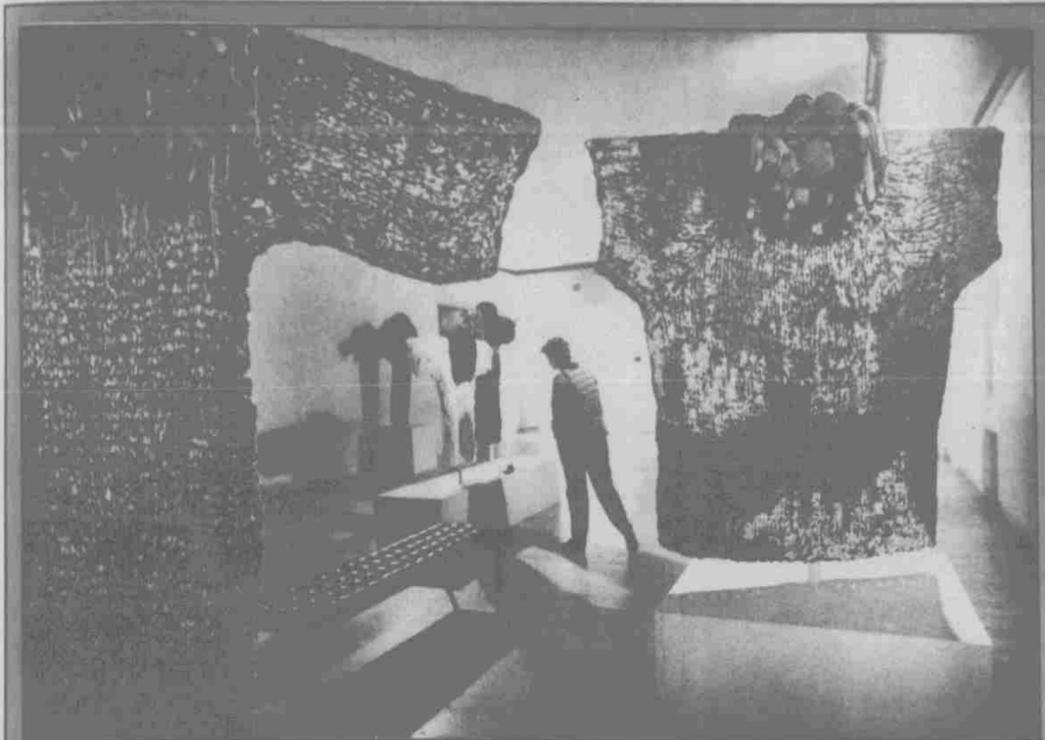


Arts & Entertainment



Andrea Hoy/Daily Nebraskan

"Celebration Adornments," a collection of wearable art, is on display at Sheldon.

Fiber artist displays works

Professor celebrates sociopsychological aspects of dress

By Kathy Shults
Staff Reporter

"Celebration Adornments," a collection of wearable art created by Robert Hillestad, is on display at the Sheldon Memorial Art Gallery through May 24.

The exhibit is a study in color and surface design, said Hillestad, a professor of textiles, clothing and design who has taught at UNL for 22 years. It features several brilliantly colored coats and jackets, Hillestad's more recent work.

Hillestad dubbed this particular exhibit "Celebration Adornments" because of his interest in the sociopsychological aspects of the clothing area.

"Every culture celebrates in some way, and fiber is often involved," he said. "Even today fiber is involved in marriage, funerals, baptisms . . ."

Color and texture are two of Hillestad's concerns as a fiber artist. Several pieces are dyed and painted so he can create his own color

effects. Fiery oranges, reds and yellows are emphasized in "Celebration Adornments." Most of the designs are constructed with loops which create the fringe on his "celebration coats." The loops are made in the formation of the stitches — unlike knitting the structure first and then tying on the loops afterwards, he said. One row may take a half hour to do.

"I think the very characteristics of the material need to be preserved and translated into the ultimate art object," he said.

The coats are displayed at the Sheldon on modified T-stands, Hillestad said, so they're greatly abstracted.

"You don't see the human quality that's important," he said.

The way in which fabric hangs is critical to Hillestad. He teaches a class in draping as well as surface design, fashion drawing and sociopsychological aspects of clothing.

With a full-time schedule, Hillestad said he doesn't have much time for his designs. Some more elaborate coats may take three months to do. Most of his artwork

is done in the summer.

Hillestad's background is in high-fashion dressmaking. He was trained in Paris and later was a buyer in Chicago and a free-lance designer in San Francisco.

Hillestad has been exhibiting his work for years all over the country. He recently began showing his work in this area because the exhibitions were elsewhere, he said.

"It's a very special show for me because I have not shown a lot locally, and most of my students are not familiar with what I do," he said.

Hillestad said he's not opposed to selling the coats. However, he's not anxious to sell them now because of upcoming exhibitions. The more labor-intensive coats cost about \$1,500, he said.

Future exhibitions for Hillestad include the Joslyn Art Museum in September and Seoul, South Korea next year. He said he hopes to start working with lighter colors and new textures like natural grasses.

Fund-raiser film festival from Friends of Sheldon

By Kevin Cowan
Staff Reporter

First, in an attempt to balance Lincoln's lean toward commercialized cinema, there emerged Sheldon Film Theater. Then, because everybody needs a buddy, there arose the Friends of Sheldon.

The Friends of Sheldon came about in 1983.

And there continues to be a strong interest in the Friends, Friend's member Dwight Gee said.

As a result of this continued interest, the Friends of Sheldon have organized their fourth film festival. The festival will run partial days on Thursday and Friday, and full days on Saturday and Sunday.

A newsletter released by Sheldon last week said that the festival's goals are to raise the current membership of 451 to 500, to generate \$10,000 for a new screen and to replace some of the 20-year-old projection equipment.

Gee, the festival chairman, said Sheldon needs a new screen because the reflective properties of the old one have greatly diminished. The power supply, a power converter and the rectifier also need to be replaced.

"It takes clean power and lot of it," he said.

Aside from the fund drive, the Friends of Sheldon thought it was time to flex a bit of their aesthetic brawn. Normally, Gee said, the director takes care of scheduling. But for this occasion, the Friends took to the ballot box and voted for these films: "Ran," "A Room with a View," "Koyaanisqatsi" and "Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean."

"Ran," directed by Akira Kurosawa, was called by The Village Voice "a majestic piece of filmmaking, a lush tapestry of lordly tableaux, ruthless betrayals and flaming carnage seen through the eyes of a weeping god."

Winning three Oscars for costume design, art direction and best screenplay adaptation, "A Room with a View" tells the story of a young elitist's struggle with passion under the harsh mores of the upper class in turn-of-the-century Florence and an English countryside.

"Life out of balance" is the meaning of the word "Koyaanisqatsi." It's a film about the natural and man-made world — a visually stunning film, the Sheldon newsletter said. Contemporary composer Philip Glass wrote the soundtrack for this optically gratifying rendering.

Cher, Sandy Denis and Karen Blackwood star in Robert Altman's "Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean." By way of the 20-year-old silver screen, the film brings to life a turbulent reunification of the Jimmy Dean idolization society in an obscure Texas hamlet.

You can see all four films for a special festival price of \$12, or you can go to them separately for \$4 each. The prices have gone up because of the sales-tax increase, Gee said.

If the normal prices don't appeal to you, a painless \$12 student membership would entitle you to a \$1 movie discount all the time. If you're a hardcore Sheldon flick fan, the membership is a worthwhile investment.

Festival schedules are available at the Sheldon box office, the Lincoln Journal and Star, or by calling the Sheldon Art Gallery at 472-5353.

Delightful, funny plot, Disney-style animation are the 'Aristocats' meow

By Kevin Cowan
Staff Reporter

It took me a week to talk my friend into seeing this movie with me.

"Let's go see 'The Aristocats,'" say I.

"I've seen it," he smugly replies.

"Yeah, when you were 6," I retort.

"Yeah. That's right. I've seen it," scoffs my overly mature crony.

"Aristocats" is a classic. No doubt about it. What's the matter with all you miseducated schmucks who won't go see "The Aristocats?" Is a kiddie movie no challenge for you?

Lots and lots of cats. You see, "Aristocats" was made in the days when children didn't require such extravagant cartoons like "Robotech" or "The Autobots." All kids needed back then were personifications of a few barnyard animals and they were happy. That's what makes this film so darn delightful. The comedy is light, yet it's not the Steve Martin or, farther back, the Lenny Bruce type of comedy light that has to insult a few social classes to be funny.

Beyond comedy though, this film reveals an interesting yet simple plot, a definite forerunner of the basic commercial narrative. Set in France, the film shows the archaic dichotomy of the elitist and the working-class ethic. In fact, it portrays the working class as quite enjoyable — carefree. Since you're dealing with animals, the little problems of law and society don't have to be dealt with directly. Remember, we're talking about animals. You don't have to play the sophisticated and start reading in all these underlying connotations about political theory and all that rubbish.

'It's a story about a bunch of stupid cats. All I remember is a bunch of them singing.'

— A misguided peer

Walt Disney is rereleasing all its films. "Song of the South" and "101 Dalmations" already hit the theaters — I missed them both. "Snow White" is on its way, coming soon and more can surely be expected.

If you're in the mood for an intense drama of complicated plot, go to Sheldon. But if, by chance, you want to forget all the garbage that surrounds us, this film is the cure.

"The Aristocats" is playing at the Plaza 4 and Eastpark 3.

Give Prince's new album a chance even if you can't stand his persona

By Stew Manguson
Senior Reporter

As I sit down to write the review for Prince's new double album, "Sign of the Times," I feel that I should do more defending than reviewing. I love Prince; we have a lot in common: We're both short, we both constantly think about sex, and neither of us can grow a mustache.

But there are many out there who have a complete hatred for Prince Rogers Nelson, and I think much of that hatred is undeserved.

Like any phenomenally successful LP, "Purple Rain" created an I-hate-Prince backlash. This is perfectly understandable when the half-dozen or so singles were overplayed on every radio station from coast to coast. Plus Prince is an egotistical bonehead who makes ridiculous movies.

OK, he makes bad movies, he says silly things, he wears silly clothes on stage. When I talk to Prince-haters, and that includes just about everyone I know, these are the points brought up most often. None of these things have much to do with his music.

But there are the people who regu-

larly attack Prince's music. I find most of these people to be musical racists; they have a natural aversion to anything performed by anyone black. They've probably never heard Sly and the Family Stone's "Stand" album all the way through, and the closest thing to soul in their album collection is the Aretha Franklin cut on their "Big Chill" soundtrack.

Record Review

In other words, they really have no business criticizing Prince's music. I don't go around making fun of George Strait or Beethoven because I don't listen to, or care for, country or classical music. So what would my opinion be worth if I started making comments about Dolly Parton's latest LP? Nothing, as is the musical racist's opinion whose idea of funky music is Jethro Tull.

And for those who don't like Prince because of his ego, bad movies or the "Raspberry Beret" single, I'll give you those points.

But despite all that, I think Prince is the most exciting, creative, intriguing

performer of the 1980s. Just give a quick listen to his last LP, "Parade." Give a good hard listen to "New Position," "Mountains" or "Christopher Tracy's Parade," then try and think of something else you've heard just like these tracks. You won't find anything like them.

Prince is always one step ahead of everyone else in the soul genre.

"Sign of the Times" is a two-album set of joyous, dance-crazy, self-indulgent music, sometimes bordering on genius, sometimes creating unintentional humor. Maybe a two-record collection going for \$13 while anti-Prince sentiment is high, was a mistake. But those who shell out the extra dollars will be buying one of the most solid double LPs in years.

It's not as creative as "Parade." Prince switches from progressive to regressive, paying tribute to his musical forefathers like James Brown on "Housequake," Sly Stone on "Ballad of Dorothy Parker" and Parliament on several songs.

Prince has "laid off" the Revolution, going solo, on one song, "It's Going to

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