

Gallery to offer 'fool' art



By Val McPherson

Webster's Seventh New Collegiate Dictionary lists seven definitions for a fool. The first definition calls a fool "a person lacking in judgment or prudence." Webster's last definition calls a fool "a dessert made of pulped fruit covered with a custard and cream." Perhaps the dictionary will add an eighth definition, because now there is a new kind of fool.

This new fool—and there are at least four of them in Lincoln—is opening an art gallery at 1031 "O" St. The gallery is called A Company of Fools and opens today.

A Company of Fools was created when four people, who want to be known only as fools, each put up \$20. Said one fool, "An awful lot of our friends paint beautifully and have to work as a farmer or in a brick yard. A Company of Fools will be a place where anybody can put in anything they have made to sell it."

The gallery will display anyone's work for 30 days. Each artist sets his own price. If the piece is sold, A Company of Fools will keep 10 per cent. After 30 days on display, the gallery will hold unsold work for another 30 days until the artist can pick it up.

"We need a lot of reasonably priced stuff; that's the important thing," said another fool. "We need a place where people can buy stuff for \$2, \$3 or \$5, not \$100 or \$200." The gallery especially would like to help those people who might need a little extra Christmas money, by displaying their arts and crafts, one fool said.

A Company of Fools will be run solely by volunteers. Anyone who would like to donate their time should drop by and talk to one of the fools. Green Fingers plant shop has donated some plants, and the fools would appreciate any ideas on how they should design their gallery.

When the store opens, there already will be several works on display for sale. They include some paintings, sketches, hard wood pipes and lithographs by Greg Scott. A Company of Fools also will offer a limited edition of their own advertisement poster.

The gallery's hours will be from noon till 7 or 8 p.m. Monday through Friday. A Company of Fools stays open on Thursday nights until 9 p.m., and on Saturdays you can drop by between 9 and 5. There's a sign on the door that reads "enter at your own risk" but if you're foolish, that shouldn't intimidate you.

'Visions' examines drama of Olympiad

Visions of Eight begins with a written preface stating that while many people have seen sunflowers every day, only a few could have seen them like Van Gogh.

Thus, we know from the start that this film will be a close-up, behind-the-scene and slow-motion view of the 1972 Olympic Games in Munich. It uses every imaginable cinematic device to capture things the human eye and the TV camera could not have done justice to.

In order to sell his product, producer David Wolper enlisted eight (originally 10) internationally renowned directors to record their personal views of the various aspects of the 20th Olympiad.

Russian director Juri Ozerov starts things off with a tightly done section called "The Beginning." It describes the tense atmosphere and individual idiosyncrasies that were seen as contestants nervously awaited the start of each event.

Swedish director Mai Zetterling prefaces her segment on "The Strongest" by saying that she is not interested in sports but is interested in obsessions.

greg lukow / key grip

Her look at the obsessions of mammoth weightlifters is well done. But most of our interest here stems simply from watching these amazing, huge, even gross figures straining themselves as they try for success.

Arthur Penn continues with one of the film's most fascinating sections—a close-up look at pole vaulters, zeroing in especially on the final showdown between America's Bob Seagren and Germany's Wolfgang Nordwig.

It uses out-of-focus shots a bit too heavily but is an elegantly stylized piece of filming. Penn's use of sound also is well-handled. He fades various crowd reactions in and out of conjunction with the rise and fall of the gravity-defying vaulters.

Michael Pflieger's section on women in the Games is probably the film's most shallow sequence, regardless of the slow-motion routine on the uneven parallel bars by a young Russian gymnast.

Milos Forman's look at the decathlon is one of the best in Visions of Eight, not because of his focus on that event, but because of the irony he creates by surrounding it with various outside events.

Comically-used fast motion, a sleeping green-uniformed judge and Bavarian yodelers, bell ringers and horn blowers oom-pah-pahing themselves silly are all interwoven with the decathlon members collapsing from exhaustion after the 1,500 meter run.

French director Claude Lelouch provides an interesting look at the agony of defeat. He uses longer cuts in showing the downfall of wrestlers, equestrians, bicyclists and boxers, whether it is an Iranian wrestler finally succumbing to a leg injury or a young Spanish boxer stubbornly refusing to acknowledge defeat.

Britain's John Schlesinger finishes off with the movie's longest and, I believe, best section. He uses a British runner in the grueling 26-mile marathon as his focus but also includes a look at the closing festivities of the games and the film's only handling of the tragedy surrounding the 11 slain Israelis, to whom the movie is dedicated.

Schlesinger's portion seems the most complete and well-balanced. At least in part, it makes up for one of the film's major drawbacks—a lack of an accurate overall perspective of the Games.

Still, the repetitive looks at "the human drama of athletic competition" becomes tiresome after a while. One starts wishing he could pull the camera away from all the faces, legs and muscles and see more of the massive long shots and coherent form like that found in what is probably the best film of this kind ever made, Leni Riefenstahl's account of the 1936 Games, Olympiad.

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