

# daily nebraskan entertainment



Tom Westerman. . . Jesus Christ in the rock opera *Jesus Christ Superstar* which will be presented at Pershing Auditorium on Wednesday, March 15, at 8 p.m.

Blues singer. . . Long John Baldry will be just one of three English acts to hit the stage of Pershing Auditorium on Friday, March 17, at 8 p.m. Fleetwood Mac and Savoy Brown fill out the Filmore-style concert.



## movies

Cinema 1: "John Wayne and the Cowboys" 1, 3:08, 5:16, 7:27, 9:40 p.m.  
 Cinema 2: "The Hospital" 1:27, 3:27, 5:27, 7:27, 9:32 p.m.  
 Cooper: "2001 - A Space Odyssey" 8 p.m.  
 Embassy: "Finders Keepers, Lovers Weepers" 12:30, 2, 3:30, 5, 6:30, 8, 9:30, 11 p.m.  
 Joy: "Summer of 42" 7, 9 p.m.  
 Nebraska: "Straw Dogs" 1:30, 3:30, 5:30, 7:25, 9:25 p.m.  
 State: "The Devils" 1, 3, 5, 7, 9 p.m.  
 Stuart: "The French Connection" 1:20, 3:20, 5:20, 7:20, 9:20 p.m.  
 Union: "Zachariah" 6, 8, 10 p.m.  
 Varsity: "Toklat" 1:25, 3:23, 5:22, 7:20, 9:18 p.m.

## Previn sings of hurt, inhumanity

Review by Larry Kubert  
 Man's inhumanity and insensitivity to his fellow man are the roots of a new United Artists album by Dory Previn, *Reflections in a Mud Puddle/Taps Tremors and Time Steps*.

Previn, ex-wife of composer Andre Previn, not only does all the vocalization on the album, she also wrote all the words and music. And, it's the lyrics that make this album.

The lyrics are deeply poetic and have a highly personal power and awareness. On first listening you may think someone has kicked you in the gut, but as the feeling of nausea passes, you realize that it isn't that the album is bad, rather it is too good.

It is Previn's cynical lyrics which offend - because they're true and they hit too near home for us to accept comfortably. . . at first.

Side One is under the general title of "Reflections in a Mud Puddle," and opens with "Doppelganger," one of the better cuts of this side. Running the gamut of crimes against humanity from Biblical times to Vietnam, the grisly ending is an insult, but a scary insult that makes the listener think.

In fact, every song on this album makes you think.

"The New Enzyme Detergent Demise of Ali MacGraw" is about death, ecology and modern medicine. "The Talkative Woman and the

Two Star General" concerns itself with General Death and the quota that he has to fill, and how badges of the living are nothing more than medals of the dead.

Blindness of love is the subject of "The Altruist and the Needy Case." The song speaks of unselfish concern for the welfare of others, except the one who can't live without his love and attention.

In "Play It Again, Sam" Previn asks to be taken back to the days when things were simpler, at least then World War II was called a war.

However, it's Side Two that really makes the album a success. Grouped together under the title of "Tapes Tremors and Time Steps (One Last Dance for My Father)" the songs are "The Earthquake in Los Angeles (February, 1971)," "The Final Flight of the Hindenburg (May, 1937)," "I Dance and Dance and Smile and Smile (After an initial deep split the tremors can go on indefinitely"; L.A. Times)," "The Air Crash in New Jersey" and "Aftershock."

It's impossible to examine the separate songs on Side Two, they are simply too closely integrated with each other, and must be regarded as a whole. Reminiscing back to her childhood and her relationship with her parents, Previn gives a very sentimental and moving collection of songs, but overriding this sentimentality is a hard, cruel cynicism, as a young girl's fears and memories scar her for life.

Forget it, if you think this album is fun and games. . . it isn't. It's real - because inhumanity and hurt are real, whether it's in Saigon, Northern Ireland or Gordon, Neb.

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The Devils is not a film for everyone...

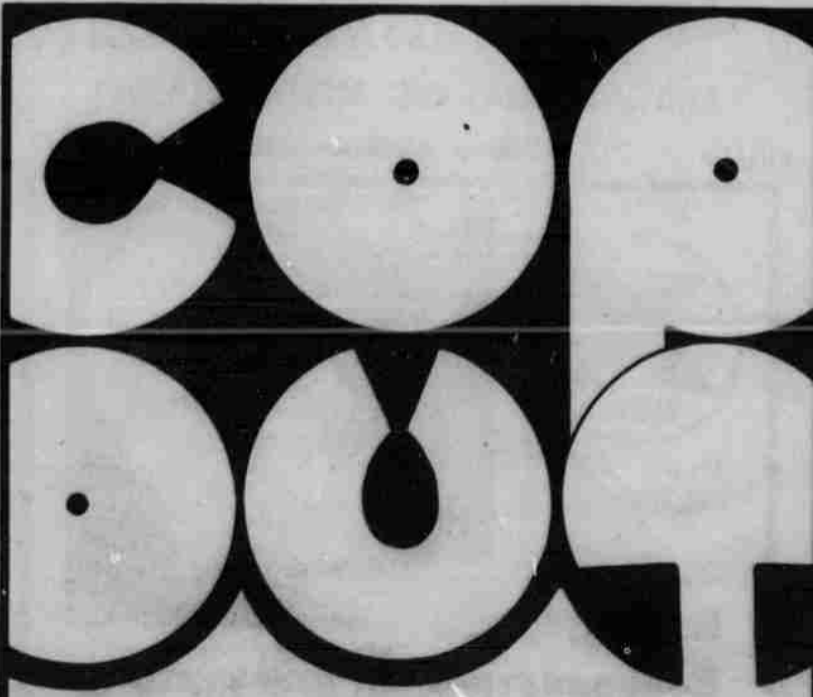
It is a true story, carefully documented, historically accurate - a serious work by a distinguished film maker. As such it is likely to be hailed as a masterpiece by many. But because it is explicit and highly graphic in depicting the bizarre events that occurred in France in 1634, others will find it visually shocking and deeply disturbing.

We feel a responsibility to alert you to this. It is our hope that *only* the audience that will appreciate THE DEVILS will come to see it.



VANESSA REDGRAVE~OLIVER REED  
 IN KEN RUSSELL'S FILM OF  
 THE DEVILS

Based on the play by John Whiting and "The Devils of Loudun" by Alphonse Henry  
 Panavision Technicolor Directed by Ken Russell



mar 10-11  
 8:00