

Fine arts boom attributed to committee efforts

By Dennis Ellermeier

The performing fine arts at UNL have enjoyed a phenomenal boom in the past two years, and the Cultural Affairs Committee apparently has been instrumental in that explosion.

Established in 1972 by Chancellor James Zumberge, the Cultural Affairs Committee since has been trying to fulfill its function of planning and arranging a balanced program of special cultural events.

The committee is chaired by John Moran, director of the UNL School of Music, and is composed of faculty, staff and student members.

In its first year of operation, 1972-73, the Cultural Affairs Committee sponsored a 4-concert solo artists series and the residencies of the St. Paul Chamber Orchestra, The

Guthrie Theatre Co. and the St. Louis Symphony Orchestra.

This year it has sponsored a 5-event Performing Arts series as well as the St. Louis Symphony residency, a theatrical presentation by Viveca Lindfors and the upcoming Katherine Thomas Singers.

The 850-seat Kimball Recital Hall was sold out for this year's Performing Arts series and all three performances of the St. Louis Symphony Orchestra. Stage seating and standing room were sold, and people still had to be turned away from some events.

Moran said the response has been "phenomenal". He added, "I think the student, community and state response to all the cultural events has been beyond our expectation."

The St. Louis Symphony concert

sold out in 1½ days and the Performing Arts series sold out before the first concert, he said. He added that the arts are flourishing everywhere, not just with the events the Cultural Affairs Committee sponsored.

Despite good response and sell-out crowds, the Cultural Affairs Committee still requires a large subsidy. Ron Bowlin, coordinator for the committee, indicated that the costs are high to bring top quality artists to Lincoln. Fees for most solo artists range from \$1,500 to \$4,000, with some solo artists costing up to \$10,000 a performance.

A minimum performance fee for a symphony orchestra is \$9,000. A half week residency for a dance group costs an average of \$7,500. Drama companies charge from \$1,500 to \$5,000 a performance.

For costs to be covered by box office receipts, Bowlin said, it would be "necessary to charge exorbitant ticket prices." A single performance of the St. Louis Symphony would cost a student \$13 instead of the \$2.50 charged. Series prices would be \$20 instead of \$7.50.

The programs of the Cultural Affairs Committee are subsidized by the University through the College of Arts and Sciences and the Office of the Chancellor. Funds have been committed to some events by the Nebraska Arts Council, the National Endowment for the Arts and both private and public foundations.

More than \$5,000 in student fees were applied to a reduction of student ticket prices for events during the 1972-73 school year. The committee received no student fee support this year.

This year's lack of student fee money forced a reduction in plans. Bowlin said it first was doubtful the St. Louis Symphony would be able to

return, but the series sold out so quickly that there were very few promotional expenses.

Moran noted that other universities commit large amounts of student fee money to fine arts programming. Nebraska is unusual because there is no established commitment of student fees to the fine arts, he said.

A long range financial certainty is important for effective programming, according to Bowlin. Some artists are booked two to three years in advance, and the only way to plan effectively is to be able to make a financial commitment that far ahead.

The newly created UNL Fee Allocations Board does not make a decision on fees until the April before the year they are to be used.

"In any case, April is too late for notification for the next year since the best artists are booked by mid-November or December," said Bowlin.

Twelve events have been planned for next year. Four, Bowlin said, depend directly on student fee requests. Among them is the return of the St. Louis Symphony.

Nearly all events sponsored by the Cultural Affairs Committee include not just formal performances but also informal residency activities. Master classes, question and answer sessions and miniconcerts are given in classrooms and living unit lounges.

Taking top quality artists to locations where the student is comfortable exposes students who are not familiar with certain art forms to something new. Students not only can see the artist perform, but also may ask questions and get to know the artist as a person, Bowlin said.

"I think the residence program has the potential to become the most significant thing we do," he said.



Ballet West has been just one of several events sponsored by the UNL Cultural Affairs Committee this year.

Gambler's guesses on Oscar winners

It's Oscar time again, and this year, more than in the past couple of years, Hollywood's inclination to make the ceremony a popularity poll, with only token considerations for film artistry, is again apparent.

Here is another's analysis of pictures that were (and some that weren't) nominated and a gambler's guess at who should win and who will win (few people think the two coincide). Like most predictions, they'll probably turn out wrong. But that will be the Academy's fault.

Nominees for Best Supporting Actress: Linda Blair, *The Exorcist*; Candy Clark, *American Graffiti*; Madeline Kahn, *Paper Moon*; Tatum O'Neal, *Paper Moon*; Sylvia Sydney, *Summer Wishes, Winter Dreams*.

It's a sure bet that one of this year's two wonder kids, Blair and O'Neal, will win. Kahn and Clark seem there only because someone had to be nominated. It's a shame that a fine actress like Sydney, who played a sharp-tongued, upper class remnant (she had a terrific death scene), should be overlooked in the race. Blair's devilry has been the news lately, but she probably won't be able to overtake Tatum's bouncing brat.

Nominees for Best Supporting Actor: Vincent Gardenia, *Bang the Drum Slowly*; Jack Gilford, *Save the Tiger*; John Houseman, *The Paper Chase*; Jason Miller, *The Exorcist*; Randy Quaid, *The Last Detail*.

Throw out Gardenia and Quaid. Houseman did little but act sternly and stately, but he did it well and seems a popular pick. If *The Exorcist* sweeps awards like *Cabaret* did last year, Miller will win. He also has the advantage of being a novelty—a playwright making a film debut. Noted in the past for comic roles, Gilford was marvelous in a dramatic one and deserves this Oscar. So what Houseman.

Nominees for Best Director: Ingmar Bergman, *Cries and Whispers*; Bernardo

Bertolucci, *Last Tango in Paris*; William Friedkin, *The Exorcist*; George Roy Hill, *The Sting*; George Lucas, *American Graffiti*.

Hill hasn't made his name big enough yet. Bergman and Bertolucci are tops on the list, but I can't see Hollywood giving it to a foreign director. That leaves Friedkin (who won two years ago for the *French Connection*, newcomer Lucas and a tough decision. Once again, if voters go all out for *The Exorcist*, Friedkin will win. I don't think there will be a sweep, but even so, the movie's bound to pull in a couple. Friedkin should be one.

greg lukow
key grip

Nominees for Best Actress: Ellen Burstyn, *The Exorcist*; Glenda Jackson, *A Touch of Class*; Marsha Mason, *Cinderella Liberty*; Barbra Streisand, *The Way We Were*; Joanne Woodward, *Summer Wishes, Winter Dreams*.

The biggest injustice in this year's awards was not finding Liv Ullmann's name listed here. Ullmann was the actress in a drought year for female roles and should have received a bid for *The New Land*. Jackson and Mason were OK but can forget about the Oscar. Burstyn was great in her 1-dimensional role of creating hysteria, but the race should come down to previous winners Streisand and Woodward. It's glamour vs. frigidify, and I think the Academy could surprise people and give it to Woodward.

Nominees for Best Actor: Marlon Brando, *Last Tango in Paris*; Jack

Lemmon, *Save the Tiger*; Jack Nicholson, *The Last Detail*; Al Pacino, *Serpico*; Robert Redford, *The Sting*.

The choice here is between one silly nomination, Redford; one OK performance, Nicholson; two very good, Lemmon and Pacino; and the finest acting job of the year, Brando. If the Academy wants to pull a shocker, here's its opportunity. But I can't imagine them giving Brando another chance to refuse an Oscar, or giving Lemmon the recognition he warrants. Pacino saved *Serpico* from failure and should receive compensation for being close last year.

Nominees for Best Picture: *American Graffiti*; *Cries and Whispers*; *The Exorcist*; *The Sting*; *A Touch of Class*.

Like the *Godfather* and *Cabaret* last year, *The Exorcist* and *The Sting* are popular blockbusters. Neither is as good though. What *Cries and Whispers* is doing here is a mystery to me. Except for a late opening date in Los Angeles, it should have been included in last year's ceremony. Regardless, it belongs in the foreign film category (which, Truffaut's *Day for Night* seems to have wrapped up).

A Touch of Class is the dumbest nomination in the works. What happened to *Last Tango in Paris*, *The Long Goodbye*, *Mean Streets* (which is finally coming to Lincoln this Friday), *Save the Tiger* or even Woody Allen's *Sleeper*? Also the lack of any nominees from the American Film Theater must have hurt Ely Landau's pride, especially after going to so much effort to get his first three shows to qualify.

It's possible that *The Sting* and *The Exorcist* (both leading in total nominations with 10 each) could cancel each other out and let the nostalgic *American Graffiti* slip by. *Graffiti* has all the ingredients. It was a success and a lot of fun. It's as American as any movie of this decade, and above all, it's a well made little film. Given the alternatives, it should satisfy everyone.