



Actress Goldie Hawn leads lawmen on a merry chase in *The Sugarland Express*.

Movie great first for young director

The Sugarland Express (a title that, unfortunately smacks of Walt Disney) is a flawed, but exciting first film by director Steven Spielberg. Spielberg is only 26-years-old and the youngest of the new American wave of film schooled directors. If this candy-coated Bonnie and Clyde story is prone to minor meanderings, it is a tribute to this new but noticeably remarkable talent that this picture is so appealing.

Goldie Hawn, proving she has more range as an actress than just portraying a dumb, giggling blonde, plays Lou Jean Poplin, a Texas girl who sets out with her convict husband Clovis (William Atherton), to reclaim their baby boy who has been given away to foster parents. The child is in a town named Sugarland, and on the way mishaps occur, the couple panics, and somehow end up hijacking a police car and young patrolman named Maxwell Side, played by Michael Sacks (he was Billy Pilgrim in *Slaughterhouse Five*).

Neither of the kidnapers is too bright, and if their intentions are innocent at heart, their crimes are soon blown way out of proportion. Led by an understanding Highway Patrol captain (Ben Johnson), nearly every police car in Texas (and some from Louisiana) falls in behind to join the endless express.

What Busby Berkeley did with goldigger dancers, Spielberg does with police cars. They maneuver, crash, and race through the film in a beautiful choreography, and Spielberg uses a creative contrast of telephoto views and expansive long shots to show their trek through the small towns, dingy gas stations and rolling Texas landscape.

greg lukow key grip

Spielberg's instinctive style is aided by some marvelous photography by veteran cameramen Vilmos Zsigmond. Zsigmond is one of the few American cameramen whose work has its own recognizable, distinctive look. His photography was an integral part of the Robert Altman films he shot (perhaps this is part of the reason *Sugarland* has such a distinct feel of early Altman about it), and his low toned photography of the endless rows of shimmering red and blue police lights adds a dimension to the film that is more easily seen than explained.

Spielberg's characters are all well acted and deftly presented. They are hilarious as not too desperate desperados who become bosom buddies with their captive patrolman, but at the same time they convey a frustration to the audience who knows the futility of their spur of the moment efforts.

Spielberg is not without his excesses. One scene finds him ridiculing two gun toting Southern rednecks who literally shoot a used car lot to pieces because they think they are doing a good deed in capturing the Poplin couple. The film also wanders in feeling; the opening scenes in a rather straightforward humor; the middle with its hundreds of cars and frantic, idolizing townspeople; a strained, heavy handed finale when the whole silly parade comes to its tragic ending.

But *The Sugarland Express* is still a perfect example of a great commercial motion picture, even more so than a film like *The Sting* really is. Few directors have ever made their first feature film this well, and Spielberg's captivating, funny-sad shuffle off to Sugarland seems to promise good things to come.

Marshall Tucker's 'New Life' refreshing

Record review by Diane Wanek

It's a New Life, by the Marshall Tucker Band

Distinctive and refreshing are apt words to describe the Marshall Tucker Band. One also could use words such as mellow, inventive and excellent; they are fitting too. *A New Life* proves just that.

While the band's Southern background is obvious, its given its music a country twist that is unique to them. It seems to have achieved a solid identity, as opposed to countless groups that sound so similar.

Doug Gray, the lead vocalist, has a fine voice—subtle yet driving. Tommy Caldwell on bass and Toy Caldwell on guitar are excellent. Along with drummer Paul Riddle, they are truly fine musicians, inventive and pleasing.

This new release features a guest artist, fiddler Charlie Daniels, who adds lots of spice. He does a superb job on "Blue Ridge Mountain Sky."

Other good cuts include "A New Life," "Another Cruel Love," "Southern Woman" and "You Ain't Foolin' Me."

The Marshall Tucker Band will perform in Lincoln in a few weeks. Meanwhile, latch onto this album.

Symphonic Band in concert

What happens to all the musicians in the Cornhusker Marching Band when the Big Red hangs up its jerseys at the end of the season? Many of them—81, to be precise—play for the University Symphonic Band.

The band, formed at the end of each football season, is directed by Jack R. Snider, UNL professor of brass instruments and director of bands.

The Symphonic Band will give a free concert Tuesday at 8 p.m. at Kimball Recital Hall.

While it is the band's first performance of the year at UNL, it is not its first public concert.

It appeared on the Nebraska Educational Television Network earlier this month.

To aid in the marching band's fund drive for its European tour, it also played in Auburn and at Omaha Burke High School.

On the program for Tuesday's concert is *Prelude "Richard III,"* by William Walton. Walton is a contemporary English composer.

Composer Paul Hindemith's piece, *March from Symphonic Metamorphosis* is also featured. *March* is the last of the four sections on of the *Symphonic Metamorphosis*, which was originally written for orchestra.

Also on the program is a set of English dances, the contemporary *Sinfonetta* by Ingolf Dahl, *Sketches on a Tudor Psalm* by Fisher Tull and *Black Jack March* by Fred Huffer.

half frames

Monday

Owen Wingrave, ETV, 7 p.m. This doesn't fit into the movie category, but many will be interested to hear about this opera written by Benjamin Britten especially for television. Produced by the British Broadcasting Co., the opera is based upon the Henry James story about a pacifist, and features Benjamin Luxon in the title role.

Tuesday

Larry, channels 6 and 10, 8:30 p.m. Frederick Forrest and Tyne Daly star in this true story of a man who had been institutionalized since infancy as mentally retarded even though he was of normal intelligence.

Husbands, channel 10, 10:30

p.m. John Cassavettes' best film to date; stars himself, Peter Falk and Ben Gazzara as three men confronted with the death of a close friend.

Wednesday

A Touch of the Poet, ETV, 7:30 p.m. Fritz Weaver stars in this revival of Eugene O'Neill's play about a poor Irish family in Boston in the 1820s.

Liveees, Sheldon Film Theatre, 3, 7 and 9 p.m., admission \$1.25. Joseph Strick directed this visualization of several passages from James Joyce's famous book. Its sincerity and refusal to compromise are its enduring values.

Thursday

Marat/Sade, Sheldon Film

Theatre, 7 p.m., admission \$1.25.

The inmates of a French insane asylum stage a play concerning the death, in his bath, of the French Revolution leader, Marat, at the hands of Charlotte Corday. There are, of course, a few peculiarities in the result; the inmates' diseases have a tendency to intrude upon the proceedings, and the whole thing is under the guiding hand of the Marquis de Sade. This brilliant and scary film, based on a play by Peter Weiss, is directed by Peter Brooks.

Lady in a Cage, channel 6, 11:45 p.m. Olivia de Havilland gives a stunning performance as a woman terrorized by hoodlums in her home.

Saturday

The Slack Tulip, ETV, 7 p.m. Simon Ward and Tessa Wyatt play the young lovers in the great adventure classic by Alexandre Dumas. This is the first of six episodes.

The Manchurian Candidate, channel 3, 8 p.m. This is an expert political thriller, mostly due to John Frankenheimer's fine direction, which has emerged as an extremely taut and tense action packed film; stars Frank Sinatra, Laurence Harvey, Janet Leigh and Angela Lansbury.

East of Eden, channel 6, 10:30 p.m. James Dean's famous film of frustration. This week's best viewing.

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