

## UNL loses image as cultural vacuum

By Mark Kjelgaard

If you are reasonably aware and intelligent, you probably have noted that UNL is supposed to be a cultural wasteland. Perceptive freshmen have sensed the attitude already, I suppose. Well, everybody, this year that notion is wrong, because the good old prairie-state's UNL campus is blooming into a garden of the arts.

About 70 concerts of various sorts, dance presentations, operas, plays, art exhibits and a total of 62 films are scheduled. Musicians, dancers, filmmakers and other artists will talk with people in personal performance sessions. Records and art will be rented out at the Nebraska Union. It looks like a very promising year.

All this constitutes a major achievement in booking, sales, public relations, funding and plain out-and-out hustling. The credit goes to a great many people in a lot of organizations.

One group that has been instrumental in this grand experiment is the University Friends of the Arts. A talk with Cheryl Long, a member and one of those who put out the booklet *Lively Arts at UNL* showed she had some intriguing ideas about UNL's prospects for cultural life.

Long is optimistic and enthusiastic, saying more students are interested in the arts than generally is acknowledged. She said she thinks a rich program of cultural activities can flourish here, and I think she is right.

There are reasons for this anticipation. One of the most compelling is that most programs need money, sometimes quite a lot, and yet somehow this large and varied program has found funding in an age when money is notoriously tight.

Publicity for the arts this semester is not just a hype; it is honest and based on essentially sound ideas. The phrase we see and hear is "the lively arts at UNL," and I think that is the kind of approach we need. The arts are alive at this place because lots of people enjoy them.

## Classical, rock sound fuses in Yes album

By Diane Wanek

Yes - *Yessongs* (Atlantic)

This three-disc release is a selection of live recordings from Yes' 1972 U.S. tour. Although it is poorly engineered it remains a powerful, energetic recording.

Yes is one of the very few rock groups today who are able to fuse classical music with rock. Jon Anderson's compositions are remarkably intricate structurally, harmonically and rhythmically.

The first side opens with an excerpt from Stravinsky's *Firebird Suite*. This is about the worst engineered cut but it is still immediately listenable.

The third cut on this first side, *Heart of the Sunrise*, is a really exciting piece. There is a sense of competitiveness between all the musicians; bassist Squire and guitar player Howe do a great job on this mercurial composition.

The first side of each disc seems to me the best listening. Anderson is a good composer, but redundant.

The second disc opens with a solo by Steve Howe. The next cut is a small masterpiece by Steve Wakeman, who must be the most talented electronic keyboard man in rock. He does some excerpts from his solo album *The Six Wives of Henry VIII*. It's phenomenal stuff, interpolating virtuoso keyboard material with the synthesizer doing bits of the *Hallelujah Chorus* and some silent movie keyboard antics.

**Severin Browne - Severin Browne** (Motown)

Severin Browne is not the usual Motown artist. He is white, and sings and writes music that is in no way connected with soul, a surprise from Motown.

Browne, brother of Jackson, has got solid talent in composing and singing and he does a good job on acoustic guitar. His music is light, simple and romantic, and reminiscent of James Taylor, although Browne is not the lyricist Taylor is. He is not extremely original, but his music is pleasant.

Best cuts on this album and both good choices for a single release are *There's a Lot to be Said* and *An All-American Boy and His Dog*. The latter which has a honky-tonk flavor is probably the best.

Browne sounds like a happy, easy-going person. Even his only unhappy song - *I'm shut out, thrown out/I'm an old motor scooter that just not worth the repair* - sound happy.

**John Ussery - Ussery** (Mercury)

John Ussery is one of the few artists whose album Delaney Bramlett has given production time to, the others being Elvin Bishop and Eric Clapton, who were great ventures on Bramlett's part. Ussery is not.

Technically sound, Ussery's style is at least 5-years-old. Ussery is a rocker. He does poor acid-rock renditions of *Blue Suede Shoes* and *Jail House Rock* and mutilates them beyond recognition.

The album is unoriginal, and is too heavy and dated to be taken seriously. I'm surprised Bramlett did.

## 'Harrad' has inoffensive nudity

By Greg Lukow

*The Harrad Experiment* is another of those "books you've heard so much about is now a movie" movie. And although I hadn't heard much about it, I had learned enough to realize that a story about a college experiment in mixed-sex, pick-a-pair dorm life was a perfect vehicle for another futile uninteresting exploitation film.

Harrad College is a school undergoing a "cooperative group experiment in pre-marital relationships". It has a handful of students and its apparent staff members are a free-thinking married couple and a yoga instructor. Combined with the idea of an isolated college, practicing and condoning mass nudity, pre-marital sex and group marriage with no one to answer to except themselves and an unseen board of directors, this does make the movie seem rather unbelievable.

But once you accept the situation (and you just about have to because it is dumped immediately in your lap with no explanation) the film does handle itself extremely well under the potentially hazardous conditions.

The movie reminds one of *Bob & Carol & Ted & Alice*. But the originality and much of the controversy over the sexual themes found in that movie certainly have diminished since 1969.

Rather it is the characters of four students and their groping struggle with new-found relationships that form the heart of the film. And it is amazing to note who the personalities and even the physical appearances of Stanley & Sheila & Harry & Beth fit like round pegs in the square roles created by the other foursome several years ago.

Primarily revolving around Stanley (Don Johnson) and Sheila (Laurie Walters), the film shows the clash between an incredibly cute swinger who can conquer a girl by talking about stamp collecting, and an introspectively shy girl torn between an old morality and a new one.

We see the job and the pain of both as they each give a meaningful love, but realize they are not receiving it back

in the same way. And it is certainly a joy to see a film rid itself of all those snappy one-liners that lovers always find so easy to say in the movies, but never seem to come up with in real life.

*The Harrad Experiment* is rated R, but it received that rating, not for sex, but for its complete, and I believe, inoffensive nudity. Being able to make that distinction is often rare in a movie these days.

Running smoothly most of the way, the film slips out of gear once in an unnecessary scene where Sheila is affronted by a fat lecher who has heard

of the school and drawn the obvious conclusions.

The rest of the film could have fallen into the same bog of exploitation but it doesn't.

Those who know what it's like to fall in and out of love, to know the happy and the hurt but never quite understand the how and the why, the words and performances in *The Harrad Experiment* will be related to easily. It does not give us any simple answers, but it at least lays out all the questions where we can understand them. And that often is not easy to do.

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