

A&E Opinion



Cliff Hicks Ethics aside, trip to L.A. successful

I went to Los Angeles — for FREE! It could happen to you. You, too, could be living the good life in 88-degree weather in November.

I had an offer I couldn't refuse, and I took it. Someone mentioned something about ethics, too, but they're overrated. I'll get to that in a minute, anyway.

"So, Cliff," I hear you asking, "how DID you get to L.A. for free?"

Paramount Pictures. The offer went something like this — come to L.A. (our treat), stay in a four-star hotel (our treat), see two films before they come out (our treat), get lots of free stuff (our treat) and write some articles about it (your treat).

I would leave the morning of Friday the 8th and get back very late the evening of Sunday the 10th. They'd cover everything — all I had to do was watch some films and talk to some people.

Sure, sounded easy enough. It wasn't like I was selling my soul or anything (though when I signed for my plane ticket, the FedEx guy did have me sign the form in blood). So, to keep things in perspective, I decided to keep track of all the money Paramount Pictures spent on me trying to buy me off.

The flight to L.A. (roughly \$350 round-trip) was a typical plane flight. When I touched down in L.A. (after a stop-over in the Mile High City's mile-wide airport), I had to take a cab to the hotel. The cab driver's Russian was great, but his English wasn't as smooth. I got there fine (\$26).

Before we saw the unfinished version of the Beavis & Butthead film that evening, they gave us sacks of goodies, with promotional copies of the soundtrack (\$15), a mousepad (\$10), books (around \$40) and other stuff at a cocktail party they held (maybe another \$60 or so).

Late that evening, a group of us sat in the hotel lobby having drinks — all on the credit Paramount had given us. Tack on another \$20.

The next morning, we got up and were divided into groups of 20 for interviews with Mike Judge, creator of Beavis & Butthead.

At lunch (\$15), I changed circles a bit and starting hanging out with three people from California: Shane from San Jose, Mike from Davis and Melissa from Sacramento.

We then saw "Star Trek: First Contact" (\$7.50 again) in its completed form in the same theater we'd seen "Beavis & Butthead Do America." It was a nice comfy theater on the Paramount lot.

Shortly after that, there was a news conference with most of the cast of the film. I'm looking forward to transcribing a lot of it. They were nice people and funny to listen to.

We also got sacks with Star Trek stuff in them — the sweat shirt I'm

Please see **TREK** on 10

STAR TREK

'First Contact' meets theaters

By **CLIFF HICKS**
Staff Reporter

LOS ANGELES — The cast members of "Star Trek: The Next Generation" said at a news conference they are ready to take the helm with "Star Trek: First Contact."

"This movie was really pivotal," said Levar Burton, who plays Geordi. "This is, at its essence, our coming-out party. None of us wanted to feel like we screwed the pooch on our watch."

The conference included: Burton, Patrick Stewart (Picard), Rick Berman (producer and "heir" to the "Star Trek" throne), Jonathan Frakes (Riker, also director), James Cromwell (Cochrane), Marina Sirtis (Troi), Alice Krige (the Borg Queen) and Michael Dorn

(Worf).

The villains of this film are the Borg, a cybernetic race of beings who are attempting to "assimilate" the entire galaxy. Because of this, according to Berman, the film can seem darker than previous "Star Trek" efforts.

"During our press interviews today, I was struck by a number of people referring to this movie as having a dark side to it," Berman said, "and I think the dark side doesn't really exist in terms of the characters."

"By bringing the Borg back and by doing them properly, it gives a certain sense of suspense and maybe even horror to the film, but I don't think it has anything to do with trying to put a darker turn on things."

To make the Borg even more menacing, the audience is treated to a new side of them — the Borg Queen. Krige spent 7 hours getting into costume and

make-up for this role; but she said it was worth it.

"It was quite wonderful to watch her appear every day," Krige said. "It was the most wonderful tool that I was given as an actor. When she was there, the door opened and someone else walked out."

Much of "First Contact" centers on Picard's battle with the Borg, as he is the only being ever to be "de-assimilated." This personal struggle is primarily the focus of the film.

"I had some fairly strong feelings about how Picard's storyline had developed," Stewart said. "Once the Borg came on board, then there was a terrific opportunity for them to wind him up in a way that little else could."

"First Contact" is also Frakes' first time directing a motion picture. Previous to the film, Frakes had directed a

number of episodes for television.

"It was a gift that was given to me, this film. It was a great show of faith on Rick's part and the studios part and my comrades, and I'm fortunate that it came out as well as it did," Frakes said.

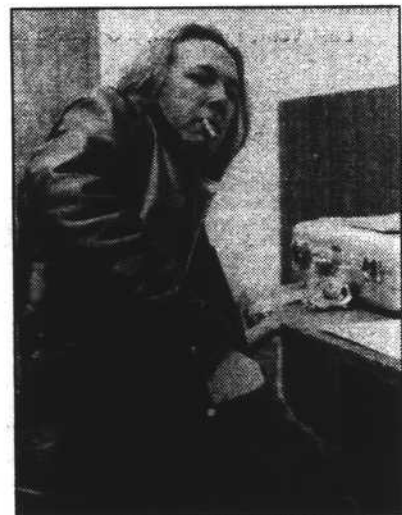
The film opens with a 23-million-to-one zoom-out shot, that took longer than any other shot in the film, according to Berman.

"That shot took almost four months to complete," Berman said. "And the fact that it doesn't look as remarkable as it makes it even better."

"It's literally impossible to move out of an eyeball and go to a distance of three miles, as that does in 40 seconds, without going close to the speed of sound and we managed to do it with continually changing speeds, but without it looking like the speed was changing."

Radio Gods lose audience

By **BRET SCHULTE**
Staff Reporter



LANE HICKENBOTTOM/DN

CHRIS O'CONNOR, member of Primitive Radio Gods, reaches into his pocket for a lighter Wednesday.

Wednesday night's concert at the Ranch Bowl didn't do a lot to dispel the public's conception of the Primitive Radio Gods as the latest of a long string of one-hit-wonder bands.

Playing to a crowd of about 75 people, The Primitive Radio Gods tried to compensate with raucous guitar noise, black leather, an ominous keyboard shadowing the stage and flipping hair, a good idea — about seven years ago. Chris O'Connor, front man for the Primitive Radio Gods, is quite aware of his image.

"I've taken a lot of flack from my friends and whoever for using a keyboard," O'Connor said. "I've heard all about the one-hit-wonder thing, but we released a second song, "Mother....er" but, uh, it didn't get a lot of air time."

O'Connor's 'one-hit wonder,' "Standing Outside a Broken Phone Booth With Money in my Hand" was released in late May and quickly climbed the top 40 charts. Its hypnotic beat and mildly existential lyrics singularly turned the album, "Rocket," gold and led to a national tour.

"The tour so far has been somewhat mixed," O'Connor said. "Some nights the crowds are great, other nights the place is only half full."

O'Connor said that after the first leg of the tour the band was simply worn-out from the publicity. The ex-air traffic controller was quickly overwhelmed by the sudden flush of stardom and the subsequent two months on the road supporting the album.

"It automatically became a job," O'Connor said. "Not a lot of reality to

Please see **PRIMITIVE** on 10

Dickinson work to be recognized

By **EMILY WRAY**
Staff Reporter

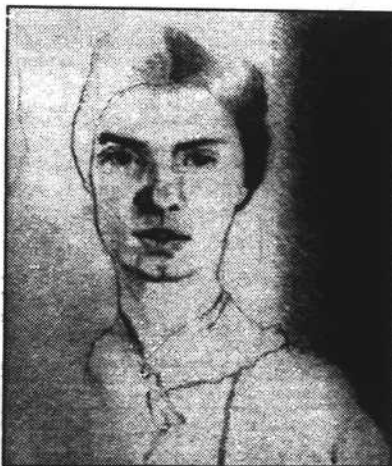
The UNL School of Music will bring Emily Dickinson to life Sunday night in Kimball Recital Hall.

The free concert starts at 8 and is the primary part of a multimedia event planned by a committee with representatives from the School of Music, University of Nebraska-Lincoln Libraries and English department.

The UNL School of Music and Friends of Love Library sponsor Sunday night's event in commemoration of The Lowenberg Collection of Emily Dickinson Materials, which was donated to the UNL Libraries by the Cliffs Charitable Foundation.

"We were working from the point of view of the scores contained in the collection," said Margaret Kennedy-Dygas, co-chairwoman of the committee and associate professor of voice. "We were interested in having works featured that might not otherwise be heard."

An introduction by Chancellor James Moeser will open the concert



that features texts by Dickinson. "Route of Evanesence" by Randall Snyder, professor of theory and composition, will be premiered.

Kennedy-Dygas is the soprano soloist for Snyder's piece while the chamber ensemble includes pianist Ann Chang-Barnes, oboeist William McMullen and cellist Karen Becker. They will be conducted by Tyler White.

The UNL Chorale, under the direction of Carolee Curtright, professor of

music education, will present choral works for women's chorus featuring Dickinson's poems.

"We are doing a nice variety of pieces," Curtright said. "The setting of poetry is done well. That's what is important, to get the poetry and language across."

Before the concert, a film about Dickinson called "Magic Prison" will be shown at 6:45 p.m. in Westbrook Music Building, room 119.

In addition, UNL artist David Routon will showcase five sets of sketches based on photos of Dickinson, her family and her friends. The sketches will be displayed in the basement of Kimball Recital Hall.

Sunday night's concert also will be heard over the World Wide Web courtesy of Pinnacle Broadcasting and David Hibler, assistant professor of English.

The web page, built by Hibler's survey of literature class as a class project, includes a short movie from the concert dress rehearsal, biographies and pictures of the performers. The page may be accessed at www.huskerwebcast.com.

Orchestra hails Husker-Buffalo football rivalry

By **ANN STACK**
Senior Reporter

Husker hype for the Nebraska-Colorado game is already starting in Omaha.

The Omaha Symphony Orchestra is presenting its annual pep rally to set the stage for fifth-ranked Nebraska's Nov. 29 football game against No. 6 Colorado. The tribute will begin tonight at 8 at the Orpheum Theater in Omaha.

The Husker extravaganza will include video footage from past Husker-Buffalo games, as well as a tribute to Coach Tom Osborne. Footage from the 1996 Nebraska vs. Florida national championship game also will be included in the highlights.

The film experience will be set to the music of the Omaha symphony Orchestra, conducted by guest conductor Ernest Richardson.

The program includes a comic performance of Beethoven's Fifth Symphony with Gary Java and Adrian Fiala of 1290-AM (KKAR).

"It's a play-by-play description incorporating all the usual sports analogies set to a musical performance," Good said. "It's the only time I've ever seen my viola section do push-ups."

The University of Nebraska Cornhusker Marching Band will perform the opening segments and will join with the symphony for a finale of Tchaikovsky's "1812 Overture."

The show is general admission, with prices ranging from \$10 to \$20. Tickets can be purchased at the Omaha Symphony ticket office or at any Hy-Vee Food Store.