music of Bernstein, Mendelssohn, Debussy and Britten.



The evil Rich (Dean Tschetter) tries to triumph over the good Orphan (Jan Van Sickle) in the University of Nebraska's production of *Celebration*, as fallen Angel (Jeanne Mathes) watches.



by CHARLIE HARPSTER  
Staff Writer

The air, the water and the land are poisoned. The war stretches on, pulling patience until it breaks. The government refuses to listen. Everyone is abandoning hope.

What to do?  
**CELEBRATE!**

*Celebration* is a ritual of hope. It is a celebration to exhort evil, to welcome good, to bring back hope.

It is a musical—it has music—but it is not a lightweight musical comedy.

The authors believe a play is a religious experience, to meet primitive needs, director Dallas Williams explained. Since prehistoric cave rites, he said, people have witnessed plays to scare away evil and chase away winter. They still do.

**PLAYS ARE FUN** too. But beneath the fun, a battle is being fought between the forces of Death and the forces of growth, between winter and summer. Winter may cover the world, but a seed always remains beneath the ice, Williams said.

All the seed needs is to be reached by the sun to make it sprout. Winter always passes, and when summer comes...forget winter—celebrate!

*Celebration* does not say: if it feels good, do it. It is not ostrich-like or Pollyanna-ish, Williams said. It faces the fact that times are hard and the future appears hopeless. It says if we work to get what we want, as the orphan hero of *Celebration* does, the world is going to get better.

**THE PLAY SHOWS** Evil: Edgar Allen Rich, the classic rich man with nothing, a peddler of fakes, falsies, artificial flowers, facades. He is played by Dean Tschetter, whose Stravinsky-inspired scenes backed *The Rake's*

*Progress* And there is Potemkin, the con-man, played by William Wallis.

The play shows Good: Orphan, played by Jan Van Sickle; and Angel, played by Jeanne Mathes.

The play is about the triumph of Good over Evil. It is idealistic, but a morality play dealing with the forces of life and death has no choice.

**IT IS SURREALISTIC** for the same reason. The dancing, directed by Ric Marsh, expresses thoughts, not actions. The choreography, with abstract motions, reflects the play, with abstract lines, because this is the only way thoughts can be represented, Williams said.

The audience is to be a part of *Celebration* through several techniques. Streamers and confetti for the audience. Music with magnetic, pounding rhythms meant to draw the audience into the action on stage. And lighting that plays back and forth across, the theater, with oscillating shadows and colors that cause differences between actor and audience to diminish.

*Celebration, A Musical About Winter*, will run Friday, and Saturday, and the following Monday through Saturday, March 15-20th, at Howell Theater.

Come to the party and fulfill a primitive need with *Celebration* on one of these nights, starting at 8 p.m.

## Pulitzer Prize reporter here

A Pulitzer Prize-winning reporter during World War II, Leland Stowe, will speak Thursday and Friday in the School of Journalism.

Stowe, who also won a Sigma Delta Chi Medal for his reporting of the German invasion of Norway, is now European editor of Readers Digest.

He will also address a joint meeting of the student chapter of Sigma Delta Chi, professional journalism society, and Cornhusker Editors at noon Friday in the Lincoln Hotel.

### EMBASSY THEATRE

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