



Tammy Taylor/Daily Nebraskan

Lied Center programming already getting underway

By Craig Hammond
Staff Reporter

In 1933, a University of Nebraska-Lincoln chancellor first dreamed up the idea of a new performing arts center. In 1990, the dream will be completed.

The Lied Center for Performing Arts will open its doors to the public on September 1, 1989. Although the grand opening will not be until Feb. 28, 1990, there will be smaller performances earlier in the year to get things rolling.

"We have the King Singers, for example, is a group that's coming with a Christmas show in December," said Sheila Griffin, Lied Center Project director. "It'll be kind of exciting."

When the grand opening day does come around, there could be a small problem, Griffin said. The theater seats 2,300 people, but the parking lot does not park 2,300.

When the original plans were made for the Lied Center, the city of Lincoln said it would plan for a parking garage to handle both the Lied Center and downtown redevelopment parking, Griffin said. After the Lied building was underway, the parking idea fell through, Griffin said.

"The city does maintain it has a responsibility to provide parking, (although) it will not be in the form of a parking garage," Griffin said. "They are going to be helping us to earmark the surface parking that is within two blocks of the Lied Center."

If patrons arrive 15 minutes before the show, they should have no problem finding a parking place within a two-minute walking distance, Griffin said. It will only be the people who

show up two or three minutes before the show that will have a 15-minute walk from their parking place, Griffin said.

Along with the Lied Center Building itself, a park is also planned for the south side of the block east of the Lied Center.

"In long range plans . . . (the University) will take over the entire block and the only building, eventually that will stand on that block, will be the Temple building," Griffin said.

No date is set for completion of the park.

In addition to the park, a recent donation was given to the Lied Project to develop a boulevard, Griffin said. The boulevard will extend along 12th Street from Q Street up to a turnaround near the Sheldon Art Gallery, she said. People will be able to drive north, turn around and drop people off in front of the Lied.

The donation will also pay for various landscaping and special lighting on the new boulevard. The boulevard project will be finished by the Lied's opening.

UNL is already looking for nationwide entertainers. Ron Bowlin, the coordinator and booker for the Lied Center, is already talking with agents and planning trips to seek out entertainment such as country music stars, new wave bands, comedians and Broadway musicals like Les Misérables.

Although there are plans for a great deal of outside performers, UNL built the Lied Center facility as just that, a facility, to be used, first and foremost, for education, Griffin said. One of the first performances in the building will be UNL's production of "Westside Story," Griffin said.

Sheldon displaying Rodin exhibit

By Lisa Donovan
Senior Reporter

Auguste Rodin employed photography to perfect his sculpting and to show people how he wanted his art to be seen, said a Rodin expert this weekend at the University of Nebraska-Lincoln.

"The photographic print was a step in the creative process," said Albert E. Elsen, professor of art history at Stanford University and curator of the Rodin collection.

Elsen spoke to about 200 people Friday night at the Sheldon Memorial Art Gallery about the techniques and style of Rodin, a late 19th early 20th century French sculptor. A Rodin exhibit will be on display at Sheldon through May 22.

In 1978, Elsen was working in the Rodin Museum in Paris when he was invited to view a room that had been unlocked for the first time since Rodin's death.

Elsen found, among other things, an attic full of photographs taken before Rodin died.

Elsen said some of the pictures had writing on them.

"I wondered, what idiot wrote on these photographs?" Elsen said. "Answer: Rodin."

Apparently, Rodin used photography to capture the art work the way he wanted people to see it and to help him decide what he could do to complete or change the piece, Elsen said.

Elsen conjectured that Rodin commissioned Edward Steichen and other photographers. Although Rodin never "tripped a shutter," he would select the light, angle and composition.

"When you study Michealangelo . . . and other famous artists, you wonder at what angle they would like us to see their work," Elsen said.

The pictures were especially beautiful, Elsen said, because the photographers used hand-made photography paper.

Elsen said that many of the photographs were taken from the sculpture's back.

"He could make the human body as interesting in front as in the back," he said.

One example of a sculpture that was shot from the back is "The Walker." Elsen said that a viewer can see the human locomotion in the piece.

"You just start (viewing from the back of the sculpture) and follow the stride," he said.

"Rodin wants you to note his

works have three-dimensional sensuality," he said.

Elsen said Rodin used special angles to capture the sensuousness of his sculptures.

Rodin didn't always follow the rules of photography when he instructed photographers to shoot his sculptures. He has pictures of his work partially in the shadow, Elsen said, and sometimes shot against the light.

Not only did Rodin break some rules of photography, but socially and artistically, he broke many taboos.

"He was a spokesman of the unspeakable," Elsen said.

"He showed in public what others thought should be shown in private."

Such things included sculptures of nudes and sculptures showing human vulnerability. The figures weren't very attractive, Elsen said.

"He was interested in expression . . . not cosmetic perfection," Elsen said.

"He wanted to bring the sculpture to life to make you forget about the art," he added.

"I would hope you would look at the art out there and not the labels," Elsen said, "and look at them against the light."

Production gives sinful version of Hell

By Adam T. Branting
Staff Reporter

"It's just an innocent vision of Hell," says the character De Cerisy.

theater REVIEW

Vision of Hell, yes. Innocent, not by a long shot. The University Theatre and Dance Department's production of "The Devils" has left innocence at the door in this exploration of sin -- all kinds of sin.

Director Keith Grant moves a true story of deception and lechery in 17th century France to the year 2550.

Father Urbain Grandier (John Heuert) has a problem. He's unorthodox, a trouble-maker and horny.

Grandier's exploration of widows, schoolgirls, and other babes has raised some eyebrows, including those of Adam and Mannoury (Jim Hanna and Andrea Kimberly Walker). They set out on a plot to bring Grandier down.

But Sister Jeanne (Kristy Breen) does the most damage. After Grandier's refusal to be spiritual advisor at Sister Jeanne's convent, the Sister -- who's already a few bricks short of a full load -- claims Grandier is a demon who has seduced her and other

nuns. From there the play sets off in an exploration of faith, evil, the church, politics and lust. The ending is predictable; the journey there is shocking.

The best move director Grant made was to move this play into the future. David Blenderman's minimalist set, centerpiece by 10 television sets to show the action, is excellent, as is Lori Bush's harsh, evil and sometimes sultry, lighting.

The worst move Grant made was doing the play in the first place. It is a muddled, vicious little play with unlikeable characters in an unfavorable situation.

The great theological point, or explanation of the condition of mankind or whatever, is lost in bland dialogue and a slow-starting story. The play becomes focused and strong in the second act, and near the end actually sparks some interest.

This leaves the actors in a very critical position -- they must, in the midst of this great set and horrible dialogue, make a point.

Heuert's Grandier does not assert himself soon enough as a strong character. He's almost evil in some points where he shouldn't be. But he does better in the second act, showing a man who thinks with more than Mr. Happy.

As Grandier's main nemesis, Breen's Sister Jeanne can be a tad

melodramatic at points. She's very evil, but none too subtle. Breen shines when she's "possessed."

The best performances seem to coincide with the juiciest parts. Jim Johnson as Father Barre, a priest specializing in exorcism, is particularly good as a priest with the single-minded mission of destroying evil. His anger and zeal flow from him easily.

The most questionable move that Grant made was some of the staging in this endeavor. Grant takes many risks that are not usually taken in college theater. There's nothing wrong with taking risks, but this play is not good enough to warrant this kind of potential trouble.

The second act treats the audience to its most bizarre sight. Sister Jeanne and her pristine nuns become "possessed" and turn into BISEXUAL NUNS FROM HELL, raping all the subsequent priests and passers-by in the area.

Yes, it was erotic. This was awfully nifty. Other members of the audience did not think so. Some blushed, some turned away from the bumping and grinding nuns in bras and panties and priests in jock straps.

"The Devils" is for the very open-minded. It is a well-acted, visually sumptuous play that goes nowhere.

John Bruce/Daily Nebraskan

Odd plot, weird production, wrong cast ruin 'Her Alibi'

Shut Up and Watch the Movie was written by Lisa Donovan, a junior news-editorial, and William Rudolph, a sophomore English major.



Lisa Donovan: I wish I would have had my remote control so I could switch off the boring parts.

movie REVIEW

William Rudolph: If I would have had my remote control, I'd have changed to a channel without "Her Alibi." But not before I'd put the pause button on Paulina Porizkova. Okay, okay, I'll say it: she's really beautiful. And she can act, too, sort of.

LD: I guess she's all right -- if you like the flawless type. But let's get down to it -- this flick had plenty of flaws and scratches. Now I think the story was pretty good, original and it might have worked with the right

cast. WR: But, Lisa, the problem was that "Her Alibi" had the wrong cast, not to mention a really stupid and strained story. I mean, Tom Selleck. Right. He's old enough to be Paulina's grandpa. What the movie did have was a lot of weird people, especially weird old ladies. Yeeccc!

LD: And weird old men, Rudy my boy -- let's not be sexist. There were weird people in general -- ahh heck, the whole darn movie was weird! And the camera work, oh God, it looked like my high school TV production class did this one.

WR: Everything looked like amateur week. Who came up with the bright idea to put everybody in bright blues and reds and greens? I thought I was in a color-safe, liquid bleach commercial. Unfortunately, I wasn't,

because "Her Alibi" lasted longer than 30 seconds. Everything dragged on, except the sex scenes. There was one. And it lasted about two seconds.

LD: Thank God! I liked Selleck better when he played the asexual Magnum P.I. The smooch scenes were unbearable -- Tom kisses like a vacuum.

WR: But enough of that. On to the alleged plot. Tom Selleck is a hack mystery writer who has run out of inspiration. Lo and behold, enter Paulina Porizkova as a mysterious Romanian beauty accused of murder. Tom's in heat -- er -- in love, that is. So he decides to . . . take it away, Lisa!

LD: Well, he decides he's her -- you guessed it HER ALIBI. Anyway, he takes her to his Magnum P.I. set, I

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