

# daily nebraskan entertainment

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IN COLOR STARRING BARBARA MILLS JASON SCOTT LINDA YORK  
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## Weekend Films



PARAMOUNT PICTURES PRESENTS  
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Produced by HOWARD G. MINSKY Directed by ARTHUR HILLER  
Screenplay by ERICH SEGAL  
Music by DAVID GOLDEN  
Costume Designer FRANCIS LAI  
Casting Director JOHN MARLEY  
Executive Producer RAY MILLAND  
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7 & 9 p.m. Friday & Saturday  
Henzlik Hall Auditorium  
Admission: 75c - student ID

## Classic love movies to return

By Mark Kjeldgaard

Popular taste is hard to understand sometimes, because it is filled with contradictions. The same people who love great films adore terrible ones. For example, *Love Story*, *Gone With the Wind* and *Doctor Zhivago* are all playing in the Weekend Film Series this fall and all three will draw big crowds, as they have done before.

*Gone With the Wind* keeps blowing past, and after 34 years of circulation it still draws masses of fans.

Its theme merits close attention, for it thoughtfully documents the ruin of the Confederacy. In Scarlett O'Hara, the South assumes the hardened depravity of a woman who has been repeatedly degraded, and that is the core of the film's seriousness.

The movie has a few Hollywood flaws: Scarlett has an overbearing Irish father; the romance is driven too hard ("Oh, Ashley!"), and the screeching and eye-rolling of Scarlett's stereotypical slave girl is downright painful. Nevertheless, *Gone With the Wind* is rewarding overall, and its prominence as entertainment is culturally sound.

*Doctor Zhivago's* perennial success also complements the popular taste. Like *Gone With the Wind* it characterizes a displaced aristocracy and is a romantic tragedy set against a backdrop of cataclysm.

Unfortunately, it suffers from awkward explanatory lines, the plague of historical

films ("You're not a Bolshevik, are you, Pasha?") and from too much of Maurice Jarre's sugary music during reunion scenes.

Visually *Zhivago* is a marvel. David Lean uses the wide screen movingly, surrounding the personal affairs with vast action and emphasizing the sad insignificance of the lovers before the revolutionary avalanche.

Everybody seems to like *Doctor Zhivago* and it's worthy of admiration.

What, then, can we make of *Love Story's* phenomenal earnings?

*Love Story* is insubstantial. Its music is worse than gushy -- it is ugly, and the script is jumpy, like the book. The whole mess relies on trite responses to familiar items.

Three successful romantic movies. All three are based on books, two good books and a rotten one. Likewise, two movies are good and one is rotten. Why, then, does *Love Story* rank as a sentimental favorite alongside *Doctor Zhivago* and *Gone With the*

mark kjeldgaard  
you have my word

*Wind*? My explanation is: people are attracted to romantic tragedy by their fondness for emotion. A good film offers a reason for feeling, and a bad one offers an excuse.

It's a great new football program from the Daily Nebraskan, with a detailed roster and interesting reading. And it's only 10¢. Pick up **First Down** from Corn Cobs on campus before the game.

## Leon Russell concert tonight

Leon Russell will perform in concert tonight at Pershing Auditorium. Tickets for the 8 p.m. performance, to be held Filmore style, can be purchased in advance for \$6 at the south desk in the Nebraska Union and at Pershing Auditorium for \$6.50 at the door.

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is a genuine masterpiece of staggering proportions." —Edward Behr, Newsweek

**"Last Tango in Paris"**  
is not a 'dirty' movie. The film is stark, sensitive and completely shattering in its intensity. Yes, by all means, see 'Last Tango.'" —Aaron Schindler, Family Circle

**Marlon Brando** **Last Tango in Paris**

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