

# In your face Opera

BY LIZA HOLTMEIER  
Senior Reporter

Forget the opera glasses and beefy broad singing about her long-lost lover in a language you can't understand.

The opera "Albert Herring" is funny, written in English and performed fewer than 40 feet away from the farthest audience member.

"This is sort of 'in-your-face-opera,'" said Hannah Jo Smith, who plays the character Lady Billows. "The audience sits on risers on stage just feet away from the performers. It's very intimate, and the audience can see us sweat."

Thursday through Sunday, the University of Nebraska-Lincoln School of Music will present Benjamin Britten's "Albert Herring," a comedic opera about virtue and self-discovery.

The three-act opera takes place in the fictitious village of Loxford, England, at the turn of the century. Loxford's residents are selecting

## Theater

their "May Queen" — a young girl of outstanding moral conduct.

Unfortunately, Loxford is lacking suitable candidates this year. The coronation committee, led by the self-righteous Lady Billows, decides to select a "May King" instead. It chooses Albert Herring, a naïve and virtuous local green grocer boy.

However, during preparation for the May Festival, Albert's friend spikes the unsuspecting lad's lemonade with rum. The laced lemonade gives Albert the false sense of courage he needs to break away from his mother's apron strings and enjoy himself.

James Hardin, who plays Albert, said "Albert Herring" is an excellent introductory opera for those unfamiliar with the art form.

"Because the show is written in English, the audience is getting the exact text," Hardin said. "It gives the opera a more comfortable feel-

ing. The audiences — and the actors — don't feel as if they're in over their heads."

Hardin added that the English text makes the characters seem real instead of caricatured.

"When doing a non-English text opera, it's easy to resort to gimmicks and stock characters because you have so much to get across," Hardin said. "With 'Albert Herring,' I think the audience will see the characters as more honest because they're speaking English."

Smith said the intimate performing space should also increase the audience's comfort level.

"I think it cuts down on some of the 'loftiness' of opera," Smith said. "The singers are basically exposing their souls with their voices right next to the audience."

Because of seating arrangements at Kimball Recital Hall, tickets for "Albert Herring" are limited. They are \$5 for students and \$10 for adults. Show times are at 8 p.m. Thursday through Saturday and 3 p.m. Sunday. Call 472-4747 for reservations.



AARON STECKELBERG/DN

## Legend plays Lincoln

### Concert Preview

BY SEAN MCCARTHY  
Assignment Reporter

Blues great and Rock and Roll Hall of Fame member Bo Diddley will make a very special appearance tonight at Knickerbockers, 901 O St.

Diddley's tour comes after the release of his Grammy-nominated album "A Man Amongst Men," his first major release in 20 years. The album was nominated for the Best Contemporary Blues category.

The influential artist began his career after arriving in 1938 Chicago, building his talents by teaching himself guitar and playing in a church. In 1955, Diddley signed with the pioneering Chess record label, which included influential artists like Chuck Berry, Muddy Waters and Etta James.

In his more than 40-year history, Diddley has toured with The Rolling Stones and the Everly Brothers. His classics "Who Do You Love" and the hit "Bo Diddley"/"I'm A Man" 45 elevated him to stardom. And, the guitarist's trademark "Bo Diddley Beat" — a catchy six-note pattern — became one of the most recognized rhythms in the blues language.

Diddley's contributions to the rock and blues world were rewarded in 1987 when he was inducted into the Rock and Roll Hall of Fame. He received the Lifetime Achievement Award from the Rhythm & Blues Foundation in February 1996.

Tom Ineck, assistant manager of KZUM 89.3 FM, said Diddley's influence not only infused his blues brethren, but also early rockers like Buddy Holly.

"(Diddley's) sheer energy and unmistakable beat is probably his biggest influence in rock," Ineck said.

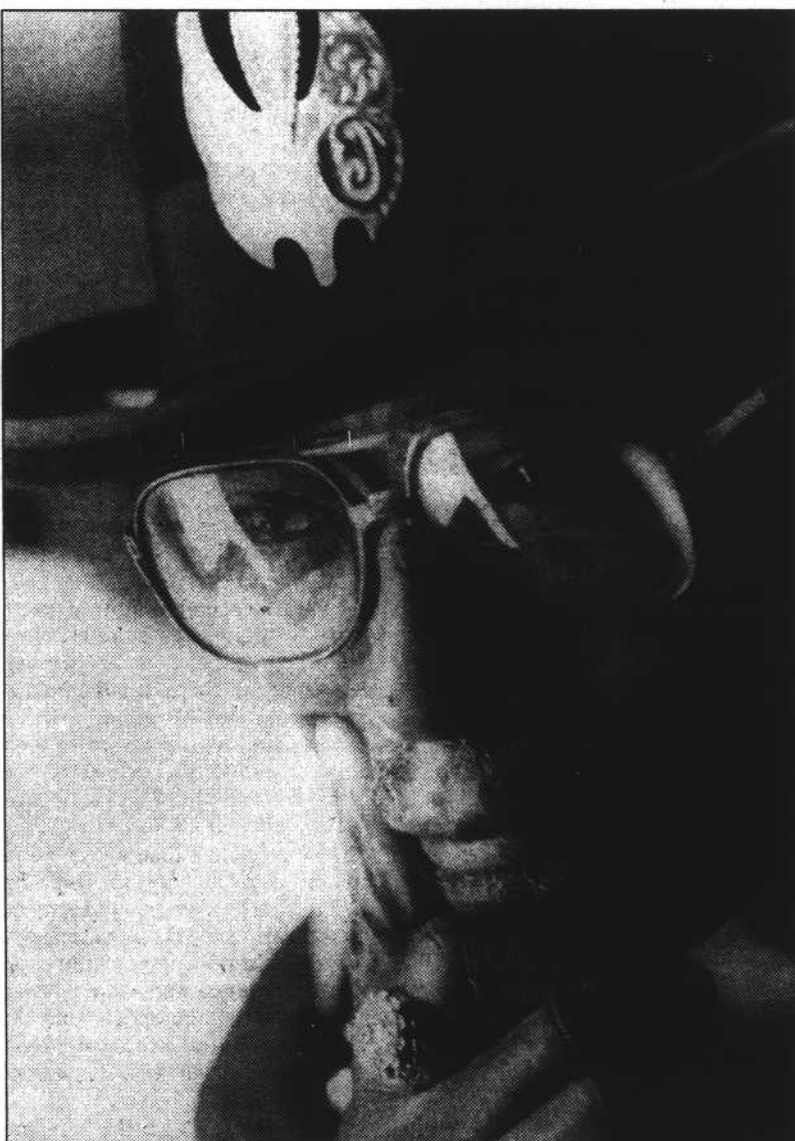


PHOTO COURTESY OF BO DIDDLEY

**BLUES LEGEND** Bo Diddley brings his patented "Bo Diddley Beat" to Knickerbockers, 901 O St., tonight. Local musicians will back up the guitarist during his show at 10.

KZUM, which broadcasts about 20 hours of blues programming a week, has increased its Diddley play in preparation for tonight's show, Ineck said.

Back-up musicians for the 10

p.m. concert include artists from local bands Justice League of the Blues and Shitthook.

Tickets are available for \$15 at Knickerbockers and Recycled Sounds.

## Horror balances gore, psychological torture

BY BRET SCHULTE  
Film Critic

Billed as the latest teen-fright flick by the makers of "Scream," this Halloween's obligatory horror movie, "I Know What You Did Last Summer," would be more appropriately titled "I Know What You Did Last Fall To Make 'Scream.'"

The premise is familiar: A group of dubiously beautiful high school kids, who look like they've been held in the 12th grade until their own kids catch up with them, are being stalked by a masked killer, and everyone is a suspect. The real killer is that this premise works.

Although the film looks like a "90210" Halloween special (complete with a blond beauty queen, her jerk boyfriend and a goody-two-shoes poor kid), it shares a lot more with "Scream" than just its creator, screenwriter Kevin Williamson. The parallels are obvious (see above premise) but along with "Scream," "Last Summer" effectively uses these horror movie mainstays to create a cohesive collage of psychological and visual damage that is inflicted on grateful horror-film fans.

These movies have only one point: to make you flinch, yelp and feel entirely uneasy for 1½ hours. Although the same can be accomplished by attending a Keanu Reeves film, horror movies have a special place in the hearts of movie fans.

Because of this, they tend to be given a little more slack than other low-budget movies that are torn apart by critics, who are anxious to use a polyglot lexicon and self-indulgent sentence structure to serve their own delicate egg-like egos and shallow portfolios, and this critic is no different.

"Last Summer" isn't worth seeing because of character development, thought-provoking dialogue or

### The Facts

**Title:** "I Know What You Did Last Summer"  
**Stars:** Jennifer Love Hewitt, Sarah Michelle Gellar, Ryan Phillippe, Freddie Prinze, Jr.  
**Director:** Jim Gillespie  
**Rating:** R (violence, adult content, language)  
**Grade:** B+  
**Five Words:** "Last Summer" reminisces last fall.

important social criticisms, which is good because it has none of these qualities. But it is worth seeing because the movie is scary.

It revolves around two couples who just graduated from high school: The jerk jock, Barry (Ryan Phillippe), and his beauty girlfriend, Helen (Sarah Michelle Gellar), whose best friend is the liberated and rational Julie (Jennifer Love Hewitt). Julie dates the quiet and earnest Ray (Freddie Prinze Jr.), whose blue-collar background haunts him among his trendy friends.

Celebrating their recent graduation, the two couples go to drink and copulate on the nearby beach where the virgin, Julie, (as said in "Scream") makes the ultimate horror movie mistake. Driving back with Barry hanging out of the sunroof, the car slams into a man (Muse Watson) crossing the road. Believing the man dead and fearful of going to jail for drunken driving and manslaughter, the four toss the corpse into the nearby Atlantic. They swear never to talk of the man or his death again.

But this man won't die.

A year later, Julie has returned from college disconsolate and disturbed, presumably from the last summer's events. At home she receives a letter, "I Know What You Did Last Summer."

From here the film moves rapidly

Please see **SUMMER** on 10