

Blood, Sweat and Tears returns to its roots

Unconfined and new. Perhaps that's the best way to describe Blood, Sweat and Tears. That would have fit two or three years ago. Then BS&T was one of America's most confined musical groups.

In 1970, BS&T was slapped with bad response and bad publicity because of a tour behind the Iron Curtain.

At the same time, the group began limiting itself musically. BS&T soon was captured by its own image, playing only hits, because that's all the audiences expected and wanted to hear.

Gone were attempts in new musical directions.

Only making money mattered; more gigs, more of the same songs over and over.

BS&T suddenly found itself without an audience. Band members became disillusioned and left the group—specifically and (possibly in the group's best interest) David Clayton-Thomas. Clayton-Thomas was becoming trapped into the role of "star-personality" in a group that should not have a recognizable leader.

BS&T withdrew, regrouped and now is back, but with a very different face. Still around are alums Dave Barger, Lew Soloff, Chuck Winfield, Steve Katz, Jim Fielder and Bobby Colomby. But joining them

are new folks like Jerry Fisher, Lou Martini, Jr., Georg Wadenius and Larry Willis.

Fisher, heir to Clayton-Thomas' vacated spot, was singing blues in Oklahoma bars only nine months ago, but has come along very satisfactorily. Martini, the group's multi-reeded whirlwind, shows positive influences of jazz reedmen John Coltrane and Ornette Coleman. Swedish-born Wadenius plays guitar with bouncing enthusiasm, and Willis on electric piano sounds like an uncomplicated, Herbie Hancock.

Not only has the physical appearance changed, but so has the music. No longer is BS&T afraid to perform only past hits. Now they're exploring. Moving back into the stream that they were originally meant to swim in—jazz. And for BS&T this means less singing, and more instrumentation.

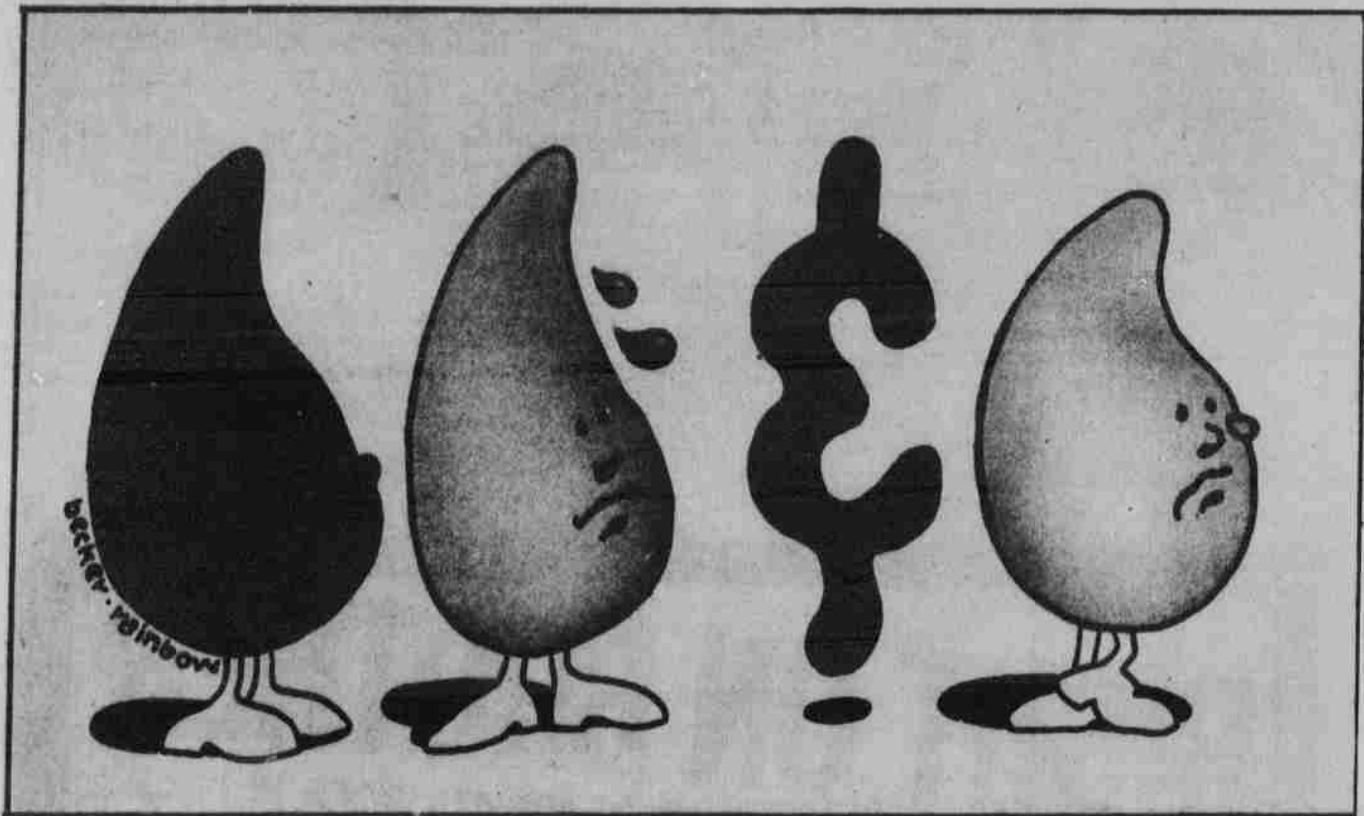
Larry Kubert what can I say?

Appropriately titled, *New Blood*, BS&T's newest album, shows this change with only a couple of exceptions.

On the other hand, "Touch Me" and "Alone" show some of the new ripples in the band. Especially fine is a guitar solo by Wadenius and a tuba solo by Barger on "Alone". "I Can't Move No Mountains" tickles the ear drums with sheer power and talent.

But the happiest thing about *New Blood* is Carole King's and Gerry Goffin's "Snow Queen," which moves directly into Hancock's "Maiden Voyage".

Blood, Sweat and Tears still has problems to solve. The public is notorious for not appreciating jazz, and if this proves the case, BS&T, new blood or not, may find itself slipping back into the mold of "let's give the kids the rock-jazz they want." If they do, it'll be a tragic mistake... and a waste.



cinema

Stuart

The Valachi Papers. Another take-off via *The Godfather* on the Mafia. Charles Bronson stars as the professional killer who turns state's evidence after the mob turns against him. 13th & P. 1, 3:30, 5:20, 7:30, 9:40 p.m. Rated R.

Union

Dr. Strangelove on Friday. An absurdist, anti-nuclear weapons classic. Henzlik Hall. 7, 9:30 p.m. **The Caine Mutiny** on Saturday. Humphrey Bogart as a perenoid Navy destroyer captain during World War II. Bogart received an Academy Award nomination for his performance. Henzlik Hall. 7, 9:30 p.m.

Embassy

The Seduction of Inga. A follow-up to *Inga*. More new misadventures for the title character. Starring Marie Liliedahl. 1730 O. 11, 12:45, 4:15, 6, 7:45, 9:30, 11:15 p.m. Rated X.

State

Last House on the Left. Two suburban teens fall captive to four criminals whose lives are ruled by drugs, alcohol and sex. 1415 O. 1, 2:38, 4:16, 7:30, 9:10 p.m. Rated R.

Cinema 2

Jeremiah Johnson. Robert Redford in violent yet tender movie adapted from Vardis Fisher's novel, *Mountain Man*. 13th & P. 1, 3, 5, 7, 9 p.m. Rated PG.

Cooper/Lincoln

Cabaret. Nominated for 10 academy awards, *Cabaret* is one of the best musicals to hit the silver screen in some time. A noncomedy musical, it features sparkling, effervescent songs and bright, witty dialogue, all in the background of decadent pre-Nazi Germany. Although undergoing nearly complete reshuffling of characters from the popular stage play, the movie has an extreme charm of its own. Liza Minelli (nominated for a best actress oscar) and Joel Grey (nominated for best supporting actor) give highly charged performances as a chorine and a snakish comic-narrator. Not to be missed. 54th and O. 7, 9:30 p.m. Rated PG.

Cinema 1

Deliverance. Burt Reynolds and John Voight do an incredibly palpable job of acting in one of the best films in some time. During an adventurous, last trip down a rugged river, four canoers fall prey to hillbillies, natural disasters and emotional crises. Performed in a brilliant, natural setting. 13th & P. 1:05, 3:05, 5:05, 7:05 and 9:15 p.m. Rated R.

Vine

Double feature of *Man on the Flying Trapeze* and *Duck Soup*. Typical examples of the era when comedians were king. W.C. Fields in *Flying Trapeze* and the Marx Brothers in *Duck Soup*. 12th & Q. *Flying Trapeze*: 3, 5:35, 8:10, 10:45 p.m. *Duck Soup*: 1:50, 4:25, 7, 9:35 p.m. Rated G.

Hollywood

M*A*S*H. A cockeyed look at the Korean War with Donald Sutherland, Elliot Gould, Sally Kellerman and company. A masterpiece in insanity. 12th & Q. 12:45, 3, 5:15, 7:30, 9:45 p.m. Rated R.

blurbs

The Omaha Opera Company will present *Romeo and Juliet* at 8 p.m. in the Omaha Music Hall tonight and Saturday.

In the *Civilisation* series this week, Part Four—"Man—the Measure of all Things" will be shown on Sunday and Part Five—"The Hero as Artist" will be shown Thursday. Both shows are in the Sheldon Art Gallery Auditorium and at 2:15 p.m.

Remember—the Grateful Dead will be at Pershing Auditorium Monday. The concert begins at 7 p.m. as the Dead traditionally like to play a four to five-hour show. Tickets are still available.

A Student Art show will be at Sheldon Monday, and will last through March 25.

The Lincoln Broadway League is presenting their final show of the season Tuesday at Pershing Auditorium. The show is *And Miss Reardon Drinks a Little*.

The Sorrow and the Pity is the Special Film Committee's offering this week. The flick will be shown at 1:30 p.m. and 7 p.m. Tuesday.

Vernon Forbes on trombone and Wesley Reist on clarinet will be the featured soloists in a Faculty Recital at 8 p.m. Tuesday in Kimball Recital Hall.

Dancers glide across world

Eleven years ago, the First Chamber Dance Company was one of a kind. According to Janice Groman, one of the four original members, it's been uphill ever since as the company has gained an appreciative audience.

A major step in the climb was world tour in 1968 made for the State Department Cultural Presentations Office.

"Audiences were really wonderful all around the world," she said. "The State Department complimented us with the statement that we had done the best of any group, sent on the tour, even the large companies."

The company originally was formed because the members wanted to pursue dance in a different direction than that of larger dance companies, Groman said. While all members were solo artists with larger companies, they felt dissatisfied with the

inability to perform smaller, intimate works, she added.

The dancers try to concentrate on details and the artistic sense of the work that is lost in larger companies, Groman said.

The company now has eight members and each dancer is able to perform different dances, Groman said. For the present tour the company performs 15 dances, she added.

The tour takes them across the United States with residencies on various college campuses.

"Traveling is very hard. The company is less tired if they can perform more than one show in a town. This also gives the audiences a chance to see more of the performer's skill," Groman said.

The group will appear at UNL Friday at an informal session in the Nebraska Union South Crib at 1:30 p.m. and a performance in Kimball Recital Hall at 8 p.m.



The First Chamber Dance Company . . . members wanted to perform small intimate works.