

'Rainman' still selling out, manager says

By Kelly Anders
Staff Reporter

Despite showing two months at the Cinema 1 & 2 Theater, 13th and P streets, "Rainman" continues to draw sell-out crowds, according to the manager.

Steven Swanson said an average of 2,000 people have attended the movie almost every weekend since the film came to the theater in December.

Since the film's debut, the theater has been full Fridays through Sundays, and many people have been turned away because of the lack of seats, Swanson said. People aren't always polite about it, either, he said.

"Tempers run short at times, but we have no choice but to ask them to attend another showing if we don't have room for them," Swanson said.

Weeknights are slow because people are busy and the film's showing times are odd, he said.

Swanson attributes the film's

popularity to the pairing of big box office draws Dustin Hoffman and Tom Cruise, award nominations and word of mouth.

Swanson said Hoffman and Cruise are both good, well-known and established actors, and obviously both can attract large crowds to see their movies. But as a duo, even more people come to see the movie, he said.

"Their combination will likely appeal to a larger audience," he said.

The film has also attracted the public's curiosity because it and one of the leading actors in it are award winners, Swanson said. Last month, the movie won a Golden Globe award for best dramatic picture, and Hoffman won Golden Globe honors for best dramatic actor.

Swanson said he thinks Hoffman's depiction of an autistic savant is something people are especially curious about, and he labeled Hoffman's performance "incredible."



Tammy Taylor/Daily Nebraskan

People may also decide to see the film as a result of what others have told them about it, he said. It's unlikely some people would see it otherwise, he said.

"Rainman" is the type of movie that's hard to categorize," Swanson said, "so some people wait until they can get an idea of what to expect before seeing it."

Swanson said the audiences' comments after viewing the film range from "excellent" to "just OK." No one's told him the film was bad, he said.

"Some say it's long and drags in parts," he said, "but no one's said it's terrible."

The movie appeals to all ages, in part, because of the Hoffman-

Cruise duo, Swanson said. There's something in the story that has mass appeal, also, he said.

"Rainman" was originally scheduled to leave the Cinema 1 & 2 in mid-February. Its stay has been extended to mid-March because of its popularity, Swanson said.

UNL film committees offer many movies at low prices

Chris Allerheiligen
Staff Reporter

Students with empty pockets can see good films at reasonable prices, thanks to the University Program Council's Foreign and American Films Committees.

Each semester, the American Films Committee and the Foreign Films Series at the University of Nebraska-Lincoln offer a wide variety of films reasonably priced for students.

Jeff Tasset, chairman of the American Films Committee, said the committee is comprised of students who select the films that will be featured.

He said the committee previously had selected films at the beginning of each semester. But the committee will start selecting films a year in advance, he said.

Tasset said the admission for the American films is \$1 for university students and \$2 for non-students.

Because of a limited budget, the

first factor considered for film selection is price, which narrows the selection, Tasset said.

He said the committee can generally afford older films, classics and semi-classics.

Sometimes the American Films Committee joins another UPC committee to bring in more money and acquire a more expensive film, Tasset said.

"Liquid Sky," which was shown during the fall semester, was co-sponsored with the UPC Arts Committee, he said. The Arts Committee paid for the film and the American Films Committee paid for the publicity, he said. This semester, "Cry Freedom" will be co-sponsored with the UPC Model Nations.

Tasset said committee members try to bring four films to campus each semester.

"We try to get one funny film, one serious, one classic and one big name with a wide appeal," he said.

Tasset said that last semester's attendance was pretty low.

"Attendance has been a problem," he said, "but after 'Liquid Sky,' attendance picked up 200 percent."

"I left with a good feeling last semester. I'm happy with the way that it's going."

Tasset said the committee plans to work more on publicity to attract a bigger audience. He said the committee generally promotes the films through posters, fliers and Daily Nebraskan advertisements.

He said the committee also plans to get fliers and posters out earlier.

Tasset said committee members also bring sneak previews to campus. Movie companies contact the members who do the promotion and some set up, he said.

The sneak previews are free to university students, he said.

Last semester, "Punchline" and "The Naked Gun" were previewed. Tasset said that there will be at least one sneak preview this spring semester.

The Foreign Film Series Commit-

tee selects films in a different manner, said Gretchen Franck, chairperson for the committee.

A selection committee meets for two consecutive weekends in March to select the films, Franck said. The committee is comprised of students, faculty and members of the Sheldon Film Theater, she said.

The committee brings together suggestions gathered from reviews and releases, she said.

"We try to get a fully diverse group of films," Franck said. We're focusing on a balanced series. We look at this as a whole rather than individual movies."

To achieve diversity, she said, the group considers the country, language and subject matter of a potential selection.

"We try to get at least one documentary," she said.

The committee selects 24 films. Half are put on the "A" list, the films the committee members consider to be very good, and the other half on the "B" list.

The committee then tries to get those twelve on the "A" list, but falls back on the "B" list when a film is not available, she said.

The committee tries to show six films a semester, Franck said.

When selecting a film, the committee doesn't know the cost of the film, Franck said.

"But we're trying to fund a cost efficient series," she said.

Franck called the last year a success.

"I attribute that to the selection of the films and the scheduling," she said.

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"The big draw is that the films have a broader appeal."

She said about 700 people attended "Au Revoir, Les Enfants," which was shown Jan. 29. She said that the film is the largest grossing foreign film in the United States this year."

Nazi war criminal remembered in film; four hours of interviews document Barbie

By Micki Haller
Senior Editor

Who was Klaus Barbie? And 40 years after World War II, should anyone care?

Johann Otten, a schoolmate, remembers Barbie as a class leader, a boy who excelled in all his subjects.

But his victims remember the pleasure Barbie took in kicking and beating them.

movie REVIEW

In "Hotel Terminus: The Life and Times of Klaus Barbie," director Marcel Ophuls portrays several views of the Nazi war criminal, and has constructed an excellent profile of Barbie and his doings.

The movie, almost 4 1/2 hours long, is done in a documentary style, and Ophuls has covered his subject from almost every conceivable angle.

Ophuls travels the world and goes beyond language barriers to gather his information. He begins in Lyons, France, and speaks to Germans, Italians, Bolivians, French -- a sampling of every person who could have crossed Barbie's path.

Slowly, the audience is drawn into Barbie's life, from a normal childhood to a man who tortured for his

cause. But the film goes beyond one man, to the impact he and his cause had on the world.

Like a good researcher, Ophuls talks to practically everyone: senior citizens playing pool in Lyons, a Jewish woman who was deported to Auschwitz by Barbie and secret service agents (mostly American) who used Barbie in their war against communism.

Ophuls gets a lot of good responses and seems to break the ice with his interviews. Part of his ease with so many people is his facility with languages. He seems fluent in English, German and French, and has some acquaintance with Spanish.

Ophuls' background might have a lot to do with the film. The son of famous director Max Ophuls, Marcel Ophuls was born in Frankfurt, Germany, in 1927, became a French citizen in 1938, and then his family fled to the United States to flee the Nazi's anti-Semitism. Ophuls became an American citizen and served in the U.S. Army.

Ophuls is very much a "60 Minutes" type of interviewer at times. He is not afraid to film someone slamming the door in his face, which happened often. In fact, Ophuls seems to work off some of his frustrations with the film by leaving these rejections by older Germans in the

film.

At one point, he lampoons a failed interview with his crew. One feels for Ophuls, and a little indignant at the reluctant sources. They say that what happened was a long time ago, that they don't remember Klaus Barbie, that they don't want to speak.

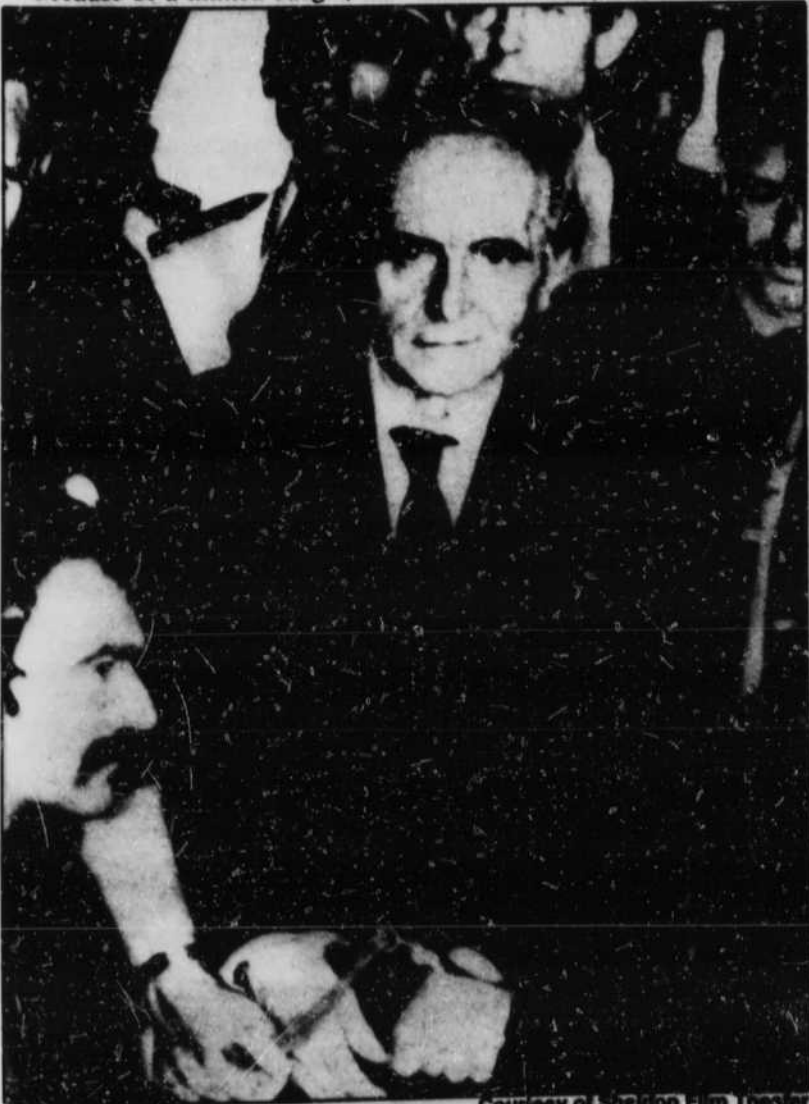
But despite four decades, the atrocities of Lyons should be remembered as a lesson to this and other generations.

Although this film is excellently done, it is not a movie for everyone. Some background knowledge of Nazi war crimes are helpful, although not absolutely essential. Also, this movie is a series of interviews, and lasts for four hours. This might be beyond the attention span of many viewers.

Ophuls once said that he wasn't a journalist or a historian. His priority in the film is human interest -- and the film is simply loaded with that.

But also, Ophuls uses journalistic techniques to create a masterpiece. His view is balanced, and filled with important details that give the movie credibility.

"Hotel Terminus" is showing at the Sheldon Film Theater Thursday through Saturday at 2:15 p.m. There is a 7 p.m. screening on Thursday and Saturday.



Klaus Barbie

Courtesy of Sheldon Film Theater