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**UNL professor to pay tribute
to composer through concerts**

By Dennis Ellermeier

For enthusiasts of the music of Charles Ives this is a very special year. It marks the 100th anniversary of that American composer's birth.

Harvey Hinshaw, UNL piano professor, is a nationally recognized authority on Ives and will be actively paying tribute to the musical New Englander this year. Ten concerts of the two Ives piano sonatas will be given throughout the year.

Tonight Hinshaw will play the sonatas at Kimball Recital Hall at 8 p.m. On Ives' birthday, Oct. 20, Hinshaw will perform the same works in Lincoln Center's Alice Tully Hall in New York City.

Later he will participate in the country's most extensive Ives Centennial Celebration in Miami Shores, Florida, and also will give seven concerts in Kansas, Iowa and Nebraska.

Hinshaw first became interested in Ives during his master's degree work at the University of Southern California in the 1950s. Hinshaw joined the UNL faculty in 1956 and in 1960 taped a four part series for the Nebraska educational television station. These programs were later incorporated into the 1963-64 National Educational Television Network series "On Hearing Music."

Ives did most of his composing from 1890 to 1920. According to Hinshaw "he wrote such prophetic music he didn't get any acceptance at all." To protect his artistic vision from compromise to economic demands, Ives went into the

insurance business where he was quickly successful.

His music is characterized by dissonance, polytonality, rhythmic complexity and serial techniques. In many instances Ives anticipated important developments in modern music in Europe by as much as 25 years. Within his compositions is evidence of a strong philosophical orientation and a social cultural consciousness. His works contain many elements of familiar Americana: gospel hymns, military marches, rags, patriotic songs and minstrel show music.

It was not until the middle of the 20th century that his work has been seriously assessed or in some instances even performed. Ives was awarded a Pulitzer prize for music just prior to his death in 1954—years after he had stopped composing.

Sonatas, written in 1909 and 1915, are characteristic of the organic quality of his composing. Never wishing to cease the creative process, Ives continued to revise his music. Leaving no final authorized version, the conscientious performer is required to go beyond the printed score and research the manuscripts to see the alternatives Ives suggested.

Hinshaw, with grants from the University Research Council, did extensive research on the manuscripts themselves which are now housed at the Yale Library.

Hinshaw's concert is free.

Varied views of war written

And I remember Spain

At Easter ripe as an egg for revolt and ruin

Though for a tripper the rain

Was worse than the surly or the worried
or the haunted faces"

Louis MacNeice,
Canto VI, Autumn Journal

It was just thirty-eight years ago that Generals Franco and Mola sent forth the wrath of the strong ultra-conservative element of Spanish society against moderates, liberals, socialists and communists alike, ushering in the internal struggle that became World War II's dress rehearsal.

david ware
omelet

Both sides believed God was on their side, and what had started out as a simple bloody coup became a holy war, peopled with secular saints and martyrs in each camp.

As with any holy war, it soon attracted the attention of outsiders of various nationalities and political beliefs. First were the Nazis and Fascists, coming to the aid of Franco. The Germans sent their famed Condor Legion to perfect its aerial bombing techniques. The Italians sent the Black Shirts, who were good for little save marching and singing in an impressive manner.

The most famous foreigners, however, were the men and women who came from the western countries to fight for the Left. The majority were organized by the World Communist Party into the International Brigades, but many fought with anarchist or militia groups. Most were veterans of leftist political campaigns within their own countries, the experience of frustration and unresolved struggles propelling them to the conflict.

From the Spanish Civil War came an immense body of printed work. There

are at least 1500 titles in the English language alone, although there were only about 5000 English-speaking volunteers. Many works were of marginal literary merit at best—haste and passion's heat are not conducive for producing works of lasting value.

But some, like the memorable prose of Hemingway, or Stephen Spender's Pictures in Spain, were destined to be read long after the shouting stopped.

Murray Sperber has gathered the best of the English-language literature into a single fat volume, **And I Remember Spain**, published in August by Collier Books. Not content with presenting only the leftist point of view, he has included many pieces written by those either in the center, acting as neutral observers, or those who actively supported the fascists.

In this latter category are such notables as Evelyn Waugh and Arthur Machen, while the neutrals include in their number men of the caliber of T.S. Eliot, Antoine de Saint-Exupery and Ezra Pound, who contemptuously snorted, "Spain is an emotional luxury to a gang of sap-headed dilettantes."

To present the view from the left side, Spender has culled the best from a stellar collection of writers that includes Andre Malraux, Stephen Spender, William Faulkner, John Steinbeck as well as the inescapable Ernest Hemingway.

The choices for the most part are of uniform high quality, giving the unfamiliar reader a chance to acquaint himself with the feel of a large cross-section of literary styles.

To be totally honest in writing about this collection, one must add the caveat that there is precious little to be found in the way of historical narrative. There is no time-line or chronology of events provided to make it easy for the reader to fit these excerpts into some kind of historical framework. In a lesser collection, this might have been a fatal flaw, but the material presented transcends this hurdle and succeeds in painting an atmospheric masterwork that retains its fairness while stirring the blood and the conscience of the reader.