



Courtesy of Michele Clement

The Kronos Quartet

Innovative quartet wins respect

By Mark Lage
Senior Reporter
and Previewer

lineup change in the 1970s, and since then Harrington has been joined by violinists John Sherba and Hank Dutt and cellist Joan Jeanrenaud.

The quartet's repertoire is simultaneously limited -- it only plays 20th century works -- and unlimited -- it will play almost ANYTHING from this century.

kimball PREVIEW

Established classical quartets by Bartok, more contemporary unknown compositions, Jimi Hendrix songs, jazz pieces, and even a medley of '50s rock tunes all are found in the quartet's concert repertoire. And, perhaps most importantly, it plays many scores which have been composed specifically for it. The quartet's continued presence in the music scene has helped inspire a new boom in innovative quartet writing, simply

because composers now have someone to play the most cutting-edge pieces.

Kronos Quartet's show at Kimball Hall tonight will be made up of four pieces commissioned specifically for it, and all have been written within the last three years.

The show will open with John Zorn's "Cat O' Nine Tails," composed in 1988. One of Zorn's main compositional influences has been Carl Stallings, cartoon soundtracker for Warner Brothers. He equates Stallings and other cartoon composers with Stravinsky for their ability to create a piece from highly disparate elements.

"Cat O' Nine Tails" is Zorn's only piece specifically inspired by music found in animated cartoons, music which Zorn has called "the great avant-garde music of America, in that it doesn't make any sense."

See KRONOS on 12

Palestinian documentary subject to controversy

By Gretchen Boehr
Senior Reporter

A controversial documentary on the Israeli-occupied territories of the Gaza Strip and West Bank aired Thursday night on Lincoln Public Broadcasting Service.

"Days of Rage: The Young Palestinians," was shot on location in the occupied territories. Its focus was on the Palestinians' philosophies, tactics and impact on the uprising.

The documentary focused on the crowded conditions of Palestinian refugee camps and hospitals. Israeli troops beating young Palestinians and firing rubber bullets into crowds were shown also.

The two and one-half hour special opened with footage shot in Israel which presented the Israeli point of view on occupation. It ended with a panel discussion on the film and possible solutions to the current political problem in the territories.

Members of the international Anti-Defamation League of B'nai B'rith said the documentary was biased toward the Palestinian point of view.

Information distributed across the nation by the league said the documentary by Jo Franklin-Trout seemed to present Israel at fault for the plight of the Palestinians.

The league is one of the nation's oldest human rights agencies. Founded in 1913, its purpose is to fight all discrimination and prejudice.

PBS stations on a local level could choose whether or not to air the program. According to a letter from

Robert Wolfson of the ADL Plains States Region, people were encouraged to send form letters to PBS stations asking that the program not be shown.

According to Ron Hall, assistant general manager of Nebraska ET/ and journalism professor at the University of Nebraska-Lincoln, the documentary was fair.

"We received about 10 letters from people and four of those were form letters," Hall said. "And a majority of those were from Omaha and Lincoln."

Hall said it's the responsibility of PBS to provide controversial programming.

"I feel PBS has bent over backwards to present it in a fair matter," he said.

Hall said the documentary alone was biased toward the Arab point of view but the panel discussion and introduction gave the Israeli point of view.

"I'm glad PBS has put out these efforts to provide a sense of balance to the presentation."

Hall said the Arab point of view gets little attention in America.

Members of the panel included Richard Murphy, former Assistant Secretary of State for Near Eastern Affairs; Alan Keyes, former Assistant Secretary of State for International Organization Affairs; Walter Ruby of the Jerusalem Post; Seymour Reich, International President of B'nai B'rith and James Zogby, director of the Arab American Institute.

Midway has welcome twists

Rides, food provide fun

By Becky Tideman
Staff Reviewer

The midway is vital to the success of any carnival or fair, and for the 16th year Blue Grass Shows is providing the midway for the Nebraska State Fair.

It supplies games, rides and freak shows that fill the air with the sounds, colors and smells that we've come to expect every fall. (It's not responsible for all of the smells. The livestock does its best to contribute to the potpourri of tantalizing odors.)

This year, Blue Grass Shows brought 42 rides, 14 for children and 28 recommended for adults.

Blue Grass has worked in conjunc-

tion with state fairs in Tennessee, Iowa and Mississippi.



Betty Ascherbach, an admission secretary for the fair board said that on Sept. 1, 2 and 7 an \$8 pass provided unlimited admission to all the rides. She said this type of "all day pass" has been a successful midway promotion in the past. The last day for the offer this year is Sunday Sept. 10.

See RIDES on 13

When Harry Met Sally' survives the summer garbage

By Mark Hain
and Becky Tideman
Staff Reviewers

Becky Tideman: After disliking and systematically trashing so many of the summer's film releases, "When Harry Met Sally . . ." is a joy.



Before this film, I hadn't formed an opinion about Meg Ryan as an actress. I had seen her in several films, none of which allowed her to display her abilities. I'm sorry, but a teary-eyed conversation with Tom Cruise in "Top Gun" does not a dramatic actress make. But with this film, I decided I liked her a lot.

She played a wonderful Sally Bright, a seemingly nervous yet devoutly optimistic journalist who wraps herself in arbitrary, external rules in hopes of organizing her internal chaos.

Mark Hain: I liked Ryan too, and to my dying amazement, I didn't mind Billy Crystal, either. Ever since he was a regular on

"Saturday Night Live," he's been one of those celebrities whose very existence makes me want to put my head through a plate glass window -- in fact, I thought I would have preferred to drink a gallon jug of Clorox than go see "When Harry Met Sally . . ." (am I making it clear that I don't care for Billy Crystal?). But for an hour and a half, I managed to forget that I was watching one of my least favorite comedians. Instead, I was glimpsing at scenes from the life of Harry Burns, a neurotic, sensitive type of guy who masks his true self with a facade of bravado and humor.

BT: This movie managed to take scenes far enough so that they were funny without losing a vital element of realism. Crystal explained the symptoms of a 24-hour tumor, gave a new meaning to "the cat's meow," and Ryan convincingly simulated the pinnacle of sexual ecstasy in a crowded delicatessen, but in this film it all fits.

MH: I also like Harry and Sally's Yuppie-age-babyboom friends (played by Bruno Kirby and Carrie Fisher in one of her first roles where I didn't think "Oh Princess Lea!").

BT: True, whenever they all got together I was scared to death they were going to bring out some room-temperature brie, wheat thins (baked, not fried) and a slightly chilled bottle of white Grenache. But even through this atrocious fear, I enjoyed myself.

MH: It was definitely a romance of the

1980s.

BT: Harry and Sally have a relationship that never used to exist -- an adult male-female friendship. Another realistic and modern element of the film was the force that kept the two from being more than just a couple of friends. It wasn't a long-distance romance, it wasn't different social backgrounds, or their families, or money -- it was simply they themselves. They insulated themselves with past experiences that wouldn't allow them to fall in love without truckloads of trauma.

MH: Early in the film Harry tells Sally that men and women can never be friends because of the complicating factor of sexual attraction. Throughout the film, Harry has to keep "amending" his position until he proves himself wrong. However, by that point, sexual attraction (combined with desperation and loneliness, and perhaps even a trace of affection) does indeed rear its ugly head to complicate the relationship.

Actually though, Becky, I don't think I liked the film as much as you did. I might have liked it more if I was thirty-something.

BT: So sue me.

MH: At times I just didn't like the characters, and the story line became a little indulgent, but there were some neat little tricks director Rob Reiner (of "Stand by Me" fame) used that held my attention even when I got frustrated with the characters' whininess and

lack of motivation.

For instance, "When Harry Met Sally . . ." made a usually trite and infantile film technique, the split-screen, fresh and amusing.

BT: Long-time movie enthusiasts may have noticed this film's many similarities to Woody Allen's work, especially "Annie Hall." Some say this was Reiner's interpretation of a Woody Allen film: witty, sensitive and dialogue dependent.

MH: I agree that the dialogue was important, but the visuals shouldn't be overlooked. Another thing this film has in common with Allen's work is a New York setting, and like Allen's films, the beautiful scenes made me reconsider the Big Apple as more than just a dirty, unfriendly, overrated city. Also effective was the richly sensual use of color in the film.

But the sights weren't the only strong point. The soundtrack included several jazz greats' covers of Gershwin classics, as well as featuring newer interpretations by Harry Connick, Jr., the 21-year-old singer and pianist.

BT: I think we generally enjoyed the major aspects of the film: actors and their performances, story line, Woody Allenesque touches, and the music and visuals.

Our one shared complaint involves the

See CRUE on 13