

Fall 'Schooner' feels fresh, comfortable

Good reading: *Prairie Schooner*, Fall, 1972. University of Nebraska Press.

The Fall issue of *Prairie Schooner* is, for me, like the two or three new pairs of Levis I buy each year. I like to buy the Levis brand because they always look basically right to me, even with their unfamiliar newness.

bart becker

The new *Schooner*, even with its unfamiliar freshness, already feels right to me. Sliding into it provides some very good reading.

An initial cruise through this fall issue leaves three entries standing in my mind. A story, "The Sandhill Cross-Country Kid" by Aaron Petersen, and two poems, "Maria Conception's Child" by James L. White and Debra Hulbert's "Possession by Foxes" are real satisfiers.

As with the new Levis, I haven't had time to shake out all the creases and loosen up the pockets of the new *Prairie Schooner*. But I'm sure it will get comfortable.

Because of thefts during the past couple of

months, a benefit concert for the People's Food Co-op, "Our Store," and the ASUN Record Store will be held Friday, from 8-12:30 p.m. in the Nebraska Union Ballroom.

Last Chance, Bumpy Action and Chuck will be providing the music. Admission's only a buck.

The UNL Theatre Department's production of Bertold Brecht's play *The Caucasian Chalk Circle* plays nightly this week. Curtain time is 8 p.m.

The Lincoln Community Playhouse Puppeteers are preparing their Christmas production, *The Cinnamon Bear*. It's slated to play before Christmas, although



we haven't yet received the specific dates.

Cinnamon Bear was a radio serial of the 1930s. The edited radio show will be broadcast on stage and puppets will enliven the imagination of all.

And lastly, word comes up from Manhattan, Kansas of two phenomenal nights of entertainment in January. On Jan. 19 and 20, 1973 the Kansas State Union is putting on a concert featuring a line-up of musicians.

Headlining the show will be the Earl Scruggs Revue. But the back-up acts won't be bad, either. The Nitty Gritty Dirt Band, the Byrds, Doc and Merle Watson, David Bromberg, Tracy Nelson and Mother Earth, Ramblin' Jack Elliott, and Joan Baez will all be there performing their hearts out.

Each group is scheduled to put in a 45-minute set and then they'll all join together. The concert's organizers are figuring on about a seven-hour show. The shows, beginning at 7:30 p.m., will be about the same each evening.

Seats will be sold by section only, not by individual seat. \$6.50 will buy a seat in either section A or B folding chairs C (bleachers, head on the stage) or 2, 3, or 4 (balcony head on the stage.)

\$5.50 is good for sections E and F (bleachers) or 1 and 5 (balcony.) Balcony sections 6, 7, 15, and 16 are available for \$4.50.

To mail order tickets, select the evening, ticket price and section that you want. Enclose check or money order and a stamped, self-addressed envelope and mail to:

Scruggs Concert
K-State Union
Kansas State University
Manhattan, Kansas 66506

Dead alive in Europe — it's not a concert

Review by Bart Becker

I wanted to like the new Grateful Dead album, *Europe '72*, a lot. It was recorded live during their recent European tour. I knew that.

And when I saw the cover art on the three-record set, I was sure it was gonna be another fine record. After all, "There is nothing like a Grateful Dead Concert," according to the booklet that comes with the records.

But an initial listening filled my head all up with doubts. Oh, the songs were good enough. And the Dead are fine enough musicians so there's no lapse of good music.

But it just didn't reach out and grab me like most of their albums do. So I kind of wondered if something was wrong.

Well, I figured right off that it wasn't the record itself. So I thought maybe my stereo equipment had gone a little haywire. So I checked it out and it was okay.

About then I began to wonder. I was figuring that maybe something was wrong with me. So I played *Europe '72* through again. And wonder of wonders, an amazing thing began to happen.

It sounded good. It sounded like the Dead, live as ever. Boy, was I ever glad.

Recorded in London, Amsterdam, Paris and Copenhagen, *Europe '72* contains a lot that's right about the Grateful Dead. They take a lot of things they've done in the studio and turn themselves loose so most of the cuts run about five minutes or longer.

The best of it is a rollicking "Jack Straw" and the stomping "Sugar Magnolia," both recorded at the Olympia Theatre in Paris.

But the stuff on sides five and six, recorded at the Lyceum in London is no slouch, either. It includes over 13 minutes of

"Truckin'" followed by about 12-1/2 of the Dead at their best—jamming. Then the album winds up with a 10-1/2 minute walk into "Morning Dew."

Don't buy *Europe '72* expecting to get a Grateful Dead concert. This record is not the total experience of a concert. But it is a good portion of it.

And it sure sounds like they're having fun.

If you're ever had the slightest idea you might be interested in country music you should pick up *Will the Circle be Unbroken*.. On it the Nitty Gritty Dirt Band get together with some of the country greats for six sides of the best country music you'll hear anywhere.

The list of artists included on the album reads like a waiting list for Tex Ritter's Hillbilly Heaven: Mother Maybelle Carter, Earl Scruggs, Doc Watson, Roy Acuff, Merle Travis and Jimmy Martin, plus a bundle of their sidemen and studio musicians.

The album opens with "Grand Ole Opry Song" and closes 106 minutes and 19 seconds later with a guitar version of Joni Mitchell's "Both Sides Now" by Randy Scruggs. In between it's just good music.

Included are Mother Maybelle Carter with "Keep on the Sunny Side," Doc Watson on "Tennessee Stud," and Merle Travis with "Nine Pound Hammer."

Side Four is all instrumental, featuring Vassar Clements' fiddle on "Lonesome Fiddle Blues" and "Orange Blossom Speical." It's hard to imagine anybody doing something with the latter tune that hasn't been done but Clements adds some new licks.

The side winds up with "Wabash Cannonball" featuring Oswald Kirby and Doc Watson.

The next to last song is the A.P. Carter standard, *Will the Circle Be Unbroken*. Ten musicians are joined by 21 voices on the song.

Produced by William McEuen for the Aspen Recording Society, *Will the Circle be Unbroken*, Country Music 1972 at its finest.



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8 p.m. Howell Theatre—"Caucasian Chalk Circle."

Tuesday
8 p.m. Howell Theatre—"Caucasian Chalk Circle."
8 p.m. Kimball Hall—Madrigal Singers and Clarinet Choir Concert.

Wednesday
8 p.m. Howell Theatre—"Caucasian Chalk Circle."

Thursday
8 p.m. Howell Theatre—"Caucasian Chalk Circle."
8 p.m. Kimball Hall—Faculty String Quartet
8 p.m. O'Donnell Auditorium—Wesleyan orchestra concert.

Friday
4:30 and 8 p.m. Community Playhouse-Puppeteers present "Cinnamon Bear."
8 p.m. Howell Theatre—"Caucasian Chalk Circle."
8 p.m. Kimball Hall—University Jazz Lab concert

Saturday
10:30 a.m. and 2 p.m. Community Playhouse—Playhouse Puppeteers present "Cinnamon Bear."
8 p.m. Howell Theatre—"Caucasian Chalk Circle."

Art Galleries
Sheldon, 12th and R—Christmas Fair to Dec. 23. Eric Abraham radio-TV exhibit to Dec. 31.
Elder, 51st and Baldwin—Peter Hill paintings and Sidney Buchanan sculpture to Dec. 18.

CAMPUS BOOKSTORE 13 and R

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