

arts/entertainment

Academy Awards inspire strange films, tributes

By Peg Sheldrick

Well, the 52nd Annual Academy Awards are over. After all the previous, preshows and predictions, the contents of those little envelopes are yesterday's news and the hopes and fears of a handful of Tinsel Town's denizens have been realized or dashed at one fell swoop.

humor

As yesterday's glitter is swept into the dustbin and Price-Waterhouse fades back into obscurity for another year, only one question remains: How can we milk this ceremony for one more barrage of copy? The answer comes back: *Easily*.

For example, one might discuss some of the categories that didn't make it to last night's awards show, such as Best Performance by a Former Charlie's Angel (no winner this year); most Redundant and Overpublicized Sequel by a Megalomaniac (*Rocky II*); and Best Performance by an Intrinsically Inanimate Object (a tie between Kermit the Frog and Richard Gere).

Awards awards

Or one might suppose a few awards for the ceremony itself, such as Best Performance by a presenter Who Would Rather be a Nominee; Most Out-of-Context Film Clip; and Best Extemporaneous Acceptance Speech Deriding the Academy or Some Political Group. The possibilities are endless.

But the most appropriate post-awards discussion would focus on the films in the

running for next year's race as well as the upcoming pictures inspired by this year's winners. Here are just a few of the movie masterpieces in the works that owe their existence to the films honored last night.

New inspirations

All That Juice. Compelling, semi-autobiographical story of a former Miss America's tumultuous career and the drive to succeed that led to her untimely humiliation at the hands of her enemies. Anita Bryant stars. (The pie-throwing scene may be too intense for some viewers.)

The Nose. At last it can be told. The story of Frank Zappa comes to the screen.

Breaking Even. Offbeat, heart-warming look at one modern consumer and his crazy dream. Whimsical nostalgia.

Not Being There. An inventive film that looks at the best thing about discussing World War II, your senior prom, and the situation in Iran.

Alumni Center Now. A group of de-ranked men wreak havoc on a quiet Midwestern university, when they try to take over a parking lot and create their own private domain.

Kramer vs. Ali. Flushed with success from a recent custody victory, a scrappy advertising executive decides to enter the boxing ring at the same time an aging champion is ready to come back and looking for a worthy opponent.

Manhattan, Kansas. In a sequel to last year's bittersweet comedy, an embittered New Yorker decides to try life in the Midwest and see if the Academy will notice

him then.

Watch for other big hits coming your way soon—*The Invasion of the Personal*

Space Violators, *Norma Rae Goes Hawaiian*, *The Muppet Sequel*, and *The Disco Syndrome*.

Regional work displayed at Joslyn Art Biennial

By Martha Murdock

viewer."

Although it isn't a show of innovative, professional artwork like one might see in a New York City art center, the 16th Joslyn Biennial does give a good representation of strong regional art, according to an art judge.

The 16th Joslyn Biennial, a competitive exhibition of painting, sculpture and graphics, opened Saturday in Omaha. The Biennial started in 1948 when only Nebraska and Iowa artists were represented in the exhibit. Now the show includes works from 20 states.

The 100 works in the show, spanning a variety of styles and techniques, were selected from 1,549 pieces submitted by 569 artists. The preliminary judging was done by Biennial juror Dr. Jan Van der Marck, director of the Center for Fine Arts in Miami Fla. He worked from slides of the pieces, and his choices were forwarded to the museum for final judging.

"I looked for quality and an original point of view," in judging the works, said Van der Marck. No particular style attracted his attention.

"There is good and bad in any style. I looked for what was well made and had an originality that immediately strikes the

Director of museums
Van der Marck, born in the Netherlands, is familiar with the international, professional art world. He has served as the director or curator of several art institutions, including the Gemeente Museum in Arnhem, Netherlands; the Walker Art Center in Minneapolis; the Museum of Contemporary Art in Chicago; the Henry Art Gallery in Seattle; and the Dartmouth College Museum and Galleries in Hanover, N.H.

He has organized numerous exhibitions and written catalogs on leading artists, such as sculptor Jacques Lipchitz and painter Robert Indiana. In addition, he has published books and articles about major artists and movements.

He has worked closely with the artist Christo, known for wrapping large objects and geographical sites and for hanging curtains across canyons and entire states. Van der Marck also was involved in the wrapping of Chicago's Museum of Contemporary Art, the Great Barrier Reef in Australia and the hanging of the Valley Curtain at Rifle Gap, Colo.

Van der Marck compared that advanced work with the pieces being exhibited in the Biennial.

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'Get Happy' fails to cheer listeners

By Casey McCabe

There seems to be some confusion as to who Elvis Costello really thinks he is.

For some reason, this Englishman, who could pass for Buddy Holly's black-sheep kid brother, has scared the hell out of radio programmers. The man never seems to make it over the air waves, despite the fact that he indulges outrageously in the music that has dominated radio for the past 15 years.

Mention Costello in the wrong

circle, and he may be recognized as "that cheap English punk". Back to the labels again. It appeared that Costello was the single figurehead, instigator and king of the late 1970s punk/New Wave invasion, hitting the scene about the time of the death of another Elvis, who was also occasionally referred to as The King. If nothing else, he made a wonderfully irreverent splash.

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Ironic album

Then what seems to be the

trouble with Costello's public image?

The question won't be resolved with Elvis Costello and the Attractions' latest effort, *Get Happy!!*. It's ironic to look at the title stamped over the bright pastels

album review

on the cover and then listen to its musical content. You can almost understand why this mysterious, unassuming figure perplexes the folks who compile radio playlists.

On paper, Costello's music looks like the fun and lively, sad and romantic stuff that pop heroes are made of. But while listening to the music, one could be excused for wondering why they are not getting happy, or fail to feel profoundly moved by the truly classic lyrics.

Punk posture

Not clearing this last hurdle to perfect pop/rock stardom as we know it doesn't seem to be any oversight on Costello's part. He retains a punk posture to ensure that no one would mistakenly view his work as harmless. While Linda Ronstadt can recognize the commercial potential of Costello and capitalize on it, Elvis himself chooses to remain terse and vengeful in much of his vocal delivery. And, rather than involve the listener in his music, he often comes off more as a lecturing from the wise veteran on who and what to watch out for in this big, nasty world.

But Costello can temper his cynicism with a wry, if not witty,

twisting of words. Once you understand where he's coming from, he does have a lot to offer the listener. *Get Happy!!* contains 20 songs, enough for a double album, on a single platter. In the tradition of mid-'60s pop, most songs hover around two minutes.

Some good tunes

Though you could grow callouses by listening to 45 straight minutes of Elvis Costello, the album has several catchy, driving and successful moments. Among the best are "Love For Tender," a short, but not sweet up-tempo dance number. "The Imposter," is interesting for its background organ that sounds as though it were dubbed straight from a roller rink or hockey game. Finally, there are "Opportunity" and "Secondary Modern" which find Costello at his slow brooding best.

Other brief but good examples of Costello's fine, sardonic songwriting ability include "King Horse", "Motel Matches" and the especially effective "Black and White World." But, perhaps the album's best piece is "Riot Act". Slow and anguishing, it is another bum chapter in Elvis' fickle romantic life. We almost hear him falling to his knees as his vocals gain an intensity unmatched elsewhere on the album. In a rare case on *Get Happy!!*, he seems to be involving the listener.

Costello has an unparalleled ability to mesh all the fun of past pop music ideals with the mechanized hum of a corporate society. If he is the voice of future music as he's been touted to be these past three years, things are bound to be interesting, if not exactly cheerful, when he finally gets there.

