

Prints give view of Hungarian life

Hungarian folk customs, photographed by Hungarian professional photographer Peter Korniss, are the subject of an exhibit in the Nebraska Union Main Lounge through Friday.

"I think that we are the last to witness this disappearing so-called traditional Hungarian peasant life," Korniss said at opening ceremonies Monday night.

He said he started recording folk customs 10 years ago.

"I started with little dance halls, and it was a fantastic experience," he said. "I was born in the city, and have no folk background. I fell in love with the folk arts, but through the stage—my wife is a folk dancer."

Korniss said his friends couldn't believe his first photos, taken in rural Hungarian dance halls where traditional dress and customs still exist. He said people thought at first he had posed the pictures.

Korniss said most Hungarian peasants now practice old customs only on special occasions such as weddings, and he started recording them as history.

"This is tableau of our past. When I started this was my only idea, to tell you the truth. I wanted pure documentation, but the more I worked, the closer I became to the people."

"I believe that history doesn't mean only the most important events, the VIPs. The life of the man on the street becomes history also—it only takes time," he said.

"It's none of my business to tell the value of the pictures," he said. "I'm a professional photographer who has become deeply involved in this world, and I try to do my best, but it's not for me to evaluate. That's the role of the critics and of the public . . . it's not bad if they only learn something from it, but if people get more from a picture, I'm glad."

Korniss' photographs are more direct and realistic than those of artists in the forefront of American art photography. He compares his intentions to those of famous American documentary photographers Dorothea Lange and Lewis Hine.

The photos in the exhibit are much like those from picture magazines such as, *LIFE* of the 1950s. In fact, they seem directly comparable to W. Eugene Smith's famous photo essay, "Spanish Village."

arts and entertainment

Arts Today 'eye-opener'—Lusk

After morning rehearsals, Larry Lusk said he is ready to go on stage to teach his UNL class.

But Lusk's stage is a classroom and the audience consists of about 200 students. Lusk, UNL School of Music professor, teaches the Arts Today class.

"I mainly act as the guy who exposes the students to the arts and then they have to keep up on it themselves," Lusk said.

He said it is a big job because most students from Nebraska haven't had the same cultural opportunities as people who live in more populous states.

"The course is maybe an eye-opener. A lot of kids from Nebraska have never had the experience or fun of live theatre or dance," he said. "I just try to keep that head from blocking up and saying 'I don't like it.'"

Lusk said the key is to cover the areas of the arts.

He uses two 75-minute lectures a week and grades students on two-hour exams, a comprehensive final and five critical essays. The essays, one each for a live theatre production, a live dance recital, a live concert, a selection of paintings and a group of sculptures, aren't used for comments on "good or bad art," Lusk said. Instead, the purpose is to make the students experience all forms.

The class is important to Lusk because he said the arts have a lasting impression on society.

Lusk prepared and studied two years for the course and then he said he had to sell the idea to the different UNL fine arts departments.

He said they were a fantastic aid in setting up the class and they remain helpful, always willing to send guest speakers and demonstrations for the class.

Class members contacted for their response to the class had a generally favorable reaction.

"It's a great class," said Matt Samuelson, a senior journalism major from Pender, Nebr. "It was well worth it and a good class to take. Lusk does a great job with the time he has and the material we have to cover."

Scott Root, a graduate student in music, liked the first half of the class so much that he's now taking the second part.

"The class impresses your life in a way that you really can't put your finger on it," Root said. "He does get rather specific in all the terms and he expects the students to be more than just casually acquainted with it."

Cassavetes' latest starts at Sheldon

The Killing of a Chinese Bookie, John Cassavetes' latest film, will be presented this week at the Sheldon Film Theatre. It is the first showing of the film in Lincoln.

Cassavetes' earlier films include: *Faces and Hubcaps*, both highly acclaimed by critics.

In *Chinese Bookie*, Cassavetes tells the story of a small-time club owner (Ben Gazzara) who runs afoul of the Mob.

Like Cassavetes' previous film *A Woman Under the Influence*, *The Killing of a Chinese Bookie* is being distributed through Cassavetes' own distribution company, outside the normal Hollywood channels.

The film will be shown today through Saturday at 7 and 9:15 p.m. with Friday and Saturday afternoon matinees at 3. Admission is \$2.

Eagle dance to highlight Indian music concert

A warrior will challenge and destroy all the evil beings and finally become a God in the Arjuna dance at the Classical Indian Music and Dance concert in the Nebraska Union Ballroom Thursday at 7:30 p.m.

The Arjuna dance is performed in the traditional Kathakali style by Sari Lanka dancer Basil Mihiripenna. Kathakali is a highly developed dance form in the Kerala State of India.

The story behind the dance is taken from Hindu Mythology with a strong element of stylized combat dancing in Kathakali.

Three artists performing in the concert from Sri Lanka have been in Nebraska for three months through the sponsorship of the Universal Arts and Education Association, a non-profit organization.

The artists include Basil, who directs his own dance troupe and writes and produces ballets with his brother Anil.

Anil will perform on a bamboo flute. He is the leading professor of flute and esraj (a stringed instrument) at the University of Sri Lanka. He also teaches, performs and composes musicals and children's programs.

D.R. Pieris will play the tabla (drums).

He is professor of the tabla at the Aesthetic Institute of Colombo, Sri Lanka.

During their stay here, the artists have taught many local students Eastern dance and music as part of a cultural and educational exchange program. These students will be performing at the concert.

The other two dances are the Snake and Eagle Dance, featuring a clash between the eagle of the spiritual world and the snake that is part of the sensual world. In the end the spiritual world triumphs. Basil will perform the part of the eagle and Peggy Hauschild the snake.

The Harvest Dance is a popular village folk dance showing the jobs of rice harvesting. Dancers are Sarah Oshea, Hauschild, Brenda Taladay, Cathy Lohrmeier, Priscilla Luke and Anay Himrichs.

The music includes a tabla, esraj and flute recital. The esraji and flute solos are played by Anil and will be accompanied by Pieris on the tabla.

The music students performing at the artist final performance are Becky Seth, Laura Wiedman, Sriyani and Tom Tidball.

The concert is sponsored by the Foreign Student Association of Nebraska. Tickets are \$1.50 for students and general admission is \$2.



Photo by Kevin Higley

The Snake and Eagle Dance is a conflict between the spiritual and sensual worlds. D.R. Peires on the tabla (drums) accompanies Anil Mihiripenna on flute as Basil Mihiripenna performs the eagle and Peggy Hauschild the snake.

Wichita Jazz Festival plays on waiting for Tyner

By Jerry DeLorenzo

McCoy Tyner seems to have his problems with airplanes.

Tyner, world famous jazz pianist, was two hours late for his performance appearance at the Wichita Jazz Festival last Sunday because he missed his flight from Denver to Wichita. Tyner hired a private plane to bring him to Wichita.

Ironically, airplane troubles postponed Tyner's Lincoln appearance last January when Tyner's plane froze in Chicago and could not get off the runway. Tyner's Lincoln concert was postponed for a day.

Although his appearance was to climax the festival at 10:20 p.m. Sunday, Tyner reached his piano on stage at about 12:10 a.m., Monday.

The time lost during Tyner's delay was made up by the Thad Jones-Mel Lewis big band orchestra and the Wichita Jazz Festival All Stars, led by trumpeter Clark Terry. Both bands, who were scheduled to play before Tyner, played longer sets and jammed until Tyner could make his appearance.

The festival began at 1 p.m. Sunday and the first four hours featured college and high school band winners who

had been competing since Friday.

The Medicare 7, with most of the members looking as if they are a year older than God, played between two college bands. The last band of the first session was the Lou Donaldson Group, a band led by old time jazz saxophonist Lou Donaldson.

The second session began with the Wichita Jazz Festival All Stars with Zoot Sims, saxophone; Alan Dawson, drums; Al Cohn, saxophone; Carl Fontana, trombone; Milt Hinton, bass; Hank Jones, piano and Clark Terry, trumpet. The band played mostly old-time, easy-listening jazz.

After the All Stars' second appearance the only thing left was to sit back and get big-band jazzed to death. The rest of the second session, featuring excellent bands, was unfortunately big-band jazz music and it became very tiring for the listener.

The Kent-Meridian High School Band from Kent, Wash., was a band with talent and professionalism not found in most high school bands. But after many of the college winners in the first session, and the Thad Jones-Mel Lewis group upcoming, there was no relief of big-band jazz until Tyner's appearance.

It seemed obvious that the festival, in spite of its abundance of talent, was badly in need of progressive groups to break the monotony of the big bands.

That is where the beauty of a jazz festival comes in because persons may come and go as they please. Very few people can sit for 12 hours and hear continuous music, especially jazz.

The Wichita Jazz Festival featured excellent talent, from college bands to the excitement of the McCoy Tyner Sextet. However, the lack of more progressive jazz hampered the festival. One cannot say that the festival was fair to the main event, Tyner, because by the time he made his appearance the audience was very tired from the amount of big band jazz played.

Although Lincoln has had its share of good jazz concerts (such as Tyner and Jones-Lewis as part of the Lincoln Jazz Society series) perhaps Lincoln jazz enthusiasts could pool resources with similar people in Omaha for a festival in either of the two cities. With college and high school bands competing, as well as some big name playing, such an event tends to do more for educating the public on jazz more than occasional concerts.