

Average Jim not normal by Oprah standards



Jim Hanna

Did you see me on The Oprah Winfrey Show last week? They were doing a show about typical Americans, and I was drawn at random from a telephone book.

I said yes, and the next thing I know, I'm sitting on Oprah's stage in front of her well-groomed studio audience, nervously awaiting my big debut on national television.

The show began with Oprah's peppy yet melancholy theme song. The audience began to applaud wildly as per the signs that flashed over their heads out of the camera's sight.

As the applause faded, Oprah began to speak.

"Hello and welcome to today's show," she said. "Have you ever wondered if you were normal? Are you curious as to how you stack up with the typical American? Of course, we all want to know just how much we're like all other people in the United States. Well, today you will get a chance to meet a group of Americans who we feel can truly be called representative of all Americans.



A confident U.S. President on prime-time television shortly after it started at about 6:30 p.m. EST on Jan. 16. But in the days that followed, Iraq's resistance ended early hopes of a swift victory.

At the weekend, the most compelling issue was the possibility of Israel joining the conflict. Hussein had said on several occasions that if the coalition attacked Iraq, his forces would strike Israel.

Tel Aviv and Haifa on Friday, causing some minor injuries. But at

"On our show, we have three people drawn at random from telephone books around the country. These random selections, we hope, will serve as a reflection of all Americans. Let's meet our first panelist."

My belly got all tingly as Oprah turned to speak to me and my fellow panelists.

"Our first normal American is Dirk Visage, a model from Irvine, Calif." A polite, Pavlovian round of applause came from the obedient audience.

"Dirk, tell us how normal you are." "Well, Oprah, may I start by saying that appearances are often not what they seem. Although I'm well

Hyonae Blankenship/Daily Nebraskan aware that I'm easily the most gorgeous man on the West Coast, not to mention this panel, I must tell you that I have not always been a man. Just three short years ago, I was Darlene, a rather homely woman. When I realized I was a beautiful man trapped in an ugly woman's body, I had a sex-change operation. And may I say,

I've never been happier." Compliant applause from the audience.

"Now, Dirk," Oprah said. "There's something else that makes up who you are, and I think it's important that you share that with our audience. Could you talk a bit about your murder conviction?"

"Well, Oprah, in the despair over my gender-identity crisis, I lost control of my senses, murdered my parents and ate their flesh. As you can imagine, it's been very hard for me to deal with this... this..." Dirk began to choke on his words as tears welled in his eyes. "I'm not sure I can go on..."

"Please do," insisted Oprah. "When I think that I ate the people who gave me life... well, that's hard, Oprah. That's really tough, ya know?" Dirk said as he broke into tears.

Oprah now was crying freely. "Could I have a moment, please?" asked Oprah as she attempted to compose herself.

Dirk quickly spoke up. "But Oprah, may I say that through counseling, I've come to terms with my incestuous cannibalism and I am now willing to accept me for who I am. I am a transsexual cannibal who killed my parents, but I'm OK with that. I can say 'Hey, I'm me and I like me and that's great and I can greet each new sunrise with a hearty hello and know that I like who I am.'"

Thunderous applause from the audience.

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Kinison reschedules concert for tonight

From Staff Reports

Fans — and protest groups — eagerly awaiting Sam Kinison and his raunchy brand of comedy were forced Friday to wait a little longer to hear the comedian.

Kinison's Lied Center performance was rescheduled Friday because of illness. The concert originally had been scheduled for 8 p.m. that day.

The concert has been rescheduled for tonight. The concert will be held at 8 p.m. at the Lied Center for Performing Arts, 12th and R streets.

All tickets for the previously scheduled show will be honored at

tonight's performance. Full ticket refunds are available for patrons that can't accommodate the new date.

To obtain a ticket refund or to inquire about the availability of tickets for tonight's show, contact the Lied Center Box Office between 11 a.m. and 5:30 p.m. today.

Lincoln, like other cities Kinison has visited, had at least one group planning to protest before Friday's performance. Queer Nation Nebraska had been planning to meet Kinison with protest signs. It is not known if the group is planning a protest before tonight's performance.

Kronos quartet awes Kimball audience with gentle style and Gothic atmosphere

By Michael Stock Staff Reporter

Kronos' talents ranged from the esoteric to the classical Saturday night when the sparse Kimball audience was treated to an enormous range of offerings including the likes of John Zorn, Dumisani Maraire and Bo Diddley.

With the stage set in tones of indigo and black, Kronos, dressed in leather and Lycra, set a Gothic atmosphere that helped carry the performance.

Both esoteric and classical chamber music fans were awed by the performance, which was highlighted by renditions of Maraire's "Mai Nozipo" and John Zorn's "The Dead Man."

"Mai Nozipo" is a piece composed by Maraire, a native of Zimbabwe. Introduced by dulcet tones of classical-sounding chamber music, the quartet sounded a bit unnatural at times, but nevertheless appealing.

The quartet's style on the piece was gentle — including the chamber-style plucked strings that gave the song an inspiring introspective into the Kronos technique.

The clever integration of rhythm in the middle of the piece consisted of syncopated thumping on the wood of each instrument, recalling the sounds of Vini Reilly's Durutti Column.

Zorn's composition, "The Dead Man," included wonderfully frightening sounds. They highlighted the darker hints of Kronos' nature, which seemed to dominate much of the

concert.

Sounding like Stravinsky on acid, the piece showed the sense of humor of both Kronos and the composer. Much of this stylistic feel originates from the large influence Zorn credits to Carl Stalling's cartoon soundtracks.

Many of the phrases within Zorn's composition — bits and pieces taken from films and cartoons — sounded familiar all grouped together as an ingenious whole.

The finale of the piece was a sparkling point of the show, as all four members stopped playing to shake their bows over their heads in some insane-looking attempt at rhythm. Kronos was having fun, and Kimball audiences loved being a part of it.

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Album by Love and Rockets' singer disjointed



By James Finley Staff Reporter

Daniel Ash's latest record from Beggar's Banquet, "Coming Down," might better be named "Searching For My Own Sound."

Ash, lead singer for Love and Rockets, seems to be on a quest for his own sound throughout most of the album. By doing this, he succeeds only in producing a disjointed album.

Ash opens with an ethereal cover of the '50s doo-wop tune "Blue Moon." His interpretation is interesting but doesn't help Ash set up his musical identity — an omen for the entire album.

Next is "Coming Down Fast," a heavily digitized version of the title track. This track sounds suspiciously like Love and Rockets, partly because L & R drummer Keith Haskins joins Ash on this track.

"Walk This Way," the third cut, is the best track on the album but doesn't fit in with the other songs. The Latin percussion and accompaniment is done well and gets a nice groove going for Ash. This is also the first time the listener gets to hear Ash's voice un-



Daniel Ash "Coming Down" Beggar's Banquet Records Rating: 3

Ratings are 1 (bad) to 5 (excellent).

distorted. He has a decent voice and should let it stand alone more often.

Next is a techno-digi-blues tune, "Closer to You." Ash provides some good guitar work here and plays blues well. This song resembles a throaty version of Robert Plant and the Honeydrippers. The lyrics, characterized by such lines as "Ohh ohh I/ Just don't know why/ That I can live/ Without your smile/... and maybe that's the reason/ I can't get closer to you," are simple, but they fit the style of the song.

Another cover, this time of the Beatles' "Day Tripper," is next. It's

not bad, but it lacks the emotion of the original. It seems too digitized.

Ash sabotages the sixth track with his digital tricks again. He kicks in a heavier guitar sound that makes it interesting but then goes back to the distorted voice. He should just sing.

The next four tracks are forgettable, characterized by the dull cover of "Me and My Shadow." There is some good writing on the 10th cut, "Sweet Little Liar," such as "I love the darkness and the shadows/ Where I can be alone/ and when I close my eyes/ I can see behind the disguise." It's too bad he minimizes the effect with overbearing cosmic effects and a boring choral background.

Someone once said that people only remember the ending. If that is the case, Ash has some programming sense.

The last two tracks of the album are pretty good. The acoustic guitar combined with his true voice makes "Not So Fast" an interesting tune. The final, and title track, is one of the better songs on the album. Ash milks this mysterious song for all it is worth.

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