Works rescued from shredder finally make it into publication

It is almost inevitable that during the course production, I hope, would draw Lincoln's black 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 sniffling. It seems a shame that recent efforts haven't been able to accomplish

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 gentie 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

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 bolshie 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 Entwhistle. 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

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

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

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

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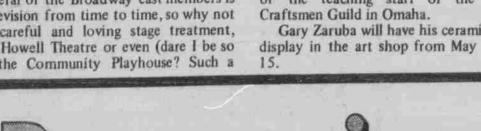
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