



Shaun Sartin/DN

Jeff Protector lays down in one of the booths at La Nuovo Paradiso, a new eatery at 1140 O St. Protector, a sophomore political science major, will be one of the Paradiso's managers when it opens later this month.

Goal on hold

Owners have 'no clue' when their restaurant will open

SPOTLIGHT

By Mark Baldridge
Senior Reporter

What happens to a dream deferred?

That is a question the owners of La Nuovo Paradiso might ask themselves.

The Paradiso, a restaurant which will occupy the old Hospe building, 1140 O St., is still under construction a month after its planned opening date.

The Paradiso is the dream of Kevin Casey and Jean-Pierre Pucheu.

Casey was the final proprietor of the old Red and Black Cafe, after the cooperative that opened it folded. The Paradiso could be considered a continuation of that dream.

"We're bringing in basically the same ideas with us to this place," Casey said.

"Our old building was collapsing around us. The day we moved out of there the ceiling collapsed."

But the Paradiso "won't just be the new Red and Black," Casey said.

"We'll be looking for a crowd with a little more disposable cash," he said.

"I've been cooking for over 20 years, and I really wasn't able to do the kind of

food there that I wanted to.

"Plus the fact that we're going to have a liquor license here."

Management agreed.

John Lewy, who worked with Casey in his Red and Black days, will be general day manager for the Paradiso.

"To give you an analogy," Lewy said, "the old Red and Black turned into a community center."

"The Paradiso will be an upscale, moderately priced restaurant. We'll be trying to get a more upscale clientele."

"No more getting a 25-cent cup of coffee and sitting around all day."

The Paradiso will offer fine Italian food, he said.

"There's no one in Lincoln offering what we (will) have to offer."

But the Paradiso still faces several hurdles. It still has to pass fire and safety inspections.

"Not only the inspections," Lewy said, "but we've got some odds and ends we've got to put together: touching up the paint and finishing the booths."

He said he had "no clue" when the Paradiso might be ready to face inspection and then open.

"They haven't set a new date yet," he said. "I would guess some time next week."

Part of the reason it has taken so long is that management and owners have been doing so much of the work themselves.

Sanding and laying tile have given Lewy

a new perspective on the amount of work that's been done, he said.

But the owners are hopeful.

"I'm hoping to be finished with this this week," Casey said.

"I think we can pull this off."

He said the remodeling had been financed "by the skin of our teeth." But he has high hopes for the new venue.

"Now that the Lied Center is downtown, the downtown area has become a kind of entertainment center."

He said downtown offered a lot to Lincolntites, with its theaters, restaurants and coffee shops.

"Plus the buildings downtown are a lot more interesting than some little cubicle in a mall. Here we have 25-foot ceilings."

Casey hopes to make his building even more interesting.

The Paradiso plans for the future include an after-hours dance club on the second floor and a concert hall on the third floor.

But all that will have to wait until the Paradiso can get on its feet.

It's a risky proposition whenever you try to make your dreams real. But sometimes the risks have to be taken, Pucheu said.

He put it this way:

"Remember that movie 'Field of Dreams'? Well, what if the guy never built it?"

Dead Milkmen stop in Omaha on crusade to rule world

Concert preview

By Paula Lavigne
Staff Reporter

If Rodney "Anonymous" could dominate the world for 10 minutes, he would do one thing — eliminate all Family Circus cartoons.

"If I ever meet Bill Keene, I think I'm going to have to hurt him," Rodney said. "His cartoons are so nauseating and so unrealistic with these kids saying all these 'cutesy' things."

Rodney, lead singer and keyboardist for The Dead Milkmen — who will be in Omaha on Monday night — said the band's goal for world

domination by the turn of the century wasn't a new one.

"It's kind of like Andy Warhol's 15 seconds of fame," he said. "Everyone should be allowed to dominate the world for 10 minutes. It's the whole theory of the Global Village."

Rodney said success would be a good bonus, but was not vital to the band.

"As long as we didn't let it change our music, it would be alright," he said.

Rodney said if The Dead Milkmen ever made it big, they'd have fun with the system.

"If we ever sold millions of records, we'd give the money to a street gang to buy an atomic bomb," Rodney said.

Rodney said he had seen too many bands destroyed by fame.

"These good musicians must have been replaced by robots," he said.

"It's the only logical explanation."

Although The Dead Milkmen may be far from world domination themselves, Rodney said the band had plans for its future.

"We're not all that popular," he said. "Right now we're just experimenting."

Aside from Rodney, the Milkmen include Butterfly Fairweather, vocals and guitar; 11070 (Dave Blood), bass; and Dean Clean, drums.

The Dead Milkmen started their experiments with their first album, "Big Lizard in My Backyard" in 1985. Five albums later, the band released "Not Richard, But Dick" the album they are currently touring to support.

"We're all from around Philadelphia, and we've been playing together since high school," he said. "We just went out and found other people who wanted to be in a band."

This kind of spontaneity is what

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If we ever sold millions of records, we'd give the money to a street gang to buy an atomic bomb.

— Rodney "Anonymous"
The Dead Milkmen

gave the band its attitude, Rodney said. It also means The Dead Milkmen's music doesn't fit any specific category.

"It's not top 40, heavy metal, continental Christian rock, or 15th Century Monastic chants," Rodney said. "I guess what's left over is what it is. It's not one thing all night long."

Rodney said The Dead Milkmen's originality may be attributed to his personal inspiration, Frank Zappa.

Rodney said several of the songs come from articles the band reads. He said the song "Leggo My Ego" came from an article in Time maga-

zine on psychology.

Rodney said several of the Milkmen's songs were based on world events. He said The Dead Milkmen's trip to Yugoslavia placed them in the middle of one.

"We were there right before the fighting broke out," he said. "I think a lot of people might blame us for it. Thinking back on it, it was very frightening."

The Dead Milkmen will be performing at the Ranch Bowl. Doors open at 8 p.m. The opening band, Possum Dixon, starts the show at 9:15. Tickets are \$10.50.

Performance has wizardry of the original

theater review



Watching Dorothy, Toto, Scarecrow, Tin Man and Lion follow the yellow brick road was a trip down nostalgia lane, with a few new tricks added.

The Royal Shakespeare Company's version of "The Wizard of Oz" played the Lied Center stage this weekend to a full house of children and adults alike.

The Royal Shakespeare Company adapted the 1939 film classic for the stage in 1982 — and kept most of the dialog intact.

It was eerie how each line, each inflection, and even many of the actors' movements could be anticipated from one moment to the next. That didn't detract from the originality of the performance, though, as the stage version combines new and old tricks alike.

The acting was, on the whole, terrific. Kim Smith's Dorothy — easily the hardest part to pull off, considering the magnitude of Judy Garland's popularity — was very good, even when it seemed she did her best to recreate Garland's voice. Her rendition of the classic "Somewhere Over the Rainbow" was enough to raise goose pimples.

Matthew MacDougall, Brad Wills and Lennie Watts, as Scarecrow, Tin Man and Lion respectively, were all first-rate. Together with Dorothy, the lead ensemble was wonderful to watch — they were completely in sync, and the chemistry was right on target.

Other standouts in the cast include Joe Doyle as Uncle Henry, Pall Gale as the Munchkin Coroner and Michael J. Isennock as the Munchkin Mayor.

Ellen Martin's dual role as Miss Gulch and the Wicked Witch of the West was a bit lacking in the menace department. However, it was not altogether her fault, as Margaret Hamilton's film rendition would be nearly impossible to top.

Her monkeys were great.

Puppets were used to complete the munchkin ensemble and create the Wizard of Oz. While the Wizard was an effective use of puppetry, the munchkin additions were more distracting than complimentary. The children in the audience responded well, but for the grown-up viewer it took away from the reality of the production.

The technical aspects were successful, especially the special effects and costuming. The effects were very good, from the witch's fireballs to the flying monkeys. Lighting also was used to advantage, particularly with the tornado effect.

Aside from the familiar story and the lead ensemble, the song and dance numbers were the stars of the show. Harold Arlen and Yip Yarburt's memorable musical score was beautifully performed.

"The Wizard of Oz" stage presentation was a wonderful tribute to the beloved movie classic.

—Anne Steyer

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