

Cast at 'odds' with space

■ **KOOR Entertainment** loses its performance area at the Green Room.

BY **LIZA HOLTMEIER**
Senior Reporter

The cast of "Oddience Participation" thought it had the perfect show.

Not only was the play running smoothly, the actors were having a great time working with each other. With a week until opening night, the cast felt confident and excited.

Then, they lost their performance space.

Within 24 hours, the cast was without a theater in which to perform the show.

The associates of KOOR Entertainment, "Oddience Participation's" production company, learned of the change Oct. 15 at about 5 p.m.

Suzanne Schreiber, an associate of KOOR Entertainment, said the owner of the building and the Green Room — the place where "Oddience Participation" was to be performed — decided to use the space for other purposes.

This decision forced KOOR Entertainment to find a new performance space, not only for "Oddience Participation," but for the rest of the theater season.

Schreiber spent Thursday scrounging for a place to stage the play.

Theater

Luckily, the Futz Theatre, 124 S. Ninth, had just canceled its production of "Quills." Paul Pearson, owner of the Futz, offered to lend the space to the cast of "Oddience Participation."

"We had to revamp the set," Schreiber explained. "We didn't have room for the arches, but we've tried to maintain the posh essence of the set."

The cast of "Oddience Participation" has spent the last week adjusting to the different performance setting. The stage at the Green Room, while close to the audience, was raised a few feet above the floor. At the Futz, the actors are only feet away from the audience, who sit on three sides of the performance area.

"It's much more intimate," Schreiber said. "The actors and the audience are really one and the same in this space."

"We've really had to adjust to the new stage," added Kristine Kaputka, who plays Sally Tidy. "The people are right there — practically in your lap."

Vicki Clark, who plays Gladys Cooper, has been less affected by the change of venue. She has performed at the Futz for years and also would rather concentrate on her acting than the situation surrounding the change.

"My thoughts are: I don't know. I don't care. I'm just acting," Clark said.

"Oddience Participation" takes place at the home of billionaire

Edward Exuberant. When Exuberant disappears, the mansion's inhabitants believe he is murdered. A "whodunit" game ensues as his identical twin daughters — who look nothing alike — and his secretive maid, Sally Tidy, begin to make accusations. The plot thickens as Hazel Despicable sets her mind to take over Exuberant's fortune.

Audiences of the show have the chance to boo and cheer the characters as they see fit.

As for the rest of the season, Schreiber said the University of Nebraska-Lincoln Department of Theatre Arts & Dance has offered KOOR use of the Howell Theater for its next production, the musical "Godspell."

"We've also had offers from the Lied Center and Nebraska Wesleyan," Schreiber said. "All the theater people in Lincoln have been very helpful."

Schreiber said KOOR would still need to find a permanent home.


"You build up an audience following," she said. "They know who you are, where you are and what kind of shows you do," Schreiber explained. "It's a real disadvantage to be without a permanent performance space."

"Oddience Participation" runs today through Saturday and Oct. 30 and 31 at 7:30 p.m. at the Futz Theater in the Mission Arts Building, 124 S. Ninth St. Tickets are \$10 for general admission and \$8 with a student ID. Call (402) 435-6307 for reservations.

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Music adapts to mainstream

MUSIC from page 12

Sounds — Native Voices" showcased the diversity of American Indian music styles and the adaptation of American Indian artists into the contemporary music scene.

Allowing these artists to maintain their tribal identity has been long overdue in music, Jones said.

"I think the program will bridge the gap between modern and traditional music," he said. "It's up to role

models for our musicians to take it a step further and branch out."

Gregg said that just as artists now have the opportunity to realistically express themselves, "Native Sounds — Native Voices" listeners now are able to accurately understand the artists' cultures.


"People don't have a full understanding of Native American music," Gregg said. "The more the music is on, the more it brings out a better understanding with a more accurate picture of music not painted

by Hollywood producers."

Although Gregg says he knows it will take time for "Native Sounds — Native Voices" to become known, he is confident that the demand for American Indian musicians will increase.

"With artists like this coming out, how can you stop it?" he asks. "Native American artists are living the same lives as other cultures in mainstream America. It's only natural their music will come out too."

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