

# Lentz Center exhibits to show Samurai art

By Micki Haller  
Staff Reporter

Even though the Lentz Center for Asian Culture opens Changing Exhibit Number Five on Sunday, parts of the display were in place Tuesday.

"Steel Art: The Fabulous Swords of Japan" are from a private collection. The exhibit features graceful Japanese blades, sword mounts and scabbards, as well as examples of peace-time artwork, such as a life-sized lobster made of iron.

The lobster, crafted by Samurai smiths, provides contrast to the swords.

A special public opening will be held in the Lentz Center for Asian

Culture at 3 p.m. on Sunday.

A presentation, titled "Japanese Swords as an Art Form," will be given by Dr. Peter Bleed, associate professor of anthropology at the University of Nebraska-Lincoln.

The Lentz Center is at Morrill Hall 304, the University of Nebraska State Museum.

Hours for the Lentz Center are 10 a.m. to 4 p.m. Tuesday through Thursday and 1:30 p.m. to 4:30 p.m. on Sundays. The Center is closed Mondays and some holidays.

Special holiday hours are 1:30 p.m. to 4 p.m. on Dec. 22, 23, 27, 29 and 30. On Dec. 26, the museum will be open from 10 a.m. to 4 p.m. Normal hours will resume on Jan. 2, 1988.



Photo courtesy of Concerted Efforts

Matt "Guitar" Murphy will perform all next week starting Monday at the Zoo Bar.

## Matt 'Guitar' Murphy at the Zoo Bar

By Geoff McMurtry  
Staff Reporter

Matt "Guitar" Murphy, long a staple fullhouse at Lincoln's Zoo Bar, will perform there all next week starting Monday.

### Concert Preview

Murphy, who blends blues and jazz into a smooth and funky fusion, gained popularity in 1980 after he appeared in the film "The Blues Brothers," as the guitarist for Dan Ackroyd and John Belushi's blues band.

But Murphy has been around much longer than that. He has played guitar on numerous blues albums since the early 1970s and has been a popular Chicago session musician. His own material which

diverges strikingly from standard blues has gained him a venerable reputation in the jazz community.

Murphy's shows at the Zoo Bar are legendary and he has also performed at Lincoln's summer Flatwater Festival to a large evening crowd.

The cover charge for Matt Murphy is \$3 Monday through Thursday and \$4 Friday and Saturday.

Other acts appearing at the Zoo Bar during UNL's holiday break are The Swaydos, who will appear on Dec. 21 and 28; Amethyst, who will appear Dec. 22; Bobby Lowell and the Time Bandits will play Dec. 23; A.C. Reed and the Sparkplugs will play Dec. 25-26; Cocktail Shorty and the Tablerockers, Dec. 29-30; and Charlie

Burton will play Jan. 1-2.

The Swaydos, Amethyst, Bobby Lowell and Charlie Burton are local bands who perform at various local venues often.

Cocktail Shorty and the Tablerockers is the Zoo Bar house band, featuring owner Larry Boehmer on bass. A.C. Reed and the sparkplugs are a blues and R & B group from Chicago. Cover for A.C. Reed is \$4.

The Zoo Bar will be closed Christmas Eve and New Year's Eve.

Upcoming acts following the holiday break are Bugs Henderson and the Shuffle Kings Jan. 15 and 16; Lonnie Brooks, Jan. 21; The Paul Metsa Group, Jan. 22 and 23; The Blue Band, Jan. 28-30; the Bel-Airs on Feb. 4-6 and the Tailgators Feb. 12-13.

### Shorts

"Little Murders," written by Pulitzer Prize-winning cartoonist Jules Feiffer, will be performed at the University of Nebraska at Omaha tonight, Saturday, Sunday and Monday in UNO's Studio Theatre located in the Arts and Sciences Hall, room 214.

According to Kevin Barratt, a UNO graduate student in dramatic arts and director of "Little Murders," the play is a "satirical comedy about an ideal middle-class family pitted against a society filled with random violence."

The madcap comedy was written in 1967 and opened in New York. Drama critics lauded the play and named Feiffer "Most Promising Playwright" of the 1966-1967 season. The play is set in the post-assassination period of the 1960s.

The play enjoyed a successful run in London, and then reopened in 1969 for a long off-Broadway run. The play won an Obie Award in 1969, and was voted the best play of the year by London critics. Twentieth Century Fox decided to film the play with a script by Jules Feiffer and direction by Alan Arkin, who directed the off-Broadway production.

"The challenge of the play is to show how things around us, violence in this case, are represented as we move from the early 60s into the pres-

ent," said Robyn Munger, costume designer. "I have chosen some of society's perceptions of violence and included them in both periods to help show that through time, the violence does not change... only our perceptions change."

"Little Murders" deals with several of the themes found in Feiffer's other work: people seeing only what they wish to see, gratuitous violence, selfishness and lack of communication.

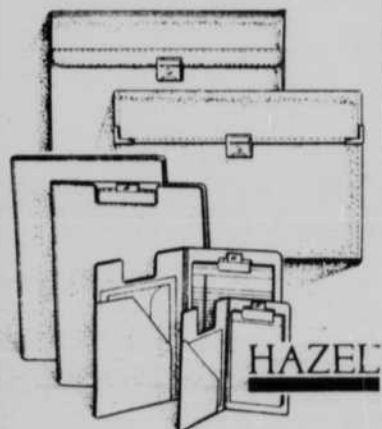
Feiffer, who spoke last January at UNO's Academy, Business and Community breakfast series, has written 14 plays and 25 books, including the screenplays for smash Hollywood hits like "Carnal Knowledge" and "Popeye." He began a comic strip called "Feiffer" in the Village Voice in 1956. It continues to appear weekly and locally in the Omaha Metropolitan.

The cast includes Brent Noel, Kristy Babcock; Stephanie Anderson, Garie Lewis, Shawn Prouse, Ken Gray, Ryle Smith, Christa Miller, Jerry Onik, Mike Etzrod, Susan Phillips and Robert Donlan.

General admission tickets are \$5. Student and senior citizen tickets are \$4 and are available at the University Theatre ticket Box Office in Arts and Sciences Hall, 554-2335. Limited seating and parking are available.

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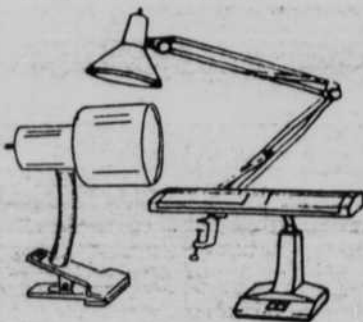


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## UNL's 'Christmas Carol' no 'bah humbug' show

By Micki Haller  
Staff Reporter

Anyone who hates Dickens' "The Christmas Carol" has to be a real Scrooge and deserves a miserable holiday season.

In Howell Theater's production of the Christmas classic, Dickens' story is spiced with sight gags and easy laughs, but sometimes director Lindsay Reading Korth evokes the pure magic of the plot.

### Theater Review

The fable is well-known: A despised miser supernaturally views his past, present and future on one Christmas Eve and is transformed into a generous, kindly man beloved by all. Because the plot has been exposed on stage, screen and TV specials countless times, the actors ham unmercifully in the first act to carry the play to the meat of the matter.

Particularly delightful were the antics of Kyle Clark, who played a deaf old man, and Jeffrey Adams, who played his younger caretaker, as they solicited funds for charity from the stingy Scrooge, played by Devon Schumacher.

Also noteworthy was Jon Meyer, as Bob Cratchit, whose role was a partial fulfillment of the requirements of his master of fine arts degree.

Cratchit nervously kowtowed and froze in Scrooge's energy-efficient offices in a hilarious manner.

After Scrooge's return home, the

play gets progressively more serious.

Scrooge confronts the ghost of his business partner, Jacob Marley, played by Joe Sampson. Marley was a ghastly (in the good sense) green, mummy-wrapped figure, adorned with chains and things that looked like ledgers. I had always imagined Marley as a bigger man with more chains and some safes dripping, but I suppose that's not entirely practical for a stage production.

The laughs are still there. For instance, Scrooge mentions the business, and Marley moans in agony for a good 15 seconds, like one of those protracted death scenes in a corny movie. After this piteous and protracted cry, Scrooge responds, "I see."

The most moving and chilling of all the spirits was the Ghost of Christmas Yet-to-be, played by Rodney Life. Shrouded in black, speechless and faceless, he showed Scrooge a miserable and lonely death.

Of course, the story has a happy ending. Scrooge changes his ways, and Schumacher portrayed it without resorting to a sickeningly sappy reversal. Scrooge is a changed man, but the audience isn't left with a sense of "bah humbug."

The Christmas carols incorporated into the play are the only disappointing parts. For the most part, the carolers simply stand and look joyous or miserable, depending on the scene. The songs weren't that bad, but neither are high school Christmas concerts.

Maybe the songs could have been shortened, or more action added to them.

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