

arts and entertainment

Love is motivating force for poet in Chicano revolution

By Carla Engstrom
Special Editor

la bruja
la llorona
she lost her children
and she cries

Must be the season of the witch



Photo by Mike Dahlheim

Chicano poet Alurista plays the concha, made from an armadillo shell.

en las barrancas of industry
her children
devoured by computers
and the gears
Must be the season of the witch
I hear huesos crack
in pain
y lloros
la bruja pangs
sus hijos han olvidado
la magia de Durango
y la de Moctezuma
—el Huiclamina
Must be the season of the witch
La bruja llora
sus hijos sufren; sin ella

Alurista

Alurista, one of the foremost American Chicano poets, views the Chicano movement as nonviolent.

Alurista's credits include works published in Latin American journals, the Chicano journal *Caracol*, *Floriscanto* and *Plumeroja* as well as his works appearing in anthologies published in Spain and France. Alurista currently teaches in the Chicano studies department at San Diego State University.

In speaking with various UNL classes, Alurista said he could not discuss Chicano literature without talking about the movement. His recurring themes of love and struggle also come into play when discussing the movement.

"You've got to love people in order to struggle for their well-being. You've got to love justice in order to struggle for its manifestation. Hate cannot be a motivating

element in a revolutionary struggle," Alurista said.

"If one hates, one will get hate, everything will return. If you want to be loved the way to do it is by loving.

"The movement started when the occupation took place in 1848. We saw various rebellions when the land was usurped by carpetbaggers. They fought back. These uprisings were met with an iron hand and all the violence the state could muster up.

"In the 60s, we found a strategy of non-violence, because the state does not know how to handle nonviolent strategy," Alurista said.

Movement strategy includes marching, picketing and boycotts, according to Alurista.

Alurista also said there are different ways to view and perceive the world. "We've used the term 'Indian' to put ourselves down... but if we can only recover that lost world view (of Indian thinking).

"It's not so much an identity but a way of looking at things. For example, the idea that human beings are superior to other forms of life establishes a premise that some people are superior to others.

"We are different, not superior. If we accept that view, maybe we will be less willing to exploit other people, animal and plant kingdoms.

As a poet Alurista may talk about Mother Earth, but for him it is not so much poetic imagery as it is "hard cold reality.

"We can't live off Coke bottles and chemically-manufactured food. There's nothing romantic about that."

Mail delays film's screening; 'Lost Horizon' is rescheduled

Last Thursday's "Take One" American film classics series presentation of *Lost Horizon* was not shown "because of shipping problems," according to series director, Jim Anderson.

Even though *Lost Horizon* was unavailable at the last minute, Anderson was able to show another American classic, *From Here to Eternity* instead, "so as not to disappoint the people who had come to see a film," Anderson said.

"We are very sorry for the inconvenience and hope that his problem won't stop people from attending the next movie in the series," Anderson said. *On the Town* (1949) starring Gene Kelly and Frank Sinatra will be shown March 16 at 7 and 9 p.m.

Anderson added that *Lost Horizon* has been rescheduled for April 20 at 7 and 9 p.m.

Network launches sci-fi satire 'Quark', but misfires

By Pete Mason
Entertainment Editor

Hey, I have this really terrific idea for a TV sitcom. We do a satire on all this popular science fiction stuff like *Star Trek* and *Star Wars*.

We make our hero the commander of an intergalactic garbage scow. Funny already, right? Then we give him a weird crew. Let's see, how about an alien first officer, maybe an emotionless, articulate artichoke.

television review

And we have to have a robot. Every good sci-fi show has a robot. Let's make ours a total coward. We can have him say things like, "Could we please go home now?"

Then we could have a few more weirdos like two identical women, one the original, the other the clone, and a transmuted who wants to kick the enemy's tail one minute and worries about his/her nails the next.

What do you think, a great premise, right?

Right, it's a great premise -- and that's about it.

Quark, which premiered on NBC several weeks ago, is the brainchild of Buck Henry, usually a very funny man. Henry collaborated with Mel Brooks on the classic *Get*

Smart series of a few years back. He has appeared regularly on *Saturday Night Live* and pops up on the Carson show from time to time. I tend to laugh a lot when Buck Henry is on the screen.

I don't tend to laugh a lot at *Quark*. Henry has a habit of coming up with hilarious premises that the scripts never justify. Remember *Captain Nice*? It was a Henry take-off on super heroes. It was a funny premise but the show lasted only eight weeks. Then there was *When Things were Rotten*. That show was a Brooks-Henry enterprise. The premise was hilarious. An egoistic Robin Hood and his band of malcontents cavorted through Nottinghamshire, making light of the whole Robin Hood legend. Even the title was funny. But the scripts... ho hum.

In *Quark* there have been a few funny moments. On the premier show we were introduced to "The Source," an unseen entity which had been in mothballs so long its powers were a little rusty. Leading a temporarily blinded Quark (Richard Benjamin) from one disaster to another, it kept saying things like, "Trust me," and "Nobody's perfect."

In one episode the crew encountered a giant space baggie full of garbage, tied off with a giant twist-tie.

Gene/Jean, the transmuted (Timothy Thomerson), provides some funny moments when he changes gender, as does Ficus (Richard Kelton), the vegetable man, when he dissects a problem of logistics while the galaxy burns. But for the most part, the lines never meet the promise of the basic premise of the show.

One of the reasons may be that many of the best lines get lost in the cacophony of the laugh track. Obviously a show which utilizes a lot of special effects can not play to a live audience, but whoever is turning that knob is a man with no sense of humor. His machine laughs at the wrong times.

Another problem is that the jokes are just downright predictable. This is rather phenomenal in that Buck Henry is not a predictable person.

I hope the show makes it past the first crucial weeks because I think once the

groundwork is laid, the scripts will get more creative.

I also hope it will make it because I'm a Richard Benjamin fan. Except for the short-lived but very funny *He and She*, Benjamin hasn't been given much of an opportunity to succeed in television. He's talented enough to be given the chance. It could be that the show will survive on the strength of that talent alone.

The favorite swear word aboard *Quark*'s ship is "Oh, Grot!" Even Andy the robot says it. If *Quark* improves and still goes off the air, you may hear me yelling it too.

Flutist, vocalists to present student recitals Wednesday

Flute and voice compositions are scheduled for today's student recitals sponsored by the UNL School of Music.

Jayne Norenberg will perform in the Choral Room (number 119) of Westbrook Music Building. Her three-part flute program includes *Hungarian Pastorale Fantasia* by Franz Doppler, *Night Soliloquy* by Kent Kennan and *Sonata for Flute and Piano*. The senior instrumentalist will be accompanied by pianist Robert Rhein.

Two vocalists will perform in the Sheldon Art Gallery auditorium. Senior Marl A. Johnson, a tenor, will sing ten works: *A Vucchella* by Tosti, *Le Reve* by Massenet, *An die Musik* and *Ave Maria* by Schubert, *Im Wunderschönen Monat Mai*, *Aus Meine Tränen Sprissen*, *Die Rose*,

Die Lilie and *Wenn ich in deinen Augen Seh* by Schumann; and *From Far from Eve and Morning* and *Oh! When I Was in Love with You* by Von Williams. Mary Indermuechel will play the piano for Johnson.

Graduate student Cynthia Pace will follow Johnson's performance. The soprano will sing works by four composers: *Alma Mia* by Handel, *Der Hirt auf dem Felsen* by Schubert, "Voi lo sapete" from *Cavalleria Rusticana* by Mascagni and "The Children" and "The Rose" from *The Children* by Chanler. Pace's pianist will be Sharon Groth and the clarinet accompaniment for the Schubert composition will be played by Ed Kazmierski.

The recitals are free and open to the public.