

ARTS & ENTERTAINMENT

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Play confronts transition to adulthood

By Paula Lavigne
Senior Reporter

Running away from images and stereotypes only ends in an emotional chase in "The Pursuit of Anne," a Theatrix play opening tonight.

"The Pursuit of Anne" is the premiere production of a new script by University of Nebraska-Lincoln theater student Michael Solomonson.

Director Julie Hagemeyer said "The Pursuit of Anne" revolved around the death of Anne Smith (played by Sara Bucy), a young child actress trying to make her way in the adult world.

"She can't make this transition from a cute, little girl in pigtails to an adult woman," she said. "She can't get away from the stereotype."

Forensic investigator Murray Goldman investigates the apparent suicide of Smith. He has a daughter close to Smith's age named Veronica, who also is trying to deal with the pressured image of a young lady in society.

The story of Smith's death is loosely based on the actual suicide

Quik Facts

Show: "The Pursuit of Anne"

At: Studio Theatre, Temple Building

Times: 7 p.m. today, Friday and Saturday, 2 p.m. Saturday

Tickets: \$2 at the door

of 18-year-old actress Anissa Jones, who played Buffy on the television show "A Family Affair."

Goldman (Patrick Tuttle) discovers more about Veronica (Bridget Bohuslavsky) through his investigation, which is depicted through a number of flashbacks through Smith's life.

Hagemeyer said the play contained 34 small scenes, and the challenge lay in making those scenes flow together. But she said having the playwright at hand made her work a lot easier.

Instead of relying solely on director interpretation, she could go back to Solomonson and ask for clarification of scenes or characters.



The characters Peggy Morrow, Anne Smith and Adam Willis play a game of Trivial Pursuit in the Theatrix play "The Pursuit of Anne." The actors are, from left: Sara Bucy, Jen Walker and Charley Engle.

She said that out of all of his plays, Solomonson selected "The Pursuit of Anne" for Theatrix because it touched upon many issues in today's society, including sub-

stance abuse, images and broken families.

"The Pursuit of Anne" opens at 7 p.m. tonight in the Studio Theatre,

located on the third floor of the Temple Building. Additional performances are 7 p.m. on Friday and 2 p.m. and 7 p.m. on Saturday. Tickets are \$2 at the door.



Courtesy of Lied Center for Performing Arts
John Paul Jones, left, former Led Zeppelin bassist, and Diamanda Galás will perform on Sunday at the Lied Center.

Bassist walking new paths

By Paula Lavigne
Senior Reporter

Relaxing at home in the English countryside, John Paul Jones navigates the information super-highway looking for new knowledge and sending electronic mail.

Jones' first experiences with computers were with rock group Led Zeppelin in the late 1970s, when he used synthesizers and sampling techniques on stage.

When Jones looks back on those years, he discovers little change.

In 1980, Led Zeppelin disbanded after the death of drummer John Bonham. The remaining members, Jimmy Page and Robert Plant, pursued solo careers, while Jones discovered other outlets for his technology — and his talent.

After his 12 years as bassist and keyboardist for Led Zeppelin, Jones branched out to pursue a successful career in producing TV programs and performing rock and classical music.

And the song remains the same. "Since Zeppelin, I did go home and get my life together. I wanted to spend a lot more time with my

Quik Facts

Show: Diamanda Galás with John Paul Jones

At: Lied Center for Performing Arts

Time: 7 p.m. Sunday

Tickets: \$15, available at Lied box office

family. I had three daughters who were approaching teen-age years, and it became more time-consuming," Jones said during a telephone interview from England.

He and his wife moved to England's west country and built a 24-track recording studio with facilities for film and television work.

Jones has spent the last few years in production. He produced the Butthole Surfers' album "Independent Worm Saloon," wrote string arrangements for R.E.M.'s "Automatic for the People" and played on Peter Gabriel's "Us."

His most recent work with vocalist Diamanda Galás puts Jones back into the performing circuit.

Galás, known for her shocking performances and eclectic vocal style, impressed Jones in 1983 with her song "Wild Women With Steak Knives."

"My first impulse was 'Wow, this is one hell of a singer,'" Jones said. "My wife brought the record home, and it scared the children witless. It was kind of a parents' rebellion."

A mutual friend of Jones and Galás brought the two together while Galás was touring Europe late last year.

Jones had not heard Galás' singing voice in person, so he only had a hazy picture of her sound, he said.

"She went back to the States. We swapped tapes," Jones said. "... Then we got together for a couple of weeks and rammed it all into a record."

Their 1994 release "The Sporting Life" is what Jones calls a collection of "homicidal love songs."

"It's in a sort of way that it's different and it's refreshing. Rock, for me, hasn't been the forger-

See JONES on 10

Eccentric artist brings her power to Lied

By Paula Lavigne
Senior Reporter

Music. Sex. Power.

In a word: Diamanda.

A fiery, devious diva, Diamanda Galás creates a world of her own in which sex is a game, death is art and society is doomed to die in a consumerist hell.

Galás will pair up with ex-Led Zeppelin bassist John Paul Jones for a performance this weekend at the Lied Center.

Galás and Jones released "The

Sporting Life" earlier this year. "Wild Women With Steak Knives" and "Plague Mass" — a requiem for those dead and dying of AIDS — are two of Galás' solo works that have fostered her international reputation.

And what a reputation it is. Galás performed "Plague Mass" at the Festival delle Colline in Italy, where she was denounced by a member of the Italian government for committing blasphemy against the Roman Catholic Church.

Galás just finished "Schrei 27,"

a 27-minute solo piece sung in the dark that deals with the anguish of women being abused. "Insekta" puts Galás in a steel cage that is slowly lowered to the ground.

All this, Galás said, is what keeps her from getting "bored."

"I've been doing music since I was 5 years old," she said. "It's too late for me to go down one path."

Nebraskans may find Galás' performing style a bit shocking. Galás said she already has spoken with a Nebraska man who warned her to be careful.

"He was a very nice man. He was just wondering if I had any audience in Nebraska, because this was very unorthodox programming for Nebraska," she said.

The man's concern pleased her. "He was so sweet and honest about it. He didn't have an attitude. I find that really nice."

Galás is a product of her environment; she is influenced by her experiences growing up in San Diego.

"People from San Diego are very eccentric, very good artists.

I'm quite pleased I was not born in New York, because the tendency there is for everyone to go down the same path," the singer said.

Galás said that she was raised a Greek orthodox agnostic "tending toward atheism" and that she had an unconventional upbringing. Her father fought with the local priest, so the Galás family didn't go to church. Instead, her father read from Socrates and Aristotle. Galás' mother was a strong feminist.

See DIAMANDA on 10