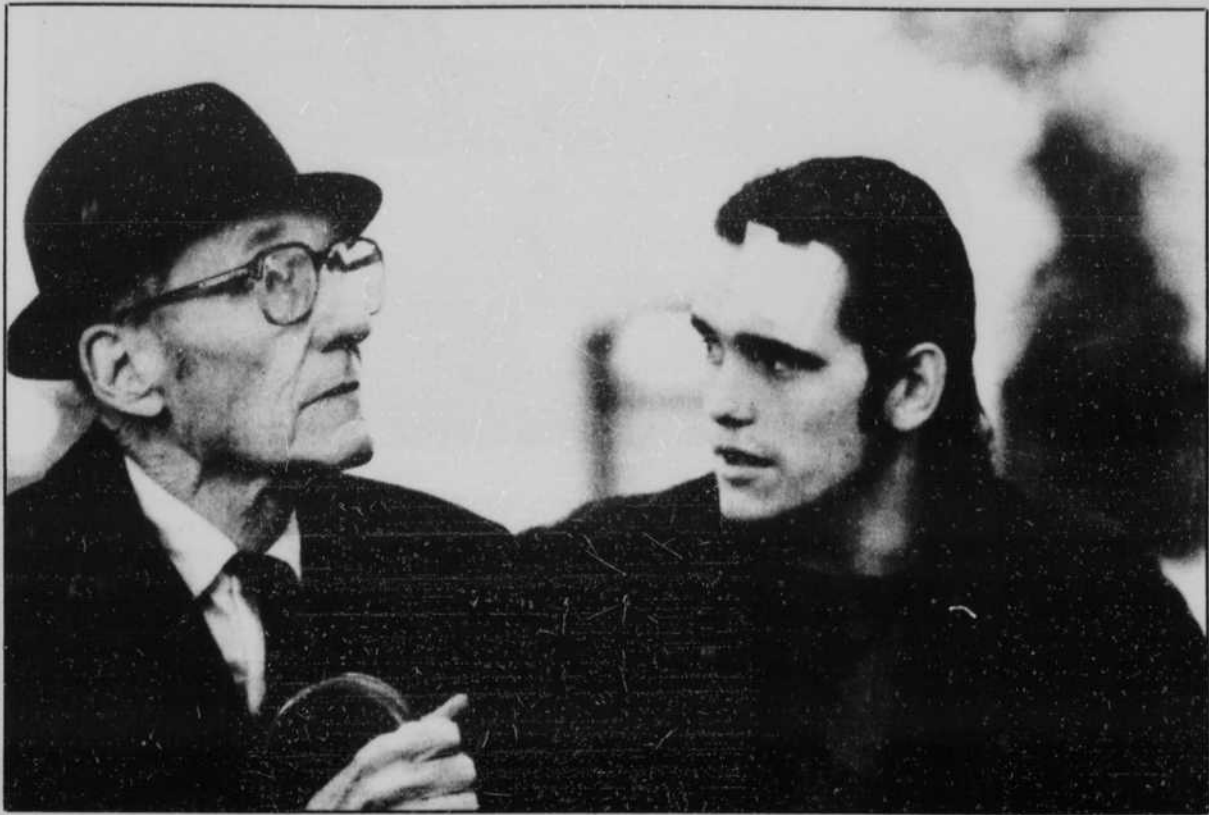


Dillon convincing in 'Drugstore Cowboy'



Courtesy of Sheldon Film Theater

William Burroughs plays the defrocked drug-addicted priest who almost succeeds in luring Bob Hughes, played by Matt Dillon, back into the dark world of drugs in "Drugstore Cowboy."

By John Payne
Senior Reporter

Based on a true story, the long-awaited "Drugstore Cowboy" takes a heads-up tour through the varying highs and lows of doper life, while solidifying Matt Dillon as one of the finest actors of his generation.

It is a slick, searing film that is uncompromising in its honesty.

Set in 1971, Dillon plays Bob Hughes, a crafty young junkie who

udes the same sort of evil that Malcolm McDowell did in "A Clockwork Orange." And like that movie, the humor here -- and there is a lot of it -- is pitch black.

When their friend, novice junkie Nadine (Graham), overdoses on some of the gang's more expensive stuff, Dillon looks down at the pale-blue body of their comrade to deliver a kind of doper eulogy: "She must have taken a vile out of the truck when we weren't around. That conniving little bitch."

Bob and Dianne's relationship deteriorates throughout the film as well. They are so strung out on morphine and pharmaceutical cocaine that they are unable to find a time when both are capable of making love. The paradox of their situation is well conveyed by Dillon and Lynch -- and sad to watch.

Dillon's acting is especially good here, playing the nervous, denying young man who suddenly cannot control his situation.

Director Gus Van Sant's film has an unforgiving memory of just how the '70s -- a decade most would prefer to forget -- looked. Right down to Dillon's plaid bell-bottoms and grey suede Hush Puppies, it painfully recaptures a time in our country that was, if nothing else, a fashion nightmare.

movie REVIEW

leads a loyal band of fellow addicts through the counter-culture underbelly of Portland, Ore., in endless pursuit of more and more dope. And as Hughes explains, "Where's the best place to go for drugs? Where they make drugs."

His accomplices, his equally addicted wife Dianne (Kelly Lynch) and a rookie couple (James Le Gros and Heather Graham), assist the charismatic Hughes in ripping off the pharmacies of the Pacific Northwest, stopping just long enough to fix.

The four look more like children the morning after Halloween than they do criminals, dividing up the drugs as if it were trick-or-treat candy.

Dillon is superb. With an long grin, the usually harmless actor ex-

See COWBOY on 10

Minority activist hopes to raise awareness

By Julie Naughton
Senior Reporter

Elbert Edward Perry Hill Smith has a goal that could benefit the University of Nebraska-Lincoln.

"I'd like to raise awareness about the culture and contributions that minority organizations and people provide for Lincoln," he said.

The minority activist hopes to raise community awareness about the minority experience in Lincoln, primarily through his radio work on Lincoln's KZUM (89.3 FM).

Smith is a guest presenter on KZUM's "Reggae Only" radio program, as well as the presenter for KZUM's "African-Americans and the Law" information series. Both are designed to help raise community awareness, he said.

"It's wonderful to be a member of the press," he said. "The experience

is great."

Smith got involved with radio work last fall, when his friend Herbert Fultz, a KZUM presenter, convinced him that sharing his minority activist views could benefit the community.

He said that having the "power of the pen" combined with the anonymity of radio -- "no pictures" -- is a great platform for his efforts.

Smith, a self-proclaimed "independent scholar," speaks French, Spanish, German and Japanese in addition to English. He often produces segments or entire raps in one or more of these languages, with reggae music as the background.

"I create what I call 'highly intellectual raps'... often on community activist topics," Smith said.

A typical live broadcast performance for Smith is about eight minutes long after "eight to sixteen hours of research and other creativity." He

recites his scripts to the beat of reggae music.

He comes up with an idea for a program -- "by reading the Daily Nebraskan and keeping my eyes open" -- researches the topic with available people, writes a script "embedded" with the information and practices the script with his background music. Fultz has the final approval -- "to see if the segment is appropriate for the media." If the segment is approved, Smith presents the program.

Smith's first and second "African-Americans and the Law" segments covered the UNL College of Law and the National Black Law Journal. The third segment dealt with the Nebraska Unicameral, including interviews with State Sens. Ernie Chambers of Omaha, Don Wesely, Jim McFarland and Dave Landis all of Lincoln.

He plans to do a series about the

justice system, and is "hoping to interview child services people, bailbondsmen and judges. I came up with this idea after reading about how -- 'involved' -- black men are with the judicial system."

During the month of February, Smith listed several dozen legislative bills "relating to minority citizens."

"I like to give members of the minority community the chance to present a more positive view of minorities than you see on the news," Smith said. Smith said he hopes to provide a more positive presentation for all minorities -- whether they are black, Hispanic, Jewish or homosexual.

"Any type of a minority," he said.

Smith currently is lobbying KZUM's programming committee for his own "Minority Community Affairs" program.

"There is a crying need for this type of a program in Lincoln," Smith

said. "The management at KZUM agrees; we're all very optimistic about the possibility of the show."

Smith said that he has "paid his dues" for the program by volunteering at KZUM since last November. He still needs practice in interviewing, he said, and is working with KZUM personnel to polish his technique.

One way that Smith plans to gain interviewing experience is by talking to minority community leaders. He will then ask some of the leaders to appear on his show, he said.

"I find that I only have a few more hurdles to surmount before -- in all probability -- getting KZUM's programming committee to okay a minority affairs program," Smith said.

Smith currently is appealing to minority community leaders to help him with this program. He said he

See RASTA on 10

Post-cutting-edge science fiction book outlines basics of cyberpunk movement

By Bryan Peterson
Staff Reporter

Semiotext(e) SF
Various Authors
Autonomea

"But the cyberpunk content is outrageous. One imagines them as crazed computer hackers with green mohawks and decaying leather jackets, stoned on drugs so new the FDA hasn't even heard of them yet, word-processing their necropsychedelic prose to blaring tapes by groups with names like The Crucifucks, Dead Kennedys, Butthole Surfers, Bad Brains ..."

-- from the introduction to Semiotext(e) SF

Semiotext(e) SF is a self-described "Einstein-Rosen wormhole into anarcho-lit history," a 400-page anthology of post-cutting-edge science fiction that can be a wonder to hold.

Established SF writers like Philip Jose Farmer ("St. Francis Kisses His Ass Goodbye"), J.G. Ballard ("Jane Fonda's Augmentation Mammo-plasty") and Robert Sheckley ("Amsterdam Diary") are among the 45 writers included.

Anomalous "leaders" of the Cyberpunk movement (William Gibson and Bruce Sterling, among others) also are represented. And, just for a little variety, conspiracy aficionado Robert Anton Wilson and longtime literary renegade William Burroughs are added.

Dozens of lesser-known writers fill out the list of contributors to this

book REVIEW

collection, and all offer uniquely warped visions of things to come.

Four hundred pages later, an idea of exactly what constitutes cyberpunk remains elusive, but it seems to thrive on human-machine interface and intercourse in a not-too-bright, none-too-distant future.

Words like weird and strange tell nothing of these stories; they come from beyond the fringe of the already-maligned (and misaligned) SF realm where the unimaginable becomes certain.

A markedly dystopian theme runs through most of these stories -- a concern with out-of-control state control, a disdain for the mindless masses and an alarming extension of

current political and cultural trends into the future.

The stories are comic and cosmic, puritanical and pornographic at the same time. Most are difficult; all are unsettling. An eerie realism pervades even the most fantastic offerings and adds to the unbridled impact of the book.

Semiotext(e) SF is a trip into another world, or into 45 other worlds, but any of these worlds could be our own.

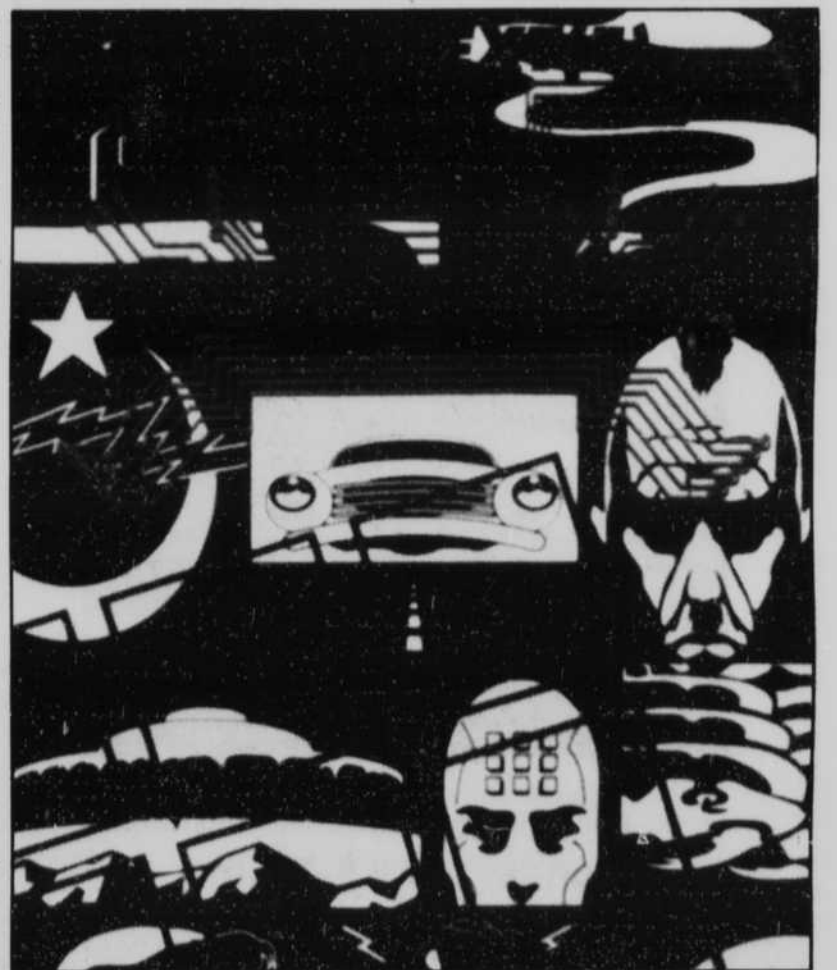
Only one piece -- a travel guide calling on world citizens to "Visit Port Watson!" -- portrays a noticeably hopeful future.

Port Watson lies on the island of Sonsoral, which has been developed into a libertarian/anarchist haven where theory is discarded, work nearly abolished and life practiced.

But all is not warm and wonderful in these futuristic wanderings. Fantasy and nightmare are sometimes indistinguishable; often a twisted sense of humor emerges to unite the two.

"Ralph settled into the rhythm of the freeway, glanced into the rear view mirror and said, with a straight face, "That was Nelda and Jacob.

See PUNK on 10



Courtesy of Autonomea