

Heroes, humor make most of 'mellerdrama'

theater preview



By Bryce Glenn
Staff Reporter

If you enjoy a plot where the good guys are good, the bad guys are bad and justice prevails, you have one more chance to see the old-fashioned play "Goodbody's Gold."

The play, which opened Oct. 3 and was performed again Oct. 10, makes its final appearance Sunday at 8 p.m. at Duggan's Pub, 11th and K streets.

Writer and director David Chapelle said although the play generally follows the standard melodramatic good guy vs. bad guy formula, there's more to it than that.

"The term 'mellerdrama' is really a designation more than anything else," he said. "A melodrama is like an old Bette Davis movie from the late thirties or early forties where you have a villain and a hero do combat, whereas a mellerdrama is more broad."

What makes "Goodbody's Gold" more broad is its comedy, Chapelle said.

"The form's been punched up quite a bit with humor," he said. "There's a few groaner jokes and some double-entendres tossed in to keep things rolling."

"Goodbody's Gold" is the story of the pure, upstanding Goodbody family—and its seemingly worthless silver mine.

The villainous I.B. Fowler conspires to get possession of the mine with the help of the alluring Teddi Bustier. Her job is to seduce the Goodbody banker and financial adviser, Grant Cash, into a compromising position so Fowler can blackmail him.

It is left to the stalwart Bob Faithful to come to the rescue and foil Fowler's dastardly plans.

This is the second production for Exit Stage Left Productions, which Chapelle put together last August to present "Bleacher Bums" at the Zoo Bar. That play was performed in front of three standing-room-only houses.

Chapelle said Duggan's Pub originally wanted to run "Bleacher Bums" too, but Exit Stage Left Productions members decided it had made a full run.

"Rather than take a stale show to Duggan's, we offered to do the mellerdrama for them," he said.

Tickets are \$5.

Art expresses a Japanese generation

Dance form stresses strong bodily feeling

DANCE Preview

By Sean McCarthy
Staff Reporter

The Japanese art form Sankai Juku will be performed at the Lied Center on Sunday at 5 p.m.

Sankai Juku means "studio of mountain and sea," and the dance form is known for bringing striking images, technical marvel and innovative physical artistry to its audience.

Sankai Juku and the program's artistic director, Ushio Amaqatsu, are part of the second generation of Butoh dancers in Japan.

Butoh evolved in the 1960s as part of an expression of humanitarian awareness by the country's post-war generation.

Led by Tatsumi Hijikata and Kazuo Ohno, both world-known practitioners of Butoh, Japanese dancers rejected the traditional forms of Western and Eastern dance.

Instead, they investigated a method of expression which could reflect the body and feeling of their generation.

Director Amaqatsu said Butoh expressed the language of the body rather than the theoretical meaning of movement.

With this form, each individual is able to bring their own physical history and method of expression to the art form, he said.

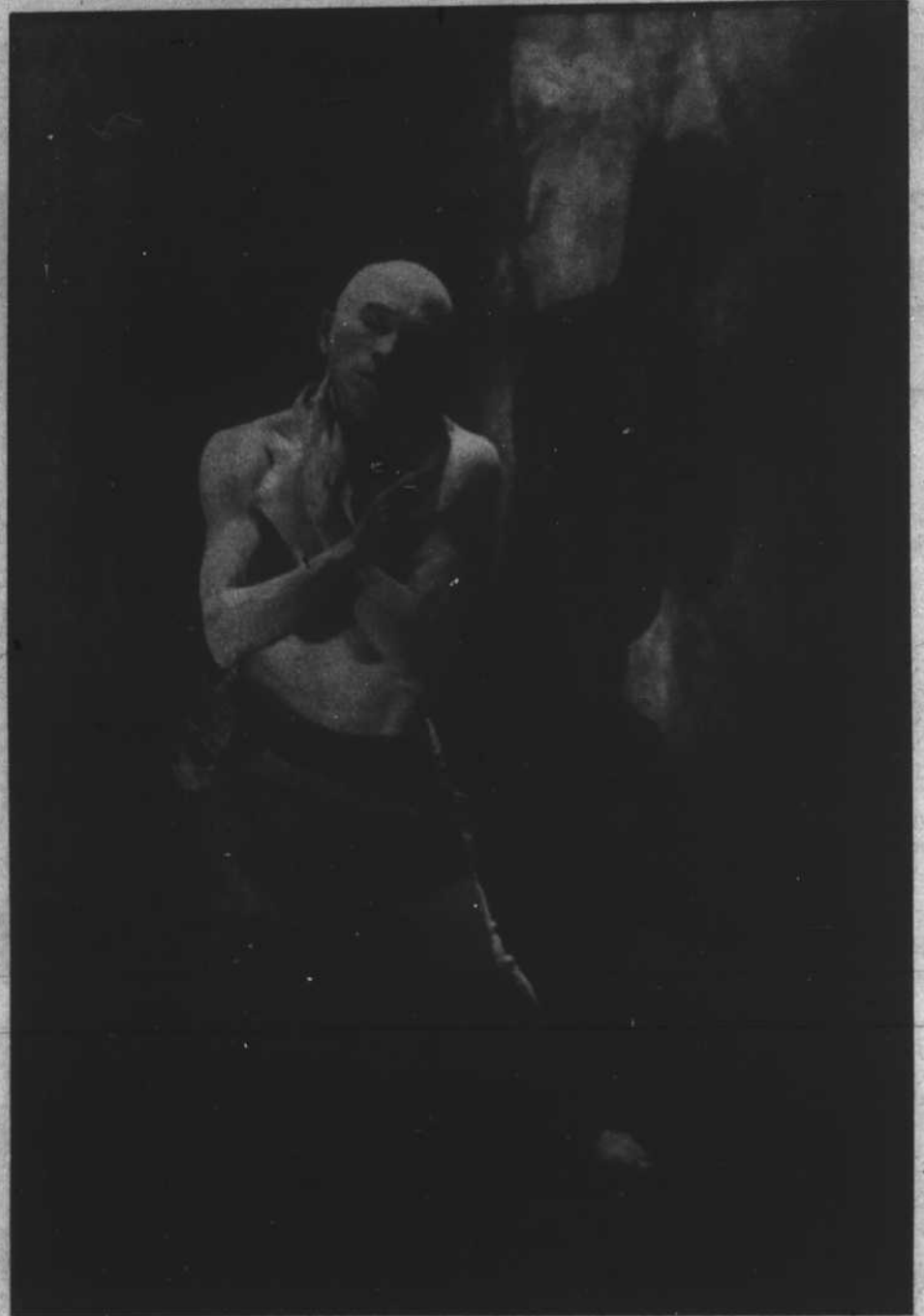
The power and inner beauty identified within Sankai Juku is traced to a person's inner life as a spiritual being, which stems from all elements surrounding humanity.

"Once you come to it, it is an incredibly moving experience," said Norah Goebel-George, assistant director of marketing and public relations at the Lied Center.

Robert Chumbley, the Lied's executive and artistic director, also gave the dancers high praise.

"I would like to remind patrons that Sankai Juku performed in Kimball Recital Hall in 1988 to an intrigued audience," he said.

"I have been told it was the most powerful



Courtesy of IPA

Ushio Amaqatsu and other Japanese dancers will perform Sankai Juku at the Lied Center for Performing Arts Sunday.

evening of theatrical dance Lincoln has ever experienced. Their work is visually stimulating and technically overwhelming. I invite everyone to join and experience a part of oriental culture performed at its highest."

Locally sponsored by the Asian Arts and Culture Guild, the evening program is titled, "Shijima-The Darkness Calms Down in Space." Tickets are \$20, \$16 and \$12. Students tickets are half-price.

DO NOT
move
DO NOT
whisper
DO NOT
even breathe

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Dracula

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ken and angular style of movement." Scott said he was very impressed with the consistency of the choreography.

"It builds to a point with tender movements and animalistic movements," he said.

Bahr said Dracula's most monumental movement was when the vampire takes flight. She said the flying technique was a patented process that further enforces the theatrics in the play.

Scott said he enjoyed flying, except for a few bruises he received from the harness.

"It is a completely new experi-

ence. It's fun," Scott said. "It also has gotten to be very dramatic."

Bahr said the ballet also was brought into the light by the recent vampire craze revolving around popular vampire novels and movies.

Bahr said having performance dates close to Halloween gave the ballet more of a seasonal appeal to the audience, similar to the "Nutcracker" play's relationship to Christmas.

Whether "Dracula" will become a seasonal production for Ballet Omaha has yet to be decided, Bahr said.

The Lied Center performance of Dracula will begin at 7:30 p.m.

Tickets are \$24, \$20, and \$16. Student admission is half price.

Lewis

Continued from Page 9

Doomed and blessed because he never sees life's impossibilities, he inevitably trips past them.

Lewis has little left to prove to the world. His mark is made on cinematography. He has performed with Sammy Davis Jr., Robert DeNiro and Sandra Bernhard. His legacy is visible in movies like "The Jerk" and "National Lampoon's Vacation."

At the end of his press biography, Lewis states melodramatically: "I shall pass through this world but once. ... I shall not pass this way again."

On that ominous note, make sure to see him at the Lied while you can.

—Patrick Hambrecht

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