

# arts & entertainment

## Legislative funds rescue Musical Theater shows

By Bill Roberts

Relying on box office receipts to pay for UNL's musical theater and opera productions would threaten the shows' purpose, said David Fowler, vice director of the School of Music.

"If receipts are your only source," he said, "then you have to emphasize commercial appeal rather than the educational value for students—both those participating and those who ought to go."

The Legislature is coming to the musical theater's financial rescue with \$34,735, part of a three-year Area of Excellence appropriation.

The UNL School of Music received \$86,505 this year for upgrading designated areas of study, Fowler said. The remainder goes toward starting a new curriculum and improving the school's instruments, he added.

The last time box office receipts covered production costs was when *Fiddler*

on the Roof was produced in the fall of 1973, Fowler said. Last month's musical, *Showboat*, cost about \$12,000, he said, and brought in only \$8,500 despite four sell out performances.

The school probably could get more money with more performances, he said, but the extra work would not be of educational value for the students in the show.

"Four to five shows on a weekend is a maximum for college students," Fowler said.

The School of Music tries to schedule a mixture of what Fowler called "popular" and "heavy, serious" shows. He said last year's *The King and I*, which played to full houses, helped offset the low box office appeal of *The Consul*, an opera by Menctti.

The musical theater's next production will be *Così Fan Tutti*, an opera by Mozart, scheduled to open at the end of January.



Photo courtesy UNL School of Music

Sara Ganz and John Brandstetter in the 1973 School of Music production of *The Ballad of Baby Doe*. Both have gone on to advanced study in opera, Ganz at the University of Southern California and Brandstetter with the Minnesota Opera Company.

bernstein on words

## Planet names are versatile

By Theodore M. Bernstein

Heavenly words. It all began with a discussion Arthur J. Morgan of New York was having concerning an adjective form related to the planet Venus. He didn't like the word *Venusian*, which appears in dictionaries but seems to him to have too much of a sci-fi sound.

Another possibility is *venereal*, which is related to Venus and love, but is normally restricted to physical or medical uses.

Then he started to think of adjectival derivatives from the names of other planets and came up with *mercurial*; *martian* and *marial*; *Jovian* and *jovial*, and *saturnine*, *Saturnalian* and *Saturnian*. Interesting if a bit useless.

No like. A previous column took up a point presented by a reader concerning the sentence "He looks like me," and asking whether it should be, "He looks like I." The column ruled in favor of me, and now Richard Klein of Philadelphia writes that in his opinion I is also correct.

In that sentence, he argues, *like* is used as a conjunction introducing the clause "I look" (with the "look" understood) and hence the nominative pronoun I must be used because it is the subject of the understood verb.

There is only one trouble with the argument: just about any dictionary will tell you that the use of *like* as a conjunction is improper, with the labels ranging from colloquial to illiterate.

The day may come—and probably will come—when *like* will be acceptable as a conjunction, but that day is not here yet.

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## Live entertainment improves this week

By K. Alice Betts

I have always been baffled by Lincoln's approach to live entertainment. There seems to be a disregard for diversity and quality. I suppose money, like anything else, governs the caliber of performers.

However, fate or coincidence has blessed our humble night scene with talent and variety this week.

*Fanny's 9th and P*—The musical repertoire of *Surely* is an interesting concoction of harmony and melody. Their music features the nifty fifty, top forty, et al, suitable for

both dancing and listening. (Monday through Saturday)

*Little Bo's West-26th and Cornhusker*—For nostalgia fanatics, Big Al and the Hi Fi's are believably reminiscent of the fifties. Expect nothing more and nothing less. (Monday through Saturday)

*Little Bo's Center-26th and Cornhusker-Cricket* has become a musical tradition for the "college crowd" (yuk). They are a witty, versatile and contemporary show group.

*Zoo-136 N. 14th*—The Blue Grass Crusade

is one of the finest Midwest groups of bluegrass musicians. They fiddle, pick and strum the invigorating sounds of the hills. (Thursday through Saturday)

*Goal Post-1023 O Street*—Jon Emery has developed a country-western style which never fails to stimulate the homegrown spirit. (Friday and Saturday)

*Open Latch-13th and L*—Dave Landis, on guitar, has a most penetrating and powerful voice, yet his music creates a subtle aura. After a hectic day, Landis provides a peaceful aftermath. (Saturday)

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