

ARTS & ENTERTAINMENT

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For "Forrest Gump," life is like a box of Oscars

LOS ANGELES (AP)—"Forrest Gump," the surprise blockbuster about a slow-witted Southerner, won six Oscars Monday night, including best picture. Its star, Tom Hanks, became the second performer to win the best actor award two years in a row.

"I feel as though I'm standing on magic legs in a special effects process that is too unbelievable to imagine and far too costly to make a reality," said an emotional Hanks, who won last year for his role as a lawyer dying of AIDS in "Philadelphia."

Jessica Lange was named best actress for her role as a frustrated Army wife in "Blue Sky." Dianne Wiest, a melodramatic stage star in "Bullets Over Broadway," and Martin

Landau, a washed-up, drug-addicted Bela Lugosi in "Ed Wood," won supporting awards.

Robert Zemeckis won as best director for "Gump," which also took prizes for adapted screenplay, film editing and visual effects.

"Gump," the fourth most profitable movie ever, had drawn a near-record 13 Academy nominations. But it was unable to turn that baker's dozen into enough Oscars to come close to challenging the most honored film, "Ben Hur," the 1959 release that won 11 Academy Awards.

Other winners were:

Original screenplay: Quentin Tarantino and Roger Avary, "Pulp Fiction."

Foreign film: Russia, "Burnt by the Sun." Art direction: Ken Adam and Carolyn Scott, "The Madness of King George."

Cinematography: John Toll, "Legends of the Fall."

Costume design: Lizzy Gardiner and Tim Chappel, "The Adventures of Priscilla, Queen of the Desert."

Documentary feature: Freida Lee Mock and Terry Sanders, "Maya Lin: A Strong Clear Vision."

Documentary short subject: Charles Guggenheim, "A Time for Justice."

Film editing: Arthur Schmidt, "Forrest Gump."

Makeup: Rick Baker, Ve Neill and

Yolanda Toussieng, "Ed Wood."

Music original score: Hans Zimmer, "The Lion King."

Music original song: Elton John and Tim Rice, "Can You Feel the Love Tonight," "The Lion King."

Animated short film: Alison Snowden and David Fine, "Bob's Birthday."

Live action short film (Tie): Peter Capaldi and Ruth Kenley-Letts, "Franz Kafka's It's a Wonderful Life," and Peggy Rajsiki and Randy Stone, "Trevor."

Visual effects: Ken Ralson, George Murphy, Stephen Rosenbaum and Allen Hall, "Forrest Gump."



Belinda Carlisle
"Summer Rain"
from the album
"The Runaway Horses"
MCA Records
1989

Rolling Stone magazine once hailed Belinda Carlisle as the "high priestess of sugar pop," but I am convinced that she is the Elizabeth Taylor of pop music. Like Taylor, Carlisle is memorable because of her lush beauty rather than her talent.

The two stars are similar in other ways, too. Both have had yo-yoing weights and problems with substance abuse. Both have shrewish personalities and try to compensate for them by supporting political causes.

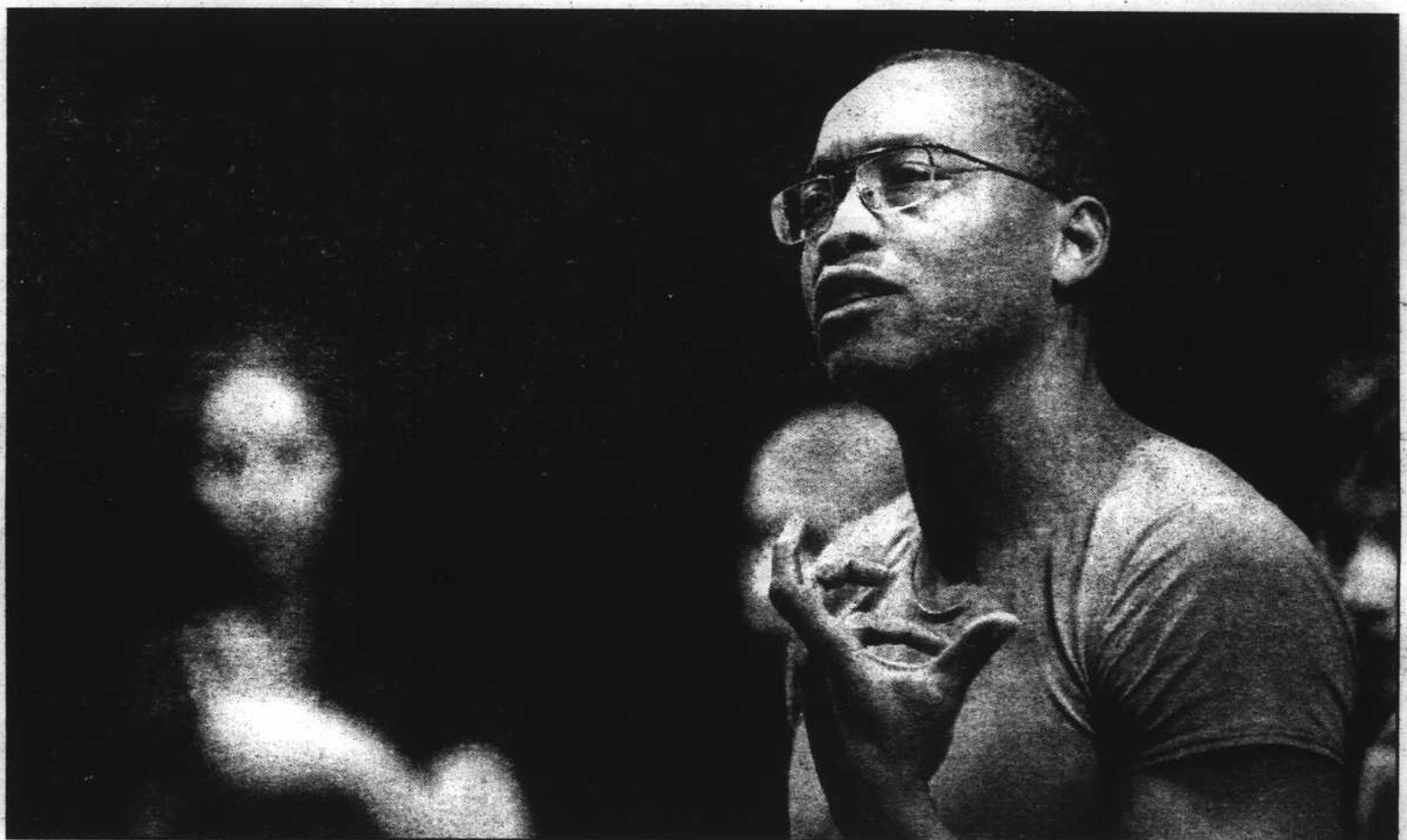
Watching Belinda in the "Heaven is a Place on Earth" video with her fiery red hair and sparkling blue eyes in her solo spotlight is a visually rewarding experience. It's similar to watching Liz in "Cat on a Hot Tin Roof" with those legendary violet eyes and inhumanly gorgeous complexion.

"Summer Rain," the last of Belinda's songs to make Billboard's Top 40, hit the airwaves five years ago. With lyrics by Robbie Seidman and Maria Vidal, "Summer Rain" is a dramatic and difficult song (reportedly taking 200 takes), venting a woman's memory of her last night with her boyfriend before he leaves for war. This sultry song is Belinda's "Suddenly, Last Summer," the film in which Liz plays a woman driven mad from watching her cousin's cannibalistic death, a purging effort that tears out the performer's guts and gives the audience a thrilling catharsis.

True, Belinda does not go to the same depths as the bland Suzanne Vega. She lacks the prestige of post-modern's own Yoko Ono, the charming Courtney Love. However, Carlisle's giddy warbles and angelic choruses are as effervescent as 7-Up and as refreshing as Wrigley's Extra. Sure, it ain't Evian and granola, but it's fun.

— Phillip Nielsen,
senior English major

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Travis Heying/DN

Choreographer Bill T. Jones answers questions for a small audience after a demonstration at the Johnny Carson Theater Monday night. His dance company will perform Tuesday night at the Lied Center.

Dance company probes life, death issues

Art's real value examined

By Jeff Randall
Staff Reporter

Bill T. Jones came to the Howell Theatre Monday not only to answer a few questions about his work, but to ask a few of his own.

Jones, the artistic director of Bill T. Jones/Arnie Zane Dance Company, examined the role and function of art and the people who create it. He was featured as part of the Arts and Issues series conducted by the UNL College of Fine and Performing Arts.

He challenged the audience to give viable reasons for the existence of art, offering a few suggestions of his own.

"Artists are only individuals who are trying to figure something out," he said. "In the 20th century, with cameras and other new technology, we no longer have to represent the world."

"Now we can turn to the inner world." Searching for hidden messages and motives behind every piece of art is something that Jones said can occasionally be futile.

"The truth is that art doesn't have to do anything," he said. "It

is amoral and apolitical."

Dividing the commercial, or "official," art from the truly valuable is becoming an increasingly necessary task, Jones said.

He defined official art as the art of the ruling class.

"It tells you how to be a man. It tells you how to be a woman. And it tells you what to ignore," Jones said. "It's telling you what to be, and you pay for it."

Art that rejects the official constraints should be maintained, he said. But funding for this maintenance, Jones said, is threatened by proposed cuts to the National Endowment of the Arts.

If the NEA does lose its funding, Jones said, people should be prepared to pay for new... even if it doesn't promise the sure-fire entertainment of the latest Hollywood production.

"Somewhere, some child has an idea that will someday revolutionize the world of art," he said. "But right now that idea wouldn't sell one ticket. We have to decide whether it's our responsibility to keep the idea alive."

"We have to decide if we're willing to pay for that."

Work addresses mortality

By Jeff Randall
Staff Reporter

Dance enthusiasts were able to get a closer look at the work of one of modern dance's most revered artists when the Bill T. Jones/Arnie Zane Dance Company presented a demonstration of Jones' latest work, "Still/Here," at the Johnny Carson Theater Monday night.

"Still/Here" explores the minds of numerous people who face terminal illnesses. At the demonstration, Jones and his dance company performed and explained excerpts from "Still/Here."

Jones conducted interviews with 89 terminally ill people in cities throughout the United States to gather working material for the dance piece. The interviews took place at workshops in which people put their feelings into words, pictures and, most importantly, movement.

"I wanted to see what we could learn from those on the front lines of mortality," Jones said.

The dance "phrases" and music that make up the piece were developed after watching and listening to hours of videotape of the work-

shops, he said.

Jones has a definite connection to this piece. He is HIV positive and lost his partner, Arnie Zane (for whom the dance company is named), to AIDS.

Dance, as an art form, Jones said, is integrated into seemingly non-artistic endeavors. He said it was powerful because it could expand on otherwise limited emotions and actions.

"The reason people love to watch Michael Jordan lies as much in his form as it does in the fact that he wins," Jones said. "And I want to take that to another level with dance."

Through his meetings with those facing death and his own experiences, Jones said, he was able to detect a common thread which ran through every individual.

"You may think this would all have been very stark and gloomy," he said. "But hope was a thing which everyone floated on in these workshops. These people were not ready to give up."

The Bill T. Jones/Arnie Zane Dance Company will perform at the Lied Center for Performing Arts tonight.