

## Theatrix show 'Jebbwods' combines prepared and spontaneous movements

By Jim Hanna  
Staff Reporter

Theatrix will continue in its quest for new and innovative theatrical experiences this weekend when it presents "Jebbwods," an improvisational piece in five movements.

### Theater Preview

"Jebbwods" will showcase the cockeyed creative talents of the Intuit Improv Company, said the company's director, D. Layne Ehlers.

"It will certainly be different than most theatre and different than anything seen at Theatrix this year," Ehlers said.

The show is a combination of on-the-spot improvisation and prepared movements that were derived from improvisations during rehearsals.

The company has been rehearsing since January, so company members have had time to bond with one another and create a variety of interesting pieces, Ehlers said.

"Jebbwods" is Ehlers' third experience with developing a production based on improvisation. From her two previous productions, Ehlers has worked out a system for developing an improvisational production.

"The first two-thirds of the rehearsal time are spent developing a company," Ehlers said. "Through improvis, the members learn to trust one another and learn one another's strengths. From there, we build a production."

Although Ehlers has helped to create three different companies, she said all three of the final productions have been completely different.

"I go in with no preconceived notions," Ehlers said. "I have a general plan that I follow, a progression of exercises. We just start with very simple self-discovery, discovery of

the space, and work with imagination."

The company members are Sheila Brooks, Octavia Coon, Randon Eliason, Barb Frank, Jill Judt, Wendy Sanden, Debbie Sklenar and Brian Van Dyke. Timothy Lee is the assistant to the director, Lana Hollibaugh is the stage manager and Dave Blenderman is the lighting designer.

Blenderman's lighting is marvelous, Ehlers said.

"My view of lighting is that it's another character. It really contributes to the story and the mood," Ehlers said.

"Jebbwods" will run Thursday through Sunday at 8:15 p.m. in the Studio Theatre on the third floor of the Temple Building, 12th and R streets.

Tickets are \$1 for students and \$2 for the public. For reservations, call 472-2073. Tickets may be purchased at the door.

## Experimental theater produces UNL freshman's play, 'Echoes'

By Jim Hanna  
Staff Reporter

Experimental theater is alive and kicking at UNL. This weekend, "Echoes" will be presented at the Temple Building's Studio Theatre.

### Theater Preview

"Echoes" is a play written by UNL freshman Heather Flock. Flock wrote the play based on her own ideas and the ideas of the actors in the show. The play is an independent production coordinated by Flock.

Flock, who has already had one of her plays staged at UNL this year, describes the play as "events as seen in the fevered mind of Emily," the main character.

Flock started writing the play with an outline of a play and the characters in that play. She then assembled a cast of actors based on the outline. Then, through character conferences between herself and each actor and through improvisations, she wrote the play.

Flock said she is enthusiastic about the production and hopes audiences will enjoy it, although she admits it

may be a confusing play and somewhat bleak.

"Well, it's not a dark play, but there are a lot of dark moments," Flock said.

The cast of "Echoes" is Angela High, Christina Bost, Joel Olson, Wendy Sanden, Sarah Knight, Dana Schweiger, Jill Judt and John Huertz. Scene design is by Judd Caraker, the stage manager is Donna Thompson, stage combat was choreographed by Jon Meyer, light design is by Dave Blenderman, and makeup is by Christina Bost. In addition to writing the play, Flock is also the director.

**'Well, it's not a dark play, but there are a lot of dark moments.'**

—Flock

The play runs Thursday through Sunday at 7:30 p.m. at the Studio Theater on the third floor of the Temple Building, 12th and R streets. Admission is free.

## The real Vietnam

Documentary gives accurate war story

Analysis by John P. Coffey  
Staff Reviewer

News reels, film footage, music and letters from the Vietnam War lend to the realism in "Dear America: Letters Home from Vietnam," a documentary by HBO Pictures.

If you've seen the Vietnam movies purporting to have some realism (in other words, not "Rambo") and are acquainted with the basic history of the war, nothing new is presented. Much of the visual and script looks as if it could come straight out of "Platoon."

One of the biggest criticisms of "Platoon" was that many vets said their Vietnam experience wasn't the way it was portrayed on the screen; it wasn't the Vietnam they knew. "Letters" is a film that was "somebody's" Vietnam, as these letters bring to light.

The letters are read by some of Hollywood's biggest names from previous Vietnam movies — like Robin Williams, Martin Sheen, Robert DeNiro, Tom Berenger and Willem Dafoe. In addition, such stars as Michael J. Fox, Kathleen Turner, Randy Quaid and Brian Dennehy lend their voices.

Letters covering the gamut of war are featured. A soldier shows his disdain at war protesters in the homeland. One reports to his parents that the bullet shot in his butt came a little too close to his "pecker" than he'd like, but that he's all right.

But mostly they conveyed the gritty emotion felt by the soldiers and nurses fighting the battles: their hopes of making it home alive and their feelings for those who didn't.

One soldier wrote to his girlfriend: "In the original squad I'm the only one left. In my platoon

there's only 13 of us. . . [I]t's God's will. I have to make it out of Vietnam, though, because I'm lucky. I hope. Ha, Ha.

Love, Ray."

Ray was killed a few weeks later on the Fourth of July. He was 19. One soldier commiserates over the loss of his platoon leader, Lt. Scott, and his frustrations of the war effort.

"He could not understand the whys of this conflict that killed him. They will say he died for his country, keeping it free. Negative. We're fighting, dying for a people who resent our being over here. Oh, I'll probably get a bronze star. . . Lt. Scott will get a silver star. That will help me get a job someday, and it is supposed to suffice for Lt. Scott's life.

"This war is all wrong. Your loving son, Phil."

One man at Khe Sanh, during what is perceived as the turning point of the conflict, is asked by a reporter the question of the war: "Do you think it's worth it?"

The soldier's immediate, almost knee-jerk response is, "Yeah." He only needs a second in the trenches to reconsider: "I don't know. They say we're fighting for something. I don't know."

The flow of the documentary reflects the flow of the war. The beginning features letters about the Vietnam landscape and few words critical of the policy that sent them there, letters with some strong notions of what the war is about. As the documentary progresses, this clarity fades.

Interwoven with the letters, the documentary traces the basic flow of the war. It starts with the Tonkin

See VIETNAM on 7

## 'Beetlejuice' is a funny, refreshing and corny movie

By Michael Deeds  
Staff Reviewer

Lately, it seems like all the movies that have come out are either stupid teen-age joke films or cliché-ridden "super-thrillers." Movies just aren't original unless you go to the theater after the bars or something. Well, Geffen Productions has just found a cure for this annoying problem.

### Movie Review

Beetlejuice. Beetlejuice. Beetlejuice. Say his name three times in a row and he will appear. But, after seeing this movie, I doubt anyone will do that. "Beetlejuice" is a new release starring Michael Keaton as a hilariously outrageous ghost who "helps" dead people with their problems with the living. However, he usually does more harm than good.

The movie has a fairly basic plot: A happily married couple, Adam and Barbara Maitland, who live in a very old and nice house, drive their car off a bridge and die. They discover they are dead when they try to leave their house and see nothing but desert and massive "sand-worm creatures" outside. They spend the rest of the movie unsuccessfully trying to scare out the new tenants, who are trying to remodel and ruin their house.

The movie's big plus is the simple fact that you feel like you've gone off the deep end while you watch. The plot takes the couple to a counseling service for the dead complete with terribly gross but funny dead people who have been

killed in various ways.

The couple gets fed up with all this and calls Beetlejuice, the outlaw ghost who left the counseling service because of a clash of personalities. Keaton portrays a maniacal, funny, egotistical, pompous jerk. But he is funny.

The producers of the film have helped Keaton with tremendous special effects. All the ghosts in the movie are capable of stretching their faces into hideous contortions, beheading themselves and performing all kinds of hilariously horrifying stunts. However, Beetlejuice is definitely the boss.

He turns himself into a snakelike creature and practically kills the tenants. He throws metal mouth covers to shut people up. He changes into different creatures constantly. And all while he blurts out outrageously corny one-liners.

It's impossible to know what to expect from this movie, because everything happens at light-speed pace. The scenes change almost confusingly quickly, and the special effects just spring out at you constantly. However, these two elements are exactly what make the movie enjoyable.

The only way to describe the feeling after watching "Beetlejuice" is "freaked out." It feels like you've been slapped in the face about 90 times or forced to ski Mount Everest. It's a great rush after the poor quality of movies inflicting themselves on people these days.

"Beetlejuice" is being shown at the State Theater, 14th and O streets.



John Bruce/Daily Nebraskan

## Twisters and Pickle's not a cool combo

Lincoln record store names 'secure no-mind status'

Lincoln is a city with a complex. With a population at just under 200,000, it's bigger than say, Fremont or Broken Bow, but it's not nearly big enough to be a real cool metropolis like say, Oslo or New York.

I think this really bums out most Lincolnites. They know in their hearts the same cruel jokes they make about the backward no-minds in Osceola are being told by people in New York about the backward no-minds in Lincoln.

Lincoln went a long way toward securing its backward no-mind status when Twisters record store opened a couple of weeks ago. Twisters is re-

ally the old Dirt Cheap at a new location (14th and O streets).



Jim Hanna

You see, I think Dirt Cheap is (was) a cool name. It was the kind of name we would be proud to say in front of hip people from the coasts. Even when coupled with the rather

ninnyish name of Lincoln's other major record store, Pickle's, it was pretty cool. When talking to a person from New York, any Lincolnite could be proud to say that the two record stores in our town were called Dirt Cheap and Pickle's. It might even prompt the New Yorker to be jealous of such cool names.

But now we are forced to meekly admit that the two stores in town are called Twisters and Pickle's. Twister's and Pickle's? That's just plain embarrassing. We'll be lucky if the New Yorker doesn't laugh heart-

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