

ARTS & ENTERTAINMENT

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the glassy eye



Patrick Hambrecht

Be a star with own TV show

You can become a TV star, for free. Be famous. Enjoy your status as a local celebrity. Share your views. Speak out and save the world.

I'm begging you. Obscurely and prostrately begging. Please get your own television show on public access. It will cost you nothing. CableVision, 5400 S. 16 St., will lend you a free video camera, free editing equipment and a free studio. Just call CableVision at 421-0330, ask for public access coordinator Marty Sems and request your own prime-time television show.

The owners at CableVision hate it that they signed a contract agreeing to provide people with the opportunity to air their television shows. In exchange for their exclusive contract with the city of Lincoln — in exchange for all of the infomercials and other mind-numbing trash they have an exclusive right to sell — they signed this contract.

Mayor Mike Johanns hates it too, every time he turns on the television and hears Ron Kurtenbach call him a bought-out corporate jerk.

So together, CableVision and the mayor have tried more than once to get rid of public access. The last time they tried, they nearly succeeded.

First, they ran Scott Harrold's scandalous television show, a decision that was almost guaranteed to sway public opinion against public access, even though they could have easily made a legal case for pulling the show.

Secondly, CableVision convinced almost all of its public access producers to transfer their shows to a new community access channel that would "provide more freedom for the things you want to do," while downplaying that it was also a channel that their company could censor or cancel at will.

Thirdly, it asked the City Council to allow it to cancel public access because most of its producers had just opted to move over to community access. But the City Council smelled something foul, and said no.

Since then, though, the council has allowed CableVision to maroon the public access channel in the wasteland of Channel 78, sharing only a few hours a day in between scrambled instructional videos for firemen. And suspiciously, most of the CableVision employees who were directly involved with public access last year have either quit or been fired recently.

CableVision has done nothing to encourage new programmers to join public access, and it shows. There are only a couple of programmers left, myself included. When CableVision's contract with Lincoln is reviewed in a few years, it'll be able to show the City Council a public access channel that is mostly vacant, one that's just not worth keeping. And it'll probably get away with it.

That is, unless you stop CableVision by creating your own show on public access, instead of community access, and show that Lincoln citizens do value having an open, uncensored forum for their ideas.

Just think of all the rotten, badly written television shows you've been subjected to on television, like

See GLASSY EYE on 10

Universal Honey hits Lincoln bar

By Cliff Hicks
Staff Reporter

Haven't heard of Universal Honey? Well, the band's on the cover of Rolling Stone's "Pop Music: From Basement to Big Time" issue next week, so you will. The band's also playing at Mudslide Slims, 1418 O St., tonight.

The Canadian band called Universal Honey emerged from the Pursuit of Happiness, which had a minor hit called "I'm An Adult Now," but after that band's second album, bassist/songwriter John Sinclair and lead vocalist Leslie Stanwyck felt that the magic was gone and that it was time to move on.

The two of them started their new band, Universal Honey, and recorded a version of Joni Mitchell's "Carey" for a tribute album. That was when things started happening.

Drummer Sean Kilbride and guitarist Laura Sergeant were added to the lineup and a song called "Find Yourself" worked its way into a movie called "Love and Human Remains."

The band has since recorded both an EP and a full-length album. It's also been doing a lot of touring,

Victim turns tables on rapist in 'Extremities'

By Brian Priesman
Staff Reporter

A woman, home alone, is attacked by a man. But while being raped, she manages to turn the tables and subdue him.

The man ends up defenseless, locked in the fireplace. The woman proceeds to torture the man.

As her roommates arrive home, they see the woman become like her attacker. They are forced to decide what to do. Do they free the man? Do they back their roommate?

This is the basic plot of "Extremities," the latest production from Theatrix.

In this controversial play by William Mastro Simone, the audience must ask itself just

who the real victim is and what happens when the law is taken into the initial victim's hands.

Mastro Simone said he wrote "Extremities" after talking with a rape victim.

"Perhaps because I was a complete stranger, she told me about her bizarre ordeal," he said in his article, "The Making of Extremities."

Mastro Simone wrote that the woman was able to identify her attacker and a court date was set.

"Mary was made to retell the rape before her peers, the public, the press. The rapist sat quietly in a three-piece suit, white shirt and tie. He looked like the son of a minister," he wrote.

"When he was cross examined, he made amusing remarks. The jury laughed. There was evidence of rape but no evidence that he was the rapist. The case was dismissed.

"On the courthouse steps the rapist walked up behind Mary and said, 'If you think that was bad, wait until next time.'"

Mastro Simone wrote that Mary eventually

moved away. She told Mastro Simone that she dreamed of seeing herself hurting the rapist. She imagined hearing his screams. She told him that she enjoyed her thoughts of revenge and justice.

In his writings, Mastro Simone says that after he was told this, he wrote "Extremities" in a single night.

"Extremities" came out of me like an overdue baby. I began writing at midnight. I worked all night ... I slept two hours at the end of Act One. By three that afternoon I had finished."

This production of "Extremities" is directed by Amy K. Rohr, a senior theatre major. The cast includes senior theatre majors Ashley A. Hassler, Jeff Luby and Colene Byrd, and junior theatre major Sara L. Bucy.

"Extremities" opens Thursday night and runs through Sunday in the Studio Theatre in the Temple Building, 12th and R streets. Show times are 8 p.m. through Saturday with a 2 p.m. performance on Sunday. Tickets are \$3 at the door.

Theater Preview



Film flirts with neurosis as everybody goes insane

By Gerry Beltz
Film Critic

Nobody in "Flirting With Disaster" is sane, and it is wonderful.

Mel Coplin (Ben Stiller) is a neurotic new father who has decided to seek out his birth parents before he and Nancy (Patricia Arquette) name their son.

To say Mel's adoptive parents (George Segal and Mary Tyler Moore) have a problem with this quest is an understatement; these two bozos are the personification of 'neurotic,' and this is just the beginning.

Before Mel finally meets his real parents (Lily Tomlin and Alan Alda), there are demolished buildings, brushes with infidelity, shattered glass animals and oral sex tips.

Things get weird after that.

The Facts

Film: "Flirting With Disaster"

Stars: Ben Stiller, Patricia Arquette, Téa Leoni

Director: David O. Russell

Rating: R (nudity, language, subject matter)

Grade: B

Five Words: Search for parents causes insanity

Remember, nobody is normal, even the ones who seem to be normal.

Director/writer David O. Russell already has captured the public's eye with the critically ac-

See FLIRTING on 10



Universal Honey will hit the stage at Mudslide Slims, 1418 O St., tonight. The next issue of Rolling Stone, with the band's picture on the cover, will hit news stands next week.

opening for the Goo Goo Dolls, garnering the band even more attention.

Sinclair admits that he is a pop music fanatic. By pop, Sinclair explains, he means the sounds of the Beatles, Badfinger, Matthew Sweet and Material Issue as opposed to say ... Madonna.

"If we were to go back in and make another record," Sinclair said, "I wouldn't object to using tubas or cellos because I think it adds to the songs. It adds a sort of punch that may be missing from just a straight guitar-bass-drums lineup."

Stanwyck dislikes the label "pop"

however.

"I hate categorizing our music because that can limit you too much. Some people have called us pop rock," she said. "I guess you can say we're in the genre of rock 'n' roll, but more on the melodic side of it."

Another label that has been slapped on Universal Honey is that it is a "girl band" because there are two women in the group.

Stanwyck said she found this label funny.

"We get this Bangles thing and this Go-Gos thing. I mean, I don't know where the hell it comes from. That's got nothing to do with where we're going. Those are not our in-

fluences in the least. So I don't get it."

As for the band's future, Sinclair has modest aspirations.

"I'd just like to produce at least three albums that you could put on a shelf and say 'Yeah, that was (Universal Honey)," he said.

Stanwyck shares a similar goal. "It's like Alfred Hitchcock, who wanted to dream up the perfect murder to put on film. What I want is to come up with the perfect pop song," she said.

Universal Honey's show will start around 10 p.m., and the cover charge is \$4. The show is for people 21 and over.



Photo courtesy of Miramax Films

Tea Leoni (left) and Ben Stiller star in the neurotic comedy from director David O. Russell, "Flirting With Disaster."