

NETV productions no easy task

Shows evolve in many stages, producer says

By Shannon Uehling
Staff Reporter

The crew rushed in, quickly evaluated two rooms and chose a boardroom as the site to film an interview with the director of the Sheldon Art Gallery for a NETV production called "Director's Choice."

Joel Geyer, a Nebraska Educational Television producer and director, walked in just as Ralph Hammack and Jim Lenertz finished setting up the camera, lights and audio equipment. Hammack, senior cinematographer, and Lenertz, audio engineer, had transformed the gloomy art gallery boardroom into a cheery, warm studio.

Geyer and Sheldon Director George Neubert settled into comfortable conversation while Lenertz and Hammack put the finishing touches on the impromptu studio.

Hammack adjusted a gel light that accented the background artwork, then he touched a little powder to Neubert's face as Lenertz hustled across the room with a roll of electrical tape to fix a door rattle.

With a single word, the camera began rolling, as Geyer and Neubert continued what seemed to be just a friendly conversation about the choices facing an art gallery director.

Soon after, this scene in the world of NETV productions ended.

Although filming is a large part of the production process at NETV, what the viewer sees is only one piece of bringing a program to life.

Decisions about what programs to film, for example, are made long before the cameras roll. NETV is just beginning its annual program-choosing process for next year.

The production of programs is broken into four divisions: sports and special events, science and outreach specials, cultural affairs and public affairs.

Members of the four production units spend time evaluating program ideas, Geyer said. The units determine which ideas would be the best, how to cover the subjects, what formats to use and how much



Jeff Haller/DN

NETV Senior Videographer Ralph Hammack shows the camera's view of Daphne Deeds, curator and assistant director of the Sheldon Art Gallery, as she talks to a gallery visitor.

the productions would cost.

Bill Ganzel, senior producer of public affairs, said the ideas for programs came from many sources, such as producers, the public, secretaries, current events and "anywhere that ideas come from."

The four production units present the ideas to Gene Bunge, assistant manager of programming and production. Ganzel said Bunge gave final approval to the proposals for the following year and divided the available funds for each program.

Programming money comes from several sources, including Nebraskans for Public Television, the National Education Association and the state government.

Once the programs are chosen, the production teams begin their work by researching the subject and talking to people involved.

Then filming starts. Geyer's production, "Director's Choice," is now about 85-percent filmed, he said.

Usually, the producer reviews

the filmed material and chooses to re-shoot pieces or shoot other necessary aspects, Geyer said. This editing may begin after the shooting is completed or it may start during the filming, he said.

Or, in some cases, editing may begin before filming. Geyer said that for a documentary about Bob Devaney he was producing, the editing began with the review of archival footage.

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Blending cultures succeeds at the Lied

concert

Mark Baldridge
Senior Reporter

Too often, cultural meetings turn into clashes.

There can be no winners when one group of people, through superiority of technology or numbers, suppresses and destroys another.

This is the lesson of the history of Euro-American contact with the native nations of America.

At the Lied Center for Performing Arts on Sunday, two distinct western traditions met on the field of music. The results were dramatic.

"West Meets West," a two hour concert and awards ceremony, featured "Ceremonial Images" as its highlight.

"Images," commissioned for the Quasquicentennial, was a collaboration of musical traditions, as much as musicians.

Scored by Douglas Hill and centered on songs of the Omaha tribe, "Images" brought the audience leaping to its feet in a standing ovation.

The piece combined the tuxedoed and gowned members of the Omaha Symphony Orchestra with the Rough Riders of Omaha in bright, multicolored shirts and caps or dresses.

The musical vocabularies were no less contrasting. The Rough Riders, seated in a circle, pounded on an enormous leather-skinned drum.

The orchestra sometimes followed, sometimes led with music that was true to 20th century classical forms.

Some of the orchestral percussion was created by non-traditional means. (Why do guys in tuxedos look so funny playing bamboo instruments?)

But there was little other stylistic overlap between the performing groups.

The power of the program came not from an "imitation" of Native American music by a Euro-American orchestra, but from the active collaboration and cooperation of two explicit traditions.

Other highlights of the afternoon

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'Wayne's World' fulfills producer's expectations



Courtesy of Paramount Pictures

Mike Myers as Wayne.

By John Payne
Senior Reporter

Unless you've been in a cave for the last two weeks, you know that "Wayne's World" is the hottest thing going at movie theaters.

The "Saturday Night Live"-inspired comedy raked in more than \$18 million its opening weekend — twice that of its nearest competitor and about \$5 million more than the film cost to make.

That's quite a return on investment, and with no major movies on the horizon — at least until "Batman Returns" arrives — "Wayne's World" is poised to party on at the box office indefinitely.

Lorne Michaels, executive producer of Saturday Night Live and "Wayne's World," took time out from a Friday night rehearsal of SNL to answer questions about his movie, his show and his recent deal with Paramount Pictures.

QUESTION: Whose idea was it to take "Wayne's World" to the big screen?

MICHAELS: "I was asked to come

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Michaels

"Wayne's World" executive producer

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to Paramount to make movies, and the first one I wanted to make was "Wayne's World." I asked Mike (Myers) and Dana (Carvey). And then Bonnie and Terry Turner, who write for the show, were hired as writers, along with Mike, Penelope Spheeris, who had worked with us on the first year of "Saturday Night Live" and had done films that I thought made her ideally suited, joined us, and we went and made it last summer."

Working with comedians like Carvey and Myers, was there a lot of improvisation?

"Not so much improvisation, but we kept writing and rewriting until it came time to shoot the movie. And

we only had 35 days to shoot it because we had to get back here for the first "Saturday Night Live" with Michael Jordan."

Wayne and Garth have drawn comparisons to Bill and Ted, of "Bill and Ted's Excellent Adventure." There's been criticism, too. How do they differ?

"I think Wayne and Garth are very easy to underestimate in terms of their intelligence. I think the idea with 'Wayne's World' was to try to make a picture that was both funny and smart, and I think we've succeeded. But to tell you the truth, I'm

See WAYNE on 11



Courtesy of Paramount Pictures

Dana Carvey as Garth.