

Writers take shot at Oscars

Eastwood may be big winner with Old West movie

Playing the Oscar prediction game is like playing Russian roulette — it's better left to the professionals.

With this in mind, here are our best guesses for who will take home this year's gold-toned eunuchs. Read 'em and watch the Academy Awards' presentation show tonight, 8 p.m. on ABC.

Best Actress:

Gerry: Since "Indochine" and "Passion Fish" have not played in Lincoln, and "Love Field" was only here for seven days, it's between Emma Thompson and Susan Sarandon. I have to give the nudge to Sarandon. Sure she was good in "Rocky Horror Picture Show," but she was dynamic in "Lorenzo's Oil."

Anne: My vote goes for Thompson in "Howards End." She's delightfully funny and a tremendous talent. Sarandon was good, but Thompson was better. Pfeiffer was good too, but she was better in "Batman Returns."

Best Actor:

G: I think this is a two-way race between Clint Eastwood and Al Pacino, with Denzel Washington as a long shot. Eastwood has been long overlooked by the academy, and "Unforgiven" showed everyone he was more than "The Man With No Name." However, Pacino is up in two

categories, so statistics are on his side. I'll give the edge to Eastwood.

A: In a perfect world, Washington would win. But Hollywood is sentimental and both Eastwood and Pacino are long-time veterans lacking in statuettes. Washington has one already, and it's recent. Too bad for Downey and Rea, both gave great performances, but they're out of their league — and luck — here. My guess is an "Unforgiven" sweep.

Best Supporting Actress:

G: Again, two of the nominated performances have not played Lincoln, and the idea of Marisa Tomei winning for "My Cousin Vinny" had to come from deep in left field. Vanessa Redgrave was terrific in "Howards End," but Judy Davis actually had some screen time in "Husbands and Wives." I'll give the nod to Redgrave for quality over quantity.

A: Davis gets my vote. She's a great actress, and certainly wonderful in Woody's film. Redgrave's nomination was nice — she glowed, but if you blinked, you missed her. I agree about Tomei: nice, but no cigar.

Best Supporting Actor:

A: Again, in a perfect world, Jaye Davidson would get this one for his amazingly sensitive performance in "The Crying Game." But let's face it, the academy is filled with old fogeys like Charlton Heston and that film's subject matter may be too shocking for them. David Paymer's nomination comes from the little-seen "Mr. Saturday Night," that will hurt him, and Nicholson already has two. Pacino may have a shot — voters may want

to give him something, but I think Gene Hackman has it sewn up — he's waited 21 years to win another Oscar and everybody in Tinseltown likes him.

G: Sorry people, but Hackman does NOT have this one wrapped up. He was good, as was Nicholson, but credit should be given where credit is due, and that is to Davidson for a truly riveting performance. Definitely. Anyway, the academy should have nominated Robin Williams for "Aladdin," instead of Paymer.

Best Director:

A: Eastwood hits with "Unforgiven" — finally a mainstream picture for this director's dark vision. He deserves a nod, but in Utopia, Neil Jordan would share it with him for "The Crying Game." As far as the others go, Robert Altman's "The Player" wasn't nominated for Best Picture, James Ivory's "Howards End" will take all the pretty awards (cinematography, costuming, etc.) and who is Martin "Scent of a Woman" Brest?

G: This one was a toughie. Yea, Eastwood was excellent (which makes up for "Firefox," and "The Rookie"), but Jordan and Ivory also did excellent work with their films. I'll throw it to Jordan.

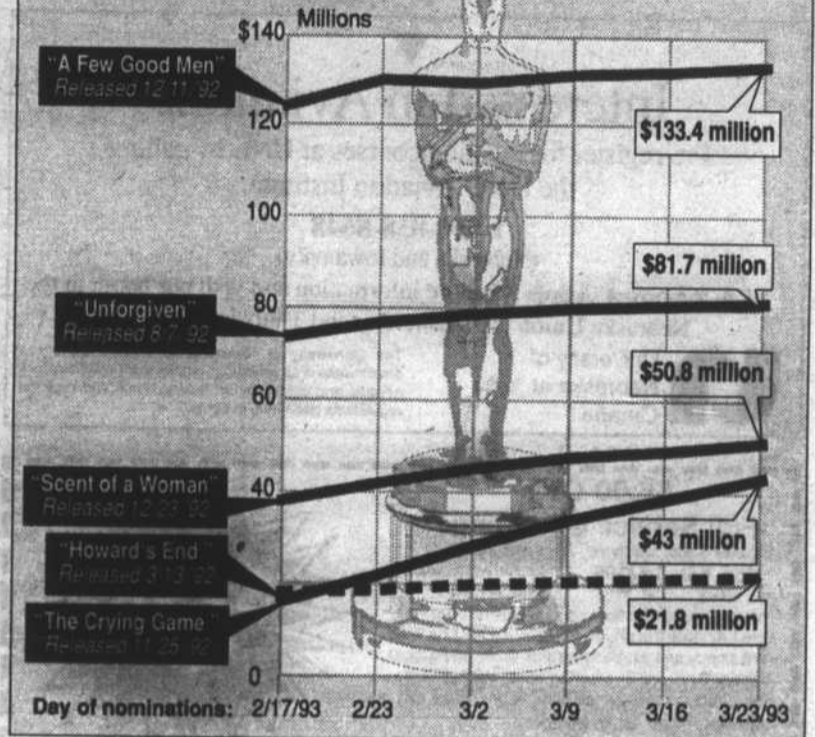
Best Picture:

A: The cowboy takes home bookends. Eastwood and "Unforgiven" will take this statue home, despite the film's dark, gritty nature and lack of likable characters. If the statue was mine to give, I'd send it home with the producers of "The Crying Game." "Howards End" made everyone feel

Best Picture payday

Movies nominated for or receiving the Best Picture award can expect a payoff at the box office, but the amount varies depending on how long the film has been in theaters and how much of the country has already seen it. Here's how this year's Best Picture nominees have fared so far:

Total box office sales



Source: Exhibitor Relations Co. Inc.

AP

too good — Oscar likes angst. Forget "Scent of a Woman" and "A Few Good Men." They were great, but Oscar almost always goes home with a movie with a message.

G: Whoa — the biggie and the toughie. It's between "Crying," "Howards" and "Unforgiven." I'll have to give my supporting nod to the

latter. There was too much controversy with "The Crying Game," and "Howards End" was just too damn long. Eastwood's vision of the dark side of the Old West will take this one.

— Gerry Beltz and Anne Steyer are Daily Nebraskan movie reviewers and full-time film fanatics.

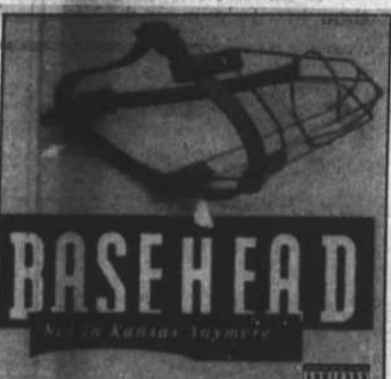
B stands for brash, broken-up bands



Courtesy of Moistest Records



Courtesy of March Records



Courtesy of Imago Records

Bonechina "Bonechina" Moistest Records

Most people probably knew them better as Elysium Crossing. From their union in 1987 to their breakup in recent months under the tag of Bonechina, Thomas Irvin, Julian Winston-Terrance, and Shamus Adams gave Lincoln some undeniably great music.

Bonechina's self-titled, self-produced swan song cassette, released just before the recent split, yields a glimpse at the band's talents during the prime of their musical career.

Recorded in January of 1992, "Bonechina" varies from a creatively distinct brand of riff-laden metal to the obscure Far East fluidity that made the band a Lincoln standard for six years.

The album is highlighted by the intertwining guitars of Shamus Adams and Eric Pierce. Their work is almost epic on the dominating track "Cipe," and the hair shaker's dream, "Crabs." Bonechina's guitar sound reveals shades of light and dark that recall the masters of the 1970s and is hiply complemented by the gothic monster bass lines of Winston-Terrance.

The insightful lyrics of lead singer Thomas Irvin are crowned by the romantic essay, "Spiral Groove," which recalls the demise of the vinyl record and the fall of the once great Dirt Cheap Records in Lincoln.

Bonechina/Elysium Crossing deserves a distinguished place in Lincoln hard rock history.

— Carter Van Pelt

Big Hat "Inamorata" March Records

In the press release accompanying Big Hat's latest CD, "Inamorata," there is a page with the headline "Big Hat does not sound like..." This is followed by a lengthy list of bands that Big Hat actually sounds quite a bit like: the Cocteau Twins, Sinead O'Connor, Kate Bush, Laurie Anderson, and This Mortal Coil, to name a few.

Still, this does not mean that Big Hat are derivative. Their ethereal, mellow music and the haunting vocals of Yvonne Bruner certainly bring those bands to mind, but there's something about this Chicago foursome that's unique.

Maybe it's the fact that they don't have a guitarist, bassist or drummer; instead, they rely on electric violin, trumpet, samples and "miscellaneous percussion." Maybe it's because they do a cover of the Violent Femmes' "Country Death Song."

I don't know exactly what it is, but "Inamorata" is a good introduction to Big Hat. It's kind of a sampler, consisting of four songs from a 1990 cassette-only release, remixes of songs from an earlier CD, "Shimmer," and some other moody tidbits.

It sounds like their live show is something to see too — Bruner tosses rose petals into the audience, song titles are displayed on artists' easels, and the percussionist plays a 10-foot-tall tree of pots and pans.

— Matt Silcock

Basehead "Not In Kansas Anymore" Imago Records

Like a lot of people, you probably didn't hear Basehead's amazing debut album, "Play With Toys." One of last year's best releases, it featured a unique sound, where band leader Michael Ivey mumbled about beer, girl troubles, racism and the state of the world over impossibly laid-back funk guitar and sleepy hip-hop scratching.

Some people called it rap, some called it alternative, but the only thing it could be really be called is music by Basehead. Now, Ivey and his cohorts are back with a sophomore release, "Not In Kansas Anymore."

Literally, Ivey sounds a lot angrier. He's still mumbling, but mumbling with a vengeance about his frustration with racism and life as a black man today. He gets right to the point throughout the album, using enough four-letter words to make Ice Cube blush.

On "Brown Kisses Pt. One" and "Pt. Too" Ivey rails about losing jobs to white men, being wrongly harassed for shoplifting and police brutality, all to the refrain of "Kiss my black ass too."

This may sound depressing, but Ivey's lyrics are often just as hilarious as they are negative. Also, his bleary, intoxicated singing/rapping style sounds as if he's hanging out at the corner bar, telling these things to you over a few beers. His lines are so conversational, it's surprising they even rhyme.

— Matt Silcock

'Breathless'

Saxophone player to bring smooth sounds to Pershing



Courtesy of Kenny G

Kenny G will play Tuesday night on stage — or perhaps strolling down the aisles — at the Pershing Auditorium.



Kenny G has been known to walk through the audience, grinning ecstatically while he plays a wireless saxophone.

Born Kenny Gorelick, his grin and sound is no stranger to stages or airwaves.

You've probably heard him before without realizing who you were listening to, because "that" sound, the identifiable smooth, suave sound of G has been around for 10 years.

G's talent on tenor, alto and soprano saxophones is showcased on recordings by artists Aretha Franklin, Smokey Robinson, Natalie Cole, Dionne Warwick, George Benson, Michael Bolton

and Whitney Houston.

After four albumless years on Arista records, G recently completed his seventh record, "Breathless," which enlists the vocals of Peabo Bryson and Aaron Neville.

To G's fans, it comes as no surprise that the 14 compositions on "Breathless" cross over the lines of jazz, rhythm and blues, pop, funk and MTV.

Because of his compositional versatility, Billboard magazine named G "Jazz Artist of the Decade" and Rolling Stone's Readers Poll knighted him the No. 1 instrumentalist.

Now, G, on "The Breathless Tour" will play Tuesday night on stage — or perhaps stroll down the aisles — at the Pershing Auditorium.

Tickets for the G concert are available from Ticketmaster outlets and the Pershing for \$22.50.

— Compiled by Staff Reports