

arts/entertainment

Disagreement evident on size of foreign film market

By Mary Kay Wayman

Although Lincoln commercial movie theater managers say there is no market for foreign films in Lincoln, the director of the Sheldon Film Theater and its foreign film series disagrees.

Dan Ladely, Sheldon Film Theater manager, said the reason foreign films do not do well in commercial theaters is because the theaters lack innovation in promoting the films.

"Most people go to things they know about," Ladely said. "But they don't go to a great film they know nothing about."

Foreign films are "totally out of my class," Douglas Three manager Paul Ellsberg said. "I'm not sure anybody in Lincoln plays foreign films."

"I think they should and I think they could," Ladely said. "The main problem is they haven't been able to put forth the effort it takes to build up an audience."

Ladely said there is an audience for such films in

Lincoln.

"I think that the commercial theater owners downtown rely on the big Hollywood distributors to sell their product for them," he said.

"The problem is they have to make a profit," Ladely said.

Commonwealth Theaters manager Dean Zitlow said that foreign films "sometimes don't have too much commercial value." Commonwealth Theaters include the Plaza Four and Cooper-Lincoln theaters in Lincoln.

Peppermint Soda, a French film with subtitles, did "below average" business during its one-week engagement, Zitlow said.

"But it was reasonable for the kind of movie it was," he said.

All of the managers interviewed thought foreign films appealed to only a small audience.

"If we booked *Peppermint Soda* in a 800-seat house we wouldn't even pay the electric bill," Zitlow said. The smaller Plaza Four theaters offer less risk in showing

foreign films, he said.

"We haven't had too much success with them," Cinema One and Two manager Bruce Smith said. Smith also manages the State Theater.

"I believe there's a limited clientele," he said. "There doesn't seem to be that large of a crowd that seems interested."

"Each year the best foreign film of the year will do only average business," he said.

"I've played some that are good shows but the public response was not that great," Smith said. "People want stars they can recognize."

Ellsberg said most commercial theaters compete to show first-run domestic films which are the money makers.

"We don't go into competition with the Sheldon," Zitlow said. "They can do nicely because they are subsidized and people can pay a minimum fee to see films."

"We are somewhat subsidized," Ladely said. "And we do not need to make a profit."

"But," he said, "sometimes it's still a struggle."



Actors portray puppets subject to the whim of puppetmasters in Masahiro Shinoda's film *Double Suicide*, showing at the Sheldon Film Theatre this weekend.

Two Japanese films show at Sheldon

Two films of one of Japan's youngest and most acclaimed directors, Masahiro Shinoda, will be screened free this weekend at the Sheldon Film Theatre.

They are *Double Suicide*, showing at 7 p.m. Thursday, 9 p.m. Friday, and 7 p.m. Saturday, and *The Ballad of Orin*, scheduled for 9:30 p.m. Thursday, 7 p.m. Friday and 3 and 9:30 p.m. Saturday.

Double Suicide (1969, 142 minutes, black & white),

is presented as a Banraku puppet play with actors taking the place of the puppets. The puppetmasters are ever present during the drama, changing scenery and manipulating the movements of the players.

The Ballad of Orin (1977, 109 minutes, color), is another tale of star-crossed lovers whose defiance of society exacts the highest toll. It also is an adaptation of a puppet drama.

Born-again Dylan music unashamed

By Casey McCabe

With the main flood of reviews from friends, D.J.s and the print media having passed, it now seems safe to step back and put Bob Dylan's *Slow Train Coming* in some perspective.

album review

When Dylan puts out a new album, it is rarely viewed in terms of a single musical product. Those who hold on to the memory of young Bob Dylan's insight and influence in the 60s are searching through his new offerings for some sign that the man still has a pulse on the times.

This search for hidden insights has become increasingly frustrating for the Dylan faithful in recent albums. To some, the nearly unrecognizable remakes of such songs as "A Hard Rain's Gonna Fall" and "It Ain't Me, Babe"

was like driving a wooden stake through the heart of a legendary creature. "Where dost thou lead us, oh great Bob?" came the cries, while last year's *Street Legal* had even more people questioning Dylan's direction.

Then a funny thing happened. Bob Dylan discovered Jesus Christ. Gone is the mystery and vagueness that Dylan surrounded himself with, he now puts forth his born-again ideology with an unashamed passion.

The idea that people may feel uncomfortable hearing a religious sermon from someone of Dylan's stature has been disproved at least partially as *Slow Train Coming* is on its way to being one of the year's biggest sellers. But this has not kept public opinion from breaking into two strongly divided camps.

One welcomes the new sense of direction from Dylan with open arms. The other is skeptical of his motives and puts his recent efforts side by side with the others from his 18-year recording career. Any major artist who has been around even half as long will constantly be put up to their past achievements, but no one carries a heavier burden of the past than that which is put on Bob Dylan's shoulders.

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Monsters recycled;
look vaguely familiar

By Peg Sheldrick

From *Ghoulies and Ghosties and Long-Leggitie Beasties and Things That Go Bump In the Night, Good Lord Deliver Us*.

—from an early English Litany

At one time in history this little prayer was a necessary protection against the dreadful denizens of the world of the supernatural.

Although modern thought dismisses these creatures as myths and legends, they are real and very much with us. Of course, modern life has had tremendous impact on their lifestyles.

Because today is Halloween, the following paragraphs are offered to update the status of these so-called figments of our imaginations. What follows should convince even the most skeptical that these beings truly walk (and glide and lumber) among us.

Vampires: Known for their nocturnal habits, blood sucking propensities and fear of garlic. Vampires are the victims of gossip and bad press. They aren't really night creatures are all; they are just incredibly disorganized. The typical vampire settles into his coffin each night intending to "arise at 6 a.m. and get a really good start for once," as he puts it. However, when the alarm goes off, he invariably rolls over, shuts it off, and sleeps the rest of the day.

humor

Most vampires have found a more modern method of draining lifeblood from victims than the old bite in the neck. By joining various boards responsible for setting utility, phone, and tuition rates, they are able to put the bite somewhere else.

Mummies: Having fallen on hard times due to rising medical costs and a shortage of gauze, mummies are a sad sight these days, especially the groupies who followed the King Tut tour. Mummies sometimes can be seen loitering in hospital emergency wards begging for spare scarabs.

Frankenstein's monsters: Though technically brilliant in design and execution, the 1939 Frankenstein monster was not considered a popular success. Repeated attempts by the good doctor to demonstrate his creation's capabilities usually met with harsh criticism culminating in the storming of his castle. Frankenstein decided he had created a medical Edsel and gave up.

For years his techniques were forgotten. Then one happy day they were rediscovered by an astute assistant football coach. Plans are underway to "recycle" useless, injured, old football players into new and better-built ones.

Witches: Nasty, hard-hearted old hags, witches are known for the bizarre, poisonous brews they concoct from unspeakable ingredients. Many now work in university food service positions.

Zombies: Shambling mindlessly through the world of the living, these undead bodies can be recognized by their vacant stares and somnambulist movements. Modern zombies frequently take refuge in television lounges, where they linger unnoticed.

Werewolves: "Even a man who is pure of heart and says his prayers by night/ Can become a wolf when the wolfbane blooms and the full moon shows its light," according to legend.

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