

state
OF THE ARTS
By Kasey Kerber

New system rates actors by income

Here's the deal. If you're in Hollywood, your name is no longer the most important means of identification.

It's now your number. No, not your phone number, fax number, beeper number or even your Social Security number.

It's your The Hollywood Reporter number and the number alone is now what determines a star's worth in the movie business.

You see, every year "The Hollywood Reporter" ranks all actors and actresses (even those that have appeared in Howard the Duck) based upon how likely they are to bring in the big bucks on the silver screen.

Is it a good system? A bad one? Is it unfair because it doesn't take into account an actor or actress's actual acting ability?

Maybe. Yet are we really the ones to criticize? Heck, every time we pay \$4 to see a "good" movie we're inadvertently ranking the actors and actresses in it.

And every time we pay \$1.50 to see a "maybe it's worth six quarters" movie, we're inadvertently telling the actors and actresses that they need a better agent.

Yet, all jokes aside, Hollywood is a money business, and "The Hollywood Reporter" is merely echoing that fact.

I agree with some of the rankings, but others are more off than an archer experiencing a seizure.

Take for example Adam Sandler. His rank is a 22. This guy is a major money maker, but somehow Hulk Hogan, Jon Lovitz, Shannen Doherty and "Freddy Krueger" Robert Englund all have higher ranks.

Or the fact that you can apparently add up the ranks of two O.J. Simpsons and three Chris Elliots and barely make more money than one Julia Roberts.

Then this makes me wonder what the actors and actresses are thinking when they see their own ranking.

I can just see the expression on "The Karate Kid's" Pat Morita (Mr. Miyagi) when he picks up an issue of The Hollywood Reporter and sees that his ranking places him below Hulk Hogan:

PAT MORITA: "Let's see...here I am. Well, crap!"

Overall, it can't be all bad. Tom Cruise, Harrison Ford, Tom Hanks, Mel Gibson and Arnold Schwarzenegger do have perfect 100's. Sean Connery is close with a 94, as well as Jim Carrey with a 97.

Yet the question remains: Should we judge an actor or actress by how much they make and not the quality with which they do it?

I think that in the end, The Hollywood Reporter ranking system matters little in the long run.

Kerber is a sophomore news-editorial major and a Daily Nebraskan staff reporter and columnist.



RYAN SOMERLIN/DN

STUDENTS, FACULTY and the community view the latest addition to UNL's sculpture collection, "Torn Notebook." About 400 people attended the unveiling of the sculpture Friday.

Art Review

Sculpture has dual purpose

BY FRED POYNER
Art Critic

Against the background of a Nebraskan fall, a new and animated sculpture has, in a proclamation by the Sheldon Gallery, "blown into town."

"Torn Notebook," a joint effort by Coosje van Bruggen and Claes Oldenburg, is not intended to be a permanent addition to the sculpture garden. From a distance, the twisting, tossed appearance of the individual "pages" reinforces this fact.

Closer inspection of the center sculpture, however, reveals the steel armature between the pages, changing a viewer's impressions from movement-oriented to inflexible stability.

The nature of this work is really dual in purpose. Again, the distant view

compared to the close-up characteristics confirm this duality. The perspective view shows us an oversized notebook with loose sheets of paper — a familiar image on a college campus and the indispensable tool for the student, the artist, the writer.

Upon approach, the notebook image loses part of its definition. The words on the pages become holes in metal, while the illusion of paper is replaced by the heaviness of the medium. The separate pages seem to emerge from the ground, rather than

pass along the surface unencumbered. By itself, the sculpture is a departure from the Sculpture Garden collection, in terms of location and interpretation. As an installation physically removed from the rest of the collection, it maintains its illusion as a nonsculpture object. As a sculpture focused on incorporating both far-off motion and close-up permanence, it avoids a future death of common acceptance and stagnancy as a university feature.

"Torn Notebook" requires a second look.

'Torn Notebook' unveiled Friday

BY SEAN MCCARTHY
Staff Reporter

Torn notebook pages now scatter the outside of the Temple Building. This may sound like litter to anyone who hasn't read the paper or has been out of the country the past month. Actually, it's "Torn Notebook," the latest addition to UNL's sculpture collection.

The sculpture and the Madden Garden, where "Torn Notebook" rests, were unveiled Friday in front of about 400 spectators. The sculptors, husband-and-wife team Claes Oldenburg and Coosje van Bruggen, attended the ceremony along with benefactors Mr. and Mrs. John Madden, whom the garden was named after.

George Neubert, director of the Sheldon Memorial Art Gallery and Sculpture Garden, led off with the induction. Other distinguished speakers included Pat Lundak, president of the Nebraska Art Association, Terry Fairfield, president of the University of Nebraska Foundation, Gail Yanney, chairperson of the Nebraska Arts Council and Mayor Mike Johanns.

UNL Chancellor James Moeser was also among the speakers at the dedication.

"This is a beautiful place where once we had a very unbeautiful parking lot," he said.

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JAMES MOESER
UNL chancellor

Moeser praised the connection between the 20-foot sculpture and life in Nebraska. He cited the way the spiral of the notebook represents the tornadoes and the lines of the tear in the notebook represent the Platte River.

"Even the colors, black and white, remind us of the academic garb," he said.

Johanns said Friday was one of the top five days he would have as Lincoln's mayor.

"This has been a truly remarkable day," he said. "This piece of artwork will continue to indicate this close relationship between the city and UNL."

Artists Oldenburg and van Bruggen spoke after receiving a welcoming ovation.

Please see NOTEBOOK on 13

Popularity catches up with Omaha band

BY ANN STACK
Senior Reporter

The members of the Omaha group Blue Moon Ghetto apparently haven't caught on as to how successful they've become. Either that, or they're just ignoring it.

Flip on any radio station — classic rock, alternative, Top 40 — and you can hear their catchy, sing-along single "Shine All the Time." It was in heavy rotation all summer across Nebraska.

For every time they were heard on the radio, they were probably playing somewhere live. Band members said they nearly killed themselves playing four to five shows a week to promote their self-titled EP.

But you won't see these four band members wasting any time riding the wave of success their single has brought them. Instead, they're going to try to reach the widest audience possible through their music.

"People call us pop — but there's

much more to it than that," drummer Joel Kassera said. "The advantage that we might have is that our music has much more mass appeal. We get people from all walks of life at our shows. They're really into the music."

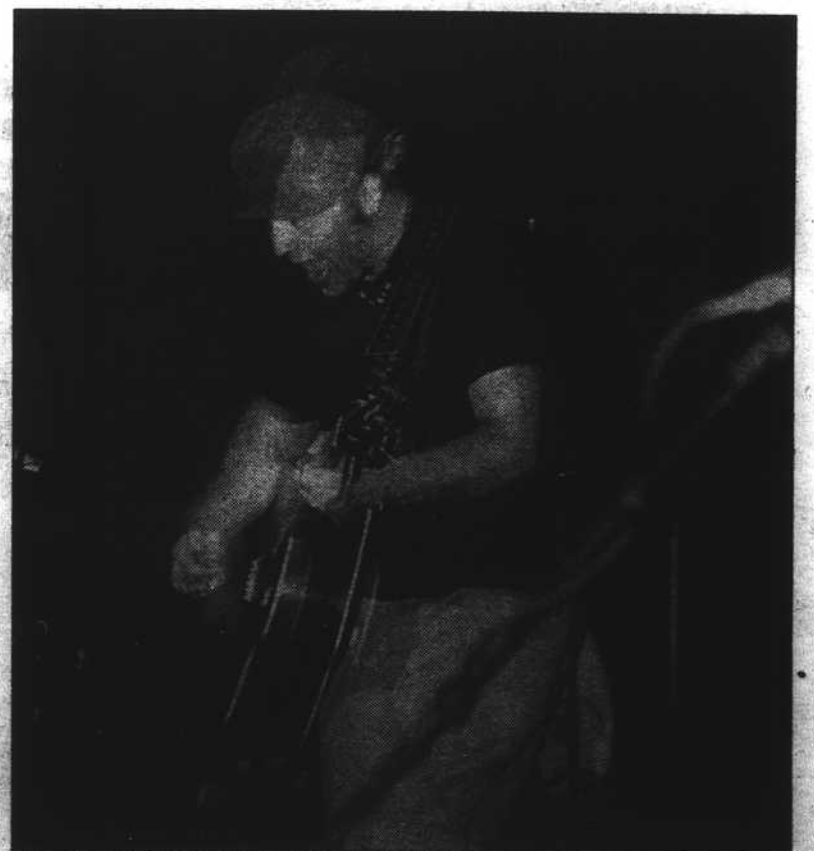
Getting a wider fan base means leaving Nebraska for a while. The band won't play Omaha again until Edgefest on Sept. 15, where they will be performing between The Refreshments and Tracy Bohnam.

This month they'll also be playing gigs in Kearney, Lawrence, Kan. and St. Louis before heading into the studio to record a new full-length album due out early next year.

And all this after forming not even a year and a half ago.

"We're at a record-setting as far as local bands go," Kassera said. "That's not saying we're better than anyone else, we've just worked really hard and we've gotten some lucky breaks."

"Shine All The Time," which featured a harmony with KDGE-FM



MARNI SPEICH/DN

MATTHEW BANTA, lead singer for Blue Moon Ghetto, plays Saturday Night at the Brass Rail, 1436 O St.

Please see BAND on 13