

French film tells true story of love and art

By Julie Naughton
Senior Reporter

"Camille Claudel," a dramatization of the true story of the love affair between French sculptor Auguste Rodin and his young apprentice, outlines the tortured paths love sometimes can take.

Camille (Isabelle Adjani) is a talented young French sculptor, appren-

come famous, and knows that studying with a talented artist like Rodin will assist her in that goal.

Rodin is 44, and is well-traveled, sophisticated and witty. He also is endowed with a reputation for seducing his assistants and models.

Despite Rodin's reputation, Camille almost immediately falls in love with him. Rodin also falls for Camille, but at the same time, he is involved with a mistress, Rose Beuret (Daniele LeBrun). She is a woman most outsiders believe to be his wife, and is the mother of his illegitimate son.

Although Rodin remains involved with Rose, he gains most of his inspiration from Camille. He is tender toward her, and realizes her talent. He attempts to nurture that talent.

Camille's wild jealousy about Rodin's mistress and about his actions toward her, coupled with her abortion of Rodin's child, begins her descent into madness and leads to this film's shocking, tragic ending.

Adjani is astounding as Camille Claudel. Although she is not an experienced actress, she is believable as Camille. When Camille still is young and excited, her Camille is focused. When Camille begins to lose her sanity, she becomes unfocused and almost

See CAMILLE on 10



Courtesy of Sheldon

Isabelle Adjani as Camille Claudel in "Camille Claudel," Bruno Nuytten's drama about the life and work of the talented and troubled sculptress.

movie REVIEW

ted to the famous Rodin (Gérard Depardieu). She is a woman of 20, a sheltered, naive young woman from a wealthy and well-connected family.

For the most part, Camille's family is supportive. She has a close relationship with her brother, Paul (Laurent Grevill), who later becomes one of France's most famous poets. Her father, Louis-Prosper (Alain Cuny), is completely supportive of her goals. But her mother, Louise-Athanaise (Madeleine Robinson), is extremely jealous of Louis-Prosper's support of Camille's talent. Louise-Athanaise does her best to discourage Camille's "calling."

Camille, a stubborn young woman, does not care about her mother's feelings about her art. She wants to be-

KFMQ:

1. Heart -- "Brigade"
2. Robert Plant -- "Manic Nirvana"
3. "Pretty Woman" Soundtrack
4. Fleetwood Mac -- "Behind the Mask"
5. Little Feat -- "Representing the Mambo"
6. Slaughter -- "Stick it to Ya"
7. Damn Yankees -- "Damn Yankees"
8. Midnight Oil -- "Blue Sky Mining"
9. Eric Johnson -- "Ah Via Musicom"
10. Faster Pussycat -- "Wake Me When It's Over"

KRNU:

1. Peter Murphy -- "Deep"
2. Midnight Oil -- "Blue Sky Mining"
3. They Might Be Giants -- "Flood"
4. The Church -- "Gold Afternoon"



Fix

5. The Cramps -- "Stay Sick"
6. Mission U.K. -- "Deliverance"
7. Plan B -- "Discontentment"
8. Oingo Boingo -- "Dark at the End of the Tunnel"
9. The Wedding Present -- "Bizarro"
10. The Beloved -- "Happiness"

TWISTERS

1. Public Enemy -- "Fear of a Black Planet"
2. Sinead O'Connor -- "I Do Not Want What I Haven't Got"
3. Robert Plant -- "Manic Nirvana"
4. London Quarry Boys -- "A Bit of What You Fancy"

5. M.C. Hammer -- "Please Hammer, Don't Hurt 'Em"
6. "Pretty Woman" Soundtrack
7. Depeche Mode -- "Violator"
8. Bell Biv DeVoe -- "Poison"
9. Faster Pussycat -- "Wake Me When It's Over"
10. Janet Jackson -- "Rhythm Nation 1814"

PROJECT IMPORT:

1. Ride -- "Play"
2. Godbullies -- "Dog Show"
3. Cows -- "Effette and Impudent Slob"
4. Mind Over Four -- "The Goddess"
5. Grunting Plowman -- "I Play Jupiter"
6. Tad -- "Salt Lick"
7. Pale Saints -- "Comforts of Madness"
8. Lush -- "Mad Love"
9. Screaming Trees -- "Changes Come"
10. Loop -- "A Gilded Eternity"

Local rap groups host summer farewell party

By Robert Richardson
Staff Reporter

Local rap acts II Def and ROM will perform tonight with several other bands at "Hyped For Summer," a farewell party for Paul Miles, UNL's special assistant vice chancellor for student affairs.

Miles was active on campus with minority affairs, but recently decided

concert PREVIEW

to accept a job in Atlanta. Grant Kauffman and Kevan Griffin, members of II Def, decided to hold a concert in his honor in the Ballroom of the Nebraska Union.

"Paul's leaving to go to Atlanta, and he's done a lot for us. We wanted to perform one time before we leave

for the summer," Kauffman said.

II Def cut a demo tape over Christmas Break in Minneapolis that may be put on 12-inch record this summer.

"That's why we're moving up to Minneapolis this summer, trying to get some more connections, because I mean we've got a lot of talent in our group and Lincoln isn't the place to be for it," Kauffman said.

Other groups performing tonight are The Source, Gyrlz Posse, Midwest Rhyme Connection, ROM and Wendy Moede.

"With the exception of Midwest Rhyme Connection, we're all just a big family," Kauffman said.

The Source used to be with II Def but there was a conflict of interests. The band broke up into two different groups with no hard feelings.

See RAP on 10

Live recording jazz at its best

Talented Butler a 'jazz savior' for the '90s

By Michael Deeds
Senior Editor

Henry Butler
"Orleans Inspiration"
Windham Hill

With the invention of the Moog synthesizer more than a decade ago, jazz keyboardists finally had a real chance to show their stuff and progress as bandleaders. Names like Chick Corea and Herbie Hancock started to really bust loose, and others quickly followed.

Take Henry Butler, who takes his third stab at the market with "Orleans Inspiration," after his 1986 debut "Fivin' Around" and the follow-up, "The Village."

Butler is a frontman doing front stuff -- vocals, acoustic piano, and of course, the dominant Korg M-1. Butler's keyboard improvisations earn him a spot as a top class jazz pianist, and some critics see him as even more.

Butler draws on R & B and classical influences along with his jazz tones; he was one of the infamous

Professor Longhair's last apprentices. Butler's compositions are contemporary jazz at its best, and at its definitive standard. "Orleans Inspiration" was recorded live over two July nights last year at Tiptina's in the Crescent City.

The compact disc is digital from start to finish, no analog stuff, and the

SOUNDS

production quality is excellent.

Jazz fusion is best live, and Butler does it well on tunes like the title cut, "Orleans Inspiration," and "Dr. James." His improvised solos are the height of all his tunes, which can tend to be overpowered by his keyboards during the head parts. But this is Butler's band, and he shows surprising virtuosity not only in his solos, but in his ensemble style on "Orleans Inspiration."

But Butler's band is half the fun -- well, 49 percent -- with guitarist Leo Nocentelli and bassist Chris Severin really going nuts on "Come Back Jack." Nocentelli simply blurs through his solos while Severin even gets into a little funky popping at times.

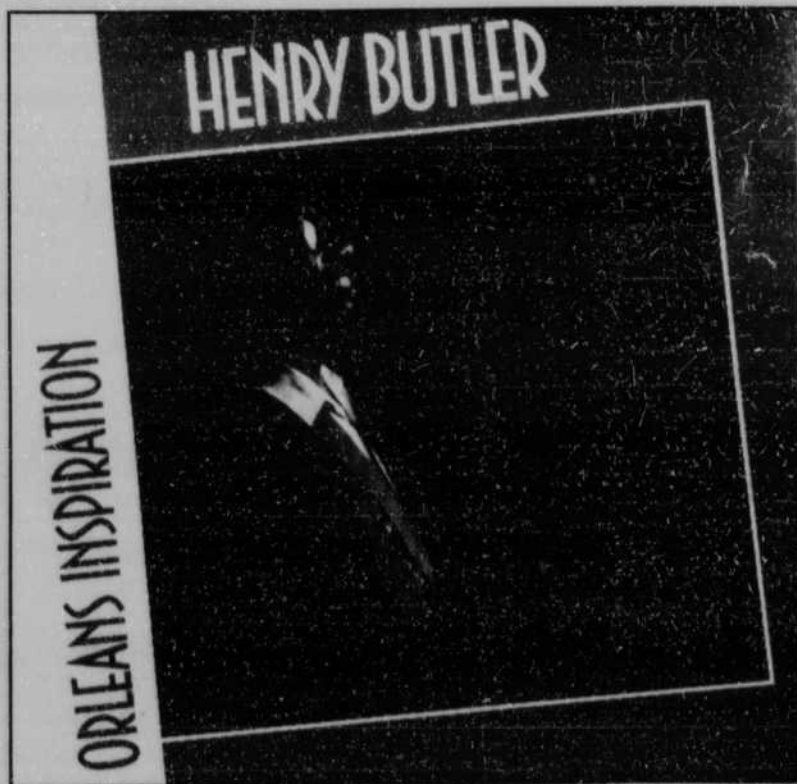
Butler's band also is refreshing in that it lacks a brass section of any sort; this seems to be a major oddity in many jazz groups today. Nothing personal, Miles.

"Goin' Down Slow" takes an interesting stab at the blues, and Butler seems to know the blues as well as any keyboardist in the business.

"Orleans Inspiration" is an exciting recording in front of an excited audience. The only drawback is that after hearing "Come Back Jack," you almost want Butler to take a backseat for a couple of songs to his talented guitarist and bass player.

But a couple of quick, choppy keyboard solos cure that ill all too quickly for old jazz lovers and beginners alike.

Henry Butler is a jazz savior for the '90s. And live, he performs at his best.



Courtesy of Windhall