

LARRY KUBERT LARRY KUBERT LARRY KUBERT LARRY KUBERT

I don't know who was working harder last Thursday night...Chicago or the security officers at Pershing Auditorium!

Some weeks ago I accused Lincoln audiences of being unappreciative of Blood, Sweat and Tears as well as other groups when they appear in town. I cannot say that the audience which saw Chicago was unappreciative; BUT there comes a point when even appreciation can be carried too far.

**SPECIFICALLY**, when people, mostly high school teenie-boppers, but the cheapest tickets possible for a concert than leave their seats and come down to sit on the floor in front of the stage, completely blocking the aisles.

Not only do I dislike the fact that they are getting better seats than they paid for, but they were also disruptive to the audience members who did pay the price for good seats when the security officers made them move out of the aisles.

Between running back and forth all night making people move out of the aisles and trying to regulate the taking of pictures of Chicago by the audience the security guards earned their night's wages.

**AGREED THE PEOPLE** who caused these minor disturbances were only a small number of the approximately 7,500 people at the auditorium that night, but they were enough to be a nuisance.

Chicago was good, playing two sets, each over an hour long. However, there were a couple of disappointments.

Chicago calls itself a rock-jazz group. Definitely there was a lot of rock played Thursday night, but the jazz left a lot to be desired. Granted, Walt Parazaider took a couple of jazz-oriented flute solos and trombonist Jim Pankow and trumpeter Lee Loughnane tried to break free with a solo once or twice, but the majority of the solo work was held down by guitarist Terry Kath, who is one heavy rock (but not a jazz) guitarist.

**THERE IS** nothing wrong with the fact that Chicago doesn't play real jazz, they certainly more than make up for it with their exploding, driving rock; but please don't call them jazz-rock artists.

The other disturbing factor is a problem that plagues many modern-day groups. That of amplification. Thursday night the music was so loud that half the time you couldn't hear what was being sung.

When Blood, Sweat and Tears was in town, they played even louder than Chicago (but then; they do have two more members than Chicago has) but at least you could hear what David Clayton-Thomas was singing. With Kath and pianist-organist-vocalist Bob Lamm you really had to listen hard, especially during the first set. An audience shouldn't have to work like that!

**CHICAGO PERFORMED** their hits as well as some lesser known songs off of their albums, bringing the audience to their feet at the end of the first set. During their second set Chicago introduced a "non-political" tune called "Song for Richard and His Friends" with Kath wearing a Nixon mask.

The audience was in such a frenzy when Chicago ended the second set with "Free" that they gave the seven-member group another standing ovation. In fact, the applause lasted for about five minutes. Coming back on stage and doing an encore of "25 or 6 to 4" Kath and company tore the place up again. The entire audience was standing and rocking through the encore.

When the concert was over everyone, including the audience, was sweating and exhausted; but Chicago knew that they had played in front of an audience that night.

**AND I GUESS**, Chicago did work harder than the security guards.

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Tuesday, the Pershing Auditorium advisory board gave the bring of the rock musical *Hair* to Lincoln a crew-cut by voting the proposal down.

It seems as if some of the board members felt that the nude scene in *Hair* was undesirable and would taint the fair name of our city.

**IT'S TOO BAD** that the advisory board chose to ignore the fact that Mayor Sam Schwartzkopf made the statement that as far as he was concerned he had no objection to the bringing of *Hair* to Lincoln as long as the City Council had no objections, which evidently they didn't.

No one is forcing anyone to go see *Hair*, if you would be offended by a nude scene, don't go to it; but why prevent those who WANT to go from being able to see the production?

In fact, one would think that the simple idea of *Hair* being an extremely large money-making attraction, would immediately make it acceptable. However, the advisory board decided against it, but the board might do well to remember that even a crew-cut grows out again after a period of time.

**ALSO, THE** concert by Bloodrock which was scheduled for Pershing Auditorium on June 6, has been cancelled.

### Students' spring session

In the Sculpture Garden  
Thursday

10:30 a.m.— Dean Melvin George, Dean C. Peter Magrath, Lodi Rhodes—Problems of Administration

1 p.m.— Claud Bery—Tripping in Heaven, The Second Birth  
1:30 p.m.— Richard Boohar—Political Activism and Technology

3:30 p.m. ALL UNIVERSITY JAM—Bring anything that makes a noise.

6:30 to 11 p.m.— Human Relations Insight League—Blackjack will play—Phil York will say . . . . .



Pretty maids . . . are greeted by a frustrated student, Ponce, (John David Carson), in *Pretty Maids All In A Row*.

## Pretty Maids: score after score

Review by  
PATTY CULVER

*Pretty Maids All In A Row*, although not the best film of 1971, is a beautiful hoax on football fans, the education system and sex.

The director has kept the movie slightly above an "X" rating by handling sex with a matter-of-fact attitude as something to enjoy, regardless of the age of the companion and by keeping the four-letter words out of the language.

His choice of characters, such as Sam Searcher for the detective and Mr. Proper as the principal and stereotype characters such as the Secretary and Ponce all add to the farce. The school counselor and football coach Tiger sleeps with the pretty maids and then kills them. As each maid is found dead, the big question is always "It won't cancel the football game, will it?" This attitude seemed to fit Nebraska very well.

The script is far from innovative and the characters are very shallow, but the actors and actresses provide a passable performance.

Ponce, (John David Carson) was especially well done as the young virgin high school boy. His reactions to his teacher's anatomy as she helps those students around him are hilarious.

The rest of the cast played their parts as well as could be expected within the stereotype molds called for.

Tiger (Rock Hudson) was believable when he was "testing" the female students, but the viewer has trouble understanding his relationship with his wife, as it is only shown briefly without development. Apparently it was supposed to show that he loved only his wife, regardless of his relationships with other young ladies.

Technically the film was below average. The scene shifts and the filming were poorly done with few, if any, transitions. The scenes jump from place to place with no preparation and it takes the viewer several seconds each time to figure out what is happening and where they are.

I would not recommend this show for those whose lovers are far away or those who don't presently have a companion of the opposite sex. You should see this show with a good friend not a blind date, and with an open mind ready for some subtle humor and very symbolic puns, which could be applied to many people in Lincoln, and far-from-subtle sexual gestures and nude scenes.

## Elijah's coming Sunday

Baritone William Warfield, acclaimed around the world as one of the great vocal artists of the time, will be featured in Mendelssohn's oratorio *Elijah* to be presented Sunday, May 16, by the University School of Music.

Along with Warfield, three soloists from the School of Music and the NU Orchestra and Choral Union will also be featured.

Tenor soloist will be Raymond Miller, assistant professor of voice in the School of Music and director of the Varsity Men's Glee Club.

Lorraine Gibb, instructor in voice at the School of Music, will be the soprano soloist. The contralto solo parts will be sung by Kathryn Harney, a junior in the School of Music.

The oratorio, based on the Biblical story of the Prophet Elijah, will be performed in the NU Coliseum, beginning at 8 p.m. It is free and open to the public.

## Civil rightist Reverend raps

A minister and civil rights activist will speak Thursday at 3:30 p.m. in the Nebraska Union small auditorium on "Watts: Problems and Some Solutions."

Later, at 7:30 p.m. Rev. Ed Hill will hold a rap session at Centennial College.

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