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Vaccinations for travel abroad urged

By Cheryl Kisling

Overseas travel could require vaccination and immunization shots depending on which country visited.

Mary Ann McAtee, secretary of Disease Control at the Nebraska State Health Department, said that generally, European countries don't require any shots but most South American and African countries do.

"Each country sets its own requirements. It depends on what countries you are going to and the order in which you visit them," McAtee said.

The State Health Department receives regular reports on the disease outbreaks for cholera, yellow fever and small pox, McAtee said. She added that if no more cases of small pox are reported before October of 1979, it will be considered totally eradicated.

Entry into the United States requires no shots because Americans have a high standard of living and the risk of people getting diseases is low, she said.

Five centers

Shot costs vary. Small pox and cholera shots must be obtained from a private physician but yellow fever shots can only be given at five vaccination centers in Nebraska, McAtee said.

"There are two centers in Omaha, one in Lincoln, one in Gering and one in Grand Island," McAtee said. "This is because the vaccination isn't stable; it's expensive and it has an early expiration date."

In Lincoln, the University Health Center gives yellow fever shots, small pox and cholera shots.

"The health department also recommends that anyone traveling have their polio shots up to date. The tetanus shot is good for 10 years so if they have had it within that period, they are safe," McAtee said.

The vaccinations must be recorded on an International Certificate of Vaccinations form and then validated with a special stamp. McAtee said this practice is approved by the State Health Department and the World Health Organization. These stamps are available throughout Nebraska.

Prohibits entry

There are also restrictions as to what can be brought out of certain countries.

The U.S. Department of Agriculture prohibits the entry of food, plant and animal products if these items are not free of pests and diseases. They are inspected at the ports-of-entry by the USDA.

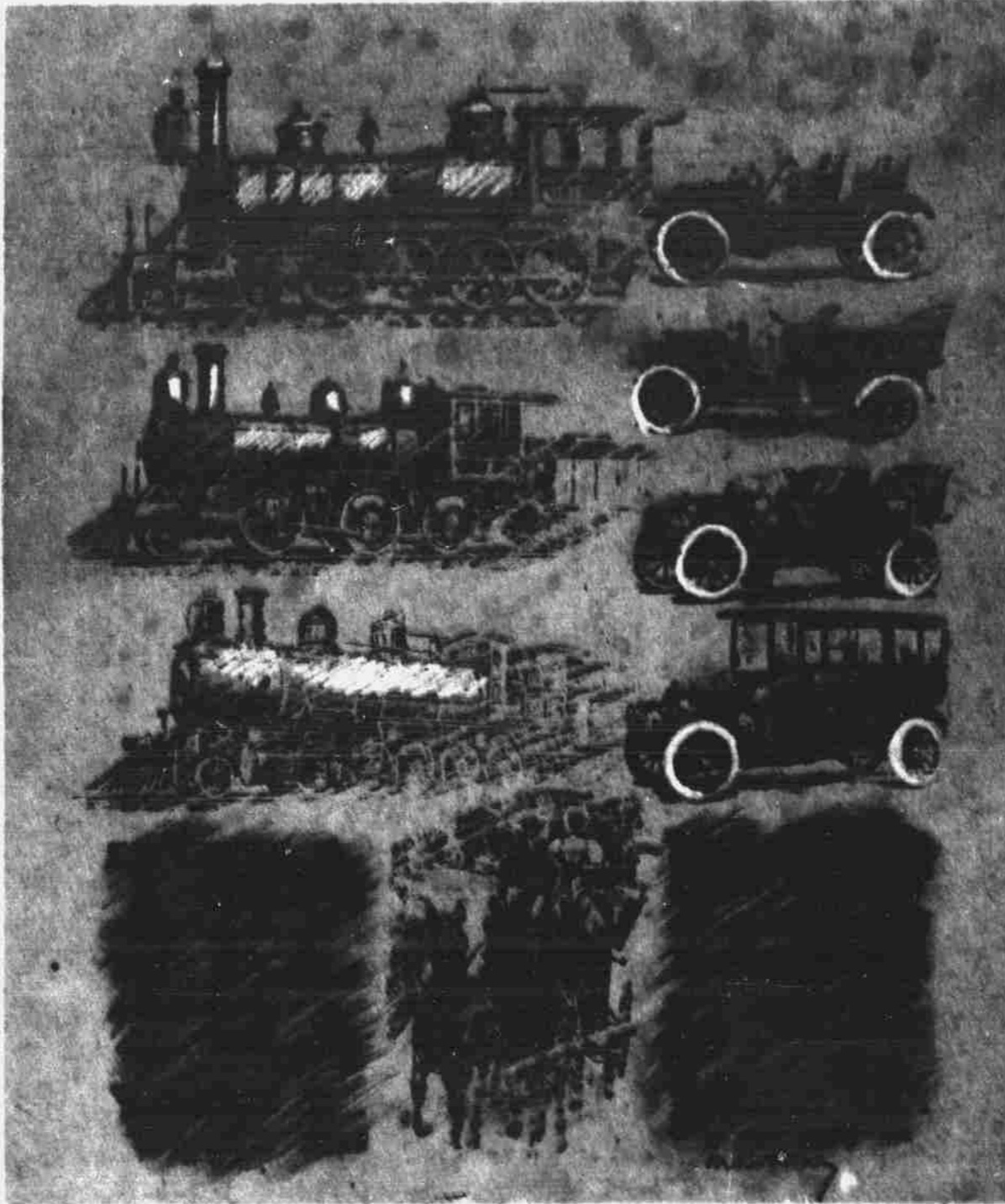
Items determined to be potential risks are destroyed with no reimbursement.

A U.S. Customs Declaration must be filled out explaining what articles were acquired abroad and are in the travelers possession at the time of arrival in the United States.

Some restricted items can enter the

country if approved by the USDA in advance of the trip. Smuggling of prohibited food, plant and animal products into the United States is considered a federal crime and guilty persons are subject to a fine and/or imprisonment.

If a farm is visited overseas it must be reported to the USDA inspector to prevent the entry of diseases on shoes or clothing. Also if a car was used and is being brought back to the United States, it must be cleaned at the owner's expense of all foreign matter.



Silly brothers try to share idiosyncrasies

By Bill Regier

When male authors describe the relationship of sisters, they tend to turn the sisters into exaggerated figures of passion or cunning. D. H. Lawrence's *The Rainbow* is a prime example. Penelope Gilliatt gets even in *The Cutting Edge* (Coward, McCann & Geoghegan) a novel about brothers who are, for the most part, plain silly.

book review

At first, the novel seems to flatter brothers. Each line is loaded for the leading men, Peregrine and Benedick Corbett, child prodigies, exiles, artists, who seek to become each other. Everything about them is prodigious. They even grow from toddlers to middle-aged men in less than twenty pages.

The brothers slowly trade places, as far as they are able. But could Peregrine, poetic polemicist and disbarred lawyer, ever hope to become like his younger brother, Benedick, the harpsichordist? Could Benedick, called "Beatrice" by his mother, duplicate the idiosyncrasies of Peregrine, nicknamed "Piggy" by children?

Peregrine, given to loftiness, was "born with a sense of outrage." Benedick "had from the beginning of his life a gift for farce." Between these brothers, outrage and farce, the cutting edge cuts.

They make ideals out of each other. Benedick's motto is "cultivate indignation." Peregrine, "a specialist in desertion," tells his stewardess bedmate, "We should work hard. We are the trustees of no culture except what we imagine."

Motherless, they fall in love with the same woman — Joanna — who mixes them up. Benedick marries Joanna. Joanna divorces Benedick. Later she moves in with Peregrine, calling him Benedick.

Their conversations, letters, and telegrams shake apothegms over the pages like salt over popcorn. "Why isn't the race to the swift?" asks Benedick. "It is," Peregrine replies, "but the slow like being told that sloth doesn't matter."

The fine palate of the profane will gain little from meeting Norman, that old prop, a cussing myna bird. Its "Bloody hell" precedes "Good Morning," and "Shove it" leads to "Happy New Year."

Thoughtful and loving, the brothers part company when times get tough. Peregrine eases his conscience by believing his brother is doing well. When he receives a telegram from Benedick that complains of "painful asthma," he interprets it as a misprint for "painful anathema," and writes back a letter to tell Benedick of the company's mistake.

There is no mistake about Penelope Gilliatt. Her first loves are "the out of the thought" and literary allusions. When Benedick, a fan of Oscar Wilde, mentions Jeanne d'Arc and Eleanor Roosevelt as women contributors to the life of the world, another character adds huffily, and the Brontes, and Jane Austen, and Angelica Kaufmann, and Kate Millet." Penelope, why not, includes a full page on *Ulysses*.

Genre theorists may soon begin to discuss the *Bruderroman*, the novel of brothers. Any category that can include Flann O'Brien's *The Hard Life*, *The Brothers Karamazov*, and the Hardy Boys should have room for *The Cutting Edge*. It is short enough to allow time for dawdling; it starts fast and slows to a canter.

Lincoln bands flourish despite disco craze

By Cheryl Kisling

There is an alternative to the disco mania that has besieged the country—it's called the *live band*.

In a period of punk rock and disco, it hasn't been easy for the small bands in the area to get started. But bands are alive and well in selected Lincoln bars. And even though they aren't getting rich, the bands say they aren't going to change their style.

If you're into rhythm and blues bands, the Heart Murmurs have something to offer.

The group consists of Doug Rosekrans, guitar; Larry Boehmer, bass; Shawn Benjamin, guitar; Manison Slim, harmonica; Mark Wilson, drums and Jim Slidlik, piano.

According to Rosekrans, he and Boehmer used to play on weekends. Benjamin and Slidlik joined them later.

Rosekrans said the group went through several drummers before adding Wilson. Slim also joined them.

Although he admits they could probably get more money if the group played rock music, Rosekrans said, "We've played this kind of music all our lives. It's what we know."

To the Heart Murmurs, who organized in 1976, home is the Zoo Bar, which Boehmer owns. At one time they were the house band there and played several nights a week.

The group has cut its first record which should be out in two or three months, Rosekrans said, but the title hasn't been decided.

"It's mostly hard work," Rosekrans said. "Probably more work than what

you're paid, but you get something out of it. You do it for satisfaction."

The LeRoy Gritcher Quartet, one of the few jazz groups also believes in sticking to their music style.

"We would defeat our purpose of getting together if we would play anything but jazz," Gritcher said.

"I play for others and work on my own, but as far as the group is concerned, it's a creative outlet. What we play is purely art."

The quartet formed about a year ago with Gritcher, guitar, song writer, and leader; Tom Larson, keyboard; Andy Hall, bass; and Jeff Johnson, drummer.

High school buddies

Gritcher knew Larson from high school, and when Johnson came back from New York, they contacted him and Hall put the group together.

The type of jazz they play is different from the older music, Gritcher said. It is organized writing with "harmonious extension to build chords."

They first played together at Jesse's 14th Street Lounge. Gritcher said that it's impossible to "do anything" in Nebraska and thought they would be fired after their first performance. They were a success and from then on, have formed their own kind of crowd.

The LeRoy Gritcher Quarter performs original music written by Gritcher and Larson.

"When I was 17, I was in a rock band in Oklahoma City that I had to arrange stuff for. I started putting tunes together and figured out how music worked. I got fed up with rock and roll soon after that," Gritcher said.

Larson had attended the Barklee School

of Music, which is famous for its jazz. Gritcher said they play prearranged music only when friends sit in.

The biggest problem for the group is finding work.

"We need to support ourselves and jazz just isn't that big," Gritcher said. "We're just free-lance players trying to make ends meet."

For bluegrass fans, the Sandy Creek Pickers or Bluegrass Crusade are two local bands that provide this kind of music.

The Sandy Creek Pickers include Kevin Avey, mandolin; Mike Paul, banjo; John Paul, bass; and Steve Heironymus, guitar. Later they added Gary Howe on fiddle.

Since their origin in 1975, the Pickers have traveled throughout Nebraska performing in different bars. However, Fanny's is the group's favorite place to play, Avey said.

"The crowd is good and we sound better there," he said.

Scheduling a problem

Getting bookers to schedule them is a problem for the group, according to Avey. Many don't have the room for a bluegrass band, he explained, and rock bands are usually paid better.

Avey said the group wants to improve its music and get more recording contracts to add to their first self-titled record, *The Sandy Creek Pickers*.

The Bluegrass Crusade got its start in 1972, but none of the original members are still with the group.

After a series of changes, the group now consists of Steve Hanson, banjo, mandolin, and guitar; Dave Fowler, fiddle; Dave Morris bass; Pete Blakeslee, dobro (slide guitar); and Matt Dalton, guitar.

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