

Athletic schedules hinder musical bookings

By Matt Burton
Staff Reporter

New personnel and having the right facilities at the wrong time is hindering the University Program Council's ability to book national acts on campus.

John Fremstad, University of Nebraska-Lincoln's major concerts coordinator, successfully booked bands such as Def Leppard and Van

Halen, however he has found difficulty working around the university athletic schedule, he said.

Fremstad is completing his first year at the University of Nebraska as concert coordinator.

The athletic schedules prevent bands from performing at Bob Devaney Sports Center from mid-October to April 1.

"Athletics come first (at the University of Nebraska)," Fremstad

said. Despite bands' willingness to play at the university, Midwest tour dates often conflict with the athletic season, he said.

The Sports Center is Nebraska's best facility for large concerts, because it seats 1,000 more people than other Nebraska auditoriums, Fremstad said.

The Sports Center also has a better sound system than Pershing and

Civic auditoriums, he added. Thus, NU is often the first place tour promoters contact when coming to Nebraska. However, the UPC is forced to turn them down due to conflicts with the athletic schedule, Fremstad said.

The Oct. 19 Def Leppard concert was plagued by a technical problem and disagreements between tour manager Charles Hernandez and Sports Center officials.

Hernandez was upset by the band's treatment. The major problems began when Jerry Lott, superintendent of the Sports Center, and the band's crew disagreed on how to handle the lighting and sound equipment.

The concert was behind schedule by four hours. Fans weren't let in on time, and opening band L.A. Guns

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Job is never done for costume supervisor

By Jim Hanna
Staff Reporter

Last Saturday, when the curtain fell on the theater arts and dance department's season-ending production of "Three Sisters," it marked the beginning of the end of another hectic theater season for Ann Watson.

Watson carries the relatively low-profile title of costume shop supervisor at the University of Nebraska-Lincoln. In effect, she keeps the costuming efforts for theater and dance productions running smoothly.

As her 15th year in the position ends, she will turn her attention to returning her shop into a neutral state before The Nebraska Repertory Theater begins its preparations in late May. The productions for the UNL season may be over, but Watson's job is almost never done.

"It involves working with the stock, keeping the inventory a bit, knowing where things are when people need it," she said. "It involves stitching the new things that come up, it involves working with the people that are assigned to work here on a project or people that know what they're doing when they're already here -- the graduate students and the work study people, am I talking too fast?"

If she is talking too fast, nobody could blame her. The deadlines for productions often have her working quickly.

To help her with all of this work, Watson is provided with an "army" of young workers. In addition to graduate assistants and work-study students, Watson has several students from the introductory theater course, Theater 112, who must work on technical crews as part of their class requirements.

"It's really fun to have the variety of people who come through here on projects. I counted this semester; we had 75 people on 112 projects alone," she said.

Watson is responsible for coordinating these workers, some of whom have little or no experience. Although it may be hard to keep a

handle on all of these students and still fulfill her other costume shop obligations, Watson refuses to let the pressure negatively effect her performance.

"Pressure is only as great as you let it be to yourself," she said. "I find that I don't work well under pressure and I don't think other people do either, so I try to keep that at a minimum. We try to keep it cool. We get done what we get done. This is theater, it's not cancer research."

"Years back, when we started this project of having so many 112-ers here... it was supposed to be an experience that would make people want to come back to theater. So my interpretation of that is to never let it be a bad experience."

Watson has become so good at making the costume shop a positive place to be that she was recently nominated for the Sue Tidball award, which recognizes creative humanity and contribution to a caring environment at UNL. Watson received five letters of recommendation from her friends and co-workers who noticed and appreciated her positive work.

"What it means for me? It was a big thank-you for being me, I guess," she said. "It says that I'm doing okay being me. I get a chance to be just me and that's okay."

Watson admits, however, that she was not as prepared as she might have been for work in theater costuming when she took the job in 1975.

"I didn't have a lot of background as far as period," she said. "You know, what makes this a Renaissance dress as opposed to this being an empire waistline."

Now, the period work is one of the most interesting aspects of her job.

"We get to work on things from all eras. 'The Devils' was set in 1400, and 'Coastal Disturbances' was modern and we work on the dress of all types through all eras."

"It's always been a learning experience. I hope to keep learning until the day I leave," she said.



William Lauer/Daily Nebraskan

Anne Watson, costume designer for the UNL theater department, fits a mannequin at her shop in the basement of the Temple Building. Watson has designed costumes for UNL productions for 15 years, but says she has no favorites.

"I suppose the last one is always good because it's done," she said.

'Major League' prompts reviewer to crave hot dogs



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

Lisa Donovan: Even though "Major League" was a rip-off of the 1988 baseball movie "Bull Durham," it was a well-done, mindless little film.

William Rudolph: Isn't it funny how, as the movie went on, the stupid jokes got funnier, the cliched characters got more likable, and Tom Berenger grew more and more like Kevin Costner?

LD: In many ways, "Major League" corrected Bull Durham's mistakes, especially where the minor roles are concerned. Especially Bob Uecker, who played Henry Doyle, the "Harry Carey" announcer of the Cleveland Indians.

WR: How 'bout those Cleveland Indians? Well, for one thing, they're a washed-up team who haven't won a pennant in 35 years. Maybe that's because their players are washed up. We're talking the dregs of the league, here. They're so bad, the team's ex-Las Vegas show girl owner is trying to sabotage their season in order to move to Florida.

LD: Let the plot begin. After selecting what William calls the dregs of the league, spring training begins. This is where we meet the handsome, sensitive stud Jake Taylor (Tom Berenger), tough ex-convict Rick Vaughn (Charlie Sheen, again) and the dh-so-pretty rich man Dorn (Corbin Bernsen).

WR: No one expects these losers to win. They've all got personal problems, not to mention the fact that they can't play better than many slow-pitch teams. For that matter, I played better in T-ball and I was terrible. But

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