

Denver, Springsteen accessible by music

John Denver/ Windsong/ RCA/ \$6.98
By Robert Thurber
Oct. 3, 1975

There is an open letter on this album written by John Denver himself in which he says "I wanted to record the songs the wind makes . . . to share with you her music . . . I found that you simply cannot get it on tape."

Right John.

He may not have succeeded in recording the wind, but through his singing on the title cut he has managed to come very close. He gives us the sweetly-scored melodies we have come to expect from John Denver, nothing more.

His formula is simple; a few AM chart-toppers ("I'm Sorry" and "Calypso"), some foot-stomping fiddle music ("Love Is Everywhere"), and one or two cowboy melodies ("Cowboy's Delight" and "Song of Wyoming").

If you like John Denver (it's rather hard to find anyone who will admit they do), you'll like this album. I even found myself enjoying a few of the less orchestrated cuts, but I could not help but wonder how long Denver can hold onto his Rocky Mountain high.

Bruce Springsteen/ Born to Run/ Columbia/ \$6.98
By Deb Gray
Sept. 19, 1975

After hearing this album, I did something unusual (for me) -- I made a bet. It wasn't as if I were risking my shirt (or even worse, this album), just a dinner at McDonald's.

Anyway, here are my predictions concerning this album. If I'm right, I

win a Big Mac. (1) This album will be included in the Best Album of the Year list of at least two music publications, (2) Springsteen will appear on the cover of Rolling Stone before the end of the year, and (3) he will be hailed as the spokesman for the '70s joining the Stones, Bob Dylan and Elton John in representing the epitome of rock tradition.

Who is this guy anyway? You might ask. Fair question. Springsteen, a composer/guitarist/vocalist, is from New Jersey and has a devoted following, especially in New York. His second album -- The Wild, The Innocent and the E Street Shuffle -- was a Rolling Stone Best of the year selection last year. Born to Run, Springsteen's third album is even better. Through his music, Springsteen creates his own world, his own characters, his own symbols. The gulf between his world and the UNL environment (Big Red, Monday night fraternity suppers) is great as the distance between Earth and Alpha Centauri. His is the world of the street punk. He is the guy who gains his wisdom by fighting for survival. And he knows more about life than any Phi Beta Kappa Harvard graduate ever will.

Dave Marsh of Rolling Stone compared Springsteen's music to an "American Quadrophenia."

"But Springsteen doesn't write rock opera," he said. "He lives it." Man, there's an opera out on the Turnpike

There's a ballet being fought out in the alley
Until the local cops
Cherry tops
Rips this holy night . . .



Bed - hopping Beatty comes clean

April 28, 1975
By Greg Lukow

Shampoo has been offered up as a new generation, naughty sex satire on fickle, modern Southern Californian (American) mores. It isn't, and I imagine that a lot of those who stood out in long lines to see the picture have come out more tired than teased.

The movie is entirely pat and predictable, but it is turning out to be somewhat of a phenomenon, probably because of the myth Warren Beatty has set up around himself. Beatty got his start in movies doing gigolo roles, of sorts, and his real-life bed-hopping is well known, especially his affair with Julie Christie. Yet I cherish the irony of the fact that in his two best movie role, in Bonnie and Clyde and Robert Altman's *Cabe* and Mrs. Miller (also opposite Julie Christie) Beatty played impotent characters.

Here he has no trouble. He is George, a free-spirited hairdresser who fools a lot of people because they think he's gay. If they only knew. With his hair dryer as a new phallic symbol, Beatty spends more time on his motorcycle than in bed -- but we get the idea.

Dumb-blond type

Goldie Hawn is wasted as a dumb-blond type who thinks she's Beatty's "steady" and is highly offended when she realizes she isn't. Christie is one of his former lovers who comes back to kindle whatever real feeling Beatty has in the movie. Lee Grant plays his third lover, a rather middle-

aged looking lady, the wife of a wealthy business man (Jack Warden) from whom Beatty is trying to get the money to start his own hairdressing shop.

The movie was produced by Beatty, after an idea that had been with him for several years. It might look like he's indulging in his own fantasies, but it's probably closer to straight autobiography. Hal Ashby directed but his influence seems limited. Beatty wrote the screenplay along with Hollywood's hottest screenwriter, Robert Towne (who did *Chinatown* and also teamed up with director Ashby on 1974's *The Last Detail*).

greg lukow
key grip

The trouble with Shampoo is that it never goes all the way. It's really quite tame, with only a few groans in the darkness and Beatty mooning us a couple of times. It is a '60s light-sex comedy that has adorned itself with depressing pretensions. The movie takes place on election eve 1968, and Nixon and Agnew haunt the background as the film looks back in masochistic hindsight at where we were during that era.

Constant interruptions

The movie is one constant interruption. When Beatty's lady friends give him the eye and request him point blank for his services, we know

exactly when its coming and the big break-in scenes, where girlfriends or husbands arrive just as Beatty is getting his pants down, are just as predictable.

There was only one scene that came close to the comic satire the movie was trying for. During a Republican election eve party, a partly drunk and completely horny Christie crawls underneath a table to perform a well known immoral act on Beatty. She tries to blah his blah, as Lenny Bruce would say, but even that is cut short. In the end Shampoo fails because it has no real guts for its subject and comes up too tired and shy to reach orgasm.

The film's final shot, with a forlorn Beatty standing on a hilltop watching Christie leave with the Jack Warden character, turns out to be a very moralizing twist. The movie, however, pretends to be chic enough so that it won't appear that way.

George in the end, is a hesitant, insecure and lonely man who can't seem to get out of his own way. He reacts, blank-eyed, to all that goes on about him and says little more than "Yeah, that's great."

Ultimately, when his phallic calling card has been taken away and the stud is put out to pasture, the movie wants us to feel sorry for him. We can't but I admire Beatty for bringing his character around so we can really look at him.

Sorry for him? No, although actually maybe I envy him since the only remaining issue in Shampoo is whether or not Beatty and Christie were really doing it.

Local studios offer disco lessons

DISCO From Page 9

Costs will probably be an important factor.

Arthur Murray offers private lessons from eight different teachers at \$10 for the first hour. After that, students can attend a course program with class lessons, private and practice sessions.

Debra Darnell, a teacher at Arthur Murray, said a person goes as far in disco lessons as they can afford.

"We have programs to fit personal finances," Darnell said. "We'll sell you a course form that you can afford."

Arthur Murray started offering classes in disco about four years ago, but it didn't become popular until people started getting involved in line dance, Darnell said. This is a type of dance where everyone does the same thing lined up without partners.

At the Lincoln Dance Center, located at 540 N. 48th, instructors claim that age is no barrier. The instructors, Norma Vrana and Mariane Sanders, are proof of that.

Vrana began dancing when she was 5-years-old. Both she and

Sanders are in their 60s and as Vrana describes, "in excellent shape."

The Lincoln Dance Center is new to Lincoln and opened up about nine months ago, Vrana said.

"I am originally from Fremont," Vrana said. "I have danced all over New York and Chicago. I have taught lessons and have never been out of dancing."

According to Vrana, Sanders has danced in many Rogers and Hammerstein musicals and also danced with Gene Kelly.

"There is nothing new about disco dancing," Vrana said. "It is based on past dances and because we have been around a long time, there is nothing we haven't done."

The Lincoln Dance Center has two large studios with a method that Vrana said is "fantastic."

"Both of us taught children for years so we are used to breaking things down to the basics," Vrana said. "Disco is basically circles and turns and can become a highly-stylized thing, which is important because without style, it's nothing."

The cost for six 1-1/2 hour lessons is \$35 for an individual and

\$60 per couple. Vrana said people can practice twice in addition to their weekly lesson.

If you are close to campus, a studio called Trudance will open above Dirt Cheap in May.

Trudy Knisely will teach lessons ranging from \$3.50 per hour for members and \$4 for non-members. Private lessons will be offered at \$15 for an hour.

Knisely said that she encourages most people to dance in larger groups and take private lessons if they haven't danced before.

"I don't believe in selling a course where you come in every week for eight months," Knisely said.

Knisely said that she realized that disco was fashionable and that everyone can do it. This is why the modern dancer has decided to offer lessons in it as well as other types of dance.

"Disco is very social. A lot of people dance it and there are many people to dance with. It has opened up a lot of avenues for me because many of my friends now dance," Knisely said.

"I teach in big numbers. This way it is cheaper and people meet others to dance with."

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