

LARRY KUBERT
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Talk about free concerts!
The Omaha campus of the University of Nebraska has one-hell-of-a-one today. Scheduled at 2 p.m. on the mall in front of the Administration Building is a free concert with trumpeter Don Ellis and his 23-man band.
Ellis and his band run the gamut of rock, jazz and electronic music all wrapped up and tied into one.
I URGE anyone who is interested in the jazz-rock field to definitely try to make it up to Omaha to see Ellis, I'm certain that this will be one of the few times you will be able to see a musician of his stature for free.
I just wish the Lincoln campus would take some lessons from Omaha and bring some groups here.

The Free Theatre is carrying through with what they said they would do. They said that all they wanted to do was give the public, and NU students especially, a chance to see some avant-garde productions for free.
THEY HAVE had their problems, but last weekend they performed *FDR-LSD Freakout*, a play written and directed by one of the cofomers of the Free Theatre, in the Ballroom of the Union.

FDR-LSD drew mixed reactions from the audiences who watched. Some liked it immensely, others completely hated it, but the Free Theatre cannot expect to please everyone who comes to see one of their productions, and should not be terribly concerned if they don't.

But the Free Theatre is continuing toward their objective. Beginning on Sunday, Sept. 26, and running Monday, Sept. 27, and Tuesday, Sept. 28, they will be presenting *EndGame* at 8 p.m. in the Hungry Id.

For those of you who don't know where the Id is, it's in the basement of the Wesley Foundation, 640 North 16 Street.

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**The
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James Taylor, "the Dylan of the 70's... the Kennedy of pop music" will be appearing at Pershing Municipal Auditorium on Wednesday, Oct. 13. Tickets for the concert are \$4, \$5, and \$6.

Airplane lands safe and sound

Review by
Tim Sindelar

After nearly two years without releasing any new material (there was a collection of the *Best*, and of course *Starship*—but that's another thing) and a change of personnel (Marty Balin is gone, and Papa John Crechy, an ancient black fiddle player) and a baby, an accident, and... Jefferson Airplane is back. And in very fine form.

Bark is an extremely nice album to buy. You get your own paper bag with it, and a nice lyric flyer that tells you what to do with the bag. You also get some very fine music.

Side 1 is unquestionably as good as any music that the

Airplane have recorded up to now. "When the Earth Moves Again," which you've probably heard on the AM tube, is a well-done bit of rock poetry that has some of the *Starship* sound to it. "Crazy Miranda" is Gracie's best song on this album, and is comparable to "Lather" from *Crown of Creation*. And "Pretty As You Feel" is just what it says.

"Wild Turkey," an instrumental, completes the side, with an extremely polished bit of work between the guitars of Kanter, Cassidy and Kaukonen, with Papa John's fiddle setting it all on fire.

Side 2 has some different things on it. Both "Law Man" and "Rock and Roll Island" are rather typical Airplane

songs—good, but not terribly new and exciting.

"Third Week in Chelsea" is, in my opinion, the best cut on the album. There's a sense of quietness in here that is quite different from the up-against-the-wall of "Volunteers" and "Law Man", yet still very compatible.

"Never Argue With a German if You're Tired of European Song," which is about Gracie's automobile accident (in a Mercedes—hence German lyrics) is quite a bit different, and interesting. "Thunk" is just plain wierd, and "War Movie" returns us once again to *Starship*.

There's a good deal of unbelievable music on this album, but all of it is listenable. 'Nuff said.

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