

First teen romance heart of film *Jeremy*

Watching a movie like *Jeremy* always is fun. To use a term from the film itself, *Jeremy* is a "wispy" story, light and happy with a little joyful giddiness thrown in.

It's an informal movie that lets you feel friendly enough to nudge that stranger sitting next to you and whisper something like, "Say, did'ja notice how that kid acts like Jerry Lewis?"

The film is a humorous reminder to all of us who had a crush on a cute 16-year-old in high school. For all of us, as with *Jeremy*, fate brought it all about. As *Jeremy* said, "Well, I was walking past this room to get a piece of chalk, and there she was."

It's all there. How he told his best friend about this beautiful new girl he met. How he's going to get around to asking her out, but meanwhile he's so

scared stiff, he just follows her like a drooling shadow.

greg lukow
key grip

He finally asks her out, and they hit it off big. Then he finds out she (a junior) already knew he was only a sophomore, so she had to like him to begin with, right?

Later, as all of us back then, he had to call up his best friend and tell him that he's had his first date, what a great time he had and how he even kissed her good night twice. He's on cloud nine by now, it's the greatest

thing in the world, but all his friend can say is, "Yeah, but did you get anything?" Ah, yes.....

Life for *Jeremy* (Robby Benson, who does sound like Jerry Lewis) and Susan Rawlins (Glynnis O'Connor) is a carefree, happy existence set in a pleasant-looking New York city that doesn't look at all menacing.

He is an A student who plays the cello, loves horse racing and has a job walking dogs. Susan is the new girl in high school, and their meeting only makes happy lives happier.

With some of the script right out of teen-age Pepsi commercials and with *Jeremy* running up and down the streets and hopping across car tops, the movie does get a little "wispy." But it's all in fun, and there are some hilarious moments.

The entire film is handled nicely,

and its director-writer Arthur Barron, who is a film professor at Columbia, won an award at Cannes for his work. Its only apparent fault is increasingly common grainy photography that pops up in many movies today and looks like shimmering heat waves on the screen.

Midway through it we are given an all too apparent premonition from *Jeremy*'s wizened old cello teacher when he tells *Jeremy* to play a certain piece "expressing love and parting simultaneously."

At the end, when Susan must return to Detroit for good, the film tries to force a little adolescent heartbreak in with all the fun. But don't let it fool you. The movie tries to be successful by setting itself up in a breezy, vulnerable sort of way and gets away with it.

City crime lord parallels Hitler in Brecht play

By Vince Boucher

"There is political corruption in the land now; this play is about how it works," explains William Morgan, director of the University Theater production *The Resistable Rise of Arturo Ui*.

The play, by Bertold Brecht portrays the rise of Ui, a Hitler-like character, as a crime lord in Chicago.

"Brecht's purpose is to remind us that the bitch that bore Hitler is still in heat—the last words of the show imply that it will always be in heat," Morgan said.

The play which is set in the depression, shows the domination of Ui and his henchmen while trying to protect the Chicago Cauliflower Trust, he said. The details of the story "exactly parallel" Hitler's takeover in Germany, he added.

"It is an illustration, in entirely comic terms, of big money boys trying to save themselves by using these clowns and in turn being used by the monster they create," he said.

He said with the current situations in Chile, the Soviet Union and Watergate in the United States, the play is especially relevant. Brecht comments on the same cyclical corruptions of force and consolidating power that exist today, Morgan said.

Brecht used the horror and the farce of the Nazi situation to warn future generations against falling into the same stupidities, he said.

He said that Brecht "distances the drama" by using spoken verse dialogue found in plays such as *Richard III* which he refers to as a "bogus construction of Renaissance poetry."

He said he is challenged by the epic style of Brecht's plays. Although Morgan has directed more than 400 long plays, *Arturo* is only his second Brecht piece. The first was *The Caucasian Chalk Circle*, produced by University Theater last season.

"The epic style is difficult to translate when you come from a background of black comedy and realistic plays," he said.

Morgan said several minor injuries have occurred as a result of the fast pace of the play. Another problem, was trying to find two 6 ft. 2 in. students to portray *Arturo*'s bodyguards, he said.

Arturo will run Friday and Saturday and then from Oct. 15-20 at 8 p.m. Howell Memorial Theater.

Morgan said student cast members were amazed at portions of the play that are the exact tactics used by Hitler. For example, Morgan said, Hitler was trained by a professional German actor Hier Basil and the episode is repeated with Ui. Other episodes, such as Hitler murdering some of his comrades, are less pleasant, Morgan said.

He said Brecht "cut the corpses off of the gallows" to explain how political gangsters come into power again and again—a message for the audience to take home with them.

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James Cagney, Mickey Rooney and Olivia de Havilland star in a 1935 version of *A Midsummer Night's Dream* Wednesday at 3, 7, and 9 p.m. in Sheldon Art Gallery Auditorium. The movie is part of the Shakespeare Film Series.

The Lincoln Symphony will accompany soprano Teresa Zylis-Gara in Nebraska Wesleyan's O'Donnell Auditorium, 51st and Baldwin Sts., Tuesday at 8 p.m.

Kentucky Out of Doors, an Audubon wildlife film, will be shown in Love Library Auditorium tonight at 7:30. Admission is \$3 with student season ticket. Information is available at 472-2171.

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