

FRIDAY, OCTOBER 1, 1999

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The Weekend in Preview

THE WEEKEND IN REVIEW

The following is a brief list of weekend events. Please call the venue for more information.

CONCERTS:

Kimball Recital Hall, 301 N. 12th St.

Sunday: Wind Ensemble and Symphonic Band

Knickerbockers, 901 O St.
Friday: Husking April, VD6, EKG
Saturday: Happy Dog, Musico

The Royal Grove, 340 W. Cornhusker Highway
Friday: Static-X
Saturday: On the Fritz

Sheldon Memorial Art Gallery, 12th and R streets
Saturday: Shanghai Quartet

Zoo Bar, 136 N. 14th St.
Friday and Saturday: Billy Bacon and the Forbidden Pigs

THEATER:

Howell Theatre, Temple Building, 12th and R streets
Friday and Saturday: "The Dining Room"

Lied Center, 301 N. 12th St.
Friday: Bobby Watson and Horizon with Victor Lewis
Sunday: Moscow State Radio Symphony Orchestra and Chorus

Lincoln Community Playhouse, 2500 S. 56th St.
All weekend: "Hello, Dolly!"

Mary Riepma Ross Film Theater, 12th and R streets
Friday and Saturday: "Windhorse"
Sunday: "The Harmonists"

Star City Dinner Theatre, Suite 100, 803 Q St.
Friday and Saturday: Nancy Norton in the Comedy Cabaret

GALLERIES:

The Burkholder Project, 719 P St.
All weekend: works by Carol Gallion, Sammy Lynn, Patsy Smith and mixed works by Prairie 7

Gallery 9, 124 S. Ninth St.
All weekend: "Masks," an all member theme show

Haydon Gallery, 335 N. Eighth St.
All weekend: works by Judith Ernst Cherry

Lentz Center, Morrill Hall, 14th and U streets
All weekend: paintings by Shi Hu

Noyes Gallery, 119 S. Ninth St.
All weekend: "Roaring '20s," works by Sandy Meyers, LeRoy Van Ghan, Ray Anderson, Max Cox and Ralph Spangler

The Sheldon Memorial Art Gallery, 12th and R streets
All weekend: "Black Image and Identity," "Modern Masters," Charles Rain's "Magic Realism," "Robert Colescott: Recent Paintings"

Feeling the Breeze

'Windhorse' hard-hitting docudrama

BY JASON HARDY
Senior staff writer

With motion pictures comes a power that is hard to simulate with any other medium.

It's no secret. Films have the power to shape one's perceptions of things. They move us.

Still, how many films today actually do that? How many truly make us more culturally aware and enlightened? How many simply pacify us?

Film is an incredible tool, and when coupled with a desire to display the truth without adhering to the limitations of a documentary format, film can become a kind of journalism. It becomes a way of telling a story based on actual events in such a way that is impossible to forget.

A film like that has the power to blow us away. A film like that is "Windhorse."

Focusing on the plight of the Tibetan culture under a smothering Chinese government, "Windhorse" tells a hard-hitting story the likes of which Hollywood seldom produces.

However, almost as moving as the message in "Windhorse" is the methods by which Academy Award-winning documentary filmmaker Paul Wagner made it.

With "Windhorse," Wagner has created not only his first dramatic feature but also the first feature film ever written in the Tibetan language.

Secretly filmed inside Tibet, "Windhorse" follows three Tibetans from their childhood in 1959, when China unleashed a full-scale military attack on Tibet, up to present day, Chinese-occupied Tibet. Along the way, the three characters choose very



COURTESY PHOTO

DIRECTOR PAUL WAGNER and cinematographer Steve Schecter secretly filmed "Windhorse" in Tibet. The Chinese government has attempted to halt showings of the film in the United States.

different ways of surviving and searching for freedom from Chinese oppression.

The beautiful scenery of the Tibetan mountains and culture is contrasted with the social atrocities committed by the Chinese government and the ludicrous propaganda attempts made by the Chinese media. Some parts of "Windhorse" are so heart-wrenching that it's almost hard to watch.

Because of the film's honest depiction of China's disgusting treatment of ethnic Tibetans, Wagner and his crew literally had to sneak around Tibet to film this movie.

By posing as tourists and enlisting the help of local activists and contacts, Wagner filmed incredible footage on a Sony mini-DV handycam.

And because of China's always watchful security cameras placed around Lhasa, Tibet's capital city,

Wagner had to develop cues and movements to symbolize basic words, such as "action" and "cut."

Other footage was filmed in Nepal, but because of the Nepalese government's fear of China, Wagner and his crew were forced to be just as secretive and often posed as a crew shooting a music video.

Aside from these difficulties, Wagner was also faced with finding an authentic cast without being able to advertise for one.

One of the many miracles that made this film possible was a group of young Tibetan activists who dubbed themselves "The Young Yaks." They basically sought out and found people to play roles in the film — some of whom had never even seen a movie. They also found props, built sets and scouted locations.

That is what makes "Windhorse" so effective. These things have actually happened to the people in the

Film Review The Facts

Title: Windhorse
Director: Paul Wagner

Rating: NR

Showtime: Mary Riepma Ross Film Theater on Friday at 7 and 9 p.m., and Saturday at 1, 3, 7, and 9 p.m.

Grade: A

Five Words: Beautiful, sad, inspiring and unforgettable

Please see WINDHORSE on 14

'Alison's House' presented at Wesleyan

■ Play about turn of the 19th century parallels modern fears and hopes for the millennium.

BY JOSH KRAUTER
Senior staff writer

What's going to happen this New Year's Eve? Will the world come screeching to a halt, or will things continue as usual? And what kind of legacy will this generation leave to the next?

These questions aren't unique to this century.

In "Alison's House," a play opening tonight at Nebraska Wesleyan University, a Midwestern family asks themselves these questions on the last day of the 19th century.

Jay Scott Chipman, director of the play and assistant professor of communication and theater arts at Wesleyan, said the play was as relevant now as it was in the 1930s when it was first performed.

"It's especially relevant, because here we are getting ready for the millennium," he said. "The characters in the play are asking themselves the same questions we are now."

Chipman said the characters asked themselves what the legacy of art would be in the 20th century, what technological advances would be made and what their relationships would be like.

The play is about a family in 1899 that is thinking about closing the family estate and moving to the city. The family also ponders whether to publish recently-discovered poems by a dead family member.

The play is billed as a serious comedy, and while Chipman said the play is filled with humor, its message isn't.

"It's addressing the legacy of one century to another," he said. "It asks serious questions about the legacy of art and love."

"Alison's House" was written by Susan Glaspell, an Iowa novelist, playwright, journalist and short-story writer. The play won the Pulitzer Prize for drama in 1931 and was hugely popular in that decade. But it hasn't been performed much since, said Chipman.

Chipman, who is also a theater historian, was researching Glaspell when he found out about the play. He had never heard of it before, so he read it, liked it and decided to stage it. Coincidentally, an off-Broadway cast is per-

Please see HOUSE on 14



MATT HANEY/DN