

LARRY KUBERT LARRY KUBERT LARRY KUBERT LARRY KUBERT

Remember a little over a month ago when I came out pushing *Hair* in Kansas City?

Well, a lot of people didn't get to see that production for numerous reasons. They weren't willing to drive down to Kansas City, they weren't willing to pay the ticket prices and, perhaps most important, all the tickets were sold out.

WELL I'VE GOT a solution. Let's bring *Hair* to Lincoln! A couple of weeks ago Pershing Municipal Auditorium made the statement that it might bring *Hair* to Lincoln next fall.

GREAT! But the key word is might. According to Ike Hoig, manager of Pershing Auditorium, IF public response is favorable *Hair* will be brought in, IF public response is bad, forget it.

So laying it right on the line, you and I know that there will be plenty of self-righteous guardians of Lincoln's purity who will raise a commotion over the possibility of bringing *Hair* to town.

We can't have those dirty commie-pinko sex-fiends in our fair city.

AFTER SEEING how *Hair* was handled in New York City, I know that some people might be offended by the production, but if they are broad-minded at all they will not be.

I'm not saying that everyone in Lincoln has to go see *Hair*. Furthermore, I believe that quite a few Lincolniters would like to see *Hair*. This was evidenced by the fact that a large majority of the audiences in last year's poll at Lincoln Community Playhouse voted for a presentation of *Hair* at the Playhouse this year. Of course, there were some audience members who were quite opposed to the idea, but the point is that not everyone who would like to see *Hair* is a communist or a pervert.

So what can be done by those of us who would like to see Pershing Auditorium bring *Hair* in?

The answer is simple. Just cut or tear out the Daily Nebraskan my headline (LARRY KUBERT LARRY KUBERT LARRY KUBERT LARRY KUBERT), write your name and social security number somewhere on it, put it in an envelope, address the envelope to Larry Kubert, Daily Nebraskan, Room 34, Student Union and drop it into the Campus Mail (that way no one will have to pay postage).

AFTER I receive these, I will gather them up and present them to Hoig as an indication of how many University of Nebraska students (or Lincolniters for that matter) want to see *Hair* performed in Lincoln.

But we must take this action NOW if we want to have *Hair* here next fall. So please don't sit back on your rear-ends and forget about it. Let's get together and "Let The Sunshine In."

Oh Oh Omaha will open Thursday at the Sweetness and Light satirical theater in Omaha (where else).

The premise of the production is that everyone needs a good laugh now and then, and that Omaha is certainly worth a good laugh.

AMONG SUBJECTS to be covered in the show are such problems as the Omaha World Herald, a courageous Douglas County woman who wouldn't accept relief, Police Chief Andersen and his new hard-hitting recruits and the continued moral decay in Omaha as evidenced by the presence of the Pussy Cat Theater.

Oh Oh Omaha will run in repertory with the *Almighty Revue: You Can't Keep A Good Man Down*. *Oh Oh Omaha* runs at 8 p.m. on Wednesdays and Thursdays and three times on Saturdays at 8, 10 p.m. and midnight. *The Almighty Revue* is presented at 8 and 10 p.m. on Fridays and at 8 p.m. on Sundays.

Sweetness and Light is located in the Old Market at 1014 Howard Street, and I recommend that you make telephone reservations by calling 345-8388 before going up.

TRYOUTS for Jules Feiffer's play *Little Murders* will be held Monday, March 29, in Room 103 of the Temple Building from 7:30 to 10 p.m.

An interesting feature of this show is that the proceeds from it will go to help finance Stephen Rozman's defense fund.

Feiffer's play is black comedy in two acts and centers on a man who is slow to become involved in a world of murder and revolution.

The play calls for nine men and five women.

Speaking earlier of Pershing Auditorium, Blood, Sweat and Tears will be there April 3 and Rod McKuen will be there April 16.

Werther, Jules Massenet's romantic opera, will be broadcast for the first time by the Metropolitan Opera on Sat., March 27, at 1 p.m. and will be heard locally over KRNU (fm) (90.3 mc).

LEADING roles will be sung by mezzo-soprano Rosalind Elias as Charlotte, soprano Judith Blegen as Sophie, tenor Franco Corelli as Werther, baritone John Reardon as Albert and bass Donald Gramm as the Bailiff. Alain Lombard will conduct.

A concert of organ and choir music featuring Dr. David Lumsden, organist and choirmaster at England's Oxford University, is scheduled for Monday, March 29, at the Kimball Recital Hall.

LUMSDEN will be assisted by the NU Madrigal Singers, directed by John Moran; the University Singers, directed by Earl Jenkins; NU organ professor Richard Burner and soprano soloist Jill Eiche.

The concert begins at 8 p.m. and admission is free.



T O M M Y

by CHARLIE HARPSTER
Staff Writer

The Beatles gave *Helter Skelter* to the criminologists, *Sexy Sadie* to the anti-transcendental meditationists, and a score of ghostly clues to the Seekers of Hidden Meaning.

Now Peter Townshend and the Who have given *Tommy* to the dramatists.

Recently, at the University of Connecticut. Next month at the University of Southern California. And on April 3 and 4, at the University of Nebraska Coliseum, produced by Kosmet Klub.

How many times have you started *Tommy* spinning, settled down to listen, turned to read the album cover and wondered: Wow, I wonder what all this means, anyway?

As the imaginary director of *Tommy*, given only the album, the printed lyrics, and a knowledge of drama history, what would you come up with?

E. Mike Dobbins, the director of *Tommy*, asks: "Are we to face the written script and offer as literal an interpretation as our energies will allow? The script and nothing more? Or are we to investigate, discover, and exploit an extant thesis buried deep within the text that seems to carry the most relevant our times - at the expense of the poesy and primary intention of the playwright?"

The rock background of this rock opera, *The Music*, face a related problem: How to copy a piece of music so complex? How to get across a certain mood without straying from the intent of original? How to create a personalized reproduction?

Dobbins answered part of

his question with the setting: early-renaissance, 16th Century England. And for the set, the only prop is a 50 foot long by 17 foot high casket, suggesting the opera's obsession with Eternal Life and Eternal Death.

Dobbins interprets *Tommy* as a Jesuit morality play - a play based on the teachings of the Bible.

"There are so many parallels between the life of Christ and the life of Tommy," he said.

"Anything that is written, if

it has value, represents something larger than the story," Dobbins continued. A simple story about a poor boy - blind, deaf, and dumb - may be saying more than is shown in a photograph of the script.

Bruce McCracken of the Music described how the group has met their problem: He said the seven members listened to the album, practiced individually, then began working together late into the nights to nail down the themes and moods of the music.

Tommy spans the centuries from 16th Century England with an electronic-age light show and rock background. But it's not only about 16th Century England, and not only about today.

Tommy is a simple story about Eternal Life and Death.

I'm A Sensation



A girl in love has enough problems...

Sophia Loren
Marcello Mastroianni

The Priest's Wife

VARSAITY GP

Live Music

COLLEGE NIGHT

TONIGHT!

Reduced prices on pitchers

ROYAL GROVE