

New gallery owner hoping to make friendly atmosphere

By Sean McCarthy
Staff Reporter

New Age music plays in the background. Art fills the walls. You are greeted with a cup of steaming java.

Sounds like a typical coffee house, but it isn't. It's all part of the exhibit at Noyes Art Gallery at 119 S. Ninth St.

At this exhibit, entitled "Tea Party," gallerygoers can actually drink from the art.

The exhibit is composed of cups and saucers made by potter Alicia Hanck. Patrons can drink hot tea or coffee from Hanck's works for free.

Hanck said she hoped the audience would be surprised at the exhibit.

"I think with pottery, some people who are unfamiliar with artwork may feel afraid," she said. "This exhibit gives you more time to experience and look at the work."

Originally from Chicago, Hanck moved with her husband to Norfolk and has been operating out of her home studio for 17 years. Her work has been shown in galleries in Chicago, Sioux City, Iowa, and Omaha.

"Tea Party" is Hanck's first work to be featured at Noyes Art Gallery.

"There's so much pottery, I have many more works to give to her (the owner)," Hanck said.

Originally the Haymarket Art Gallery, Noyes Art Gallery has changed both name and owner.

Julia Noyes, an artist and owner of the gallery, said she purchased the gallery about two months ago. Since then, she said, she has operated out of the gallery for about three weeks.

The gallery features about 60 works from 12 artists, Noyes said. Most of the featured artists are from Lincoln.

Before setting up her studio in Lincoln, Noyes said she ran the Norfolk Art Center for nearly three years. She thought a move to Lincoln would provide her with more opportunities.

Although she is the owner of the gallery,

Noyes said she was a painter first. Besides paintings, Noyes said she also designed ties. Her trademark signature, a capital "no" with "yes" about a quarter inch above the "no," comes from a spiritual belief.

"If you have a 'yes' above it, you can overcome the 'no,'" Noyes said. "It is sort of like the yin and the yang."

Besides a featured monthly exhibit, oil canvas paintings, water colors and photography fill the walls. Elma Dreesen, James Ray, Karla Judt, Dorothy Dane, Jo Brown, Nancy McClelland, Lois Meysenberg, Bob Egan, R.H. Humpal and Noyes herself are artists featured in the gallery.

"Every gallery has the personality of the people who are running it," Noyes said. "Our artists are fun, but they are also very serious when it comes to their work."

Each artist is responsible for a shift in running the gallery.

Patrons who frequent the gallery are as diverse as the works in the gallery. College students, art patrons, other artists and curious onlookers all visit the gallery.

Noyes said she was relying heavily on word-of-mouth to attract new patrons. She also has plans to attract new visitors with artist demonstrations and classes for adults and children.

Noyes said she wanted to attract an even more diverse group of patrons. All works in the gallery are originals and are priced accordingly.

Noyes said she wanted to make the gallery fun for patrons. In February, with the exhibit "Red Hot Lovers," patrons will receive free kisses — Hershey's kisses, that is.

In the summertime, Noyes said she planned to take full advantage of her surroundings by placing works on the sidewalk of the gallery and having people model.

"We want the atmosphere to be friendly and warm," Noyes said. "A lot of people are scared to go into a gallery; some feel intimidated."

"Our main goal is to have fun."
The gallery is open from 10 a.m. to 5 p.m. Tuesday through Saturday.



Sandy Summers/DN

Julia Noyes, owner of Noyes Art Gallery at 119 S. Ninth St., shows off this month's exhibit, "Tea Party."

Acting shines in finale of Vietnam trilogy



"Heaven and Earth"



"Heaven and Earth," the third film in Oliver Stone's trilogy of the Vietnam conflict, is just short of heavenly and very down-to-earth. Stone follows up the successful films "Platoon" and "Born on the

Alternative point of view strengthens film

"Fourth of July" with this moving picture about the life of Le Ly Hayslip (Hiep Thi Le), a Vietnamese woman.

Stone wrote the screenplay based on Hayslip's books, "When Heaven and Earth Changed Places" and "Child of War, Woman of Peace."

The story begins with Le Ly's childhood in the Central Vietnamese farming village of Ky La. Her parents (Joan Chen and Dr. Haing S. Ngor) manage to keep the family together during conflicts with the French. But the Vietnam conflict takes Le Ly's brothers and later Le Ly herself away from the family.

Surviving torture, rape and the

birth of an illegitimate son, Le Ly manages to establish herself with a job as a waitress. She meets an American soldier named Steve (Tommy Lee Jones), and they get married. After the war, Steve takes her back to America. What should be a happy ending becomes another trial for Le Ly, as she separates from her husband and begins life as a single mother with three children.

The film climaxes when Le Ly returns to Vietnam with her three very American sons and attempts to reconcile her past and her future.

Stone addresses the Vietnamese side of the conflict in this film, making it very different from "Pla-

toon" and "Born on the Fourth of July." But this difference makes it a much stronger film. Le Ly, who fought for the Viet Cong, must come to terms with her love for her native land and her love for her husband and new homeland.

The audience is able to get a good look at the culture of the Vietnamese and how they learn to live with constant warfare and domination. Not many films have been this successful in portrayals of different cultures and getting the attention and sympathy of the viewers.

The acting is excellent throughout the show. Tommy Lee Jones is powerful in his role as a soldier who is unable to deal with his hor-

rific experiences in Vietnam.

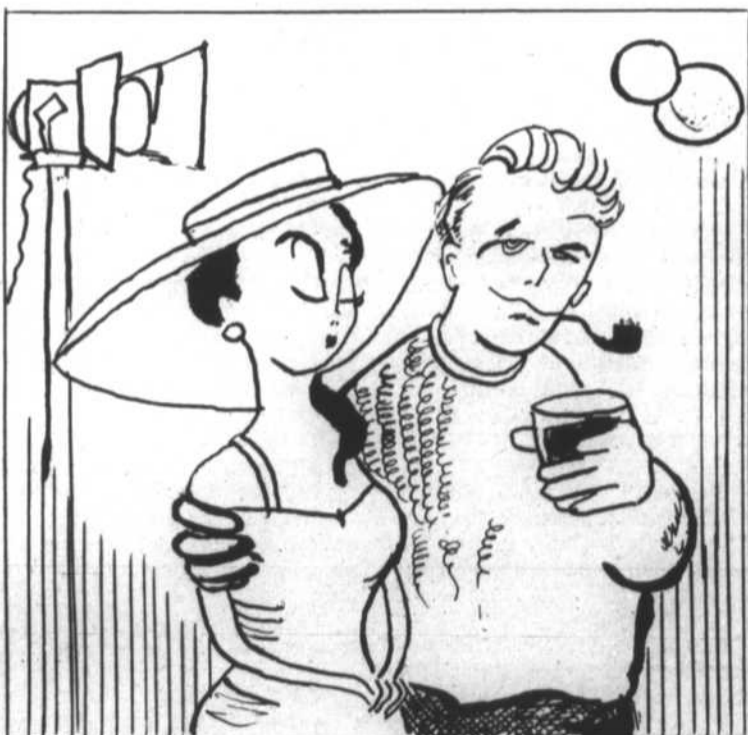
Joan Chen is equally good as Le Ly's mother. She must deal with the loss of her husband and several children while somehow finding the strength to rebuild her life.

But it is newcomer Hiep Thi Le who gives the strongest performance of the show. She plays Le Ly with the emotion and drama of a much more experienced actress.

The filming of the Vietnamese landscape and the battle scenes are exceptional. The setting increased the reality of the show by a good measure.

"Heaven and Earth" is an intense experience and another triumph for director Oliver Stone.

—Joel Strauch



James Mehling/DN

'The Country Girl' explores two addictions in intense environment at The Coffee House



"The Country Girl" opened at The Coffee House's "Off Broadway, On Lincoln" Theatre to an enthusiastic audience of about 10 people on Friday.

The Coffee House's theater is extremely intimate, almost in a bedroom sense. The actors are never farther than a dinner-table length from the front row; even a slight facial expression or whisper can be seen and heard from a seat in the back. The setting has an involving intensity, strong even when compared to Nebraska's dinner theaters.

"The Country Girl," written by

Clifford Odets in 1942, is the story of two powerful addicts: alcohol and acting.

The play is the first full-length production of "Off Broadway, On Lincoln."

Tom Winter, a University of Nebraska-Lincoln classics professor, plays a washed-up alcoholic actor, Frank Elgin. His wife, Georgie Elgin, is played by Carla Swartz.

Elgin is offered a part in a new play by director Bernie Dodd, played by Ron Silver, director and co-founder of the theater. As the relationships among Dodd, Frank Elgin and Georgie Elgin develop, the lines between alcoholism, playacting and codependency blur.

Winter said, "It was fun to study drama from the inside. Like the inside of Dr. Who's telephone booth, the dimensions are bigger on the inside. 'I'm a tourist here. The drama I'm

into is 2,000 years old. Clifford Odets (the author of the play) is barely dead."

On opening night, "The Country Girl" became a puzzling example of "meta-theater." Not only was "The Country Girl" a play within a play, the performance of the real-life actors seemed to depend upon the fate of the characters in the play.

When Elgin's play was failing, the actors strained and stumbled. But when Elgin succeeded, the Coffee House actors performed well.

Only a Coffee House insider or a psychologist could attempt to explain whether life was imitating art or art was imitating life in "The Country Girl." Whatever the answer, the play was worth the \$5.50 to behold the effect.

"The Country Girl" plays Friday through Sunday until Jan. 29.

—Patrick Hambrecht