

arts/entertainment

New pasta shop to open for spaghetti nuts

By Lyle George

Spaghetti connoisseurs rejoice! Lincoln will soon be the home of a new restaurant, which will feature spaghetti on its menu.

No longer will pilgrimages to the Old Market in Omaha be necessary to dine on Spaghetti Works dishes. According to manager Greg Welch, a new Spaghetti Works is scheduled to open in February at 228 N. 12 St. in the lower level of the Eagle Building.

The menu will be the same as the Spaghetti Works in Omaha. Featured, of course, will be spaghetti with an outstanding assortment of sauces to choose from. Welch said that all you can eat is a standard practice when you order spaghetti. Also on the menu is a nice selection of sandwiches and desserts.

Welch said everything is made from scratch, adding that the Spaghetti Works has a consulting chef on the staff who helps in a continual attempt to improve their recipes.

Oenologists (wine experts) will have cause for jubilation. Welch mentioned the



Spaghetti Works wine list will feature 35-40 wines, making it one of the largest selections available in Lincoln. Special promotions, featuring wine by the glass, will give customers the opportunity to try

a large number of different wines without the expense of buying a whole bottle. **Interesting decor featured**

Aesthetically, the Spaghetti Works

promises to please. Welch said an industrial motif will dominate the decor. Instead of hiding pipes and vent ducts in the ceiling, the restaurant will emphasize them with bright paint. The large amount of booth seating is intended to help create an enhanced level of coziness for diners. There will be enough seating for 150 and a party room will handle up to 70 customers.

The hand-carved oak bar used to be part of the Pottawattamie county court house. A 1924 Chevy one-ton truck functions as a salad bar. An armored door with gunports and portholes guards the wine cellar and manager's office.

Welch said the Spaghetti Works will be open for supper from 5:30 p.m.-11 p.m. on weeknights and from 5 p.m.-12 a.m. on Friday and Saturday nights. They also will be open for lunch from 11:30 a.m.-2 p.m. Monday through Saturday.

The new Spaghetti Works was set up to attract a wide variety of customers, Welch said. He said he thought families might constitute a large portion of the restaurant's clientele.

Bizarre plot portrays different Tarzan in Farmer book

By Scott Kleager

It arrived in the mail from somewhere in the east, with a flier saying that Playboy Press had, after ten years of its being out of print due to censorship, finally put it to print. Its title is *A Feast Unknown* and its author is Philip Jose Farmer. On the cover his last name is twice the size of the printed title.

book review

It came to be reviewed because, as any fantasy reader will admit, Farmer is a wonderful writer and has previously triumphed with his Riverworld Series. He also is a Hugo Award winner, but not for this book.

A Feast Unknown will sell at the counters and be read by droves of Farmer's fans simply because his name is on it. The title on the cover is a subtitle of his name, which

dominates the front, and rightfully so, because the novel is trash. One finds it hard to believe that Philip Jose Farmer even wrote it.

Bizarre events

There are plot tendencies, though, that seem to indicate that he did indeed write *A Feast Unknown*. For instance: the characters and events that shape the plot are bizarre like only Farmer can make them. The novel is written through the eyes of the real Tarzan, not the fictionalized hero of Edgar Rice Burroughs, but the real man-killing, liver-eating tree-slinger himself.

Farmer's Tarzan is immortal and, because the novel is set in 1968, is seventy years old.

Also typically Farmer is the fact that whenever Tarzan kills anyone or anything that represents an actual threat, he becomes sexually aroused and after his inevitable victory becomes sexually satisfied. Whenever he kills just for food this "aberration", as he calls it, doesn't occur.

Tarzan has problems

Apart from looking twenty and being seventy, and

other than really "enjoying" the kill, Tarzan is just a regular guy. He worries about his strange sexual thrills, he questions whether he will be able to defeat those who oppose him.

This is where the Farmer we all know exits and the Farmer we don't know enters.

In his attempt to make Tarzan comical (and one must assume that making a character so psychologically normal in such aberrant physical situations is a comic attempt) Farmer is so bizarre and explicit that Tarzan comes off as a sick human being.

An obvious connection between violence and sex and how they are supposedly connected is embodied in the character of Tarzan. He is supposed to be representative of poor, old humankind, torn between right and wrong, constantly fighting his body with his mind. We are nudged by the author, and not so gently, as he whispers in our ears: "Hey, feel sorry for this guy."

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TV, radio spots are investment of time, creativity, money

By Colleen Tittel

The crew at Smeloff Television Productions was grouped around a videoscreen last week, viewing for the first time the edited version of a commercial shot in Omaha days before.

A mafia chieftain holding a pizza was giving the hard sell while three blond dancing girls waved cartons of Coke in the background.

Talk turned to camera angles and equipment, and it became obvious that, behind the scenes, someone takes those close-ups of chopped onions very seriously.

In creating a commercial message for a product or service, the television producer's motto is "make it look good." The radio producer's motto is "make it sound good." And the advertising agency's job is to provide a framework of ideas within which a producer tries to make it look or sound good.

Toil and talent

All of this is done by combining toil, talent, time and money to trigger in the

consumer's brain the precise cue that will send the name, address and tuneful slogan of a product or service along the crinkumcrankum road to Long Term Memory.

At a teleproduction studio, like Smeloff's, preparation of a television commercial is often a cooperative effort between the production crew and the client's advertising agency, according to Smeloff producer Jackie Gordon Beavers.

The director-cameraman works around an agency-created "story board," pages of copy illustrated by rough sketches of screen images. The ideas are the agency's. The technical headaches attached to putting the ideas into an exact 30-second spot are the production house's.

"We are not necessarily on the line for the creative output," said Beavers. "We are on the line for productive quality." Productive quality cannot always be achieved during banker's hours either. The pizza commercial was videotaped well after closing time on location in the restaurant.

Taping

Four crew members were on hand for

the taping, including the cameraman-director, a production assistant ("grip"), and two engineers, Beavers said.

Even when all taping has been completed without a hitch, much of the work lies ahead—editing.

The cameraman-director and an advertising agency representative sit in with the editor. The process can take several hours.

Then the videotape is "dubbed" or reproduced on two-inch tape suitable for television airing and is sent to a television station, either directly or through the advertising agency.

Sometimes a commercial is produced by the television station itself.

In a studio at KOLN-TV, a model parades men's coats before two \$75,000 cameras while cameramen and floor crew motion under countless floodlights.

In another room, watching from behind a glass pane, are the copy writer, electrical engineer ("switcher"), audio man, director and shader, who adjusts the visual image to variations in color and light.

Minimum cost

According to KOLN production mana-

ger Bob Furman, minimum cost to an advertising client would be \$50 for 15 minutes of studio work, with a maximum \$250 for 3-4 hours of work. Commercials in larger cities on a larger scale can cost a client as much as \$15,000, he said.

Special techniques like "fold-outs," which make the screen image look like pages of a book folding open, or "squeeze rooms," which shrink the image suddenly to a small square in the corner of the screen, can cost as much as \$80-90,000, Furman said.

Sometimes at KOLN, and more often in Smeloff productions, the audio portion of a commercial is created in a separate sound studio that works jointly with the production house.

W.W. Sound Studio, which has cooperated with Smeloff's on several television projects, is more commonly commissioned to do radio spots, according to producer Mike Roberts.

This often includes writing jingles or putting a company's slogan to music, he said.

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