

Morrill Hall hosts Ecuadorean artifacts

By John Payne
Senior Reporter

The University of Nebraska-Lincoln is one of only six United States stops for "Ancient Ecuador: Stolen Treasures Recovered," an archeological exhibit containing 64 artifacts dating back as far as 6,000 years.

The display opened Saturday at Morrill Hall, 14th and U streets, and will remain there through Dec. 31.

Lincoln is the last stop for the collection before it returns to Ecuador. "Ancient Ecuador" has appeared in museums in places like California, Virginia, Louisiana and the District of Columbia. It features artwork from 11 ancient Ecuadorean cultures -- from the country's highlands to its tropical and coastal regions.

Perhaps as interesting as the artwork itself is the recent history behind it. The 64 items are only a small part of the 9,263 antiquities looted from archeological sites in Ecuador. In 1975, the Ecuadorean government learned that many of the relics had been exported to Italy, where they were being sold.

Eight years and numerous legal battles later, the artifacts were returned to Ecuador's Museum of the Central Bank in Guayaquil. From them, 64 pieces were chosen for this exhibit.

Morrill Hall is the only Midwest site for the display, and according to museum director Hugh Genoways, people who visit the exhibit will be impressed.

"We're talking about artwork anywhere from 1,500 to 6,000 years old, and some of the detail is absolutely exquisite," he said. "These were sophisticated artisans."

Museum Curator Thomas Myers said that the artifacts represent a "complex social organization," particularly those of the coastal regions.

"Those items seem to be the most refined, the most complex, politically," Myers said.

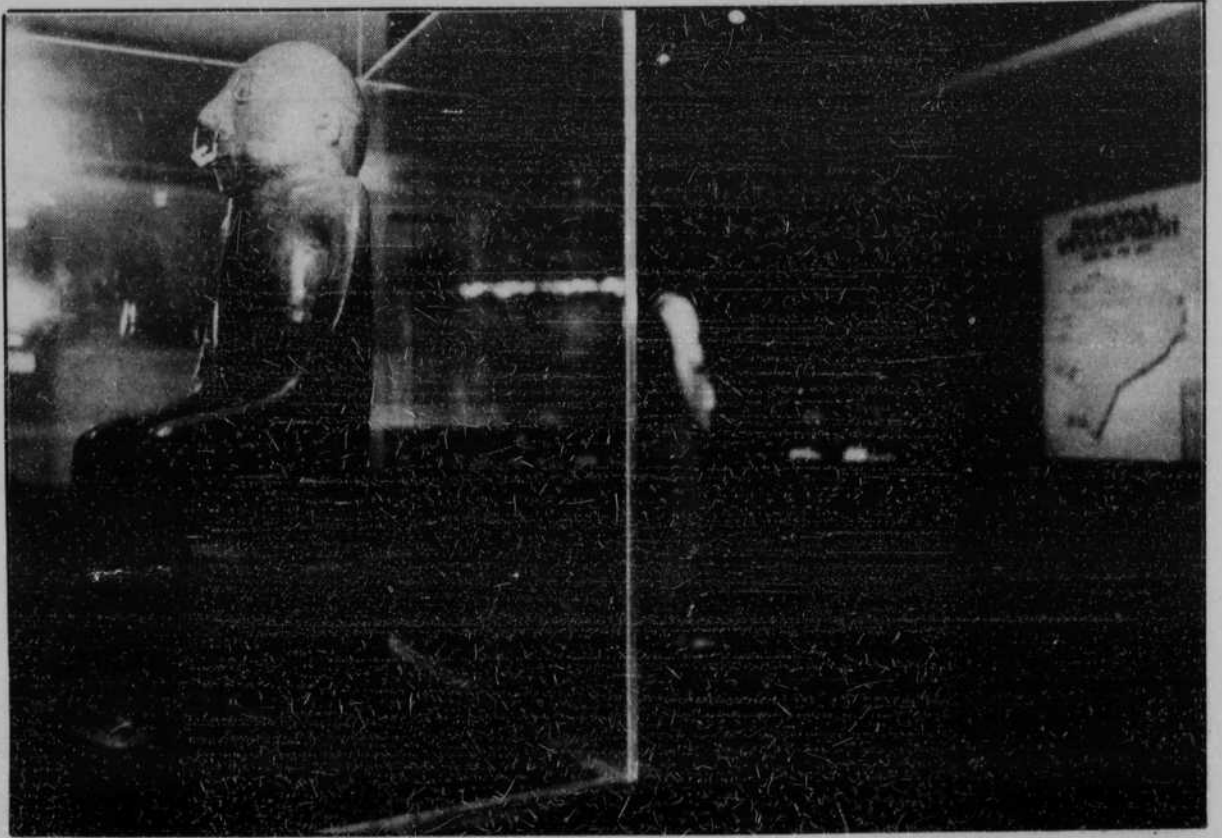
One of the aims of the exhibit, according to Myers, is to bring the problem of antiquities theft to the attention of the public. Myers said that archeological looting like the Ecuadorean theft is "a billion dollar industry."

"There's lots of money to be made," he said, "and these thefts are being committed without any regard to the native cultures of the country that's being robbed."

Myers said that looting is widespread, and has taken its toll on Native American artwork as well. He said that it has been a particular problem in the southwestern United States.

"The looting is unfortunate for the public's sake as well," Genoways said. "We need to keep in mind that the nearly 10,000 artifacts brought back to Ecuador are just the ones that were found."

"We don't know what's still in Italy, England, et cetera. This is just what was discovered," Genoways said.



Julia Mikolajcik/Daily Nebraskan

A coca chewer statue, dated 500 B.C. to 500 A.D., is part of the "Ancient Ecuador: Stolen Treasures Recovered" exhibit at Morrill Hall. The visiting archeological exhibit contains 64 artifacts dating as far back as 6,000 years.

Debut is lesson on life

100 Days' lyrics overcome generic sound

By Brian Meves
Staff Reporter

100 Days Like This
"100 Days Like This"
Hanging Johnny Records

"100 Days Like This" teach us what life is all about.

The self-titled debut album from the quartet, 100 Days Like This, takes us on a fun house ride of life's ups and downs.

After opening for such alternative favorites as Caterwaul, Crime and the City Solution, 100 Days Like This

have created their own style of so-called alternative music with ease.

For the most part, the group's music sounds like a mixture between the new toned-down Replacements and any other soft-sounding practical alternative group. On occasion, they use pianos, organs and synthesizers to distinguish themselves from the others.

The vocals are true and enjoyable. Each picturesque lyric flows smoothly from the lead singer's mouth to the microphone.

The fun house ride begins with the

upbeat song "1:20," which also happens to be only 1 minute, 20 sec-



onds long. Now, there's something you don't see too many bands do.

Then the ride takes us through a long song, "Commotion," a simple tune with acoustic guitar and piano,

helping to set the mood for the love-drenched lyrics.

"So lets climb all the trees/And swim all the oceans/Let's get down on our knees/And pray for more."

The best song on this bumpy journey is, unquestionably, "The Enemy." The music is basically pop song material with a synthesizer adding the finishing touches. Vocally, the lead singer steals the singing voice from Enuff Z' Nuff to crank out a truly great song about our screwed up world.

"This nation's children must understand/This foreign policy is way

out of hand/Your silly patriotism I cannot see/When there's an 11-year-old innocent child gunning for me."

The ride then takes us by a collection of sad songs like "Numb," "This Year's Clown," and "Shake And Smear." Each song shows the sensitive side of the songwriter and the vocalist.

The ride comes to a screeching halt with "Victoria." This song explains an ordeal between a woman's life and her approaching death.

"100 Days Like This" is a great debut album.

Film drains endorphins

Lundgren's 'I Come in Peace' predictable cop film with twist

By Jim Hanna
Staff Reporter

With the summer's best movies slowly fading from the theaters and the best Christmas offerings still a couple of months away, it's fall housecleaning time at Hollywood warehouses.

In the lull between hit-movie seasons, film distributors unload their most pitiful offerings of the year on the gullible public. "I Come in Peace" was recently dumped on the masses with an audible, pathetic "thud."

Dolph Lundgren stars in this miserable little formula film as Jack Caine, a muscular, renegade cop who never wears a uniform and refuses to follow his superiors' orders.

Caine is angry because his partner was killed in a bungled drug bust. The bad guys are supposedly a group of ruthless, well-dressed kingpins simply called The White Boys.

Of course Caine vows revenge for his partner's death but is hampered on the home front by a soured

relationship with his girlfriend.

Then somehow, the FBI gets involved and Caine is assigned a nerdy fed partner, Larry Smith (Brian Benben), who (believe it or not), does everything by the book. Caine on the other hand always follows his instincts and ignores procedure just like the streetwise cop he is.

movie REVIEW

Stop me if you've heard this one.

The only slightly original twist to this movie is one that eventually ends up muddling it beyond belief.

It seems that a drug dealer from outer space has come to earth to extract endorphins from people's brains because it provides a pure form of a drug that is popular on his home planet.

This evil alien spurs endorphin production in people by blasting them with stolen heroin. Then he sticks a tube into their brains and sucks out the endorphins.

pletely unintelligible yet, the producers throw in a cop from outer space who is chasing this dealer and firing his high-tech outer space gun at him. Apparently everyone on their home planet is a bad shot because they are never able to hit one another with their fireball guns. They always miss and blow up a car or something nearby and flames shoot everywhere and it's super cool.

There is simply no way (and no reason) to further explain this exceptionally poor movie. The movie's makers have crammed so many hackneyed formulas into the film that it collapses under its own weight.

Additionally, the acting is beyond bad. Dolph Lundgren may look nice, but please don't let the man speak. Acting support is marginal at best.

This is a very, very bad movie. Do not go see it.

"I Come in Peace" is playing at the Plaza Four Theaters, 12th and P streets.



Paul Chandler/Daily Nebraskan