

## Works rescued from shredder finally make it into publication

It is almost inevitable that during the course of a semester some things you start to write about never make it into publication. Some get cut for lack of space, or lack of timeliness. More often than not, the pieces withheld simply aren't good enough to be printed and so are consigned mercifully to the circular file.

As one might guess, I have more than my fair share of these little bits and snatches which were spared the indignity of a trip to the official office document shredder. Herewith are a few of the ones dearest to my heart, all being the last vestiges of grander things that either petered out or collapsed under their own weight, never to see the light of day.

\*\*\*

A late-night screening of the Titanic story according to Shepperton Studios, *A Night to Remember*, again brings home how much better the British are at making disaster movies than we are. Looking back at the past several years' spate of crisis cinema, it seems strange that the only one which has been able to connect with the audience on a really human level was Irwin Allen's *The Poseidon Adventure*, which was directed by a Britisher.

### dave ware strike up the band

Seeing the surreal, gripping reinundation of the doomed liner also proved to be a reminder of how a disaster movie can draw out the emotions of almost any audience, causing tears and unsuppressable sniffing. It seems a shame that recent efforts haven't been able to accomplish the same.

\*\*\*

Is the world ready for a revival of *The Green Pastures*? Seeing the way the world is generally going headlong into the glory hole, it is about time someone restaged this, possibly America's finest comedy. The only thing working against it, apart from the large cast, is the language of the piece, which has proved to be offensive to black critics. Those critics have charged that Marc Connelly rudely caricatured the rural black and exploited him shamelessly, as well as assumed a condescending attitude.

The answer to these charges is of course "sheer rubbish," since, in the first place, Connelly strove hard to reproduce faithfully the speech patterns and attitudes of rural Louisiana blacks, and in the second place, any condescension present is on the part of the present-day critics, who refuse to stoop so low as to give *The Green Pastures* some serious study.

If they would do so, they would find no vicious stereotypes or haughty looking down, but rather a genuinely funny comedy that is both gentle and uncompromising in its wry view of God and his wayward children. A fine film starring several of the Broadway cast members is seen on television from time to time, so why not give it a careful and loving stage treatment, possibly in Howell Theatre or even (dare I be so bold?) at the Community Playhouse? Such a

production, I hope, would draw Lincoln's black community.

\*\*\*

There is a large pile of albums that I never found the time or words to discuss, but which deserve at least some passing mention for one reason or another. At the top of my list is *Hijack*, done by a handful of bolshe krauts calling themselves Amon Duul. The album has its high points, (both of which are on the first side), but to be quite honest, justice demands the addition of an "L" and the subtraction of an extraneous "U" from their name.

*The Lamb Lies Down on Broadway*, by British rockers Genesis, proves that you too can achieve a certain measure of success by cobbling elements of the Who's *Tommy* and *Quadrophenia* together, adding a touch of "Rael" from *The Who Sell Out*, and binding the whole unwieldy mess together with vocals that sound like a cross between Roger Daltrey and John Entwistle. This double album should serve as a warning to all ambitious groups that if you really must do an ambitious concept album, make bloody well sure you steal from more than one source. Nice pastiche work, though.

Bowie's *Young Americans* need no comment from these quarters, but *Lou Reed Live* deserves notice, if only for the reinforcement of the impression that Reed is a jackanapes in the recording studio and is only comfortable on stage, where he can perform his exercises in self-abuse set to nonmusic in full view of his audience. As a purveyor of primal garbage, Reed has no peer save possibly the mercifully forgotten Jobriath.

\*\*\*

Anyone who finds himself purchasing tickets to the Alice Cooper Show which is touring the country this summer as a sort of comeback venture for Mr. Nice Guy, will be pleased to learn that he also will be treated to a performance by the smashing (here a heartthrob or two) Suzi Quatro. At last, we get what we've been asking for.

## Sheldon exhibits include weaving

Three new shows will open at Sheldon Art Gallery in May. In addition, a sale of blown glass by three midwestern artists will run until May 18.

Don Hazelrigg and Richard Stauffer, from Emporia State Teachers College, and Raymond Schultze of Kearney State are selling examples of their blown glass in the Sheldon Art Shop.

Illustrations by contemporary artists for books by Thomas Mann, Henry James and Franz Kafka will be displayed from May 5 thru June 1.

Weavings by Omaha artist Mary Kester will be shown May 13 to June 8. A graduate of the University of Northern Iowa, Kester is a member of the teaching staff of the Old Market Craftsmen Guild in Omaha.

Gary Zaruba will have his ceramics on sale and display in the art shop from May 20 until June 15.

## Book Sale May 1 - 4

Bennett Martin Public Library  
lower level 14th & N

Sponsored by Lincoln City Library Foundation

## PLAZA THEATRES

12th & P STS.

477-1234

PLAZA  
1

HURRY, MUST END SOON!

Daily at 1:45, 3:45, 5:45, 7:45, 9:45

### Vittorio DeSica's Final Masterpiece!

"A Brief Vacation shows De Sica at his best in full artistic command and in touch with all the elements of his work."

— Newsweek Magazine



Emanuel L. Wolf presents

Vittorio De Sica's

**A Brief Vacation**

PG-13

PLAZA  
2

2:00, 5:00, 8:00

PETER FALK/GENA ROWLANDS

JOHN CASSAVETES

**A WOMAN UNDER THE INFLUENCE**

R

PLAZA  
3

STARTS FRIDAY

ACADEMY AWARD WINNER

BEST FOREIGN FILM



"It represents some of the finest work Fellini has ever done—which also means that it stands with the best that anyone in films has ever achieved."

—Time Magazine



ROGER CORMAN Presents  
**FELLINI'S AMARCORD**

PLAZA  
4

1:45, 3:45, 5:45, 7:45, 9:45

ACADEMY AWARD  
WINNER  
ART CARNEY  
BEST ACTOR



**"HARRY & TONTO"**

R

# Buy one pizza. Get one free.

Buy any Pizza Hut pizza, then present this coupon to get a second pizza (of equal value) FREE. Good only at participating Pizza Hut restaurants.

**GOOD FOR 1 FREE PIZZA**

(when you buy one of equal value. Good only at participating Pizza Hut restaurants listed below. Offer expires May 14, '75.)



Our people make it better

2435 South 48th

4601 'O' St.

239 North 14th