



Andrea Hoy/Daily Nebraskan

Anne Frank, played by Jill Anderson, leafs through her new diary given to her by her father, Mr. Frank, played by Brendan Kelly.

## 'Diary of Anne Frank' opens at UNL Theatre tonight

UNL Theatre opens its 1985-86 season tonight with "The Diary of Anne Frank."

The play is a dramatization of the lives of eight Jews in wartime Amsterdam. It was adapted from the diary kept by the youngest of the group, Anne Frank.

"Diary" portrays the fearful, tedious lives led by Anne Frank and the others as they secluded themselves in a warehouse attic for over two years, hiding from the Gestapo and death.

Although the Frank van Daan families and a dentist lived in constant fear of being found, Anne's record of the seclusion they experienced had little that was grim in it. Instead, it was filled with the young girl's gossipy tales of the fights, intimacies, jealousies, humorous incidents and noble impulses among her family and the four others who shared the attic hideaway.

Anne was 13 years old when she started the diary. It's filled with the exuberance, dreams, wishes, and hopes of a teenage girl who has her life ahead

of her. The play captures the special beauty of life as experienced by a young girl, and thus has captured the hearts of the millions who have seen it performed around the world.

When the diary was first published, it seized considerable attention, but the story of Anne and the others achieved worldwide fame when it was made into a play. The play has won many awards, from the New York Drama Critics' Award to the Pulitzer Prize.

Please see **DIARY** on 12

## Mixed bag of songs by OMD threaten band with pop fame

By Scott Harrah  
Staff Reporter

**Orchestral Manoeuvres in the Dark, "Crush." A & M Records.**

This band's name, like their music, is eerie and eloquent. They are better known by the acronym OMD, and they have contributed some of the most melodic and delightfully dismal music to the British new-wave scene.

One would never know it after listening to the first four tracks on their latest release, "Crush."

"dark and scary" ditty replete with vibrating bass riffs and a monotone chorus that will thrill fans of The Cure and Sisters of Mercy.

"The Native Daughters of the Golden West" is another spinetriple with a sepulchral, synthesized tempo and lyrics that carry an unusual feminist stance:

*"In ecstasy they cry to know/ If their parents' love will let them go/ Their mother's pride, father's joy/ They thank the stars they're not boys."*

"Crush" is one of OMD's less ambitious efforts. Side one's banality proves that they are staking their claim on the commercial pop territory that they've yet to occupy in the U.S. But the sophisticated sound of side two shows that they have too much talent to waste on lucrative love songs like "So In Love." Maybe they will wise up before it's too late and they have a No. 1 song and are splashed across the cover of "16" magazine.  
G.P.A.: 3.0

### Record Review

"So in Love," side one's opener, is pop pabulum at its best. It's got all those upbeat rhythms and sappy lyrics that make teen-age Rick Springfield fans go wild with desire:

*"Heaven is cold/ Without any soul/ It's hard to believe I was so in love with you."*

... Yawn! A hack writer for Harlequin Romance couldn't have said it better.

The other cuts, like "Secret" and "Women 3" are equally banal, with lightly subdued rhythms and droning vocals that sound like The Smiths when they are in a good mood.

Side two also brings relief. "88 Seconds in Greensboro" is a diverting

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