

Dan Ladely, director of the Ross Film Theatre for the past 28 years, stands in his office among a hand-drawn image of Mary Riepma Ross and the Governor's Arts Award that the Ross Film Theatre received in 1983 for their film program. Last year, they received the handmade Mayor's Award for Event of the Year for its film festival.



Nate Wagner/DH

Ladely gives life to the Ross

The director of the theater since 1973 has helped the theater earn nationwide recognition.

BY MAUREEN GALLAGHER

Dan Ladely is good at what he does. Scheduling movies. Rubbing elbows with celebrities. Putting together a film festival. Lobbying funding for his job as director of the Mary Riepma Ross Film Theatre. It suits him.

Since he became the director in 1973, Ladely has turned the program from a low-budget theater that irregularly showed movies to one with a national reputation that regularly shows movies four nights a week.

The movies that show at the Ross are unlike ones you would see downtown, and this, according to Wheeler Dixon, UNL film studies professor, is very important.

"The Ross widens the perspective of students so they aren't always dependent on commercial Hollywood fare," Dixon said.

The first step into turning the Ross into what it is today, though, was to find the funding. Ladely and the Ross Theater rely on funding from the National Endowment for the Arts, the Nebraska Arts Council and the support of Mary Riepma Ross. Once the funding was found, there was no stopping Ladely.

He has expanded the Ross Film Theatre so much that it has outgrown its present location in the Sheldon Gallery.

"We have only limited access to the auditorium," Ladely said. "There's just not a lot of flexibility with our current location."

Currently, Ladely is inundated with requests from student organizations like the India Association and the University Program Council for use of the theater.

It's hard to fit all of these requests in with the Ross's regular schedule and with the films shown for the film studies program on Mondays and Wednesdays.

Construction begins this spring on the new Ross Film Theater, which will be located next to the Temple Building.

The new theater will be much larger and contain two screens.

"With the new building, we'll be able to accommodate more people," Ladely said.

One screen will function like the current theater, showing films every evening with many afternoon matinees. The second theater will show classical films, experimental films, documentaries and be used by the film studies program.

"Eventually, I hope to show student films," Ladely said.

In addition, with the new building Ladely hopes to hold more open screening nights in which local filmmakers can show their films.

"I want to be able to showcase local talent, good or bad," Ladely said.

Ladely's desire to give local talent an audience also spawned the Great Plains Film Festival, a biannual film festival for filmmakers of the

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Dan Ladely

Ross Film Theatre director

region. The films or the filmmakers must have some connection to the Great Plains.

Although the first Great Plains Film Festival was held in 1992, Ladely actually began planning about five years prior.

"I wanted to do something different and unique," he said.

It wasn't easy for Ladely's brainchild to become a reality, but it has been worth the work.

"It's been slow growing, but it's getting easier," Ladely said. "It's growing into a very nice event."

The sixth festival will be held in July, but before the festival begins, the Ross has a full spring schedule.

On April 7 actor Peter Riegert will be at the Ross showing his Academy Award nominated short film.

Soon after, from April 10 through April 22, will be a festival called Women Directors/Feminist Directions, showcasing recent films by female directors.

Organizing events such as these is Ladely's favorite part of his job.

"I enjoy putting together a program, coming up with ideas and making them happen."

Theatrix continues to thrill

The all-female cast of 'The Club' takes on the male world in this humorous, poignant story.

BY BILLY SMUCK

In what is an unusual story portraying male chauvinism, "The Club" has an interesting twist - the cast is entirely female.

The six female cast members, part of UNL's second stage Theatrix, a student-run organization, will be performing "The Club" at the Howell Theatre located on the first floor of the Temple Building. The performance will be on March 1 and 3 at 7:30 p.m. and March 2 at 10:30 p.m.

Set in 1903 at an exclusive men's club, "The Club" is a gen-

der-bending musical that satirizes male attitudes in a clever and effective manner.

Graduate student Erinn Holmes, who plays Henry, said the musical was more powerful because the roles were played by women.

"If men tried to do this, the play would not have the same effect," Holmes said.

Holmes said the story centered on the men and how they bonded by making fun of women.

A performance for mature audiences because of the sexist jokes, lewd comments and constant innuendoes, "The Club" is not meant to offend. Instead, it takes a humorous and sarcastic look at the absurdity of character attitudes that still exist today.

Holmes said the show had

"It really opens your eyes. It's funny, but it's not."

Erinn Holmes

UNL graduate student

an immediate impact with its humor and left an aftertaste once the show was over.

"It's the kind of show that is like tasting a sweet piece of candy," Holmes said, "and after you've swallowed it, the taste stays with you."

In other words, what stays with the audience, Holmes said, was the vein of truth in a fictional scenario that isn't

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Honky inspired by local talent

BY CASEY JOHNSON

Duffy's Tavern reeks of a Sunday night, but the crowd looks as though they forgot what day it is. On stage is the alternative rock pop band Drive-by Honky and as the set continues, the band plays catchy tune after catchy tune to a dead silent O Street backdrop.

The trio started in 1998 as a two piece with Dan Jenkins as front man and Tom Cabela on drums. This combination resulted in the band's first release entitled "god damn berlin."

And the name of the band? "It came out of necessity," Jenkins said. "We needed a band name, and it was the first thing that popped into my head."

The band stayed a two piece until about a year and a half ago when they added Mike Keeling on bass guitar for their latest album "Thrift Americana" to give "oomph" to its sound.

It seems to have worked because after the band first released "Thrift Americana," it got a lot of air play on radio stations like KRNU and KZUM. The band is not happy with this success alone, though.

"It would be way cooler to hear us on The Blaze or one of the oldies stations," Keeling joked.

All kidding aside, Jenkins said that hearing himself on the radio was a strange thing.

"Sometimes it can make me really uncomfortable, but at the same time, it is really cool," he said. "I mean what better feeling can you have then to get into your car and start it up, and you are on the freakin' radio."

Even though his band has received a lot of play on radio stations and has many gigs under its belt, Jenkins admit-

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Dan Jenkins
Drive-by Honky singer

ted some reviews of "Thrift Americana" hurt him.

"I'm a very fragile individual," he said.

Perhaps some of the success has come because of their background and influences.

Keeling was in the much acclaimed local independent band Leafy Green Things and Cabela and Jenkins have been playing together for almost ten years.

Although the band members mentioned several recognizable bands such as "Reo Speedwagon," "The Who" and "Pavement," they said they were more influenced by local bands such as "Opium Taylor" and "Mercy Rule."

"When I play what I play, I am more influenced by local bands," Jenkins said.

When asked about what the band thought about the local scene right now, Keeling said although there were some good things going on, there did seem to be a lack of unity.

"In the early to mid-90s, there was a very solidified scene in Lincoln, and I think that right now there is not a lot of demand for guitar-based rock, but it's just a lull, and that will change, because it always does," Keeling said.

Nebraska Jazz has 25th

The Orchestra's silver anniversary will feature saxophonist Bobby Watson and is almost sold out.

BY BILLY SMUCK

In its fourth concert of the season, the Nebraska Jazz Orchestra will be celebrating its 25th Anniversary Season big-band style, performing with guest artist Bobby Watson.

The concert will be held tonight at the Cornhusker Hotel 333 S. 13th St., the new home of the Nebraska Jazz Orchestra. Priority seating for season ticket members begins at 7 p.m. and general admission seating begins at 7:15 p.m. for tickets purchased at the door.

Music Director and saxophonist Ed Love said that the concert was almost sold out with nearly 600 seats already accounted for.

That's good news for the orchestra but bad news for those interested in attending with hopes of dancing.

"We've been lucky enough to draw a large amount of people," Love said. "There wasn't much room to set up a dance floor."

Having performed with many popular musicians like trumpeter Clark Terry, saxophonist Don Menza and trombonist Bill Watrous, the Nebraska Jazz Orchestra is enthused about playing with saxophonist Watson.

Executive Director and trumpeter Dean Haist said it was "an honor."

"We're delighted to be working with an artist with the caliber of Bobby Watson," Haist said. "He's a phenomenal saxophonist."

Watson trained at the University of Miami, and after graduating in 1975, moved

to New York hitting the big time by joining and soon becoming musical director of Art Blakey's Jazz Messengers.

In the 1980s, Watson played with several groups such as The George Coleman Octet, Charlie Persip's Big Band, the 29th Street Saxophone Quartet and the Savoy Sultans.

By the late 1980s, Watson had become one of the best-kept secrets in jazz, later gaining national recognition after recording albums that broadened his artistic vision and his audience.

Some of the selections tonight will include: "La Parguera," "Phil Not Bill," "Booke Ends," "On the Westside" and "One More Time." In addition to the concert performance, Haist said Watson would be teaching a master class on the second floor of the Student Union on Friday, March 2 from noon to 1 p.m.

Love said the Nebraska Jazz Orchestra's mission was to preserve big-band tradition. Because many of the old band leaders are gone, they want to make sure the tradition doesn't die off on a local level.

The orchestra also tries to focus on education with the annual Jazz Camp for young musicians in July at Nebraska Wesleyan University.

Along with their appeal to younger musicians, Love said, there was an increasing interest among younger audiences as well.

"We're seeing more younger people at our concerts," Love said.

Love said these are concerts the members of the Nebraska Jazz Orchestra would like to participate more often in, but that isn't always financially feasible.

"We're all musicians, and we're paid for our services," Love said. "Unfortunately, economics dictates that we play infrequently."

Monkeybone like a bad dream

BY SEAN MCCARTHY

This monkey's gone to heaven. Thank god. By the time you finish reading this article, "Monkeybone," the Brendan Fraser vehicle, will be removed from Lincoln theaters and headed for a quick video release.

The promotion was aimed to sucker-punch audiences into flocking to a new movie "from the director of 'The Nightmare Before Christmas.'" Because the

movie was titled, "Tim Burton's The Nightmare Before Christmas," some people may have assumed that he was the director. And because Tim Burton's work ("Beetlejuice," "Ed Wood," "Sleepy Hollow") attracts a loyal audience, it would seem that "Monkeybone" would have a lock for a strong opening weekend. Only problem: Burton didn't direct "Nightmare," that honor belonged to Henry Selick, who also directed the visual bonanza "James and the Giant Peach."

Selick's streak of inventive movies comes to a dead halt with this pile of cinematic dung. You would



Courtesy Art

"Monkeybone" stars Brendan Fraser and Bridget Fonda as a couple about to get married before a tragic accident.

think a movie based on a cartoon personification of a person's sexual libido would be mildly amusing, but think again.

Fraser plays Stu Miley, a shy, pensive cartoonist who is about to unleash his crude cartoon creation,

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