

arts/entertainment

Academy Awards break away toward apocalypse

By Peg Sheldrick

Spring, and a young actor's fancy turns to thoughts of envelopes and statuettes...

Come Monday night, some lucky movie will be breaking away in a race in which *Kramer vs. Kramer* vs. *Norma Rae* and one might see an apocalypse now amid all the excitement and all that jazz, because Monday night at 8:00 p.m. the Academy Awards ceremonies get underway.

Whether you regard them as motion picture-dom's highest honor or the most pretentious popularity contest in the world, if you watch movies at all you're bound to have some interest in, and predictions about, the outcome. You might even have a little money riding on it. But predicting the Oscars is like forecasting the weather

in Nebraska—a chancy business at best.

There are a number of systems for picking the winners. *TV Guide*, for example, has taken a statistical approach and come up with Dustin Hoffman, Sally Field, and *Kramer vs. Kramer* as the three nominees most likely to be called to the stage to struggle through an acceptance speech.

Box office picks

On the other hand, you can base your predictions on box office receipts... which could lead to the unsettling situation of *10* being named Best Picture of the Year if that were the Academy's only criterion. Fortunately it is not.

For most of us, the favored system is to choose the film you'd like to see win and root for it like crazy. If it wins, you congratulate yourself on your acute judgment

and praise the Academy's astute discernment. If it loses, you shake your fist heavenward and curse the clodpates in Hollywood who wouldn't know a good movie if it wound itself around their necks and strangled them, which it would if there were any justice in the universe.

For Best Supporting Actor, the choices this year are Justin Henry (*Kramer*), Melvyn Douglas (*Being There*), Robert Duvall (*Apocalypse Now*), Frederick Forrest (*The Rose*), and Mickey Rooney (*The Black Stallion*). If sentiment counts for anything, Rooney might take it, since he has had a long career without Academy recognition.

Justice in universe

For Best Supporting Actress, the competition is among Meryl Streep (*Kramer*), Jane Alexander (*Kramer*), Candice Bergen (*Starting Over*), Mariel Hemingway (*Manhattan*), and Barbara Barrie (*Breaking Away*). If there is indeed justice in the universe, Candice Bergen will not get it—life has been entirely too kind to her already.

For Best Actress, select your favorite from among Jill Clayburgh (*Starting Over*), Sally Field (*Norma Rae*), Jane Fonda (*The China Syndrome*), Marsha Mason (*Chapter Two*), and Bette Midler (*The Rose*). Some would complain because that list does not include that popular plum of porcine pulchritude, Miss Piggy. But the Academy tries to limit its kudos to one species at a time.

For Best Actor, the nominees are Dustin Hoffman (*Kramer*), Roy Scheider (*All That Jazz*), Jack Lemmon (*The China Syndrome*), Al Pacino (*And Justice for All*), and Peter Sellers (*Being There*). Sellers has obviously come a long way from *The Revenge of the Pink Panther*.

The Best Picture of the Year, in the Academy's estimation, must be one of the following: *Breaking Away*, *All That Jazz*, *Apocalypse Now*, *Kramer vs. Kramer*, or *Norma Rae*. You'll notice that *10* isn't on the list.

One way or another the choices will be announced Monday evening to an anxious audience of stars and star-gazers.

No award will be made, however, for some of the top acting of the year, which will come when the envelopes are opened and we witness the Best Performance by an Actor Who Expected to Win But Didn't.

Workshop to explain steps of grant-seeking

The 1980 Proposal Writers Institute, sponsored by UNL, will be June 5-6 at the Nebraska Center for Continuing Education in Lincoln. The institute is designed for agencies, organizations and individuals seeking outside funding for projects and programs.

The two-day workshop presents a complete picture of the grant seeking cycle and focuses on those steps which individuals can take to increase their likelihood of success.

Sessions include identifying funding sources, understanding grant regulations, reviewing the basic steps of a proposal, practicing effective proposal writing techniques and managing a project once it is approved.

For more information and registration material, contact Chuck Havlicek, Division of Continuing Studies, 205 Nebraska Center, telephone 402/472-2844.

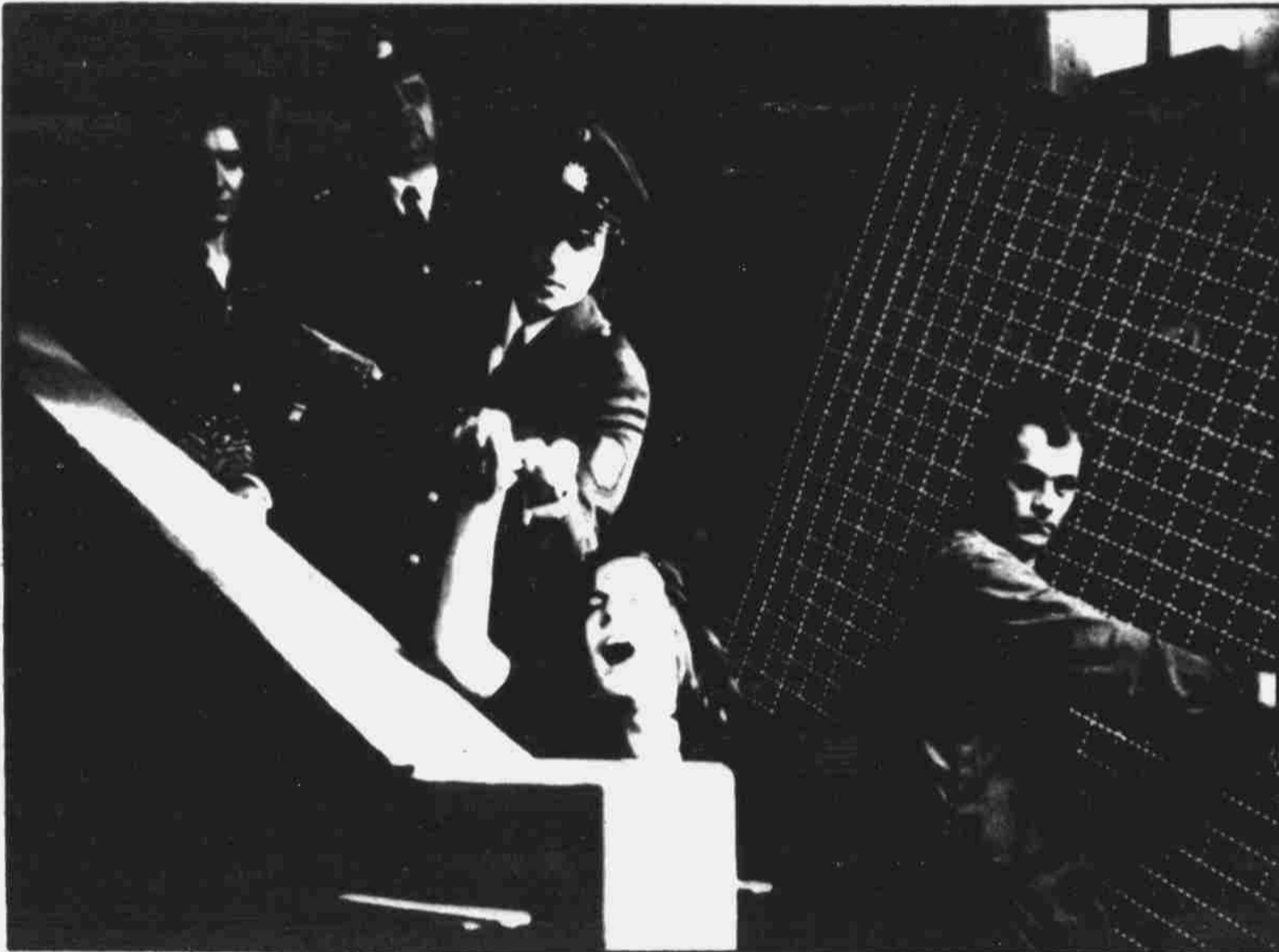


Photo courtesy of Consolidated Poster Service

Angela Winkler stars as the victim of a police raid in *The Lost Honor of Katharina Blum*, showing Sunday and Monday at Sheldon Film Theater.

Film to portray 'victim of chauvinism'

The Lost Honor of Katharina Blum, directed by Volker Schlöndorff and Margarethe von Trotta, is the UPC Foreign Film Series offering this weekend at Sheldon Film Theater.

This 1975 West German film stars Angela Winkler in the title role as a shy young woman who becomes the victim of a police raid. She is subjected to humiliating grilling by the police; the sensationalist aspects of the media pick up on her story and humiliate her further, and she begins to receive obscene mail.

The L.A. Times said: "The *Lost Honor of Katharina Blum* carries on the (directors') concern for

women's liberation, for in a very real sense Katharina is as much a victim of rampant, dirty-minded male chauvinism as anything else.

"As in all good films, the actors become the people so totally they don't seem to be acting. Angela Winkler's Katharina is terribly brave yet vulnerable and very naive. Visually stunning and superbly crafted in all aspects, *The Lost Honor of Katharina Blum* is a political thriller with much the excitement of a Z."

Screenings will be Sunday and Monday at 7 and 9:15 p.m. with a Sunday matinee at 3 p.m.

Play's director promises lively Greek tragedy

By Debra L. Miller

Phedre, a verse drama by the classic French dramatist Jean Racine, opens tonight in the UNL Theater Department's Studio 12 in Kozer Hall.

According to the director, Theater Department Chairman Rex McGraw, "*Phedre* is one of three or four plays in all theater history that are considered to be outstanding—as the greatest plays ever written."

The play, written in 1677, is based upon figures drawn from Greek drama and mythology.

The story concerns Phedre, wife of the long-absent king Theseus, who falls in love with her stepson, who's secretly in love with a captive enemy princess.

The plot outline sounds something like

a Greek soap opera, but out of this complicated tangle of relationships Racine forged a tragic drama of passion in conflict with the will.

"People shouldn't be afraid of the play as a dull Greek tragedy," McGraw said. "There are elements in the play that are timeless in their fascination—love, sex, honor, incest, violence, the lust for power. You won't be bored."

Originally in French, the play was written in an intricate verse form called alexandrines. English translations in blank verse attempt to capture the subtle nuances of sound and meaning possible in the French form.

Associate Professor Kate Burke, who has the title role of Phedre, is sensitive to the problems of translation.

The voice and diction instructor, who majored in French as well as theater, has spent a year of study in France and could probably perform the role in either language.

As the play is considered one of the three or four "greats," the role of Phedre is also considered one of the supreme roles for women, a favorite in the past of actresses such as Sarah Bernhardt.

But the other women's and men's roles are also unusually strong and well-drawn, a major reason for choosing the play, McGraw said. It also gives students a rare opportunity in college theater to do this style of play, he added.

To aid the students in mastering the style, the cast members are all part of an advanced acting class in classical tragic

acting.

Taught by McGraw, with Burke handling the vocal coaching, the cast has learned to handle the language and "heightened realism" of the play in class as well as in rehearsal.

"We're trying not to be Greek-y," Burke said. "The style is more lyrical, almost expressionistic."

"It's a matter of finding the courage to do things largely, but still not be attitudinal, pose-y, or dead-serious."

"There's a sense of grandeur, of being larger-than-life about these characters, almost epic in scope," she said. "But we don't forget that they are human beings."

Phedre opens tonight at 8 and will show nightly through Tuesday at Studio 12, 329 N. 12th St.