

# Graduate theater students take talent to Shakespearean shows

BY LIZA HOLTMEIER  
Senior Reporter

Shakespeare will join five University of Nebraska-Lincoln graduate theater students in Cedar City, Utah, this summer.

The students — Andy Gutshall, Ahna Packard, Mike Peters, Dawn Schaefer and Theresa Shook — will spend two months participating in the Utah Shakespearean Festival.

They will join 300 theater professionals and advanced students to work in two different theaters on six different shows.

Gutshall, Packard, Schaefer and Shook will work at The Adams Shakespearean Theatre. It is an outdoor venue modeled after the Globe Theatre, where most of Shakespeare's plays were first performed.

The shows that will be performed at The Adams include Shakespeare's "Pericles," "Twelfth Night" and "Henry V." The students' work will

range from set construction to prop artistry.

The four also will work on The Greenshow and The Royal Feaste. The Greenshow consists of a group of traveling players who entertain the shows' patrons with the music and dance of Shakespeare's day.

In the past, The Royal Feaste has resembled the feasts in the days of Henry VIII, when meals were eaten without utensils and served by waiters in period costumes. This year, however, The Royal Feaste is inspired by "A Midsummer's Night Dream," and plans include the introduction of the fork.

Peters will work as a carpenter at the Randall L. Jones Theatre, an indoor facility that will show two non-Shakespeare productions and a 1920s-style "Hamlet." The other two performances are "The Boy Friend," a musical, and "Charley's Aunt," a comedy.

The festival will run through late August, but the students will have only

five to six weeks to finish their work on all six shows.

In order to finish, the group will work 10-hour days, lodging in both hotels and student apartments at Southern Utah University.

The fast pace of the festival will provide an opportunity for the students to hone their skills, Peters said.

"Repertory theater is such a big challenge," Peters said. "We're building shows that have to completely move out of the theater so another show can come in. It's a lot of different work that will improve our skills."

Peters and Shook also have participated in other Shakespeare festivals around the nation. Peters worked at the Oregon Shakespeare Festival, and Shook worked at the Illinois Shakespeare Festival.

The five students are looking forward to this festival because it is nationally known, they said.

"We'll have a chance to meet people from bigger theaters and other universities," said Shook. "The opportunity to network is really valuable."

# A&E reporter passes on legacy

ROCK from page 8

of 'Damn Skippy and the Tugboats' debut album, "Don't Touch Me There; You're Not My Father." It was then I knew that the rock world — and the way I viewed processed cheese — would never be the same.

"I was suddenly overwhelmed with praise for the God who placed this band on the earth and blessed them with a Marshall stack. The opening chords exploded with the force of a blown-up whoopie cushion placed underneath the ass of Chris Farley."

This approach reveals how deep and cool you really are. Be sure to pepper your review with lots of words like "stellar," "innovative," "creative effort," or, for the not-so-good ones, "weak," "floundering," "stale" and "unimaginative." Whenever you can, reference the Velvet Underground and Bob Dylan. Oh, be sure to send all your reviews to the record companies so they know you actually did listen to them before you sold them to the used record store.

Another way to write the formula rock story is to use a funny or

interesting anecdote, preferably one from the band you're writing about. If you can't think of one, make one up. No one cares. Hell, don't kid yourself — no one's reading your stuff anyway.

Example: "When Phil McCrack met Craven Morehead at the Taste Licker three years ago, no one foresaw that a quibble over the price of a double-dipped cone would have such long-reaching effects. The pair's band, the Dope Smokin' Morons, has gone on to sell more than a million copies of their debut disc, 'Hookers and Blow.'"

Of course, the problem with writing band stories is actually finding the band. Musicians, as a rule, don't wake up until 2 p.m., and they all have that gravelly gargling-with-rocks-and-pickle-juice voice from hanging out in smoky bars night after night. They all think their band is the most innovative and inspired since Adam first banged two coconuts together and called it music.

After a while, all your stories begin to sound the same. You've used the same lead, the same body, the same ending on every story you've written

since October. You're in a rut. This happens when you get disillusioned and stop looking for the band that's going to change the world. T h a t ' s when you:

- Remind yourself why you became a music writer in the first place. You wanted to make a difference, maybe shed some light on the music scene and turn people on to new music. And while you're at it, you should pull out those stilettos and try walking across the room.

- Start making up reviews for your personal amusement.

- Start writing movie reviews.

So there you go. Good luck, future A&E reporters. As I head off to write about city council meetings and car accidents, I'll be thinking back to the days when my office was a bar counter, vitamin C came in the form of fuzzy navel and I had all the free CDs I could shake a stick at. I'll miss college.

Against her will, Stack has been forced from UNL and the Lincoln music scene. She is a graduating news-editorial major and a former Daily Nebraskan senior reporter.

# New comedy has 'powers' to be funny

AUSTIN from page 8

(played by Elizabeth Hurley).

The expected fish-out-of-water situations ensue, as Powers is forced to adapt to a world without free love or vinyl records, among other things.

Myers obviously set out to spoof not only the James Bond image of international jet-setting, but also the mores of the '60s and the British mod lifestyle of that time. For the most part, he succeeds. Myers' ability to pull himself into a character and make the audience believe in him is almost unparalleled.

Powers' nonstop pursuit of sex does

grow a bit tiresome, as one begins to wonder just how many double entendres can be heaped upon a script before it collapses. But for the most part, Myers' delivery and sense of comedic timing save him.

As expected, Hurley plays the straight role to Myers' clown, and she does it well. But the script, which was written by Myers, doesn't leave much room for secondary characters.

Jay Roach serves well as director, allowing Myers to play off the script and the other actors, which is what marquee comic players should be allowed to do.

Overall, "Austin Powers" is a com-

## The Facts

Film: "Austin Powers"  
Stars: Mike Myers, Elizabeth Hurley, Robert Wagner  
Director: Robert Wagner  
Rating: PG-13 (Language, Sexual content)  
Grade: B  
Five Words: "Powers" isn't super, just good

edy that occasionally — OK, usually — wallows in the sophomoric, but stays just funny enough to make it all worthwhile.

# Movies pack action for summer viewing

FLIX from page 8

May 23:

"The Lost World" — The heavily-anticipated sequel to the blockbuster "Jurassic Park" promises more dinosaurs, equally-impressive special effects and long lines at the theaters. Jeff Goldblum reprises his role from the original film as the cynical Ian Malcolm.

June 6:

"Con-Air" — Nicolas Cage in one of his two big summertime releases stars as a U.S. ranger on his way home from prison to see his wife and child, only to get caught up in a mid-air hijacking of a prisoner transport plane.

With an all-star cast including John Malkovich, Ving Rhames and John Cusack, and production by Jerry Bruckheimer, this may be one of the top three grossing films of the summer.

June 13:

"Speed 2: Cruise Control" — Keanu Reeves is out, Jason Patric ("The Lost Boys") steps in as the hero and Sandra Bullock is still here. Director Jan DeBont has also come back for the sequel to his mega-hit "Speed."

June 20:

"Batman and Robin" — Holy Identity Crisis! The fourth "Batman" movie brings in the third actor as the Caped Crusader, this time George Clooney ("From Dusk 'Til Dawn") donning the cape and cowl.

Along with Robin (Chris O'Donnell), the Dynamic Duo this time faces the evil duo of Poison Ivy (Uma Thurman) and Mr. Freeze

(Arnold Schwarzenegger), along with breaking in a new partner of Batgirl (Alicia Silverstone).

Expect lots of one-liners, nipples on the Bat suits, and possibly a surprise cameo from Catwoman (Michelle Pfeiffer).

June 27:

"Hercules" — Disney's animated release for the summer. After some lackluster reactions to "Pocahontas" and "The Hunchback of Notre Dame," they need a big hit.

"Face Off" — Nicolas Cage's second entry for the summer teams him with John Travolta in a John Woo ("Broken Arrow") film, thus a virtual promise of overdoses of action, even for the action junkies.

July 4:

"Men In Black" — Will Smith took home a nice paycheck last year at this time for "Independence Day," and he's probably hoping for history to repeat itself with this comic-based sci-fi comedy.

"Titanic" — James Cameron's \$200-million epic is largely a period piece about the ill-fated ship and boasts an all-star cast, including Leonardo DiCaprio, Kate Winslet and Bill Paxton.

July 25:

"Air Force One" — Harrison Ford plays the President of the United States. When terrorists take over his plane, the commander in chief decides to kick some butt.

August 1:

"Mortal Kombat 2: Annihilation" — The video-game-based flick follows the "plot" of the game, with Shao Khan threatening our heroes.



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