

Puns use for immoral porpoises is no mynah problem

What the speaker said left the audience aghast. Several listeners stormed angrily from the room. A man stood up and shouted "I'm not gonna take this any more!" There was talk of tar and feathers, and fruits allegedly were thrown.

Was it some new aberration on the dark side of the student fees controversy, or a manifestation of neo-Nazism? No, something far worse—the speaker had just told mynah across a state lion for immortal porpoises.

jim williams

There's something patently offensive about the pun, that misappropriation of a word with malice aforethought. At least it's offensive when somebody else does it.

Even in the high-minded literary preserve we call the Daily Nebraskan—home of as intellectual a group as ever drew and quartered an infinitive—high caliber puns, Tom Swifties and malapropisms sizzle back and forth across the newsroom in a deadly hail. The air is filled with the cries of the wounded—"Gees, that was horrible! Wait until tomorrow, Red Baron—I'll think up one that'll make you sorry."

The pun truly is mightier than the sword, as the philosopher said very shortly before his untimely demise.

It's obvious that at best, the pun is a lapse of good taste. That is why there's an organization called LAPSE—the League for Awful Puns as a Social Embarrassment.

You can't say I'm not brave. Knowing full well what I was in for, I drew \$5,000 out of the Daily Nebraskan petty cash fund and rented a helicopter for the trip to LAPSE's impregnable headquarters near Rock Port, Mo. I was scheduled to interview LAPSE President Ivan Tumangelwurtz, known during his Yale days as "the Atilla of English literature."

"We recognize what we're doing at LAPSE," he said. "Our members are dedicated cultists, willing to become social outcasts to satisfy their impulse to pun. These days any kind of sick sexual perversion is acceptable, but many people still ostracize us. And to ostracize is—a pair of birds with their heads in the sand, hah hah haw hee hee hee, h-urp, excuse me. That just slipped out, as the clumsy surgeon said at his malpractice hearing."

"That's all right," I said, relaxing the grip of my fingers around his throat. "In journalism they teach us to choke off our emotional reactions."

"Your impulse to violence is a common problem," Tumangelwurtz said. He led me to an elaborately framed portrait. "Our most honored member, the late Mel Treatid, who was killed in the line of duty. We wanted to bury him in Arlington National Cemetery, I said gravely, but they turned us down. Sorry, I couldn't resist that one."

"It seems Mel was traveling in the

southwest and happened to meet a shepherd with his flock of sheep. The shepherd began telling Mel his problems—his pastures didn't produce enough to feed such a large flock. It was a serious problem, of course, but Mel couldn't help himself. He quoted Browning: 'Ah, but a man's sheep should exceed his grass, or what's a heaven for?'

"The shepherd's howl of pain stamped-

ed the flock, and poor Mel was trampled to death. A casualty, alas, for his art."

"He must have been a very dedicated punster," I said reverently.

"Yes," Tumangelwurtz replied. "Dyed-in-the-wool."

If anybody knows the statute of limitations on aggravated assault in Missouri, please get in touch with this office immediately.

arts and entertainment

After one week on airwaves

KZUM team has high hopes

By Casey McCabe

With 10 watts of power, a 200-foot antenna, and some enthusiastic volunteers, Lincoln's non-profit radio station, KZUM, has high hopes for being a successful alternative in radio entertainment.

Well-hidden in the basement of Open Harvest at 2635 Randolph, the station is located in a maze of rooms, some cluttered with construction debris, that hopefully will turn into a suitable broadcast studio for KZUM.

There is no attempt on the part of station workers to deny that money is scarce, even for needed items. But since the official beginning of transmission at 89.5 MHz on the FM dial this past Saturday, KZUM has been humming along to a variety of sounds, aided greatly by the time, knowledge, and equipment given to the station by its volunteer workers.

Mike Chamberlain is such a volunteer. According to Chamberlain, KZUM is a new alternative to FM radio; noncommercial, with a format decided by the listeners.

Some records he plays during his shift as one of ten board operators come from his personal collection. He has been with the station since it was just an idea and admits he has high expectations.

"We're flat broke now, but there are a

KZUM's airwaves extend primarily to Lincoln's city limits, but reception quality depends on the listener's type of receiving equipment.

Chamberlain said several engineers at the station would be willing to help interested persons construct a better antenna system.

One may have to listen for a while before hearing his favorite sound, but in the meantime the listener is exposed to music from several diverse backgrounds. If a person is not pleased with what he hears, he is more than welcome to add his own improvements, according to Chamberlain. "lot of areas we'd like to develop," he said. "No one is getting paid right now, but there are some very knowledgeable people donating their time."

"The concept is in offering the public what they want. They replied to questionnaires we sent out, and we play the music they request with no strict guidelines."

The station has a series of regular features, including poetry readings Sundays at 9 p.m.; jazz programs Tuesday and Saturday at 8 p.m.; opera, Mondays at 7 p.m.; 20 Years of British Beat, Sunday 7-9 p.m.; and recordings of the Women Speak programs every Thursday at 6 p.m.

KZUM operates from 4 p.m. to midnight, seven days a week, but the station plans to expand its hours when possible.

Students to present original works

The UNL School of Music is sponsoring a special concert tonight at 8 in the Choral Room (number 119) of Westbrook Music Building.

The Student Composers Concert will feature original compositions by three students in the School of Music. Graduate student Jean Samuelson will perform her own work, *Preludes (3)*, on the piano.

Dodecrama by senior Rich Jones is a composition for a solo flute. Jones said his work was conceived as an exercise in contemporary flute-writing utilizing a variety of 20th century techniques. He said the techniques include variations in compositional style and in the flutist's performance.

The piece is comprised of a set of 12 variations of a 140-note series. Kathy Allberry will perform the work.

Another graduate student, Phoebe Hamann, composed the music for *The Snow*, a work based on lyrics by Rod McKuen. Donna Harler, a voice professor in the School of Music, will perform Hamann's composition. Hamann will accompany Harler on the piano.

The last part of the program will feature a performance of original music by the Lincoln Improvisation Ensemble. The members of the group will be Jim Ronder on bass and guitar, Brian Hunter on piano, Paul Maryhausen on guitar and saxophone and Preston Koch on the synthesizer.

Les Blank films portray his photographic imagination

By J. Marc Mushkin

This week the Sheldon Film Theater is presenting the films of Les Blank as part of the Filmmaker's Showcase. Several of Blank's films will be shown at different times beginning tonight through Saturday.

The films are free (although donations are encouraged) and Blank will attend evening screenings starting Thursday.

At a preview screening I was able to see three examples that will be part of the series, *Chulas Fronteras*, *Hot Pepper*,

music of *Chicanos* in Texas. They are a group with ties to two often conflicting cultures and national identities Mexican and American.

Through the music they create, Blank shows the effects of this division and illuminates some of the unique problems they face.

Hot Pepper, in a similar manner, examines the Creoles of Louisiana. The life and music of Clifton Chenier, a great accordion bluesman, is highlighted.

The Blues Accordin' to Lightnin' Hopkins is more directly about Hopkins' music, but it too helps illustrate the culture of the black Southwest.

The films are a magnificent showcase for Blank's photographic skill and imagination.

The pictures he develops of these different cultures are exciting because these are compelling documentaries but at the same time beautiful and poetic works of cinematic art.

Essential to the impact of the films is

the imagery and absorbing mixture of music and visuals that Blank creates.

The music is the key.

After seeing *Lightnin' Hopkins*, one wants to run out and melt down, for example, the Spinners' records into just what they are: plastic. Plastic soul, plastic emotion, plastic everything seems to dominate popular music today, and films such as these are reminders of the authenticity of those true folk art forms.

Blank's films are doubly important because so much of the life he records is vanishing every day. We are losing a

great deal. It is hard to imagine this kind of rich culture centering around some mindless disco nonsense.

Lightnin' Hopkins and the others are a part of us worth seeing and hearing. It would be a shame to lose sight of what real roots our decaying culture has.

The other Blank films showing are *Chicken Real*, *God Respects Us When We Work But He Loves Us When We Dance*, *The Sun's Gonna Shine*, *Christopher Tree*, *Spend It All*, *A Well Spent Life*, *Dizzy Gillespie*, *Dry Wood*, and *A Poem is a Naked Person*.

movie preview

and *The Blues Accordin' to Lightnin' Hopkins*. Each is an enlightening and fascinating exploration of a different culture through the music distinctive to each.

Chulas Fronteras deals with the lives and



Photo courtesy of Sheldon Film Theater
Lightnin' Hopkins pauses for some refreshment in Les Blank's film *The Blues Accordin' to Lightnin' Hopkins*

The ball's in your court...

BIRTH DEFECTS ARE FOREVER. UNLESS YOU HELP.



TO PROTECT THE UNBORN AND THE NEWBORN

Give to the MARCH OF DIMES

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