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35¢ Falstaff Cans
Monday Night — April 21st

GET AWAY FROM CROWDS

Rent Planes,
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Flying Club



Call Gene, 489-7453 or /Mike, 786-7080
Next Meeting: 7:30 pm 5/6/75 Union.

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all terrariums, plants and cactus arrangements. We also have decoupage, african violets, paintings, table clothes, etc. All merchandise can be custom made so come in and make your order early.

Sale lasts through May 3
Hours:
Mon.-Fri. 9am-7pm Sat., 10am-6pm
Bert's Terrarium Boutique
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UNL Recreation Dept -
Daily Nebraskan

BIKE RACE
Sunday April 27

First event starts at 1 p.m. Registration is from 12:30 to 1. You must be a UNL student to enter. Race to be held at the tractor test track on East Campus. For more information, call the UNL recreation department 472-3467.

NOW... Live & On Stage
DANTON'S DEATH

by Georg Buechner
With historical accuracy, *Danton's Death* recreates scenes of the French Revolution.
April 25, 26, 28, 29, 30, May 1, 2, 3.

Regular Single Admission . 3.00 Student Single Admission . 2.50

ALL SEATS RESERVED
CALL: 472-2073 OR WRITE THE HOWELL THEATRE
12th & R Sts. 105 TEMPLE.
UNIVERSITY OF NEBRASKA LINCOLN 68508

Chorale to perform popular, folk tunes

Classical compositions, folk songs and popular tunes will be featured in a concert tonight by the Varsity Men's Glee Club and University Women's Chorale. The free concert is at 8 p.m. in Kimball Hall.

The chorale will sing three classical pieces with a religious theme, including Gabriel Faure's "Tantum Ergo," Joco Handi's "Regnum Mundi" and "Ave Verum Corpus" by Francis Poulenc. They also will perform pieces by Brahms, selections from the musical "Cabaret" and two folk tunes.

Spirituals, popular songs and pieces by Benjamin Britten and R. Vaughan Williams are included in the Men's Glee Club program.

The Symphonic Band's free spring concert will be held Tuesday at 8 p.m. in Kimball Recital Hall. The concert will feature Robert A. Fought, saxophone soloist, and the Lincoln premiere of a new composition by Robert Beadell.

Beadell, professor of theory and composition at UNL, is also a well-known composer. His piece, "Elegy for the Duke," was commissioned by the NU Band to honor the late Duke Ellington.

Conductor Jack Snider will be assisted on the piece by Al Rometo, instructor of percussion and band.

"Beadell's new work incorporates three elements of primary importance, including sounds that the Duke used, solo artist voices that were important in his music and Beadell's projection of these sounds with some personal melodic and harmonic content," Snider said.

Other pieces on the program include Walter Hartley's "Concerto for Alto Saxophone and Band," Robert Washburn's "Symphony for Band" and Jerry H. Bilik's "Cortege."

Time limits 'Frozen Ashes' —laudable ideals cut short

Frozen Ashes is a problem. Currently showing at the Plaza 2 Theater with *A Woman Under the Influence*, it is at its best an eerie, cold and melancholy survey of the common soldiers' lot and a minor triumph of low-key atmosphere. At the same time it is frustratingly obtuse and unresolved, qualities that work against the laudable ideals of the film.

Directed by Michael Brown, creator of *Orchard Heritage*, *Frozen Ashes* deals with war broken down into manageable, personal terms. A platoon of footsoldiers in the middle of Belgium in winter near the end of the war are broken up under shelling.

Three men, equal in rank, are ordered to locate and secure a bridge over a small stream. Automatically setting up a hierarchic order, the trio proceed until one is hit by a shell fragment. At this point, the situation becomes a bit less ordered. Not seeing an identifiable enemy save a helmeted skeleton, the trio are deceived by an enemy trooper posing as one of their compatriots.

The enemy kills the wounded man, and is in turn shot by the nominal authoritarian figure, who, seized by paranoia-cum-bloodlust, prepares to kill the third member of the group. His hand is stayed by a mine that explodes, wounding him. At this point, the rest of the platoon comes marching along and the film's last image is that of the men reaching him on a bombarded bridge.

Frozen Ashes lasts approximately fifteen minutes, which is a part of its problem. The quarter-hour allows too much time to tell the story, yet leaves no place for a deeper character study of the troops.

One wishes that he could get more familiar with the German impostor, or possibly learn more about the mind of the trio's dominant figure, but the film is concerned with too much to linger on one character. Only the man killed by the impostor is given long enough to form any kind of real link with the audience.

Also problematic is the lack of information and motivation that leaves the audience with a perpetual "huh?", until the final frames. Questions of why the bomb was sitting there and why it exploded, why the dominant figure breaks and tries to shoot his fellow-soldier after having dispatched the impostor—these and others remain unanswered at the end, leading one to question how thoroughly Brown thought through the details of his story.

It is obvious that Brown and company took great pains with the actual production of *Frozen Ashes*. The snow-covered battlefield is a desolate, barren Hell, and the dark shapes of the soldiers moving against the bleached-out sky and snow present an elegantly-turned microcosm of man moving in the middle of a hostile universe. Their uniforms are ill-fitting and rumpled, and their carbines do not shine with the glimmer of repeated blueing that the ideal GI from Hollywood finds it so easy to maintain.

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The men themselves seem possessed by that soul-eating melancholy that leads to mutiny, desertion or suicide, yet they march on, perhaps held up and animated by the very uniform they are so ill-at-ease within.

Brown has done a fine job of showing, in graphic metaphors, the bleakness and inhumanity of war. One wishes, though, that he had succeeded in dealing satisfactorily with the plight of those individuals—those thinking, breathing, emotion-motivated souls who fill the olive-drab shells. If he had done so, his interesting and intermittently effective film would have been a real gut-slammer.

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Today's subject is...
BIZARRE DEVICES

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No One Under 18 Admitted
Continuous from 11 a.m.