

The Weekend in Preview

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

CONCERTS:

Duffy's, 1412 O St.
Sunday: Lullaby for the Working Class

Duggan's Pub, 440 S. 11th St.
Friday: Lil' Slim and the Back Alley Blues Band
Saturday: Owan Match and the Debtors

First Plymouth, 20th and D streets
Sunday: Western Wind

Knickerbockers, 901 O St.
Friday: Digital Bitch Shifter, BeeBee
Saturday: Picknee, The Wonsers

Lied Center, 301 N. 12th St.
Friday: The Edlos
Sunday: Junior Youth Orchestra

Royal Grove, 340 W. Cornhusker Highway
Friday: The Phunk Junkeez
Saturday: L.A. Guns

7th Street Loft, 512 S. Seventh St.
Saturday: Peter Ostroushko

THEATER:

Howell Theatre, Temple Building, 12th and R streets
Friday and Saturday: "Three Sisters"

Mary Riepma Ross Film Theater, 12th and R streets
Friday and Saturday: "Trick"—
Sunday: "Late August, Early September"

McDonald Theatre, Wesleyan, 51st and Huntington streets
Friday and Saturday: "Romeo and Juliet"

Mueller Planetarium, Morrill Hall, 14th and U streets
Friday and Saturday: Nine Inch Nails
Sunday: 'N Sync and The Backstreet Boys

Lincoln Community Playhouse, 2500 S. 56th St.
All weekend: "Arsenic and Old Lace"

Star City Dinner Theater, Eighth and Q streets
All weekend: "Pump Boys and Dinettes"

GALLERIES:

Gallery 9, 124 S. Ninth St.
All weekend: Allen Busch, Judy Greff and Barbara Sullivan

Haydon Gallery, 335 N. Eighth St.
All weekend: works by Marcia Goldenstein and Tom Riesing

Noyes Art Gallery, 119 S. Ninth St.
All weekend: Lois Meysenburg, Tom Palmerton, Kevin Baker, Gina Downey, Jerene Kruse, Gretchen Meyers and Julia Noyes

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"

CYBER DANCE

■ New Internet site offers wallflowers the chance to learn to dance.

BY JASON HARDY
Senior staff writer

I pretty much suck at dancing. Sure, I've got some moves that my friends think are sweet, like the "digger" (you know, you pretend to dig with an imaginary shovel) and the "tootsie roll." I can even do that "come on ride the train, a ride it up" move, but when it comes to real dancing, I'm a schmuck.

Well, I was a schmuck. OK, I'm still a schmuck, just not quite as much of a schmuck as I was yesterday, because today, I learned how to dance.

Bustamove, Inc., a company out of Berkeley, Calif., launched a Web site Sept. 15 that was designed to teach people how to dance via the magic of the Internet. The Web site, located at www.bustamove.com, focuses on four specific

areas of dance—East Coast Swing, West Coast Swing, Salsa and wedding basics, which includes the waltz and the Foxtrot. Notice the absence of the Macarena—thank God.

Now, the Web site says you can learn to dance without a partner, but take it from me, that's sort of tough—and humiliating if anyone happens to see you.

However, if you're such a recluse that you can't find someone to dance with you,

www.bustamove.com has a database that, after you enter your personal information, matches you with someone of similar dance interest who lives in your area. Then all you have to do is get the guts to contact them.

Luckily for me, after spending an awkward morning dancing alone and bumbling around like Dustin Hoffman's character from "Rainman," I convinced fellow Daily Nebraskan writer Emily Pyeatt to be my partner.

Pyeatt claimed to know only how to boot scoot (which she showed me—brutal), so she seemed like a pret-

ty even match to my nonexistent dance talent. And so we set out to put www.bustamove.com to the test.

First things first, let me explain how this works. Some of the basic dance moves are available for free with other more advanced moves available for \$1 per move.

I started out simply with the wedding package, which includes 12 moves for \$10. It starts with the basic waltz and eventually adds turns before finally it moves on to the Foxtrot and its many variations.

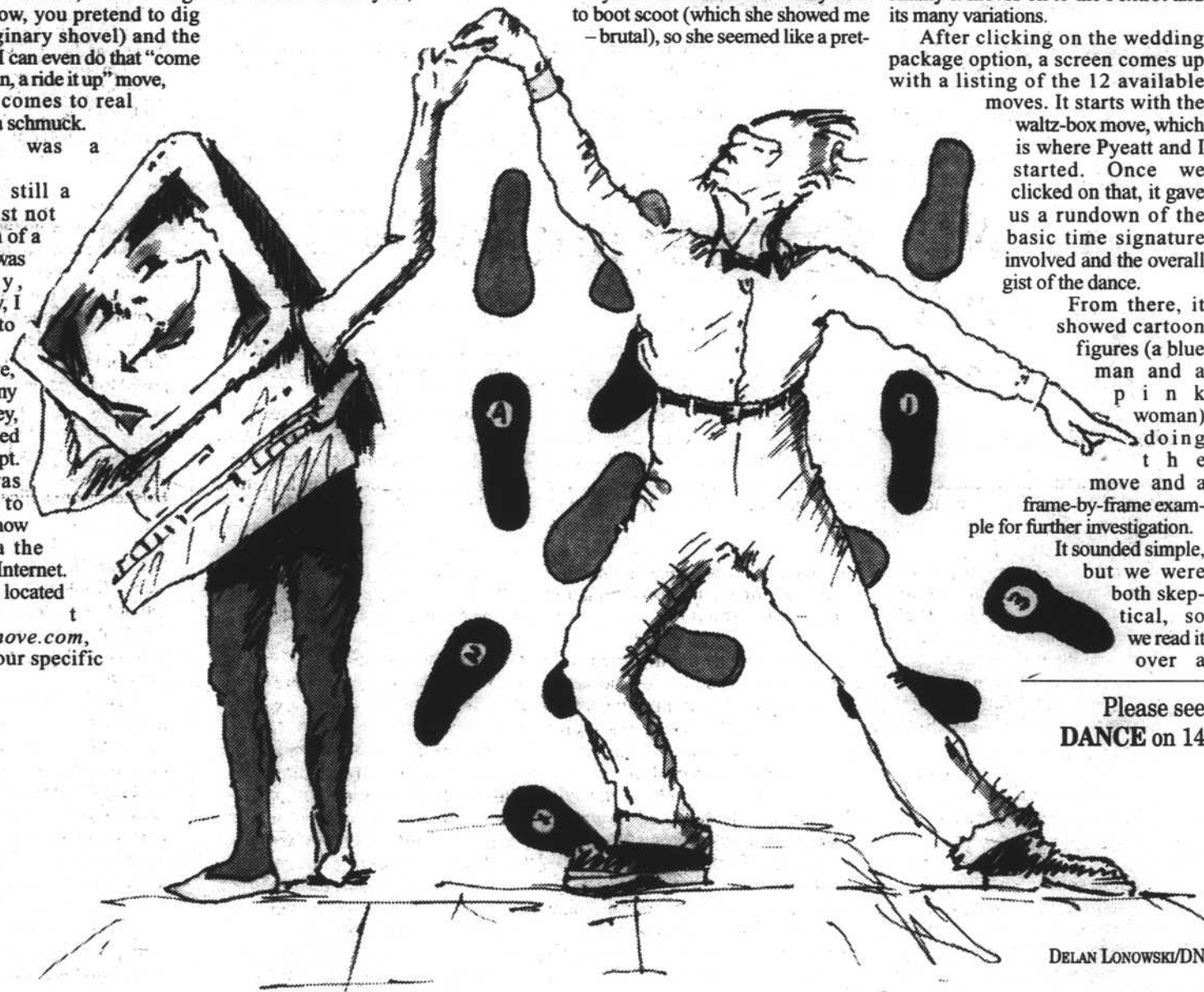
After clicking on the wedding package option, a screen comes up with a listing of the 12 available moves. It starts with the

waltz-box move, which is where Pyeatt and I started. Once we clicked on that, it gave us a rundown of the basic time signature involved and the overall gist of the dance.

From there, it showed cartoon figures (a blue man and a pink woman) doing the move and a frame-by-frame example for further investigation.

It sounded simple, but we were both skeptical, so we read it over a

Please see DANCE on 14



'Late August' quality, artistic film

■ The movie is a realistic view of the struggles faced by 20- and 30-somethings.

BY SHELLEY MIKA
Staff writer

If you love action, don't see "Late August, Early September." You won't get any explosions or wads of bullets flying all over the place.

What you will get is a very realistic view of "grown-ups" who are still trying to grow up.

"Late August, Early September" is a film about friends and lovers in their late 20s and early 30s. The characters deal with commitment, heartbreak and finding jobs that fit their ideals.

And that's about it as far as the action goes.

But there is a lot more going on in this film than what the surface descrip-

tion suggests.

It is one of the very few flicks that deals with the ever popular "coming-of-age" theme realistically. The movie features no super-hip kids using catchy lingo and traipsing around in Doc Martens like so many other movies in the genre.

Instead, director Olivier Assayas uses believable characters that get to the heart of what he is exploring, without any glitz and glam to sell it.

Besides using believable actors, Assayas uses other elements to make the film seem true to life.

All of the scenes were shot on location, and natural lighting was used for the most part. Both of these elements were expertly done. Assayas uses some beautiful backgrounds, but an equal number of drab everyday shots are present as well. The array of settings lends to the realistic sense Assayas is aiming for.

Assayas' use of lighting is amazing as well. Some scenes were very dark,

but the low lighting didn't obscure the emotion conveyed. Instead, it makes the audience more aware of the light that is used. Assayas moves the characters and camera to manipulate the light, and it communicates what is going on in the scene.

In one instance, one of the characters is upset with her boyfriend. We see her face in the rear view mirror of a cab with the night lights of the city swirling around her. Instantly, her frustration, anger and confusion are understood, simply by the use of light.

The simple and authentic dialogue matched the realistic scope of the lighting and settings. But that's not to say it wasn't interesting. A number of clever lines get slipped in, and, while they are intriguing, they don't come off as contrived.

The most amazing element in "Late August, Early September" was Assayas' ability to convey a huge amount of insight into characters' lives in a very small space. Some scenes are

Film Review The Facts

Title: "Late August, Early September"
Director: Olivier Assayas
Stars: Mathieu Amalric, Virginie Ledoyen, Francois Cluzet and Jeanne Balibar
Rating: not rated
Grade: A
Five Words: Realistic coming-o-age film

only 20 seconds long, and yet what is revealed in them could not be left out. To do so would have jeopardized the emotional and intellectual depth of the film.

Though slow paced, "Late August, Early September" maintains a good rhythm. But action fans beware. This film is not for you. That is, unless you have a love for artistic merit and quality film making. If so, this film fits the bill.