

'Theatre battle could be settled without strike'

The current projectionists' dispute is centered against Rose Enterprises Inc., but owner Marlin Rose said he doesn't think the projectionists have much basis for protest.

Rose, a former president of the projectionists' union, currently is subcontracted to the downtown theatres to provide projection, cleaning and janitorial services.

Rose said he left the union two years ago because he disagreed with the strike.

"I've never been for strikes," he said. "The dispute could have been settled without a strike. The problem could have been negotiated."

Yet Rose said he did participate in the strike on the first day.

Rose also said he was puzzled as to why the projectionists waited this long to protest his subcontract.

"Why have they waited two years to protest?" he said. "I haven't talked to those people since the day of the original strike. The work I do for the theatres now isn't even the same since it involves cleaning the theatres."

Rose added that he had helped install the automated equipment in the downtown projection booths two years ago, but had received no protest from the union then.

Rose said he felt automation was inevitable.

"Practically every theatre in the country will be automated in 20 years or less," he said. "Every major film chain in the country is installing automation. Many of the theatres in Omaha, Sioux City, Des Moines, Kansas City and Denver are automated. If it weren't for the automation, the ticket prices for movies would probably be over \$3."

Rose also thinks the new automation systems have not effected the quality of the films' presentation in Lincoln.

"There were problems when there were projectionists in every booth," he said. "I knew of a case where a projectionist refused to get glasses, and as a result the picture was always out of focus."

According to Rose, the claims the projectionists are making contain only one accurate statement—that he is a former president of the union.

"I merely submitted an offer and got the contract," he said. "If it weren't for the strike, I think the projectionists would have been able to obtain work. I'm just trying to make a living."

German director's film to be shown

A film by German director Rainer Werner Fassbinder, a leader in the resurgence of the German cinema, highlight this week's offerings at the Sheldon Film Theatre.

Fox and His Friends or Fist-Right of Freedom, a 1975 Fassbinder film will be shown today through Saturday. Screenings are 7 and 9:15 p.m. with Friday and Saturday matinees at 3 p.m. Admission is \$2.

The Films on the Arts series will consist of five films



Photo by Kevin Higley

Dar Horrigan of Earthworks

this week. *Rolanda Polonsky-Sculptor*; *Giacometti*; *Henry Moore at the Tate Gallery*; *Barbara Hepworth at the Tate and Picasso, the Sculpture* will be shown in one program Thursday and Sunday afternoons at 3 p.m. Admission is \$1.

Au Hasard Balthazar, a French film released in 1966 and directed by Robert Bresson, will be shown for the film studies classes today. Screenings are 10 a.m. and 1:30 p.m. There is no admission charge.

Even in its 'quietest moments,' the album is a failure

Review by Douglas R. Weil

Supertramp/Even in the Quietest Moments/A&M SP-4634

A year ago I could have fooled myself into believing that this album, *Even in the Quietest Moments*, by Supertramp was a good, if not sensational album.

You see, Supertramp is a personal favorite. Everyone has a favorite band or artist and usually they are blinded to the fact that the band is made up of musicians that are after all, only human.

A year ago Supertramp, at least in my mind, could do no wrong. For once I wasn't alone in my conviction. Much of the national rock press was enthused with the band's effort, *Crisis! What Crisis?* *Crisis* was an excellently conceived fully characterized follow-up to the band's 1974 release *Crime of the Century*.

Crime of the Century, even though it was the band's third album, it was in a sense a debut for the band in that it turned the heads of even the most-difficult-to-please of the rock press establishment.

All of this hype over Supertramp was not without justification. *Crime of the Century*, a loosely-organized concept album, displayed a very appealing dramatic, theatrical sound. The strength of the follow-up, *Crisis! What Crisis?*, was that the band did not depend upon the technicalities and approaches that made *Crime of the Century* such a pleasant success.

Avoid rut

In short, what Supertramp had done was avoid getting caught in a rut like so many bands that finally attain a level of success. On *Crisis* Supertramp had retained their freshness and vitality. Much of the credit for this went to the band's producer Ken Scott. Scott's list of credits include David Bowie's, *Rise and Fall of Ziggy Stardust and the Spiders from Mars* and Stanley Clarke's *Journey to Love*.

Yes, I think a year ago I could have convinced myself to like *Even in the Quietest Moments*. But after a year of writing album reviews I think (or at least I hope) that I have been able to eliminate the enthusiasm linked with a personal favorite in order to present a fair and untainted review of an album.

Which finally brings us to a discussion of the new album.

Most noticeable about the album is the departure of producer Scott, not just on the album's list of credits but more importantly on the album's sound.

Granted, the presence or absence of this or that producer can be easily overemphasized. The departure of Scott proves to be the major factor in this album's failure.

Horrifying

On *Even in the Quietest Moments* Supertramp has taken on the production chores and the results are just this side of horrifying. Oddly, it's not a matter of the band tossing aside the influence of Scott, but rather pounding the same old tricks into ground. Scott's importance was not related to any particular approach, rather the skillful manner that he juggled the band's character and identity, in the process creating a freshness and continually innovative sound.

Even in the Quietest Moments is reliable, recycled, reincarnations of past Supertramp formulas. In a word this album is boring.

This boredom can be evidenced on the album's opening selection, "Give a Little Bit". Although "Give a Little Bit" is not much of a song, it illustrates well the perils of playing in one of those "loud, raucous rock 'n' roll bands". It can be seen that intensive exposure to 100-plus decibels does affect musician's hearing. I'm certain that if only one of the band's members hearing was still intact, they would realize what a disaster this song really is.

Doesn't make it

"Lover Boy" is a catchy mix of melancholic pop and blues strains. But poor old "Lover Boy" doesn't even make it to first base. The combination of acoustic and electric guitars just doesn't mesh here and the back-up vocals are a tedious attempt to copy Scott's techniques from *Crisis! What Crisis?*

The album's title track, *Even in the Quietest Moments* opens with a gimmick that is in a sense the band's trademark—sound effects. This time it's the chirping of birds, supposedly birds nesting upon a quiet snow-covered mountaintop.

Without a doubt it's the birds that turn in the only worthwhile performance on side one of the album.

Side two is something of an improvement. "Babaji", a well-done love song is passable but hardly distinctive. "From Now On" is a solid winner. It contains some

Local band plans move from here, May recording

They're not exactly Peter, Paul and Mary recording at Warner Bros. Studio's, but Dar Horrigan and Steve Hesh of the folk group Earthworks said it is about time to take the band elsewhere.

They have been playing in Lincoln for about a year. Earthworks enjoy performing locally, but said they think it is time to move to a larger town with more competition, according to Horrigan and Hesh.

The band has played at the Zoo Bar, 136 N. 14th, Oscar's 245 N. 13th, Godfather's 240 N. 12th and in Omaha at the Howard Street Tavern and Purcello's and they are ready for a change of scenery, said Hesh, who plays guitar, mandolin and sings occasional back up vocals.

Earthworks began about a year ago when Hesh and Lis Lewis, vocalists for the band, were singing at a jam session at the Zoo Bar. Horrigan played a solo the same night and the three liked each others' style and formed the band, they said.

Horrigan and Hesh said Earthworks will record in May in Kansas City for Philo records, a country and folk music record label, in the future.

The band plays folk music, but Hesh said he began playing electric guitar in a rock 'n' roll band in high school, then bought an acoustic guitar. He said he liked the sound of the guitar so much he began to play folk music and left rock 'n' roll.

Horrigan has worked as a special education teacher in Lincoln but said he thought he was splitting his time between teaching or music while doing both so he quit teaching and put all of his energies into music.

"It's hard playing music for a living," Hesh said. "You work at night when your friends aren't."

He said since they play in many different kinds of places the crowds vary in their receptiveness.

Although Hesh and Horrigan played as a duo Monday night at Oscar's, Earthworks will be playing with Lewis Wednesday and Thursday night at Godfather's and Friday and Saturday again at Oscar's.

Next week they will play at the Red Lion Lounge in Broken Bow. Sunday they will play at Centennial Mall in an outdoor concert for the Lincoln Academy of Arts.

nice keyboards and a fantastic back-up vocal fadeout that resembles a grade school boys choir.

The final song "Fool's Overture" is an ironically appropriate ending to an unbearable collection of songs. "Fool's Overture" begins with some really interesting synthesizer hooks but its running time of 10:51 is about eight minutes too long.

Still, Supertramp remains on my list of favorite bands. Even on *In the Quietest Moments* there are a few spots where I can probably fool myself into liking the album at least a little. But I wouldn't recommend it to anyone that wasn't a Supertramp fanatic. If you're interested in picking up on Supertramp's better days try *Crime of the Century* or *Crisis! What Crisis?* But stay away from this one.

Vietnam war film will be screened

Hearts and Minds, a film study of the Vietnam war, is an exploration of the American psyche. It looks at American ideals in conflict with reality.

The winner of the Academy Award for Best Documentary Feature of 1974 will be shown at Sheldon Film Theatre at 11 a.m. and 2 p.m. Thursday.

Hearts and Minds digs into the past to illustrate the trends of thought that led to the Southeast Asian war. Walt Rostow, Clark Clifford, Gen. William Westmoreland and other United States policy makers are interviewed along with Vietnamese leaders.

Vietnam veterans discuss how the war has affected their lives and families. Friends of wounded or killed soldiers also give their thoughts on the conflict.

Although *Hearts and Minds* deals particularly with America's involvement in Vietnam, it is a complex study of politics, ideals, human nature and the war's results.

Hearts and Minds, filmed in color runs 112 minutes. No admission will be charged. The film is sponsored by the UNL International Conflict class. The screening of the Films on the Arts series scheduled for 3 p.m. Thursday has been canceled, but the films will be shown at 3 p.m. Sunday as originally scheduled.