

Blues 'just simply the truth' for headliner Hooker

"I was born with the blues, I eat with the blues, I sleep with the blues, man, I know it's just simply the truth," says John Lee Hooker.

Hooker will be the headlining act for the "First Annual Great Plains Blues Festival" sponsored by the Union Program Council Concerts Committee. Also appearing with Hooker will be well known Chicago bluesmen, Magic Slim, and Sam Lay and Carey Bell with the Bob Riedy Blues Band.

Hooker plays unpretentious music, primitive, close-to-the-roots blues, and unlike many bluesmen of his generation, has never settled for basic blues alone. He divides his musical energies between blues, folk and "jump" music. He often finds himself playing unamplified guitar in the coffee house circuit where he is expected to be "Authentic," or in the tough bars of Detroit, playing the hard electric music of the dance and drink crowd.

While audiences have changed, he has kept pace, always infusing his music with his traditional Mississippi Delta background. Though many may imitate his earthy style, it truly can be said that Hooker lives what he sings.

Magic Slim and the Bob Riedy Blues Band return to Lincoln after appearances here in recent months. They will combine with Hooker for a night of good old fashioned blues.

The Blues Festival will be 7:00 p.m. in the Nebraska Union Centennial Room. Tickets are \$3.00 with UNL student I.D. and \$4.00 general admission.



Photo courtesy of Rosebud Music

Bluesman John Lee Hooker, performing with his traditional Mississippi Delta style, will headline the First Annual Great Plains Blues Festival, tonight in the Nebraska Union Centennial Room.

arts & entertainment

Annaud's film irreverent satire

Theatre managers don't just make up those marquee headlines. There is a section-labeled, appropriately enough, "exploitips"—providing this service in the information sheets that come with the films.

The exploitip for *Black and White in Color* reads: "mention of the Academy Award should be enough. An irreverent comedy and satire . . ."

Happily, unlike most, this film's marquee doesn't lie. *Black and White* is a delightful debut for director Jean Jacques Annaud.

This 1976 Oscar winner (for Best Foreign Film, beating out *Cousin, Cousine* and *Seven Beauties*) was shot entirely on location in the Ivory Coast. Local Africans play the parts of the natives in the story of a 1915 colonial settlement in French Equatorial Africa.

J. Marc Mushkin private showings



Jacques Spiesser, as a sensitive geographer, receives a package from home containing newspapers with word of France's entry into World War I. To Spiesser's surprise, the news inspires the settlers to mobilize and fight the nearby German garrison.

Botched attack

After a botched attack led by the French sergeant, Jean Carmet, Spiesser takes command. A unit of "volunteers" and captured natives are trained and form a crack fighting unit. But Germany's surrender soon comes and business returns to normal for the settlers.

The satire in *Black and White* attacks some big subjects and rarely misses. Annaud's treatment of the missionaries (Jacques Monnet and Peter Berling) is particularly pointed.

The priests are first seen trading crosses for native artwork. Later they sort out the items into those that will bring a good price and the others which are then burned. Their ignorant condescension is matched only by the

callous stupidity of the shopkeeper, Jacques Dufillo, and his nitwit brother, Claude Legros. But Annaud never treats them seriously—because they shouldn't be. Dufillo presents a comic image of fervent although cowardly, patriotism that seems straight out of a Laurel and Hardy movie.

The priests, for instance, attempt to show Christianity's superiority by demonstrating that white men can ride bicycles. Black men, they explain, fall off. This ridiculous scene is enough to show the silliness of the priests' position.

Simple and hilarious

But simple and often hilarious scenes such as the natives marching and carrying the priests in litters while singing in their own language. "My white man's feet smell like dung," clearly put the missionaries in their place and also tend to humanize the natives.

This humor keeps the film on target without getting bogged down in the depressing reality of the period. Annaud's greatest achievement is to effectively impale two rather weighty subjects, religion and patriotism, in this light and refreshingly entertaining film.

The only real fault with the film is not Annaud's or the actors'. They insist on using atrocious dubbing where even the worst subtitles would be better.

Black and White in Color is playing at the Plaza Two.

The Roxy is showing two splendid musicals this weekend. *Broadway Melody of 1940* stars Fred Astaire and Eleanor Powell, and *On the Town* stars Gene Kelly and Frank Sinatra.

I had my first visit to the Roxy this week, and I cannot think of a more relaxed and comfortable place in Lincoln to watch a movie or two.

Patrick Callahan owns and manages his theatre solely for the audience.

Maybe it's my imagination, but it seems that movie audiences have gotten obnoxiously noisy over the past few years. To prevent this, Callahan posts some friendly reminders to stay quiet and enforces his rule that no late-comers will be admitted.

This atmosphere, the low costs, and the pleasantly unconventional munchies make this weekend's musicals at the Roxy highly recommendable.



Photo courtesy of Allied Artists Pictures Corp.

A unit of "volunteers" and captured natives train to form a crack fighting unit in a 1915 African colonial settlement in *Black and White in Color*.

Movie schedule

MOIVE SCHEDULE 18.5

Cinema 1: *Outlaw Josey Wales*; 7:05, 9:25 p.m.; PG
Cinema 2: *You Light Up My Life*; 7:30, 9:15 p.m.; PG

Cinema X: *Superlady*; no set times; X
Sex Delivery; no set times; X

Cooper/Lincoln: *Wizards*; 6:25, 8, 9:30 p.m.; PG
Douglas 1: *Annie Hall*; 5:20, 7:20, 9:20 p.m.; PG
Douglas 2: *The Spy Who Loved Me*; 7:40, 9:55 p.m.; PG

Douglas 3: *The Last Hard Men*; 7:30, 9:30 p.m.; R
84th and O Drive In: *Devil's Wedding Night*; starts at dusk; R; *Legend of Wolf Woman*; second feature; R; *Annabelle Lee*; third feature; R

Embassy: *The Jade Pussycat* and *Every Inch a Lady*; continuous showings after 11 a.m. with a late show at midnight; X

Plaza 1: *Smokey and the Bandit*; 5:30, 7:30, 9:30 p.m.; PG

Plaza 2: *Black and White in Color*; 6:15, 8, 9:45 p.m.; PG

Plaza 3: *Valentino*; 7, 9:30 p.m.; R

Plaza 4: *Between the Lines*; 5:45, 7:45, 9:45 p.m.; R

Roxy: *Broadway Melody of 1940*; 7:30 p.m.; G
On the Town; 9:30 p.m.; G

State: *The Lincoln Conspiracy*; 7:40, 9:20 p.m.; G

Stuart: *Star Wars*; 7:20, 9:30 p.m.; PG

Joyo: *Herbie Goes To Monte Carlo*; 7:20 p.m.; G

Starview Outdoor Theater: *Empire of the Ants*; starts at dusk; PG; *Tentacles*; second feature; PG
Food of the Gods; third feature; PG
Squirm; fourth feature; R

West "O" Drive In Theater: *The Sex Machine*; starts at dusk; R; *Flesh Gordon*; second feature; X; *Girl From Starship Venus*; third feature; R

Old radio shows back on the air

The Lone Ranger rides again at Lincoln radio station KLMS.

Fred James, assistant program director, said the station's revival of old-time radio programs, begun one and a half years ago, has proven successful.

"I guess it was an experiment—we wanted to see if it would work," James said. "And it did."

James said the station started its experiment with *Gunsmoke*, *The Shadow* and *The Green Hornet*. He said that when the *Gunsmoke* episodes ran out, *The Lone Ranger* was added to the schedule. James called *The Lone Ranger* the most famous of the old radio dramas.

"We got favorable response on them," James said of the programs. "But we were getting people calling for *Fibber McGee and Molly*. The comedy series was teamed with *The Lone Ranger* to form the present schedule which runs from 10 to 11 p.m. Sundays.

"I think we've had our biggest response on *Fibber McGee*," James said.

He said the program was popular because it was light comedy and more recent than the other programs.

James said several companies provide recordings of the old programs.

"They're kind of expensive," he said. "But you can sell (advertising on) them, that's what we do."

"It's nostalgia, I suppose," James said of the programs' popularity. "They remember them. For the younger audience it's something new and different."