



Cooper (spotted suit) and crew . . . their show's a collage of baby dolls, sparklers and Kate Smith.

Divine decadence, Alice Cooper style

Some people wouldn't cross the street to see Alice Cooper. "He's absolutely worthless" they say, "the ultimate in ripping off the audience, with a silly little show and no-talent screeching."

But there's no denying that Cooper and Co. are the best at what they do—vaudeville rock. Cooper's shows are more than just concerts. They are theatrical productions.

Cooper lives up to his image as "Emperor of the Bizarre," by traveling in an F-27 Electra Jet furnished with a conference room and a private suite for the band.

For amusement, Cooper has stocked the plane with a blackjack table; two video-tape projectors complete with segments of *All In the Family* and *The Burns & Allen Show*; Marx Brothers films and three different versions of *Dracula*; 400 comic books; a quarter-million cans of beer; 14 cases of scotch and 3,000 pounds of crunchy granola.

But that's Cooper's private life. It's his on-stage antics that either turn people on or off to him.

His latest show uses props like a guillotine; a dentist's chair; a surgical table; a sawing-in-half machine; whips; hatchets; 22,000 sparklers; 300 baby dolls; 58 mannequins and (shades of Lawrence Welk.) 14 bubble machines.

These props background sequences including one with a dancing tooth, a seven-foot toothbrush and a six-foot tube of toothpaste.

Larry Kubert
what can I say?

At another point Cooper is sawed in half on stage. Later, he is guillotined with his head held up for the crowd. The show's finale has Cooper's corpse reviving, waving a giant American flag and leading a demonic parade to Kate Smith's "God Bless America".

These antics have alienated many of Cooper's listeners. They think throwing posters and bubble bath into the audience is immature and nonprofessional.

Alice Cooper is the last of a vanishing breed—the rock showman, Jim Morrison and Jimi Hendrix are dead, and Cooper has not only picked up their fallen gauntlets, but has sewn rhinestones and emeralds to them.

Cooper's shows may be weird and extravagant, but they keep one type of rock entertainment alive and kicking.

And look at it this way—Ringling Bros. and Barnum and Bailey would have trouble topping it.

blurbs

Kosmet Klub's *One Flew Over the Cuckoo's Nest* is showing tonight, Saturday and Sunday at the Lincoln Community Playhouse, 56th and Normal Blvd. On campus it opens Wednesday in the Nebraska Union Centennial Room. *Cuckoo's Nest* will run through April 14.

Theatre Inc. of Lincoln will hold open tryouts at 2 p.m. Sunday for this season's first Mellerdrammers, *No Opera at the Opry House Tonight or Too Good To Be True*, at The Gas Light, 322 So. 9th St. Five men and six women.

The *Civilisation* film series this week finds Part 10—"The Smile of Reason" on Sunday and Part 11—"The Worship of Nature" on Thursday. All *Civilisation* shows are held at the Sheldon Art Gallery and are free.

Kimball Recital Hall will be busy with the Brass Ensemble and the Brass Choir performing tonight; the Nebraska Brass and Woodwind Quintets will give a Faculty Recital on Monday; Harvey Hinshaw, pianist, in a Faculty recital on Tuesday and the Symphonic Band in concert on Thursday. All concerts and recitals are at 8 p.m.

cinema

Cinema 1

Steelyard Blues. Donald Sutherland and Jane Fonda together in one of the sleepers of the year. You have to be slightly insane to appreciate the film but it's a mighty fine tale about an ex-con demolition derby driver, a prostitute and other assorted weirdies who strike back at a stifling society. 13th and P. 1:30, 3:20, 5:10, 7:05, 9:05 p.m. Rated PG.

Cinema 2

Sleuth. The ultimate in macabre murder mysteries. Laurence Olivier and Michael Caine give marvelous performances, both more than worthy of their Academy Award nominations. The versatility which the two actors display is astounding. 13th and P. 1:30, 4, 6:30, 9 p.m. Rated GP.

Cooper/Lincoln

Billy Jack. Another time around for the plastic liberals answer to John Wayne. Pretentious attempt at showing a Vietnam veteran's efforts to save a free school from red-neck bigotry. 54th and O. 7:30, 9:30 p.m. Rated GP.

Douglas 1

Lady Sings the Blues. Diana Ross does a credible job portraying jazz singer Billie Holiday. Although the movie script is inaccurate in many phases of Holiday's life, it's extremely entertaining. Garnered

five Academy Award nominations. 13th and P. 1:30, 3:55, 6:20, 8:55 p.m. Rated R.

Douglas 2

Shamus. Burt Reynolds, complete with moustache, in confusing but action-packed detective flick. Dyan Cannon does what she normally does...nothing. However, minor characters turn in some sterling performances. 13th and P. 1:30, 3:30, 5:30, 7:20, 9:16 p.m. Rated PG.

Douglas 3

Sounder. Cicely Tyson and Paul Winfield in highly touted film about a Southern black family during the Depression. Both Tyson and Winfield were nominated for Academy Awards. 13th and P. 1:30, 3:25, 5:17, 7:10, 9:10 p.m. Rated G.

Embassy

Fleshpot on 42nd Street. Girls, girls and more girls in a wilder than you can imagine flick. 1730 O. 11, 12:45, 2:30, 4:15, 6, 7:45, 9:30 p.m. Rated X.

Hollywood

Friends. More than adequate escapist fantasy about adolescent love set in and around Paris. Excellent soundtrack features Elton John's vocals. 12th and O. 7:45, 9:45 p.m. Matinees Friday through Sunday 1:45, 3:45, 5:45 p.m. Rated R.

State

World's Greatest Athlete. Walt Disney's answer to Tarzan and Bob Devaney. 1415 O. 1, 3:06, 5:15, 7:18, 9:25 p.m. Rated G.

Stuart

The Emigrants. Ingmar Bergman story of a Swedish emigrant family of farmers in Minnesota. Liv Ullmann and Max Von Sydow in the leading roles. 13th and P. 1:40, 4:20, 7, 9:40 p.m. Sunday through Thursday, 2, 5, 8, p.m. Rated PG.

Henzlik Hall

Friday: King Kong. The original uncult version of the horror masterpiece. Henzlik Hall. 7, 9:30 p.m.

Saturday: The River of No Return. Marilyn Monroe and Robert Mitchum in Otto Preminger's film about a strange trio traveling down a hostile river. Henzlik Hall. 7, 9:30 p.m.

Vine

Fritz the Cat. Amazingly boring x-rated cartoon version of R. Crumb's frantic feline. It's nothing like the comic and even less like Crumb, who has since disowned the abomination. Miss this and catch its sequels, maybe. 12th and O. 7:30, 9:15 p.m. Matinees Friday through Sunday, 2:15, 4, 5:45 p.m. Rated X.

Kosmet Klub's new roost

"Is this the spring musical?" was one audience member's comment about Kosmet Klub's (K.K.) first non-musical production, *One Flew Over the Cuckoo's Nest*.

Inheriting a debt from past productions, K.K. President Mirk Wirth said he started the year facing the decision of whether to let K.K. try something new. Overexposure and lack of available musicians left the club without its first choice for production—*Fiddler on the Roof*.

"I had been working six months to get something which sounded like the right show to do and suddenly ended with nothing until Dean Tschetter suggested *One Flew Over the Cuckoo's Nest*. I'd never been opposed to doing drama, but as with musicals, just didn't know one which sounded like the one to do," Wirth said.

But this show seemed ideal, he said. "It is one of the finest novel adaptations I've read." Because it's not an extravagant play, production costs would be smaller than previous years.

Theatrically, *One Flew Over the Cuckoo's Nest* is a long way from the "chorus line of thousands" tradition of Broadway musical (past K.K. productions). It involves 13 characters from Ken Kesey's novel, set in the dayroom of a mental institution, in an intimate arena-theater.

According to director Bruce Borin, there are no backrow

seats and, in fact, part of the audience will have the play happening in their laps. The production runs through Sunday in the Gallery Theater of the Lincoln Community Playhouse. Next week it moves to the Nebraska Union Centennial Room.

Critics say Kesey's story is lively, funny and melodramatic, but still very human. Even though mental institutions such as the one depicted in the play have long been outdated, the story doesn't suffer, Borin said.

Borin, who also plays Randle P. McMurphy, sees much of Kesey in his character: a con-man with magnetic charm who overwhelms the men in the ward who have been long dominated by Big Nurse.

"While Big Nurse is all of the men's neuroses rolled into one and just barely humanized, McMurphy is a vital life force the men identify with, drawing from him what they need to complete themselves. He is a primitive man, acting on emotions which he can't control even though he can see he is about to make a mistake," Borin said.

"McMurphy is the kind of outlaw-renegade-antihero that walks into a situation and is automatically loved because every man can identify with him. I think, most men in their dreams would like to be the gutsy open kind of person he is, at least for awhile or maybe think he could be if he wanted," Borin said.