

Counterculture...

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Most of the lecture is a blur—the only thing I remember is the Jefferson Airplane's "White Rabbit" coming over the sound system, and his flat comments about us noticing how the song built in intensity and volume, and how

'Shootin' ...

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In fact, *The Whole Shootin' Match* overcomes its biggest obstacle when it makes us care for its characters not for what they are, but in spite of their attitudes. Loyd and Frank and the rest of the people in the film are immersed in a world where a man's home is his castle, and the more macho he is, the better. Women and Mexicans are regarded as only partly human. It's a world of hunting and fistfights, hard drinking and rough language. Frank cheats on his wife, but forbids her to talk to other men, so she consoles herself by turning to the local radio evangelist for a good dose of preaching.

Nevertheless, when Loyd and Frank are swindled on one of Loyd's inventions we're sorry for them. And, in the final analysis, the positive aspects of their friendship outweigh the negative aspects of their lifestyle.

The Whole Shootin' Match joins a group of other artistically successful, independently-made and financed films (*Northern Lights*, *Heartland*, *The Wobblies*, *Best Boy*) released in recent years. These projects are showing

the wide range of possibilities apart from traditional Hollywood products and opening the way for a vital regional cinema in this country.

Robert Weaver, a short film made by UNL student Steve Porter will show with Pennell's film. It is a documentary look at Lincoln artist Weaver. The film shows Weaver at work, interspersed with views of completed paintings and prints, and with commentary on Weaver's work by Norman Geske, Sheldon Art Gallery director.

The Whole Shootin' Match and *Robert Weaver* will be at Sheldon Film Theater Thursday through Saturday.

it duplicated the drug experience. For years I thought you got high by licking albums which were made in San Francisco.

The lecture was interrupted in the middle by sirens. Not police. We weren't all carted off. It was a tornado siren. Since we were already in the basement we huddled in the strange atmosphere waiting for the punch to kick in.

I don't remember much else from that evening. Just how different it was. It comes to mind this week because I have been trying to define "counterculture" in a contemporary context. It's hard. Does it mean against culture? Is that what the punks were up to? Well, maybe. The one thing the powers that be learned during the 60s is the power of assimilation. You neutralize something by making it part of the main stream. It works like a charm.

Because of that, there is no counterculture per se. It's all mainstream, one way or the other. We're drowning in the mainstream. Circa 1950. Still surviving the dregs of the Hollywood dream machine from the 30s and 40s. The same attitudes prevail. Nailed down as we slide into the 80s. Backwards.

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douglas 3
5:40-7:40-9:40
WALTER MATTHAU GLENDA JACKSON
HOPSCOTCH
5:30-7:30-9:30
CHEVY CHASE
Caddy-shack
5:20-7:20-9:20
LUS MY TURK

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ROCK AND
A HARD
PLACE?
THE
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**Neil Simon's
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PG PARENTAL GUIDANCE SUGGESTED - SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN Director of Photography DAVID M. WALSH Written by NEIL SIMON Edited by RASTAR Produced by RAY STARK Directed by JAY SANDRICH
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