

# arts & entertainment



## Union movies to terrorize students this weekend

By Will Huffman

The Union Program Council is scaring up a Halloween show with screenings of four horror movie classics.

Tonight's program is a double feature of *Rosemary's Baby* and *Don't Look Now*.

*Rosemary's Baby* (1968) was the fore-

runner of the current crop of films dealing with Satan and the occult. However, none of the later films have matched its effectiveness.

Written and directed by Roman Polanski with his usual mastery, the film stars Mia Farrow, John Cassavetes and Ruth Gordon in her Academy Award winning

role. Polanski's study of paranoia and horror in mundane everyday surroundings is unsurpassed for its chilling matter-of-factness.

The second feature is Nicholas Roeg's *Don't Look Now*, starring Julie Christie and Donald Sutherland. Based on a short story by Daphne Du Maurier, the film is

shot with beautiful control in wintry Venice.

Critic Pauline Kael calls the film a masterpiece for its jarring techniques, which lend the whole film a profoundly disturbing feel. The movie also opened new frontiers for sex in films between major stars with its scene of Christie and Sutherland making love.

Saturday night's double feature offers two films that illustrate the range of the horror genre.

*The Haunting* (1965) is based on the novel by Shirley Jackson. With meticulous direction by Robert Wise, the film builds suspense through fine performances by Julie Harris, Claire Bloom and Richard Johnson.

A truly high-class horror flick, *The Haunting* is a prime example of how Hollywood can create memorable entertainment under the guidance of its best professionals.

In contrast, *The Night of the Living Dead* (1968) is described by film critic David Maltin as "the most horrifying, stomach-churning chanel in the history of horror".

Made on an extremely low budget, *The Night of the Living Dead* has acquired a strong cult following among genre experts, who hail it as one of the greatest of all horror films.

The double features begin tonight and Saturday at 7 p.m. in the Nebraska Union Centennial Room. Seating is Fillmore style. Admission is \$2, which includes popcorn.



Mia Farrow threatens Sidney Blackmer and Ruth Gordon in a scene from *Rosemary's Baby*.

Photo courtesy of Paramount Pictures.

## Oh hail, omnipotent Zimmerman

By Michael Zangari

Bob Dylan has never been one to put his arm gently around you and show you the errors of your ways, whether it be about loves gone by or his own past.

He is about as subtle as a two-by-four to the forehead, and twice as potent.

When Dylan sings, "... the idiot wind, blowing every time you move your mouth. . . ." you get the impression that he is less than thrilled with his lady.

Songs like "Dirge," with the classic lines "... I don't recall a single thing you ever done for me, except pat me on the back one time when I was on my knees . . ." and "Positively 4th Street," are so dripping with bias that you wonder why Dylan didn't pick up a rifle long ago and open up in the nearest crowded subway.

Obviously Dylan's lyrics go much deeper and into

different areas than just his "I hate myself for loving you" songs.

His influences are varied, everything from the surreal-

after  
midnight



istic poetry of Rimbaud to the late gangster Joey Gallo's demise in a Little Italy restaurant.

Even if you don't like him, Dylan's influence on just about everything of worth in popular music is something at which one can't scoff.

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Genevieve Bujold and Philippe Leotard have one of their happier moments in this scene from *Kamouraska*.

Photo courtesy of New Line Cinema

## Violinist's concert canceled

Noted Czech violinist Josef Suk has canceled a concert tour of the United States. This includes a concert scheduled for Sunday night at Kimball Recital Hall.

Suk has discontinued his tour because of poor health.

Ron Bowlin, UNL performing arts coordinator, said the cancellation was unfortunate and came too late to schedule anything in Suk's place.

Bowlin said many people bought Suk tickets, and a full refund will be available for them, or the price of the tickets can be

applied to the purchase of tickets to the Isaac Stern concert Monday night.

Stern is reputed to be the world's foremost violinist.

If people chose the Stern option, they also will get a discount on the ticket price.

There still are a limited number of tickets to the Stern concert for sale to the general public.

If seating becomes tight for the performance, Bowlin said he has Stern's permission to seat people on the stage.

## Air sculptures felled by FAA

The sculpture launch was cancelled Thursday by the Federal Aviation Administration (FAA) because of cloudy weather.

Howard Woody, a University of South Carolina art professor, did not get his atmospheric sky sculptures launched because the FAA requires 50 per cent sky visibility. A higher percentage of cloudiness would make the sculptures a hazard to aircraft, the FAA said.

The sculpture flights have been rescheduled for today at noon and 2 p.m. in the Sheldon Sculpture Garden.

Set-up will begin an hour before the launch and the public is invited to view the pre-launch activities.

There will be a slide-lecture in the Nebraska Union Main Lounge today at 11 a.m. describing the helium-filled sculptures.

## 'Kamouraska' is stunning

Review by Will Huffman

*Kamouraska* (Hollywood and Vine) is an epic love story, told with an intense and beautiful style.

The film is the work of French-Canadian director Claude Jutra, and the stunning locations in Quebec are used to maximum effect.

Genevieve Bujold gives a magnificent performance as the young heroine around whom the passions swirl. She is forced by her family at an early age, to marry a rich but vile neighbor and returns to her home.

The young woman's passionate nature attaches itself to the local doctor (Richard Jordan) and the film spells out this violent triangle to its violent conclusion.

The recreation of the French Canada of the last century is beautifully done in the film. The settings have the look and feel of total authenticity, and the attention to various period details is meticulous.

Jutra uses a slow, deliberate style to explore the characters. *Kamouraska* is especially rewarding for the discerning viewer who looks for psychological complexity.

Bujold's beauty is exploited by Jutra in such a manner that there is little difficulty understanding the intense feelings of her two lovers.

Philippe Leotard (as Bujold's brutal husband) will be remembered by foreign film audiences for his excellent work in Alain Tanner's *Middle of the World*. In *Kamouraska*, Leotard displays his range and creates a totally despicable character

whose drunkenness and irresponsibility are set in stark contrast to the intense doctor (Jordan) who ministers to the needs of the local poor.

Seasonal changes are employed to give the film its measured and deliberate pacing. The lush summer is beautifully counterpointed by a harsh Canadian winter, and both are photographed with equally dazzling clarity.

The winter scenes are especially notable. Jutra and his cinematographer have collaborated on some stunning snowscapes. The background plays an integral part in *Kamouraska*, but it never intrudes on the development of the powerfully romantic triangle.

The passions of *Kamouraska* are intensely consuming and reach their logically violent conclusion with the bloody confrontation of Leotard and Jordan. The violence of this sequence is shocking and graphic, but it is entirely justified in the context of the destructive forces operating between the characters.

*Kamouraska's* deliberate but intense style may not be everyone's cup of tea, but the film stands as a superb example of combining epic sweep with psychological insight.

Originally released in French, the version screening at the Hollywood and Vine is dubbed in English, with the actors doing their own voices for the film. As a result, audiences won't have to endure the irritations of subtitles, and the force of the original dialogue comes through in the readings of the original cast.