

## arts/entertainment

## Only four days remain for shot at fame at State Fair

By Mary Kay Wayman

Life is a carnival  
Believe it or not  
Life is a carnival  
Two bits a shot.

Robertson, Danko and Helm

You still have four days to pay your two bits and take a shot at fame and fortune at this year's Nebraska State Fair.

With inflation, people often complain they could throw away their spare cash for lack of anything better to do with it.

Here's a chance to do just that, and maybe win something in the process—perhaps a giant stuffed snail or an Elvis Presley decorator mirror.

After an initial investment at the gate, fairgoers can crowd onto the midway seeking that one special booth their karma draws them to.

It does take a while, however, to steel your ears to the clarion wheezin', sneezin' and screamin' that goes on at a state fair.

EYEBALLS HAVE TO be trained to move independently to check out games on either side of the midway and to avoid the barker with the longest cane ready to haul you into his booth.

If you literally decide to pitch your money away, try throwing at a glass dish or aiming for a small bulls-eye.

If you would rather throw something more substantial, there's the traditional baseball pitch with a few variations.

One young man broke dish after dish, much to the consternation of the barker forced to hand over four prized, stuffed dogs.

As you ramble down the midway, it is also advisable to watch where you place your feet. Avoid trampling on the calling cards of passing poodles or distraught children.

Mothers tend to be annoyed if you

accidentally trod on their little ones. And there are certainly enough of the little darlings to go around. Baby carriages are as numerous as cowboy hats at the fair.

FOR A REFRESHING change of pace, you might try eating the food instead of stomping on it. Goodness knows there's something for everyone.

Those of you who like natural foods can buy a lemon and cup of water for 75 cents and squeeze your own lemonade.

Now that you have filled your stomach you can continue draining your wallet.

Find out your true personality, the one you never knew you had. Simply present your signature and one dollar and Clyde the cunning computer will lay it on the line.

Big Red fans, loyal to the end, have a special booth waiting just for them. For a nominal fee, your favorite Big Red slogan can be stamped on the undies of your choice.

And of course, what fair would be complete without its marvelous rides?

BUY YOUR TICKETS with whatever cash remains and take your choice. Warning: it is best to embark on these with an empty stomach, or a blindfold, whichever is handier.

Aspiring skydivers can satisfy their cravings with a simulated ten-story fall on the "Ripcord."

Those who want to get a tumble for their money can take a spin on the "Zipper," guaranteed to loosen you up in style.

Disco fans will feel at home when spun at 33 1/3 rpm's to the beat of the Bee Gees and other "Saturday Night Fever" favorites.

After being bilked, hustled and boggled to your heart's delight, you can weave your way to the exit, content in the knowledge that you've done it all—at least for another year.

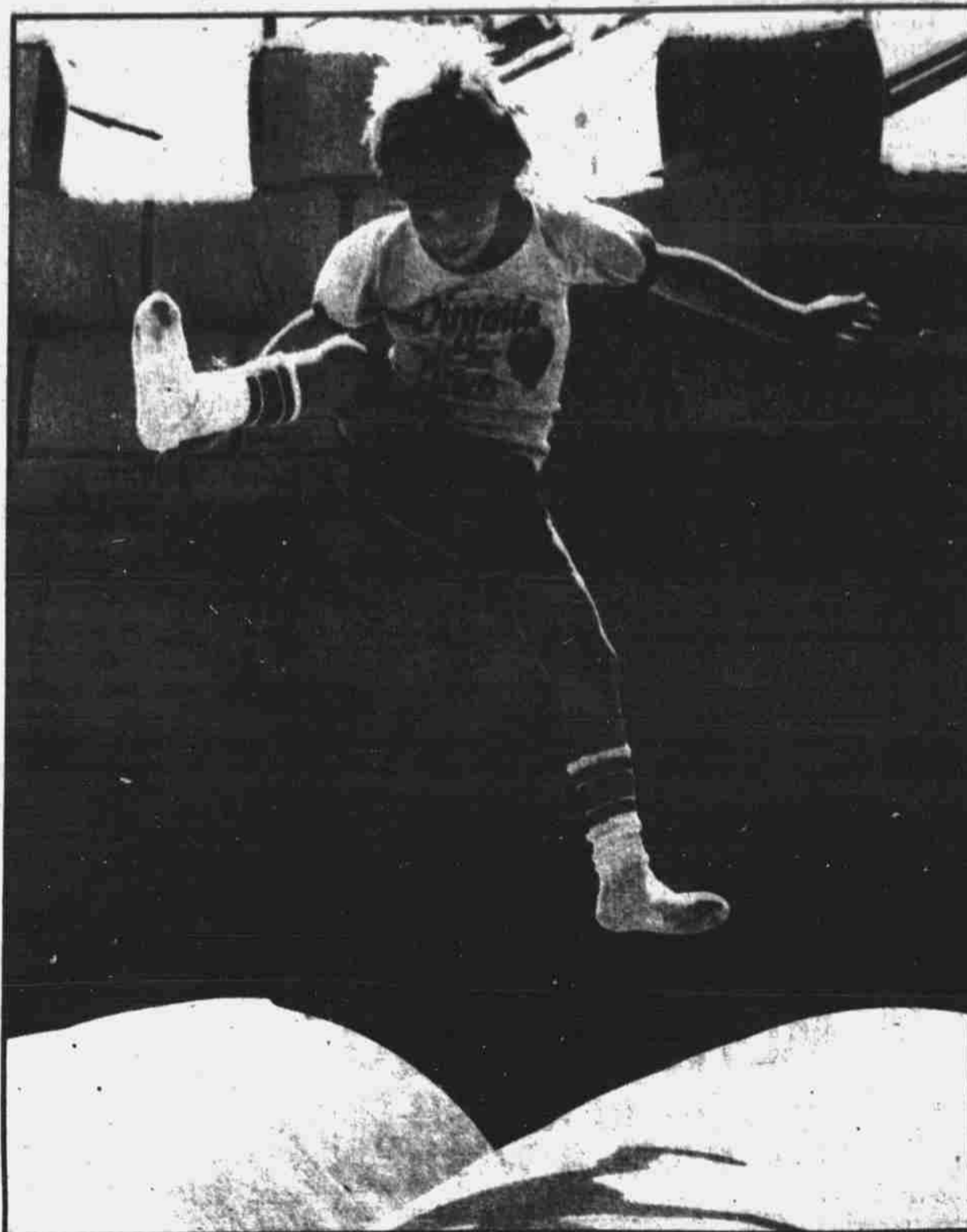


Photo by Mitch Hrdlicka

This state fairgoer is caught in the midst of a jump. Only four days remain to jump at the fair.

## Traveling exhibition to grace Joslyn with modern art

By Martha Murdock

Omaha's Joslyn Art Museum has been criticized for lacking emphasis on modern art, but that reputation may change when the gallery exhibits part of a collection that popularized and encouraged contemporary art early this century.

*The Phillips Collection in the Making: 1920-1930*, a travelling exhibition organized by the Smithsonian Institution Traveling Exhibition Service and The Phillips Collection, will be on display at Joslyn Sept. 8 through Oct. 28.

Duncan Phillips, art critic, collector, theorist and historian, opened America's first modern art museum in Washington, D.C., in 1921. Housed in Phillips' family home, the collection's purpose was to teach the public to appreciate modern art.

Wrote Duncan of his project, "My constant aim is not merely to exhibit but also to interpret beauty in art whatever the manifestation and to gradually popularize

what is best, more particularly in modern painting, by novel and attractive methods of exhibition."

WITH A COMFORTABLE home atmosphere and ever-changing exhibitions, Duncan hoped to raise the public's art standards.

The 37 paintings that Joslyn will display were among 500 collected between 1920 and 1930. Created by artists not then widely known, the works were chosen based on Phillips' taste. In the spirit of experimentation, he hoped to find contemporary artists who would go on to develop strong reputations.

"The test of artistic value is time and I shall not live to know whether the men in whom I have believed have justified my faith in their future." To stimulate contemporary artists by establishing personal contact and friendly relations, to win their confidence and to help them to understand themselves and to succeed with their own best methods and intentions, resisting the

temptations to fall back on commercialism of one kind or another—such a policy I consider of the utmost importance," he wrote.

Phillips' work and faith in new artists proved sound. Some of today's most revered masters are represented in the collection. Works by Georges Braque, Charles Demuth, Paul Klee, Pablo Picasso and Maurice Prendergast are in the exhibit.

Phillips, ahead of others in his field, recognized the remarkable qualities that these artists possessed.

He called Winslow Homer, "... the first painter to study the element of ocean with single-minded zeal and to transcribe it with authentic truth." In Georgia O'Keeffe's "Pattern of Leaves," he saw, "... her best vein of clear-eyed concentration on a detail from nature's sorcery."

ACCORDING TO AN exhibit brochure, Professor Milton Brown wrote that, "the evolution of American taste for modernism has its documented expression in the odyssey of Duncan Phillips."

Phillips, who developed his interest in art collecting as a student at Yale University, began his project as a tribute to his industrialist father and brother, who died about a year apart.

The Phillips Memorial Gallery, still existing today with a collection of more than 2,000 works, was an instant popular and critical success. Duncan Phillips oversaw the collection until his death in 1966.

A series of four film programs travels with the exhibition. Shown free with museum admission, films scheduled are "American Realists," part one and part two (Sept. 14, 12:15 p.m. and Sept. 15 and 16, 2 p.m.); "Works by Winslow Homer and John Marin" and "Fauvism" (Sept. 21, 12:15 p.m. and Sept. 22 and 23, 2 p.m.); "Cubism" (Oct. 5, 12:15 p.m. and Oct. 6 and 7, 2 p.m.); and "Georgia O'Keeffe" (Oct. 12, 12:15 p.m. and Oct. 13 and 14, 2 p.m.).

A slide presentation designed and produced by Joslyn staff members will be shown continuously in a gallery adjacent to the exhibition.

The Phillips exhibition will continue to tour the nation until January 1981.

## Centennial offers four artists this year

The UNL Centennial Education Program, with support of the Nebraska Art's Council, again will host four artists-in-residence, providing students with an opportunity to study with nationally recognized artists.

Ken Friedman, director of the Institute for Advanced Studies in Contemporary Art in San Diego, will teach a painting class and a class in "Quality of Art."

Friedman is a sociologist and a commentator on the sociology of the arts. His paintings have been shown throughout the United States, Europe and South America. As visiting scholar, artist and critic he has visited more than 50 educational institutions.

Friedman will be on the UNL campus through Oct. He will also work at the Nebraska Correctional Institution in conjunction with Southeast Community College.

A symposium featuring Friedman's works is scheduled Oct. 15 in the Centennial Commons Room. Friedman will speak about art's role in society, along with members of the UNL philosophy, sociology, music and art departments. His works will remain in the Commons Room for viewing during the week.

Classical guitarist Lisa Hurlong, who has finished a year

as an artist-in-residence in Dallas, Tex., will arrive on Oct. 22. Hurlong has studied at Julliard, Mannes College of Music and under Andre Segovia in Italy and Spain. She has taught guitar at Maryland, Dennison and International Universities and the Peabody Conservatory. She is fluent in Spanish and Italian and has given recitals and concerts in the United States, South America and Europe.

Hurlong will teach classical guitar and a course in music appreciation. She will give a recital 8 p.m., Nov. 15, at Wesley House.

From Jan. 14 to March 8, Peter Franklin-White will reside in Lincoln as a creative artist in dance, theater, and opera direction. Franklin-White has been a principal dancer with the Royal Ballet in Britain and has worked with students at Julliard and the universities of Wisconsin and Illinois. He plans to work with UNL students and dancers in the Lincoln community.

Ken Feit, who returns to the United States after a 17-month tour of Asia, begins his residence period at Centennial on March 10. Feit is a widely acclaimed mime, story teller, myth maker and court jester. He will teach through May 3.