



Grand Funk... will appear at Pershing Municipal Auditorium on Oct. 28, at 8 p.m. Arriving with about five tons of equipment Grand Funk is on a 21-city tour. Backing up Grand Funk will be Black Oak Arkansas.

Black Jesus — brutal, tragic theme

Review by
Paul Baker

Black Jesus, an Italian made film now showing at the Cooper-Lincoln Theatre, is not a retelling of the Jesus epic using a black man. It is not a film about black militancy. It is not about black men vs. white men. It is an excellent film about the nature of "civilization."

Taking place in the Belgium-occupied Congo, it is about the fall of a man—Lalubi (Woody Strode)—who might well parallel Jesus, Ghandi or King.

HE IS LEADING a non-violent movement to remove the Belgian forces. During the film, he is betrayed, arrested, beaten and finally murdered, all for the sake of "civilization."

In one scene, where Lalubi is questioned, the Commander explains that if the occupying forces were to leave, there would be a wealth of bloodshed. His statement is punctuated by the screams of a tortured prisoner. Lalubi asks if there would be any more bloodshed than at the present. The Commander cannot answer.

Everywhere, we see the forces of civilization: burning villages, killing people, torturing, beating. The soldiers are impassive—in the barracks filled with

pornographic pictures or on duty killing. THIS is the product of an advanced technological society.

A VIVID ILLUSTRATION of this cruel nature comes in the fulfillment of one of Lalubi's prophecies: that the aggressors would set them one against the other. First Lalubi is betrayed by a black man (similar to Judas), then he is condemned by a black man (similar to Caiaphas).

Woody Strode turns in an excellent performance as Lalubi and is backed by a very competent corps of actors.

The only real distraction to the performance is that occasionally the English dubbing does not quite fit the Italian lip movements.

Technically, the film is of superior quality, well planned and executed, with marvellous use of the sets and make-up. When a person is beaten or tortured it is easy to believe.

Please do not accept my interpretations as solid gold, for part of the film's brilliance is that it is open to interpretation and discussion. My advice is to see the film and decide for yourself.

Black Jesus is a film that I highly recommend as one of excellent quality. But do not accept the film merely as a retelling of the Jesus epic or merely on its face value, look deeper into its brutal tragic theme.



The Wednesday night Ramsey Lewis Trio concert at Pershing Auditorium was a far cry from Tuesday night's concert featuring Black Sabbath, John Mayall and Sweat Hog.

While at the Sabbath concert the main emphasis was on loudness, the Lewis concert, sponsored by Lincoln Community Concerts, was just the opposite—quiet and dreamy. The only problem with this was I didn't want Lewis to be SO quiet and dreamy.

IN MY OPINION pianist Lewis along with bassist Cleveland Eaton and drummer Maurice White have never broken the umbilical cord with commercialism. They are well-trained and talented musicians. In their "younger" days the trio got into some pretty good things, but as they rose in popularity they became hesitant to delve into real jazz, always staying on the edges.

Perhaps they realized they were playing before a group of middle-aged, conservative mid-westerners, many of whom thought that even the commercial jazz Lewis was playing was "too far out." Perhaps Lewis plays better in a small smoke-filled nightclub with about 150 people sitting on top of him than in a large auditorium.

IN ANY CASE, Lewis and company did some enjoyable things, but nothing to really raise the roof about.

Bassist Eaton, however started to groove, scattin' and the whole bit, early in the first set, but by the second set he seemed rigid too.

Following a couple of tunes by the Carpenters, "Close to You" and "We Only Just Begun," Lewis played a couple of his hits, "The In Crowd" and "Wade In The Water" and a medley from *West Side Story*.

ESPECIALLY GOOD was a funky little ballad called "Since I Fell For You."

Overall—it was nice, but I'd rather catch Ramsey in a dark smokey nightclub with a drink in my hand.

Tickets for *Jesus Christ, Superstar* go on sale Monday at noon at the Pershing Auditorium box office. The rock-opera is booked into town Monday, Nov. 8 at 7:30 p.m. Tickets will sell for \$4.50, \$5.50 and \$6.50.

TEN YEARS AFTER will be at Pershing on November 5, at 8 p.m. Tickets are going for \$3.50, \$4.50 and \$5.50.

A couple Fillmore-style concerts will be coming to Pershing in the future. On Nov. 12, The Doors (more on them in the future) will appear with tickets costing \$3.50 in advance and \$4 at the door. Nov. 19, Chuck Berry, Teagarden and Van Winkle and Bob Seger will be at the Auditorium, with tickets going for \$3.50 in advance and \$4 at the door.

The Cage, a play dealing with prisons and performed by ex-inmates of San Quentin will be presented in the Nebraska Union Centennial Room at 3:30 p.m. Tuesday in conjunction with Free University's teach-in on correctional institutions and reform.

HOWELL THEATRE'S first production *The Balcony*, opens Friday, Oct. 29, to run through Saturday, Nov. 6, except on Sunday. Tickets are now on sale.

GEORGE a 25-minute black comedy, directed by Gary Boham of the Free Theatre, will be performed Monday and Tuesday in the Lobby of Smith Hall at 6 p.m. and in the Union Crib at 3:30 p.m. Thursday and Friday. There is no admission charge.

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Oct. 28 at the Pershing Municipal Auditorium—8 PM



GRAND FUNK
in concert—one show only

along with Grand Funk will be Black Oak Arkansas.
Tickets are \$5.50 and \$6.50 and go on sale at the
Pershing Municipal Auditorium at 10 AM, Saturday
Oct. 9

*tickets available at the following locations: Brandeis, Miller and Paine
(downtown and gateway), Treasure City (north and south), Richman,
Gordman, and Dirt Cheap Record Department.*

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