



Courtesy of RCA Records

## arts and entertainment

### Instrumentalists, singers perform

Four students in the UNL School of Music will present free, public recitals at 3:30 p.m. today.

Two instrumentalists will perform in the Choral Room of Westbrook Music Building. Senior Dulcie Schoener will play three solo piano works: *Sonata No. 7, B flat major, Op. 83* by Prokofiev and *Berceuse, Op. 57* and *Etude in A minor, Op. 25—No. 11*, both by Chopin.

Jeanine Marie York will follow with a clarinet recital. The junior music student's program will be *Sonata for Clarinet and Piano* by Camille Saint-Saens and *Sonatina*

for *Clarinet and Piano* by Malcolm Arnold. Mary Indermuehle will accompany York on the piano.

Two voice students will present recitals in Kimball Recital Hall. Betty Cooper, a mezzo soprano, will sing five selections: *Marmi, adorati e cari* by Alessandro Scarlatti, *Here the Deities Approve* by Henry Purcell, *Del pari infeconda* by Mozart, *Qui sedes ad dexteram Patris* by Antonio Vivaldi and *O Waly Waly* arranged by Cecil Sharp.

The second singer will be senior David Elsen. His program was not available at press time.

## 'Lou Grant' in danger of becoming newsy soap opera

By Pete Mason  
Entertainment editor

A few years ago television programmers realized that supporting characters on successful shows were generating their own audiences.

"Why not give these characters their own shows?" said some bright young

shavetail of an executive. He promptly was given a raise in salary and his own office with a view of beautiful downtown Burbank.

Television's book of Genesis goes something like this:

Thus spake The Networks: Go ye forth and multiply, be fruitful and spread your seed throughout the land. And so *All in*

## Savannah Band album offers bizarre lyrics, old-time music

By Jeff Taebel

So you say your record collection needs a little variety, but everything released these days sounds the same. Is there nothing new under the sun?

If this scenario sounds familiar, then you probably haven't heard much of Dr. Buzzard's Original Savannah Band.

While their latest album, *The Savannah Band Meets King Penett*, might not appeal to everyone's taste, it certainly will rank as one of the more unique listening experiences this year.

Combining old-time instrumentation with bizarre lyrics, the Savannah Band music is difficult to describe at first.

### album review

Sounding somewhat like the swing music of the 30s and 40s set to Latin-flavored rhythms, the songs remind one of music heard late at night on a phantom radio station.

The Savannah Band consists of Stony Browder Jr. on guitar and piano, lyricist August Darnell on bass, Mickey Sevilla on drums, Andy Hernandez on vibes, marimba and accordion and features Cory Daye on lead vocals.

Daye sings in a bright scat-style that tempts one to compare her to Bette Midler. However, Daye seems to be more faithful to the authentic style from which she draws her material than Midler.

The band's additional instrumentation ranges from guy Lombardoesque woodwinds to big band brass arrangements. Combined with maracas, marimbas and accordion, the results always are interesting.

Side One opens with "Mister Love,"

which begins with a horn chart that the Royal Canadian Orchestra would be proud of. Daye sings well on this song, and it probably would be an album highlight if the horn and background vocal arrangements were not so overbearing, clashing noticeably with Daye's quarter-tone vocal style.

The rest of the side is "Nocturnal Interludes," a bitter story about late-night trysts, and two other undistinguished numbers, "The Giggolo And I" and "I'll Always Have A Smile For You."

Side two fares much better, beginning with "Transistor Madness/Future D.J." The song, which may have the album's strangest lyrics, is about someone with a radio fetish. Daye's vocals are the song's highlight, but the background chorus again clashes with her lead and creates some discomforting moments.

Some continental flavor is added to the album with "The Organ Grinder's Tale," a Parisian love song that is more optimistic than some others on the record.

The album's last two songs, are its strongest "Soraya/Dance Of The Nignies" and "Auf Wiedersehen, Darrio." "Soraya" has a bouncing Latin beat, fine marimba work and some humorous lyrics.

It is followed by "Auf Wiedersehen, Darrio," a grand finale. The song has a fantastic horn arrangement and another fine vocal by Daye.

The band blends well on this cut, with the lead and background vocals meshing well with the horns. There are no casualties this time.

The major problem with the album is the Savannah Band's tendency to over-arrange. While attempting to create a lush and complex sound, the band occasionally obscures their talents.

This by no means is, a flawless album, but it certainly would put some variety in anybody's record collection (or at least serve as an interesting conversation piece). The album's bright spots suggest that The Savannah Band might be an act worth watching.



the *Family*-begat *Maude*, *The Jeffersons* and *Good Times*; *The Six Million Dollar Man* begat *The Bionic Woman*; *Mary Tyler Moore* begat *Rhoda*, *Phyllis*, *The Betty White Show* and *Lou Grant*; *Happy Days* begat *Laverne and Shirley* and *Barney Miller* begat *Fish*.

Like all children, some of them went bad. *Phyllis* and *Betty White* passed on to that great video vault in the sky.

Others still are going strong, occupying high niches in the ratings.

One of the newest, and quite possibly the best, is *Lou Grant*, although in the show's first few weeks, the ratings seemed to contradict this opinion.

### television review

Initially shown on Tuesday opposite the popular *Family*, it began to stumble. Happily, someone at CBS thought the show was worth saving and moved it to Mondays at 9 p.m.

Edward Asner is a more subdued Lou Grant than he was on *The Mary Tyler Moore Show*. Where *MTM's Lou Grant* often was prone to fits of surreal rage, the present character is rooted firmly in the real world. But basically his character is the same—one of strength and authority tempered by that subtle hint of vulnerability which has always made Lou Grant one of my favorite television people.

On the surface the show looks as though it is prone to all the clichés. A newspaper employs people of widely divergent skills and personalities: a hardcase city editor, a liberated female reporter, a pushy, ambitious Bernstein-type reporter, an imperious owner-publisher and an unkempt, easy-going photographer.

Although the characters are stereotypes, they are relatively new stereotypes for television. And because of some good writing, they come out looking fresh and

original.

One of the reasons *Lou Grant* works is because most viewers are ignorant of the daily goings-on in a newspaper. So far the show has been informative as well as entertaining.

But after awhile, when we are all familiar with the routine of a metropolitan newspaper, we're going to start looking for more. *Lou Grant's* writers are going to have to deliver. There is a real danger that *Lou Grant* could turn into some kind of newsy soap opera.

Last Monday night's show is a case in point. In this episode, managing editor Charlie Hume (Mason Adams) had to confront the fact that his son, a Hare Krishna convert, wasn't about to see the folly of his ways and come home to his motorcycle. The story had little if nothing to do with journalism.

If *Lou Grant's* newsroom becomes simply a set where characters trade off their personal problems week after week, the show is going to go down the tubes. There is a danger that the show will depict journalism as a kind of chummy fraternity and that would be tragic.

Journalism in America is dynamic and full of drama. For a show about journalism to ignore this fact would be self-defeating.

There is no shortage of issues that the writers can draw from to make *Lou Grant* an important dramatic series. And they had better get on the ball. The ratings still are not altogether favorable.

There have been one or two really fine *Lou Grant* episodes, and when there are a few good ones there is potential for a lot more.

Ed Asner played second fiddle to Mary Tyler Moore for seven years. Perhaps more than anyone, Asner deserved a spinoff success. Hopefully the writers will recognize this and get more meat into their scripts.

Of course, if *Lou Grant* ultimately fails, life will go on. There's bound to be another spinoff waiting in the wings. Maybe Ted Baxter will join the priesthood.