

Cartman's Lounge
presents
Road Runner & Wile Coyote



October 14 thru - October 26
Free Manchie's.
Clayton House Motel
10th & "O" (street level)
movies... nitely

CORN COBS "RED HOT" HUSKER SPORTS QUIZ

Corn Cobs present to the Univ. of Nebr. the hottest thing to hit campus since the 16 gallon keg of beer-Oregon pep rally. As part of homecoming activities Corn Cobs are sponsoring the following Husker sports quiz in a series for the entire homecoming week. The following questions, different each day, should test your knowledge of Cornhusker and Big 8 football history and knowledge. The average true blue (or red) husker fan should be able to answer at least six from each of the quizzes.

1. Name the last two head football coaches at Nebraska prior to Bob Devaney.
2. What past Nebraska football great has a son who was a star wide receiver, and just recently retired from the New York Jets? Name father & son.
3. What private midwestern school did Tom Osborne play college football at?
4. Who is the Nebraska backfield coach?
5. Who did Nebraska play in their last Rose Bowl appearance?
6. What pro football teams are former Missouri and Oklahoma coaches, Dan Devine and Chuck Fairbanks, now coaching?
7. Where did freshman I-back, Monte Anthony, play high school football?
8. What former Nebraska coach is now on the Notre Dame football coaching staff?
9. Name one change in playing procedure implemented by the N.C.A.A. in college football during the last two years?
10. Who was Charlie "Choo-Choo" Winters?



Documentary Films



A SENSE OF PLACE

The Artist and the American Land
Produced by Gene Bunge Filmed & Edited by Mike Farrell

"A SENSE OF PLACE IS AN EXPLORATION WITH PAINTER Alan Gussow, of ten different American landscape painters working in ten different American landscapes. The film reflects not only the varied character of the American landscape, but also the unique and individual responses of each artist to the land, expressed in their paintings which are varied as the landscape itself."

With painters Alan Gussow, Thomas Hart Benton, Marcia Clark, Jane Freilicher, Sidney Goodman, Keith Jacobshagen, Wolf Kahn, Sheridan Lord, Joe Miller, Arthur Okamura, Susan Shatter.

October 22, 23 & 24—Tuesday, Wednesday & Thursday
Screenings at 3, 7 & 9 p.m. Admission FREE

Sheldon Art Gallery, 12th & 'R'

'Longest Yard' comical, brutal

Robert Aldrich is a skilled, underrated American director ("The Dirty Dozen," "Emperor of the North Pole") who developed a highly personalized style for macho-violence long before movie macho-violence ever became fashionable. He has never shied away from the blood and guts of violence, but, unlike directors such as Sam Peckinpah or John Millus, he has always been more of a bone-cruncher.

"The Longest Yard" is Aldrich's newest film. It's enjoyable enough, but not one of his best. It stars Burt Reynolds as Paul Crewe, a washed-up pro football star who incurs the wrath of his rejected, bitchy girlfriend after he steals her car. An obligatory chase scene with the police is run through in short order (it's a take-off on a similar chase scene from a 1973 Reynolds film called "White Lightning") and Crewe soon lands in the state prison.

greg lukow key grip

There he finds himself sandwiched precariously between a fascist, football-loving warden (Eddie Albert) who will refuse Reynolds' parole if he doesn't coach a prisoners football team, a brutal guard captain (and leader of the warden's team) who will make life miserable for him if he does.

Beginning poor

The first part of the movie is poor. Even Aldrich can't save the reworked cliches of life in a hard-labor swamp camp with Reynolds being beaten by his sadistic guards (played by former pro-football stars Joe Kapp, Ray Nitschke and Mike Henry.) The first spoken line in the entire movie has Reynolds' bored girlfriend watching television and asking "How long do we have to watch this crap?" The answer, as it turns out, is for just over half the film.

The movie picks up considerably after Reynolds is forced into his coaching job and begins to round up and whip together his motley team, which is sufficiently motivated by the knowledge

that they will be playing against the hated guards.

The final game can't help but remind one of a similar ending in Robert Altman's "M*A*S*H." Both are played as comic relief for the rest of the film, both have the same droning loudspeaker in the background and the cutaways to the cheerleaders on the sidelines. But if Altman's was a rather out-of-place anti-climax to his masterpiece, Aldrich's game saves the movie.

Contests of will

With "The Longest Yard," Aldrich continues some of the themes found in his earlier films. The film portrays contests not only of brute strength but of human will. And it involves the typical Aldrich group of outsiders (or insiders, in this case) who find themselves forced into a "damned if they do and damned if they don't" situation.

The film remains a somewhat unbalanced mish-mash of brutality and comedy which Aldrich can never comfortably fit together. A parallel example could be made with Burt Reynolds, who, by rights of acting popularity, should be close to superstar status.

But somehow his style of humor works against his macho personality, even though he's sometimes funny in a sly, reverse sort of way. Nobody but Reynolds could wring out the proper amount of hilarity in some of the movie's lines, such as one he aims at a grossly pompadoured prison secretary: "My, you have lovely hair. Ever find any spiders in it?"

Reynolds' style is a bit too coy and his macho-humor becomes a joke on him so that it's hard to take him seriously as an actor.

After the huge success of "What Ever Happened to Baby Jane?" and "Hush, Hush... Sweet Charlotte," the Bette Davis-Joan Crawford menopause-monster films of the early 60s, and of "The Dirty Dozen" a few years later, Aldrich was able to continue making movies by literally buying his own studio. In recent years, however, that success has been winding down. "The Longest Yard" is destined to be an immensely popular money-maker, and it could be that Aldrich is sacrificing a few things in order to get back to where he wants to be.

up'n comin'

This week the Lincoln Silent Film Society is featuring a program of four short comedies from some of the greatest comics of the silent screen.

Charlie Chaplin's "One A.M.," his only filmed effort at solo comedy; "One Week," one of the first Buster Keaton short comedies; "Haunted Spooks," a haunted house comedy from All-American boy Harold Lloyd; and "Golf," a run-around farce from Larry Semon, will be shown.

Showings are at 7:30 p.m. this Tuesday and Thursday at the YWCA.

Celebrated puppeteer Bill Baird's Marionette Theatre will present a contemporary version of "Pinocchio" and an original comedy entitled "The Dragon And The Dentist" at the Lincoln Community Playhouse Monday through Wednesday.

Baird's "Pinocchio," set in modern times to the original plot and turned into a musical, will be presented Monday at 7:30 p.m., and Tuesday at 4 and 7:30 p.m.

"The Dragon And The Dentist," about the activities of a dragon who eats young ladies but prefers pizza, will be performed Wednesday at 4 p.m.

We Have your
Wedding Set

Sartor Hamann

REGISTERED JEWELERS AMERICAN BIRD SOCIETY
DOWNTOWN & GATEWAY