

'Baby Doe' opens Thursday

By Dennis Ellermeier

Thursday the UNL School of Music will open its annual spring opera *The Ballad of Baby Doe*. Written in 1956, with music by Doug Moore and lyrics by John LaTouche, the plot roughly parallels a sequence of actual events.

The story begins in Leadville, Colo., in 1880, where Horace Tabor, wealthy silver king, meets Mrs. Elizabeth Doe, known as "Baby". Baby has permanently left her husband to seek better fortunes in Leadville, and what begins as flirtation quickly becomes inescapable love. In the second scene, Tabor makes his affections known, but an otherwise simple romance is complicated by Tabor's marriage.

Months later his wife Augusta discovers a note that reveals his love for Baby Doe.

The exposure of the classic love triangle explodes immediately into a scandal which finds no resolve in Tabor and Baby's marriage in Washington, D.C., in 1883. They return to Colorado 10 years later, happy but still soaked in scandal.

The government now has begun to consider gold instead of silver as the base for the monetary system, which would virtually ruin Tabor, who has heavily mortgaged his holdings.

Tabor's only hope rests with William Jennings Bryan, a candidate for president from Nebraska, who campaigned in favor of silver. Bryan's landslide defeat to McKinley in 1896 leaves Tabor broken and impoverished. In the last scene we find him on the empty stage of the Tabor Opera House in Denver recounting his life: "The land was growing and I grew with it." Baby enters, and he dies in her arms. She stays true to his memory and herself dies in the snow at their Matchless Mine.

Costumes are the design of Jane Tschetter, the sets of her husband, Dean Tschetter. The show is directed by Roger Stevens, and the orchestra, by Richard Grace.

Baby Doe is played by Sara Ganz and Carrie Solomon (dual casting). Augusta by Lynelle Frankfurter and Terri Miller and Tabor by John Brandstetter and Kent Hall.

The Ballad of Baby Doe will be at Kimball Recital Hall Thursday through Monday with 8 p.m. performances on Thursday, Friday, Saturday and Monday and a 3 p.m. Sunday matinee. Tickets are available for all performances at Westbrook 113. Students tickets are \$2.50, regular admission is \$3.



Citizens surround William Jennings Bryan in a presidential rally.



Local artist Greg Scott is experimenting with different mediums in art.

Lincoln artist Scott explores talent

By Meg Greene

Since his first show in September, Lincoln artist Greg Scott said new possibilities in his art are opening and an exploration of his talent has begun. Scott, a former cartoonist for the *Daily Nebraskan*, is now drawing and painting in close association with Kent Bellows, an Omaha

artist. Scott said he's been greatly influenced by Bellows. Both are interested in studying the old masters and Renaissance painters. Scott regards his relationship with Bellows as that of a "master-apprentice," and he now is working with acrylics in learning Bellows' technique. He said it is a long, slow process, but feels greater freedom and is experimenting with different styles.

Scott said he is more secure with a pencil. Working with acrylics, he said is a fairly cut and dried procedure, but it is also an "adventure of my own." He works in layers with both paint and pencil, experimenting with different effects. His art has a surrealist nature, or as Bellows puts it, "a realistic situation with a strange twist."

Scott has quit cartooning, explaining it was "bad for my head." He had cartooned for financial reasons and in the meantime shelved his other work. Since leaving school, however, he has been concentrating on drawing and painting.

Scott said he spends a good deal of time planning his work, and precision is part of his expression. He cited the Renaissance painters as painting a "supreme realism" and creating an extreme sense of atmosphere. He said he's painting not as a contemporary but rather painting from tradition. He said when an artist perfects his technique, the real painter starts to appear and the technique becomes almost unconscious.

In looking at abstract painting, Scott said the artist covers about 50 per cent of the work by using three devices; color, design and surface. Scott is concerned with the same things, but he adds what he calls 50 per cent more: a subject, a mood or atmosphere and a theme.

Where does he get his ideas? Scott said a lot of them come from everyday things. At that point he puts them through a "straining process" and tries to relate to them in different ways. Ideas also come from dreams and from meditation. Scott has been interested in Transcendental Meditation for two and one-half years and says that it has helped his work.

What is the reaction to Scott's art? Kent Bellows says it is "always working on the edges of talent." And Scott?

"I'll always be doing it, rich or poor...I'm not looking for great success. I just want to please myself."

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