

The art of trading places

■ The Haydon Art Gallery director takes a look at the art scene from a different perspective, making the move to work as an arts reporter for an online newspaper.

BY MELANIE MENSCH

For the past 12 years, arts and entertainment journalists have asked, prodded and interviewed Anne Pagel. Now, the director of the Haydon will be the one asking the questions.

Leaving her job at the Haydon Art Gallery, 335 N. 8th St., Suite A, Pagel will begin her new career Sept. 15 as an arts and entertainment writer for NE.StatePaper.com, a free Internet newspaper Web site.

"It's hard (to leave)," Pagel said, "because I'm so attached to the Haydon. But I know the people there are capable and able to continue the Haydon's success."

Teliza Rodriguez, who served as Pagel's assistant for the past year, is now the gallery's manager. Alyssa DeFrain, former administrative assistant, steps up as office manager.

"Teliza has a magnetic personality and a great sense of art," Pagel said. "The Haydon's success is due to the energy of a whole lot of people. It's very upbeat."

Although Pagel said writing for the art community was an exciting opportunity, she will miss the Haydon.

"It was a satisfying experience," she said. "I'm going to miss working directly with the art and the artists."

As a budding journalist, Pagel will report not only on art galleries and exhibits, but architecture, music, performing arts and other entertainment performances statewide.

"Nebraska has a responsive audience for the arts," she said. "With the number

of art galleries between Lincoln and Omaha and the rest of the state, there's no shortage of good stuff. Now I can encourage others to go as well as critique what's going on."

Produced by the Integrated Publication and Information Systems Institute, StatePaper.com offers everything a traditional newspaper would have: news, politics, sports, opinion and business along with arts and entertainment.

However, the 1-year-old Web site breaks the mold of traditional journalism by being a strictly online newspaper, which is free to subscribers.

Ed Howard, managing editor of StatePaper.com, said Pagel's addition to the staff was a blessing.

"Her reputation at the Haydon far exceeds Lincoln, even Nebraska for that matter," he said. "She has an outstanding knowledge of art, both on the aesthetic and promotional level. It is exceedingly difficult to imagine someone else."

Pagel's door of opportunity opened last summer when she wrote freelance stories for StatePaper.com.

"I don't really have any journalism training," she said. "But every single job I've had was a writing job. Whether it was press releases, newsletters or essays, I was always required to write something."

Pagel said her art expertise would benefit her writing style.

"At the Haydon, I was constantly critiquing art. Now I have to effectively communicate art to people with good, solid information and a credible interpretation," she said.

Although being married to UNL journalism associate professor Bud Pagel may be an added bonus, Pagel said reporting is her job now, not her husband's.

"Don't think for a minute that Bud's writing for me," she said with a laugh.

"He's been a huge help over the years with critiquing. He tells me what makes writing better, but I'm the one writing the stories."



After 12½ years, Anne Pagel is leaving her position as director of the Haydon Gallery to become an arts and entertainment writer. She will be writing for a Web newspaper, NE.StatePaper.com. Jennifer Lund/DN

Movie industry rebuts allegations it targets youth with R-rated films

■ A recent Federal Trade Commission report will be the subject of a hearing today in the Senate Commerce Committee.

THE ASSOCIATED PRESS

LOS ANGELES — As a parent, Kevin Foxe understands the concern over marketing violent films to children.

But as a filmmaker, he knows how important it is to have a trailer for a new film screened right before the audience settles down for a blockbuster.

"I'm actually surprised to see some of the trailers I see with certain movies," Foxe, an executive producer of "The Blair Witch Project," said Monday. "I'm sitting in the audience and I say, 'Why am I sitting with the kid watching a trailer for "The Cell"?"

"Yet if I'm making a movie, I'd love to have my trailer in front of the No. 1 box office movie."

Movie trailers were just one target of a Federal Trade Commission report issued Monday accusing the entertainment industry of marketing violent songs, films and games to children.

The FTC not only criticized the movie industry for showing coming attractions for violent films to young audiences but

also for allowing underage patrons to buy tickets to R-rated films.

The report, the result of a yearlong study, concluded that movies rated R — which require an adult to accompany children under 17 to the theater — and video games that carry an M rating for 17 and over are routinely targeted toward younger people.

The FTC did not single out specific film studios, record labels or video game makers for criticism.

Industry officials rebutted the allegations, which will be the subject of a Senate Commerce Committee hearing today.

"We believe we are marketing our material appropriately, but we are reviewing our marketing practices to ensure this is the case," said Ken Green, a spokesman for the Walt Disney Co.

"There is no enterprise in America that is more attentive to the parents of this country than the movie industry," added Jack Valenti, president of the Motion Picture Association of America.

"Instead of bludgeoning us, I think Congress should say congratulations to the movie industry."

Representatives of the music and video game industries issued similar statements.

The FTC, hoping to avoid a First Amendment legal battle, is

not pressing for legislation regulating the entertainment industry, but is calling instead for an expansion of voluntary codes.

One theme struck by entertainment executives Monday was the unfairness of painting the industry with a broad brush. Independent filmmakers, for instance, said that while they produce many films with violent and sexually oriented content, their small budgets prevent them from doing the kind of blanket marketing that could result in inappropriate advertising.

"A movie in wide release has millions of dollars behind it and the concept of targeting flies out the window," said Mark Urman, co-president of Lions Gate Films, which released the blood-soaked "American Psycho" this year.

"You're going to touch and reach everybody.

"In the independent arena we're forced and very careful to aim our marketing where it should be going. I don't think we can be accused of creating appetites that couldn't or shouldn't be satisfied."

And executives were unanimous in rejecting any suggestion that the government should regulate movie marketing.

"Our members have the right to express themselves and to tell a story the way they see it as artists," said Cheryl Rhoden,

"There is no enterprise in America that is more attentive to the parents of this country than the movie industry."

Jack Valenti

president of the Motion Picture Association of America

assistant executive director of the Writer's Guild of America.

"The audience can accept or reject that, but government or other entities have no right to suppress that expression. They can criticize it and that's certainly fair. But they don't have a right to attempt to block its distribution."

None of the movie studios will be represented at today's hearing.

Stacey Snider, chairwoman of the motion pictures group at Universal Pictures, withdrew her name after learning she was the lone studio representative to accept the committee's invitation to testify.

"She has declined to participate... because it would be inappropriate for her to be the only studio head speaking for the motion picture industry," said a studio spokeswoman.

'Survivor' series far from death

■ CBS plans on running the smash-hit adventure-game show once again; creator Mark Burnett is writing a book to go along with the popular series.

THE ASSOCIATED PRESS

NEW YORK — The next chapter in the "Survivor" saga is, fittingly, a book. THE book. The official "Survivor" book.

Just out, it's a good read. Good enough, in fact, to remind anyone who needs reminding that — Doggone it! — a book can be as good as a TV show.

"Survivor" The Book is co-written by Mark Burnett, the brilliant haute of the CBS adventure-game show that gripped the nation this summer.

It may be a bit fatuous for him to liken "Survivor" to a "clever nature-based" way of providing men and women with an opportunity to discover who they really were.

Even so, the value of Burnett's book is that he alone has the big picture.

Not only was he onsite and privy to the 1,300 hours of tape pared down for the series' 13 episodes, he was the guy who hatched the whole scheme.

Published by TV Books, "Survivor" is nicely timed to the marathon rebroadcast of "Survivor" The Series, beginning Friday on an almost nightly basis.

CBS has dubbed this encore "the Olympic Alternative," which it surely will be. For "Survivor," the game is over and the million-dollar winner, Richard Hatch, identified.

This time around, the 39 days on Pulau Tiga will unfold not as a contest but as a drama building step by step to the outcome you already know.

For an enhanced viewing experience, you might want to have the "Official Companion Book" within easy reach, a bit like an opera-goer bringing the libretto to the performance.

Or maybe you're among those who too proudly declare, "You know, I haven't seen a minute of 'Survivor.'" Fine. Consider this book a useful crash course in cultural awareness.

So there you have it: a TV series; a book. If only that were all.

But it's only the beginning. There is no need (or space) to recap the product tie-ins, merchandising strategies and cross-promotions represented by "Survivor" The Brand.

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