

**HOLLYWOOD & VINE** twin theatres

**DOUBLE FEATURE PG**

**MARX BROS.**

IN:

**MONKEY BUSINESS**

SHOW TIMES: 7:00 & 10:10

AND THE

**COCONUTS**

ONCE ONLY AT 8:30

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Adapted from Anne Hebert's prize winning Canadian novel

**"FINE AND EXCITING...A TALE OF ADULTEROUS PASSION"**

(Cook/NATIONAL OBSERVER)

**Genevieve Quigley** 7:00 9:15

**KAMOURASKA**

12th & O - upstairs in the glass menagerie

**embassy**

There is NOTHING She Wouldn't Do And did it-- in every way Love Sex Joy **BABY**

**ROSEMARY**

Starring Sharon Thorps-Leslie Bovee Samantha King-Candida Royalle John Leslie Dupre-Ken Cotton

PLUS 2nd X Rated Feature "Love On A Mountain" Continuous Shows From 11 am Must Be 18 Have I.D. 1730 "O" St. 432-6042

**KFMQ RADIO**

FRIDAY NIGHT MIDNIGHT MOVIE

**"SLEEPER"**

ADMISSION \$1.50 (R) **stuart**

# Oh hail...

Continued from p. 10

Sometimes this respect can get in the way. It makes listening to a live Dylan album, like *After the Flood* or *Hard Rain* painful.

Dylan knows about the myth, and like everything else he seems to have a perspective on it.

On *Hard Rain*, for instance, he can take one of his finest love songs, "Lay Lady Lay," and insert totally new lyrics and melody line. He adds the words, "... lets stop this dance and go upstairs..."

It's like a good swift kick in the gut.

You know that behind those words is a mischievous Dylan smile. Knowing how popular "Lay Lady Lay" is and has been, he can twist it and change it any way he likes because it's his song and not ours.

Drives the point home

He drives the point home every time he opens his mouth in public.

A Dylan concert is an assault, at least from what we can tell from his last two live recordings. All the songs sound alike, the guitars are out of tune and Dylan moans and strains with lyrics that most of the audience knows by heart.

Even the frustrations of a true Dylan fanatic are outweighed by his sheer power. If nothing else, his concert albums reaffirm that Dylan continues to grow.

### Anything for a ticket

If Dylan were to return to Lincoln, or just about anywhere near here, I'd beat doors down and pay ridiculous ticket prices to see him. I also would probably sell my sister to Idi Amin for a shot at a balcony seat.

I'm not sure where the myth ends and Dylan begins, but once you are hooked, it's a long way home. For the mere price of a ticket, you get a piece of a legend, and that's worth its weight in gold.

## CHICKEN DINNER SPECIAL

3 pieces of chicken-roll-french fries-cole slaw

Reg. price \$1.49 Only 97¢

Sun. Oct 31 and Sun. Nov. 7

12 Noon - 8pm

## Hamburger Special



only 15¢

## Dairy Queen

## brazier

Nov. 1-2-3- only

"LET'S ALL GO TO DAIRY QUEEN"

Good only at Downtown Dairy Queen 141 So. 14th St.

# Boston off to good start

By Douglas Weil

Starz, Head East, Starcastle, Heart, and Boston. All of these rock bands have one thing in common they've all released successful debut albums in the last year.

Boston is the newest member of what might be called "The Can't Miss Rock Band Club."

This means now, more than ever, a rock band's potential is being heavily judged on the basis of its first album.

In Boston's case, this trend turns out to be an immediate advantage.

Boston's debut album, *Boston*, is an excellent rock and roll album. However, how good will its next album be?

The point is this—it's not usual for a good rock band to come out with an outstanding debut album.

Before most groups land a recording contract, they normally spend two or three years playing in bars and local clubs.

As a result, a band's debut album in many cases represents several years of songwriting and playing together. Thus, when "new" groups are given recording contracts and are ushered into the studio by anxious record company executives, they have quite an arsenal of material to draw from.

Tonight, Boston will charge into Pershing Auditorium with a full head of steam. The group is riding a big wave, and some observers feel it is headed toward the rock and roll hall of fame.

The question should be, is Boston that good?

Boston undeniably has assembled a talented group of musicians, and *Boston* is certainly among the best of the many fine debut albums released recently.

But the real key to Boston's future lies in the quality of its future material.

The band's exceptional debut places it in a difficult situation. To make this situation more complicated, its record company is acutely aware that Boston is hot property.

To insure that Boston remains hot, its record company will want to keep Boston in the public's mind.

As a result Boston is touring the United States extensively. Before long, the company will want Boston to get back into the recording studio. Then Boston won't have three years' material to work with.

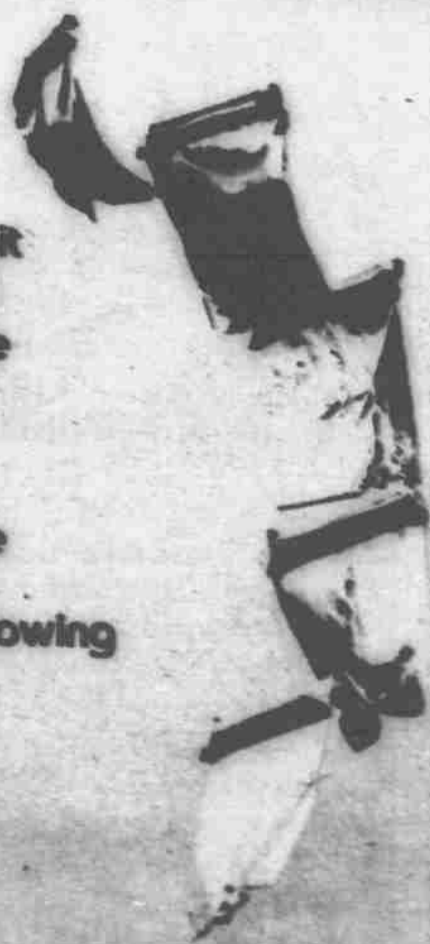
If Boston rises to the challenge it will have established itself as a potent force on the rock music scene.

Exactly what direction Boston's future will take may be revealed when the group appears in Lincoln with Black Sabbath tonight.

It should be interesting to see whether Boston will choose to play any new material, and whether that material will be of the same quality as the music on its debut album.

atmospheric sky sculptures  
howard woody

launches: sheldon sculpture garden  
october 28 4:30 pm  
october 29 12 noon



documentary exhibit  
sept. 26 - oct. 31  
union main lounge

slide lecture  
oct. 29 11 am  
union main lounge

informal session following  
slide lecture

## CONVERSATION WITH JULES FEIFFER

OCT. 29, 1976  
3:30 pm  
UNION MAIN LOUNGE

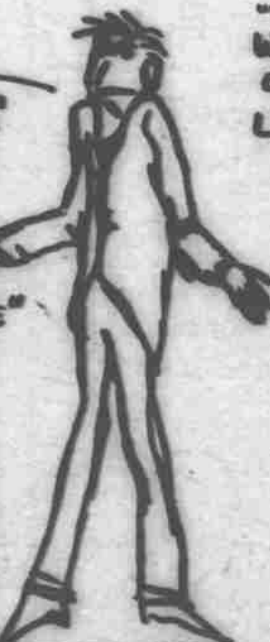
... FEIFFER IS A CONTRIBUTOR TO SUCH MAGAZINES AS "PLAYBOY"



... HE HAS A NATIONALLY (MIND YOU I SAID NATIONALLY) SYNDICATED SATIRICAL STRIP...



... HE'S WRITTEN THE BROADWAY AND MOVIE VERSION OF "LITTLE MURDERS"



... HE PROBABLY WRITES ALL OF IT WITH A LIMP WRIST...

... HE DID THE SCREEN PLAY FOR MIKE NICHOLS' FILM "CARVAL KNOWLEDGE" ... AND HE EVEN HAS A HIT PLAY CALLED "KNOCK KNOCK" ON BROADWAY RIGHT NOW...

