

B-movies star in first film festival

■ The first annual film festival welcomes student submissions of all feature and short genres.

BY JEFF RANDALL
Senior staff writer

Multimillion-dollar budgets are now commonplace in the film industry, but some film purists long for the good old days.

And some of those people are doing their best to make other people feel the same way.

Salt City Home Video and B-Movie Theater are sponsoring the first annual B-Movie Film Festival, and students across the country have been invited to make submissions. All genres are welcome, and the movies can be either features or shorts.

Awards will be handed out for Best Picture, Best Actor, Best Actress, Best Director and other categories, and all entries will be screened for the possibility of home video release.

"The B-movie is an art form that we would like to see prolonged and maintained," said Phil Hall, a representative for Salt City Home Video, "and what

“... A B-movie is any film that manages to provide artistic ... value that exceeds its low budget.”

PHIL HALL
Salt City home video representative

better way to keep these films alive than by encouraging young people to make more of them?”

The idea of a B-movie has been culturally defined by directors such as Roger Corman, who has directed or produced more than 50 titles, including “Captain Nuke and the Bomber Boys” and “Angel of Destruction.” But Hall said B-movies cannot be limited to single genres such as science fiction or youth rebellion.

“You look at the true definition, and a B-movie is any film that manages to provide artistic or entertainment value that exceeds its low budget,” he said.

Although popular opinion may state that low budgets equals low quality, Hall said, that isn't always true.

“If you look at a movie like ‘Touch of Evil,’ which is a definite B-movie and a definite classic, and compare it with a big-budget film like ‘Armageddon,’ which one do you think more people have appreciated?” Hall said.

“Big bucks may mean better special effects and a slicker look, but good acting, writing and directing

Please see **B-MOVIES** on 14



MIKE WARREN/DN

THE KEYBOARD and saxophone cases of jazz musicians John Carlini and Bill Wimmer wait for their return as famous photos of past jazz musicians don the walls of the Haydon Art Gallery. The exhibit features photos from living photographers whose pictures of jazz reach from the 1930s to today.

TAKEN BY WILLIAM P. GOTTLIEB, this famous photo of Louis Armstrong appears at this month's Haydon Art Gallery exhibit featuring the photographers who have captured the original American art form on film.



walls of JAZZ

Haydon gallery shows off 'all that jazz' in photos

BY LIZA HOLTMEIER
Senior staff writer

On one wall, Duke Ellington plays the piano in a pool of hazy light.

On another, Ornette Coleman pauses in beatific peace after finishing a saxophone solo.

And in a picture by the door, Billie Holiday wails away.

In the works exhibited at the Haydon Gallery this month, the idols of jazz have been captured on stage, behind the scenes and up close and personal.

Until Feb. 27, the Haydon Gallery, 335 N. Eighth St., will feature a collection of jazz photographs by some of the world's greatest jazz photographers.

“These are the people who saw the most important things in jazz,” said Turner

McGehee, the Hastings College professor who organized the exhibit. “Forty years from now, we'll look at these artists the way we look at the musicians in the pictures.”

The exhibit uncovers the multifarious culture of the jazz world.

Herman Leonard catches jazz's sultry cool in his picture of Dexter Gordon's face rising out of a swirling cloud of cigarette smoke.

The cult of celebrity is depicted in Patrick Hinely's picture of Don Cherry surrounded by

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TURNER MCGEHEE
exhibit organizer

the paparazzi's cameras. Guy Le Querrec exposes the absolute boredom of life on the road in his picture of Dizzy Gillespie asleep on a bus. Even jazz's humor can be seen in Le Querrec's picture of portly Charles Mingus and his mammoth bass.

But most importantly, the photographs reveal the artists' love for all that is

“All of us are doing this because we love the music,” explained Hinely. “It's a music that speaks to the human condition. It's music,

Please see **JAZZ** on 14

'Lord of the Dance,' sans Flatley, high-steps into Omaha

BY LIZA HOLTMEIER
Senior staff writer

He calls himself the Lord of the Dance.

And upon seeing Michael Flatley's self-righteous strut and greased-up chest, who would deny it?

But local audiences won't have a chance to see the diva of Irish step dancing in the flesh.

When Flatley's “Lord of the Dance” comes to Omaha tonight, the show will be minus the garish star and his flaming feet.

Flatley is too busy tearing apart the European countryside with his rapid-fire feet. As much man (or lord) as he may be, Flatley can only dance with one troupe at a time. For now, he frolics through Europe, much to the dismay of many adoring Americans.

His two domestic companies, it seems, are left to fend for themselves.

And so far, they're gaining rave reviews.

Audiences can't get enough of the flailing toe-tapping and almost militaristic showmanship “Lord of the Dance” offers. The troupes regularly perform to sell-out crowds six times a week. Video sales of the performances have topped 2.5 million copies. And studios that teach Irish dance stepping are riding high on the fallout of Flatley's success.

However, would-be audience members should not confuse “Lord of the Dance” with “Riverdance,” another Irish step-dancing show touring the nation and featured on PBS.

It would be an easy thing to do. Both feature the wild athleticism of Irish-step dancing. Both capitalize on Celtic music and themes. They both featured dance diva Michael Flatley at one time or another.

But “Lord of the Dance” proclaims to have a number of differences.

First, it forgoes the more traditional moves of “Riverdance.” Forget dancers who appear paralyzed from the waist up. Think flamenco meets Irish jig, instead.

“Lord of the Dance” also takes the plotless, thematic dancing of “Riverdance,” and ties its vigorous steps together with a narrative. This narrative uses the basic form of good against evil, complete with temptresses, dark lords and goddesses.

Dance The Facts

What: “Lord of the Dance”
Where: Music Hall, 1804 Capital Avenue, Omaha
When: 7:30 p.m. tonight and tomorrow
Cost: \$55 and \$45, call (402) 475-1212
The Skinny: Michael Flatley's dance troupe performs Irish step dancing without Michael Flatley

The show's title character, the Lord of the Dance, leads the narrative. This part was formerly played by self-proclaimed dance lord Flatley.

In fact, one could even argue that the original production was meant to

show off Flatley's oiled-up chest just as much as the Irish stepdancing.

The production in Omaha tonight retains both the spectacle and the sex appeal of the original production.

Flatley's role as lord will be danced by one of the many 20-somethings in the cast.

While the cast's youthfulness is an inherent part of its sexual energy, it also serves as a testament to the physical stamina the show requires. Who else but a lively 20-year-old could stand the two hour tour de force of Irish jigging six nights a week?

And though Flatley won't appear tonight, fans can still see him in all his glory. They can check out his glistening pecs — and skimpy speedo — online at the Lord of the Dance Web site at <http://www.lordofthedance.com>.