



John Bruce/Daily Nebraskan

## Special dinners help residence halls beat monotony

By Bryan Peterson  
Staff Reporter

Students in residence halls are presented with several special dinners each semester. Each residence hall complex has a special dinner for Thanksgiving and the Christmas holiday.

Complex residents will be treated to a special Hawaiian dinner Thursday. In February, residents will likely dine on favorite food items of past Olympic competitors

during the Winter Olympics. In March, each complex will have its own unique promotional meal.

Hanna Hess, food manager of Selleck Quadrangle and Hewitt Training Table, said Selleck residents may eat a "Las Vegas Dinner," although plans are still tentative. Ellen Wagner, food service manager for the Abel-Sandoz complex, is planning an ethnic dinner in March which will feature foods of Oriental, German, Irish, Swedish and other origins.

Douglas Rix, assistant director of housing/food service, said special dinners in residence halls break monotony and develop enthusiasm. Wagner added that this is true for kitchen employees as well as complex residents. According to past surveys, students want more special dinners.

Hess said she works closely with the student government of the residence hall, which provides help and input for every special dinner.

"We could not do it without

them," she said.

The special dinners are publicized to hall residents, who can attend free. The dinners are not advertised to the public, but complex residents may invite non-residents at their own expense.

The special dinners require extra preparation in the form of menu planning, testing and so on. Though the extra work may begin days in advance, Hess said, it is not so much hard as labor-intensive. It becomes a labor of love as students appreci-

ate the special mood and menu.

"We put our heart and soul onto the dinners to make them the best experience possible," she said.

Wagner said her most challenging dinner was an outdoor buffalo feed in 1976. Planning began in March, and the dinner was served in September. Although another buffalo feed is unlikely, Wagner said she is always willing to listen to student ideas for special dinners and will try them if possible.

## Film sets love and ethics against the '80s

By John Coffey  
Staff Reporter

"Broadcast News" is a slice of life, love and the evening news from James L. Brooks. Lincolnites best remember the writer/director/producer as the man who brought "Terms of Endearment" to town. For many, Debra Winger comes to mind when thinking of that film; there's little doubt that another young, attractive brunette

### Movie Review

will be associated with "News" — Holly Hunter. Hunter, while sharing the screen in this picture with such greats as William Hurt and Jack Nicholson, is the person who really lights up the screen. Her only previous starring role was as Mrs. H.I. ("Ed") McDonough in the hilariously funny "Raising Arizona."

Hunter plays Jane Craig, the network's most talented young news producer, who is married the '80s way — to her job. Her professional drive is so strong that any romantic relationship is merely an afterthought. So much a woman on the go, she is always pressed for time with that ever-present deadline looming. One of Jane's opening scenes shows her in the hotel room, phoning the crew to remind them of a meeting, then unplugging the phone and, realizing she has a half hour until the meeting, bursting into tears. Yes, she even schedules her cry times. (Incidentally, this hotel scene is probably set in Lincoln, as later the reporter signs off from "Lincoln, Nebraska." I hope it was the state of Jane's life and not the state of her hotel room that made her cry.)

Jane's best friend is Aaron Altman (Albert Brooks), a brilliant reporter who unquestionably has the brains but lacks the beauty to be a network star. Aaron is aggressive and abrasive in pursuit of the story, but his personal side is just the opposite. He's sensitive, funny and massively insecure. "Wouldn't it be a wonderful world if insecurity and desperation were attractive... if needy were a turn-on?" he asks Jane in a moment of self-pitying contemplation.

The up-and-coming network star-

to-be is Tom Grunick, played by William Hurt. This role represents quite a reversal for Hurt, who usually plays a man nearly frantic with intelligence ("Children of a Lesser God," "Kiss of the Spider Woman," "Altered States"). Tom has the character depth of a swimming pool for newborns. He isn't well-educated, can't write and doesn't understand the news he's talking about. But he looks good. Furthermore, he's being groomed as heir to the network's anchor (a cameo by Jack Nicholson).

The classic romantic triangle between the three comprises one of the movie's main themes. It's easy to be drawn in. There's a healthy balance between the three characters with no one outdoing another in their love pursuits. To this classic triangle add the 1980s perspective that the characters are married to their jobs. It is their love of work that influences their romantic quests.

The second main theme involves journalistic integrity and ethics. Aaron represents the old-school Edward R. Murrow approach to news, always striving for the truth, always trying to do the right thing. Tom, on the other hand, is the new-fangled approach to a news program that realizes ratings are the bottom line and a pretty face sells. (Imagine someone from "Entertainment Tonight" anchoring the "CBS Evening News.") Jane is Plain Jane American, caught in the middle of the networks' dilemma: Should they program integrity or ratings?

The answer from the news division president's point of view is easy. During an emergency report on a Middle East crisis that needs to go on the air immediately, the president chooses Tom to anchor the report over Jane's objections that it should be Aaron, who has impeccable knowledge of foreign affairs. During the report a great shot from behind the anchor's desk shows Tom anchoring, with Jane some 20 feet above in the control room force-feeding him information through an ear-plug. Like a master puppeteer, Jane knows just what string to pull to command a flawless performance. By being fed



Courtesy of Twentieth Century Fox

(From left) Holly Hunter, William Hurt and Albert Brooks in "Broadcast News."

the right questions, comments and pronouncements, Tom, while not understanding a word he's saying, comes off his network anchoring debut looking brilliant.

And Aaron, who is brilliant, gives a network anchoring performance cut from the laughing stock. The heat of the bright lights overcome him and he sweats profusely. All the smarts inside his head can't reverse the fact that on the outside of his head he looks very dumb.

In one of the film's most critical scenes the two themes merge. Jane tries to come to grips with her feelings for Tom. Aaron tries to come to terms with his feelings for Jane. Tom, who's not in the scene, is accused by Aaron of being the Anti-Cronkite. "And bit

by little bit, he'll lower our standards where it really counts... flash over substance." It takes the integrity question from the frying pan and throws it into the fire.

Before seeing this movie, I made the mistake of reading every review I could get my hands on. It's an inevitable problem in the Midwest — things are big on the coasts, garnering mounds of media, and eventually the trend makes it to Nebraska. "Broadcast News" came out a couple of weeks later here than in the larger Eastern markets. If you listened to everything you've read or seen about "Broadcast News" you might be slightly disappointed. Not that the movie's not good, but could even God live up to His advance billing?

## Movie series to open with Bakshi fantasy

Movies ranging from the naive fantasy of Steven Spielberg's "E.T." to the naive realism of Penelope Spheeris' "Decline of Western Civilization" will be included in the University of Nebraska at Omaha's Spring Film Series, sponsored by the Student Programming Organization.

Tickets are \$2 general admission; \$1.50 for UNO faculty, staff, students and alumni with ID; and \$1.50 for senior citizens and children under 12 years old. The films will be shown in UNO's Eppley Auditorium Fridays and Saturdays at 7 and 9:30 p.m., and Sundays at 4:30 and 7 p.m.

On Feb. 5-7, Ralph Bakshi's animated fantasy "Heavy Metal" will be shown. The six-segment anthology weaves together Bakshi's rotoscoped animation; music by Blue Oyster Cult, Devo and Black Sabbath; and imaginative stories encompassing science fiction, sword and sorcery, humor and sex.

"Decline of Western Civilization," a film by Los Angeles underground filmmaker Penelope Spheeris, will be shown Feb. 19-21. Made in 1981, "Decline" documents the L.A. punk scene of the early '80s. The film balances performance footage of bands such as X, The Germs, Black Flag, Catholic Discipline, Fear and the Circle Jerks, and includes interviews with band members, club owners and fans.

Steven Spielberg's loving homage to the innocent charms and magic of movie-making, "E.T.," will be shown Feb. 26-28.

March 4-6, "I Was a Teenage Zombie" will be shown. The plot of this 1987 release concerns a boy who was "young, reckless and in love" and then became "dead, young, reckless and in love." The soundtrack for the film includes music by the Violent Femmes, Del Fuegos, Dbs, Dream Syndicate and the Smithereens.