

# arts and entertainment

## Bluesman Allison highlights feeding time at the Zoo

By Michael Zangari

It's feeding time at the Zoo.

Actually, *anytime* is feeding time at the Zoo Bar, 136 N. 14th St. The energy le-

vel borders on the insane, and one of its chief instigators is back for the weekends. Luther Allison and his Blues Band will be at the Zoo through Saturday.

Allison is perfectly suited to the bar. His

work with the band is just tight enough to shift tempo and segue songs in midset. They also are sloppy enough to keep the sound sufficiently raw and not altogether predictable.

Allison fronts the band on harp, vocals, and guitar. Although his vocals certainly are adequate, it is his guitar playing that really carries the sets.

although judging by the reaction of the crowd, he certainly is no slow starter. By the end of the evening Allison is dancing and playing on top of the bar, and outside in the snow. Allison has more guts than I do, electric guitars and snow are a combination I would just as soon avoid.

The band—drums, bass, and an outstanding keyboard man on organ fill out Allison's music very well. The organ carries at least half the lead most of the evening.

Together the dominant mood is very upbeat. Three-hour sets stroke the crowd all evening, although the breaks tend to cool things off.

The Zoo is a small bar, and usually is packed to the rafters. Wednesday night was no exception despite the \$3 cover charge. I spent most of the evening wedged in back of a pinball machine in the rear of the bar. Still, people managed to find room to dance, and dancing, it seems, is a communicable disease in tight quarters.

The music certainly is infectious. It is loud enough so that you are feeling not only every bass line, but each individual lead note. This is not a typical *Rolling Stone* line about feeling the music. I mean it literally. You catch the vibrations in the pit of your stomach—and it is hard to keep still.

The Zoo is the looest place in town for pure musical escapism. It has an atmosphere all its own and there seems to be a definite sense of community in the place, especially when the music is good. And the music is good.



Photo by Ted Kirk

Luther Allison gets down at the Zoo

## Students become the critics, Academy Awards predicted

By J. Marc Mushkin

Now that the Academy Award nominations for 1977 have been announced, it would be interesting to take a look at the movies of the past year and see what UNI students think of them.

I am not a supporter of the Oscars, or any other awards voted on by agents and clerks instead of artists and critics, but interest in them is so massive that I want to head off the barrage of questions I have started to get.

One close look at the nominations will reveal that they reflect only a tiny fraction of the good commercial movies made and that box office success often is a ticket to several nominations. It also is clear that the big studios dominate the lists.

But given these limitations, over the past eight months that I have been a reviewer, I have compiled the following accounting of students' opinions. (Astericks mark my personal choices.) Note that the balloting has *not* been tabulated by Price Warehouse & Co. The envelope please...

**Best Actor:** Of the five nominations, two (Richard Burton in *Equus* and Marcello Mastroianni in *A Special Day*) have not been shown in Lincoln, so the choice is between \*Woody Allen\* in *Annie Hall*, Richard Dreyfuss in *The Goodbye Girl*, and John Travolta in *Saturday Night Fever*. Woody is the clear choice among the students I've met. His growing cult easily eclipses Travolta's one-film flash in the pan.

**Best Supporting Actor:** No need to mention the candidates because *Star Wars*' Alec Guinness wins automatically. Any mention of that film whips about a zillion people into a frenzy to find the ticket office. (The Stuart Theater reports selling 136,000 tickets to the show.)

**Best Actress:** Here is probably the toughest choice. The favorites are Shirley MacLaine, *The Turning Point*, and *Annie Hall*'s Diane Keaton. For those who have gone to Omaha to see *Julia*, \*Jane Fonda\* also is popular. Keaton probably has a

slight edge at UNL.

**Best Supporting Actress:** Quinn Cummings, the 10-year-old in *The Goodbye Girl*, is the favorite here. \*Vanessa Redgrave\* has a slight chance for her part in *Julia*.

**Best Director:** Among people who pay attention to these things, \*Woody Allen\* for *Annie Hall*, and Fred Zinnemann, for *Julia*, get the most support, but once again, George Lucas' *Star Wars* has an incredible following and would win here.

In some of the minor awards: Steve Martin's *The Absent Minded Waiter* would run away with Best Live Action Short Film. Best Visual Effects is a head-on clash between *Close Encounters* and *Star Wars* with guess which one winning?

In the Best Original Screenplay category, Woody Allen's nomination, for *Annie Hall*, added to Best Actor and Director marks only the second time in Oscar history that one man has received three individual nominations in one year. Orson Welles was the only other, for *Citizen Kane*, in 1941.

Now, the award that gets the most attention: **Best Picture.** I was surprised this year to see that there actually were some good pictures nominated. Usually box office returns roughly determine the nominations in this category.

Among the nominations, here at UNL *The Turning Point* doesn't have a shot because most students have to be chained to their seats to see a ballet.

*The Goodbye Girl* was well liked, but it really can't compete with the big pictures such as *Julia*. *Julia*, however, hasn't even made it to Lincoln yet, so that rules it out.

\**Annie Hall*,\* the vastly superior film, has Woody's big following, but the weight of 136,000 Darth Vader and Han Solo fanatics will rumble over the other films. *Star Wars* is the movie phenomenon of the year, so I guess in a democratic judgement, reluctantly, it has to be recognized.

Well, those are the major awards and how I see UNI students voting on them. The real awards will be televised live on ABC April 3.

### music review

He owes an obvious debt to B.B. King, stylistically and in his expression. You get a good chance to compare the styles of the two bluesmen during Allison's version of "The Thrill Is Gone." The opening lead is King's, note for note. When Allison extends the solo later in the song, you get a good idea of how he differs. Speed is the most blatant difference. Allison is fast, and takes more chances in his extension.

He also is more of a showman. While King tends to stay back, Allison is all flash. During "Red Rooster" he makes the guitar "cluck" like a chicken.

I overheard somebody in the back of the bar comment that Allison doesn't get good "until he sweats." While this is a little base, it is probably close to what happens. Allison gets better as the evening wears on,



Photo courtesy of Kolmar-Luth Entertainment, Inc.

## Nebraska natives perform with Young Pennsylvanians

Fred Waring is a 62-year veteran of show business and his traveling musical-variety program covers more than 40,000 miles yearly to perform before tens of thousands of fans. His show will be in Pershing Auditorium at 8 p.m. when the Lincoln Community Concert series presents Fred Waring and the Young Pennsylvanians.

Waring was the leader of one of the best "big bands" during the vaudeville days. At that time he combined a large chorus and band for performances on stage, radio, movies and records. The Pennsylvanians did songs by Richard Rodgers, Jerome Kern, Irving Berlin and Cole Porter.

Today, Waring owns one of the world's largest choral music publishing companies and is headmaster of a summer music camp with a 31-year tradition at East Stroudsburg, Pennsylvania.

The show this year is titled "It's All About Love" and the company includes two new singers—Sue Stanaway, Miss Montana 1977, and Suzanne Bunker, Miss Oregon, 1977. Both women parti-

cipated in the Miss America Pageant.

Two Nebraskans also sing with the Young Pennsylvanians. Brian Breed, a first-year member of the show, is a Lincoln native who won the Lincoln Sunrise Optimists Club's "Outstanding Musician Award." He received his bachelor of music degree from Hastings College and appeared in leading roles in *My Fair Lady*, *Three Penny Opera* and *A Thurbur Carnival*.

The other Nebraskan is Fritz Mountford, a native of Red Cloud. Mountford, a second-year veteran of the Fred Waring Show, also graduated from Hastings College. His experience includes playing Horace Vandergelder in *Hello Dolly*, being program director for the Mahpiya Luta Dancers, being musical director for *Charlie Brown* and playing piano for the Crystal Palace Revue in Ogallala.

The concert is open only to members of the Lincoln Community Concerts Association. Members of other Nebraska concert associations may attend the performance for a fee with proof of their association membership.