

Soprano Roberta Peters performs tonight at Pershing



The Lincoln Community Concerts Assoc. is featuring soprano Roberta Peters Thursday at 8 p.m.

By Val McPherson

Each year the Lincoln Community Concerts Assoc. sponsors visits by several internationally known performers. Tonight at Pershing it will present soprano Roberta Peters.

A native of the Bronx, New York, Peters began voice study in New York City at age 13 under teacher William Hermann. She also had private tutoring in ballet, dramatics and several languages.

Impresario Sol Hurok heard her one day in her teacher's studio and immediately put her under contract, although she had never appeared professionally.

Her Metropolitan Opera audition resulted in a debut as the Queen of the Night in Mozart's *The Magic Flute*. Two months after her audition she was asked on a few hours notice to sing Zerlina in *Don Giovanni*. This performance thrust her into the spotlight of the opera world.

Since that debut in 1950, Peters has appeared in 37 roles at the Metropolitan Opera. Although usually associated with the great classical and romantic heroines of

opera, she created the leading role in Gian-Carlo Menotti's *The Last Savage*.

She has performed for international audiences at the Royal Opera House, the Vienna State Opera and at Moscow's Bolshoi. In Russia she received a 15-minute

standing ovation and in May 1972, was awarded the Bolshoi Medal. She is the first American-born artist to receive this award.

Besides her national and international tours, Peters has performed on television and has recorded many complete operas. In 1968 her first book appeared entitled *Debut at the Met*.

Peters recently starred in the Musical *The King and I* in St. Louis and later repeated that role at the Wolf Trap Center. Of that performance, the *Washington Post* wrote that her recreation of the role "makes one almost forget Gertrude Lawrence's original".

Lincoln Community Concerts are open only to the season ticket holders. Tickets can be purchased each spring for \$10.50 and are good for five concerts. Students can purchase season tickets at half price.

Women absent from new movies

What is happening to women in the movies?

Never, it seems, have men dominated the screen more than in the past months. In a time when movie cops are having a bloodfest, con men are screwing the system, and seagulls are winging their way to fame, nearly all film actresses and starlets have been shoved into the back seat.

Earlier, everyone was heaping praise on Tatum O'Neal's portrayal in *Paper Moon*, even suggesting that she should get an Oscar for her bad-mouthing. If we were only half-joking at the time, it now appears that she could win by default.

One is hard pressed to come up with even a handful of memorable women's roles this year—Liv Ullmann in *The New Land*, Katharine Hepburn in *A Delicate Balance* and Glenda Jackson in *A Touch of Class*.

Nine year-old Tatum has had more publicity during the past year than anyone except *Deep Throat's* Linda Lovelace.

Whatever happened to the beautiful,

talented faces of Cybill Shepard, Diana Ross, Ali MacGraw, Katherine Ross and even Jane Fonda? All were rising stars, but the past months have been without them, as well as any new, promising female faces.

Contrast this to the emergence of young stars like Robert De Niro, Keith Carradine and Michael Moriarty, and the blossoming of others like Al Pacino, Timothy Bottoms and Jeff Bridges.

greg lukow key grip

Ullmann was the only consistently, recognized actress of the past year, earning deserved American fame as the best Swedish import since Greta Garbo. It is too bad that her American movies (*Lost Horizon*, *40 Carats*) were bombs, compared with her successful foreign films (*Cries and Whispers*, *The New Land*).

Barbra Streisand had the only other real bit, *The Way We Were*.

Not that actresses are failing to do the job, the roles just aren't there. Movies are in chaotic times and producers are remembering the audience. Films are more entertaining than serious. That entertainment often comes in violent films, mostly cop movies, and these often leave women out.

Whether feminists liked it or not, many of the most popular actresses were sex stars, and recent pornography rulings have tamed film sex considerably.

Since a love or hate relationship is usually important to good entertainment, writers and directors (almost all men themselves) are making them between men.

Examples include Paul Newman and Robert Redford in *The Sting*, and Dustin Hoffman and Steve McQueen in *Papillon*.

Perhaps it is only a passing phase. Regardless of whether it should be like this or not, the current movie scene is definitely a man's world.

TIPS ON HOW TO APPROACH YOUR FIRST EMPLOYER

- PAY-POSITION:** Demand a management position beginning with your first day at work. Insist on a starting salary in the range of \$9,000 - \$10,600 with guaranteed increases to \$15,000 - \$17,500 in four years.
- VACATION:** Insist on 30 days paid vacation each year.
- RETIREMENT:** Demand a contract providing for retirement within 20 years (usually at age 42-43) at 50 percent of full pay or at 30 years with 75 percent of full pay. Insist on making no paid contributions to the retirement plan.
- MEDICAL CARE:** Require free medical care for yourself and your entire family.
- TRAVEL:** Insist on world-wide travel opportunity with moves of family and household goods paid for by the company.
- EDUCATIONAL OPPORTUNITY:** Assert the desire to continue your education while you work. Require that your employer offer plans for partially (at least 75%) or fully paying for your schooling, plus paying your full salary while you attend school.

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