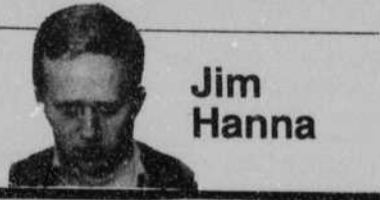


Survey uncovers real problems of nation



Jim
Hanna

Ring-ring!
The telephone jarred me from the glassy-eyed coma I'd fallen into while watching 24-hour coverage of the Persian Gulf conflict.

I set down my bowl of popcorn, kicked off my blanket and unhunkered myself from the beanbag chair that had been my home for the last three days.

I shuffled over to the phone, my bunny slippers sliding dryly across the hardwood floor.

"Hello," I said, because that's what you're supposed to say when you answer the phone.

"Hello, my name is Jackie, and I'm with Rhetoric Research Enterprises. I was wondering if you could spare a bit of time to answer some questions for a poll we're conducting on the Persian Gulf war?" chirped a voice on the other end.

"Uh, yeah, I guess I'm not doing anything important," I said.

"Great," squeaked Jackie. "Okay, for starters, what is your age?"

"I'm 23."

"And your sex?"

"Male." Easy so far.

"Are you an American?"

"Well," I said uneasily, "I am a citizen of the United States, if that's what you mean."

"Actually, we want to know if you were born here, or if you came over here on a leaky boat or something gross like that," Jackie said matter-of-factly.

"I was born here but I don't see what . . ."

"Thank you," Jackie said, cutting me off. "Who did you vote for in the most recent presidential election?"

"I voted for Jesse Jackson in the primary, and Michael Dukakis in the general election," I said.

"Are you serious?" Jackie asked

incredulously.

"Yes, I am."

"Okay, whatever," Jackie sighed.

"I guess we can still interview you."

I was becoming increasingly leery of this impartial survey.

"Now, then," Jackie sang gaily,

"are you aware that there is a war going on in the Middle East?"

"Uh, yeah, Jackie, I've heard something about it."

"Good. Good. Most of the people we talk to don't know where the war is," Jackie bleated.

"Now the war is between the God-fearing, freedom-loving patriots of the United States and what pagan nation? A) Iran. B) Iraq. C) Russia. D) Vietnam."

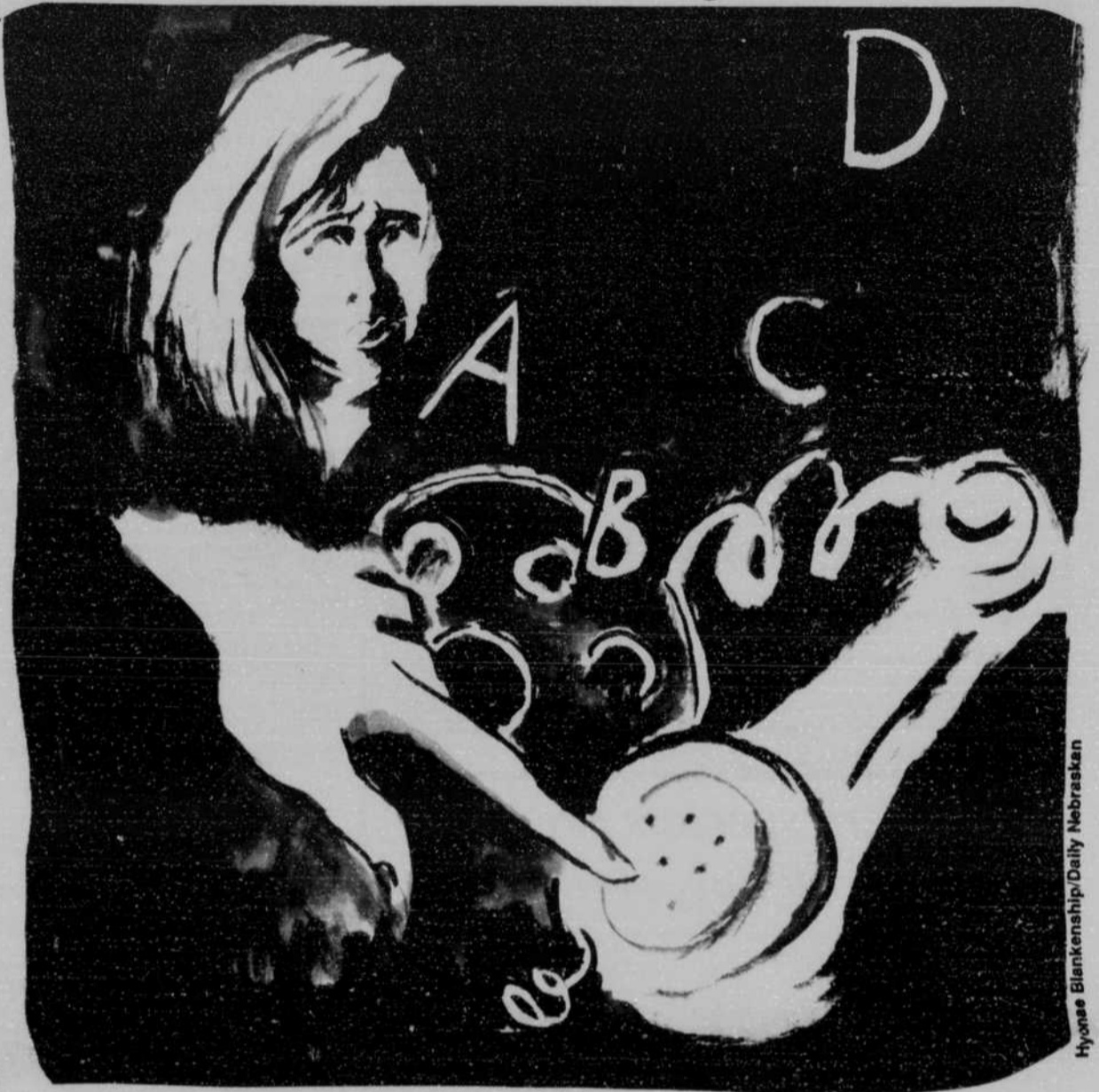
"Well, Jackie," I said after a moment of stunned silence, "my understanding is that the war is between a United Nations coalition led primarily by the U.S. and the sovereign nation of Iraq."

"So, is your answer A, B, C or D?" Jackie asked, befuddled.

"That would be B, Jackie."

"Okay, good. Now, given that the ruthless, blood-drinking, baby-killing, non-Christian crazies from Iraq invaded the helpless, independence-loving, oil-producing American ally Kuwait and brutally killed, raped and otherwise made unhappy the Kuwaiti people, do you support the selfless, divinely inspired, flag-waving, technologically superior efforts by the U.S. to repel the Arabs back to whatever hole they crawled out of?"

See HANNA on 10



Hyonae Blankenship/Daily Nebraskan

Music adds drama to film's politics, passion, peace

By Michael Stock
Staff Reporter

In 1938, an epic film was released in Russia as a peace offering to Stalin. Filmmaker Sergei Eisenstein enlisted Sergei Prokofiev to provide the musical score to make "Alexander Nevsky" more than simply a documentary or a propaganda film.

"Alexander Nevsky" is a motion picture effectively combining a drama of human elements with the powerful suggestion of political propaganda. And Stalin approved it.

In 1990, the film has been transformed into a unique production, combining the film with symphony orchestra, 125-member chorus and mezzo-soprano soloist.

This magnificent production was revealed to Lincoln audiences in the Lied Center Saturday night.

The film, projected upon a giant

screen over the stage, has been restored through the addition of new prints from the original negative. Dialogue and sound effects have been restored, and the addition of newly translated subtitles have been synchronized with the orchestra score.

The Kansas City Symphony Orchestra performed Prokofiev's magnificent score, featuring Claudia Carlson as the mezzo-soprano soloist.

Producer John Goberman, responsible for the integration of concert and film, has won past awards for work on "Live from Lincoln Center," including six Emmy awards, and insists the concert version allows "film audiences to hear the film and music audiences to see the music."

The flawless integration of film, orchestra and chorale made it impossible to focus singularly on the musical score or the film. The live per-

formance of the soundtrack adds life to the film, and is in no way distracting.

"Alexander Nevsky" recounts the tale of 13th century Russia repelling advancing German forces.

Opening scenes portray the vast Russian landscape, and the accompanying first movement, "Russia Under the Mongolian Yoke," provides a stark, reflective tonal scene.

The camera pans to a scene of a 13th century Russian fishing community where Prince Alexander Nevsky is peacefully residing since his commanding position in the defeat of the Swedes.

A patrolling Mongol force stops to tempt Nevsky with a commanding position in the Mongol hordes, but Nevsky declines, saying, "it's better to die for your country than to leave it."

The scene shifts to the city of

Novgorod, the last foothold of freedom from the German forces in Russia. The orchestra produces a discordant ringing of chimes and percussion, as the camera discovers the bustle of the city's trades and bustle of the 13th century.

Again, Nevsky's sentiments toward post-war thought are voiced by Bulai, a Russian soldier.

"We've won our glory. Now we think about ourselves."

The scene is interrupted by the announcement of approaching German forces taking the Russian countryside by force, razing all in their path. A call is sent out to Prince Alexander to lead the battle against the Germans.

Alexander's response is not a cry for defense, but for offense — to engage German troops on foreign soil. The supporting voice of the chorus is triumphant in the Russian bid for victory — enshrined by the will to

live and powered by the life of a country.

The militant march of snares and the regality of strings and brass support the bravado of the rebel troops in their preparation for war.

The battle scenes are realistic and as carefully orchestrated as the accompanying score. An unsettling heavy stirring of lower strings is paced by a meticulous snare marking the pace of approaching German troops.

The ensuing battle scenes upon the frozen lake are as riveting in cinematography as in musical score. The following scene surveying the blood-drenched landscape is particularly stirring because of Carlson's solo.

The patriotic sentiment of the film is clearly adaptable to Russian politics circa 1938, allowing Eisenstein a powerfully effective film. The film utilizes its driving Prokofiev score for orchestra to lend new life to the film for audiences in 1991.

Groovy dance, dress, 'dos—Deee-Liteful trend

Faster than a speeding love train. Stronger than a superfly guy's gold chains.

More powerful than the sound of thumping platform-shoed heels doing the Electric Slide.

It's the return of the mods.

The signs are everywhere. First, former "Mod Squad" star Peggy Lipton turned up serving coffee and doughnuts on the cult TV show "Twin Peaks."

Then, the deee-groovy moves of trendy club band Deee-Lite hit MTV and radio airwaves last autumn. Grooving in outlandish platform shoes, Lady Miss Kier and Co. brought their combination '60s and '70s groove and message of positivity into the hearts of trendoids everywhere.

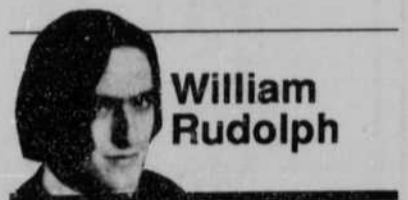
Fashion magazines during the last year have testified to the explosion of '60s nostalgia with designers turning out Pucci catsuits, fun-fake hairpieces,

false eyelashes and heavy eyeshadow — although designers like Donna Karan are quick to point out that these styles incorporate Lycra and are, in fact, new.

But it's not only supermodels like Linda Evangelista, Cindy Crawford and Naomi Campbell letting the love shine in again. Sorority girls at the University of Nebraska-Lincoln also have been known to slip on big Lycra headbands on their straightened hair. The eternal lift-it-up-and-spray-it spiral perms with triangular bangs seem like just a bad memory of the '80s.

But before the '60s style even has reached its peak, it seems that the '70s already are back in. The glory days of the 'Me' Decade are back in vogue in New York and London, and it's only a matter of time before Cornhuskers start retiring their hooded sweat tops and high tops, too.

For some people, the '70s conjure



William
Rudolph

up bad memories of John Travolta, Abba and wall-to-wall shag carpeting, but no need to panic.

The mod resurgence takes the best (or perhaps that should be the worst?) of '70s style and brings it screaming into the '90s.

The key look for men's hair is cropped short on top with sideburns. This does run the risk of running into the Fonzie danger zone, but proper grooming can help manage those whiskers to avoid the Isaac Asimov look.

Women, as always, have a few more options: Judy Jetson beehives

like Ivana Trump's will still do the trick. Back-combed hair or a '90s version of the flip also will work fine.

And Linda Evangelista wannabes, breathe easy: It's still all right to have short, gamine hair.

For either gender, long-sleeved shirts with thick vertical stripes are objects to have. Finish these out with white jeans (they bombed this summer at the Brass Buckle and the Post and Nickel, but nationally they're cooler than acid-washed any old day), and those happy relics from the Beatles, Chelsea boots.

Prospective go-go girls can do the hushie down to the thrift stores to pick up white plastic go-go boots to wear through all those line dances. Adding a pair of hot pants to complete the ensemble goes without saying.

Those in doubt can always consult reruns of "The Partridge Family," "Good Times" and, of course, "Mod

Squad" for further ideas.

Along with mod rags, the proper groove can really set that modish attitude. Recommended music for mod movements: Isaac Hayes, the O-Jays, Deee-Lite, Disco Tex and the Sex-O-Lettes, and anything that lends itself to doing the Electric Slide, now known as the bus stop.

The only scary thought is the inevitable corollary of all this nostalgia. If we're on the '60s and '70s now, then the first decade of the 21st Century could see the return of New Wave purple hair, tails, eyeliner, bi-level hair, power dressing, the Andy Travis hairdo, leg warmers and other early '80s debris.

Let's worry about that later.

Rudolph is a senior English major and a Daily Nebraskan arts and entertainment reporter and columnist.