

OPINION PAGES

Our VIEW

Let it go

Revisiting tragedy will hurt school's students

When Columbine High School won the state football championship last weekend, many major news sources ran the story about the little school that could.

“Will we watch, in 2009, news specials like ‘Columbine – A Decade Later – Where Are They Now?’

It wasn't that the team itself made smashing national news because of how they played or what the score was.

It was about the Columbine shootings that had taken place some seven months earlier.

President Clinton said, not long after the shootings, that we

have all adopted Columbine High School.

But that's not such a swift idea.

Yes, these kids do need to know they are not alone in their pain, but we shouldn't convince them that what makes them special is that there was a shooting in their school.

This is not what we want to focus on in their lives.

Years later, do we want to always describe these people as ‘Columbine survivors’? Is this what we want them to focus on their whole lives?

This school has gone from being another average high school to something we watch under a microscope.

When they win the state football tournament, we celebrate, even though other high school teams are winning state tournaments, and they mostly go unnoticed.

If they win academic competitions and athletic competitions alike, are we going to cheer with them and mention the shooting yet again?

Will we watch, in 2009, news specials like ‘Columbine – A Decade Later – Where Are They Now?’

We need to let it fade.

We need to let these kids be proud of who they are and what they do.

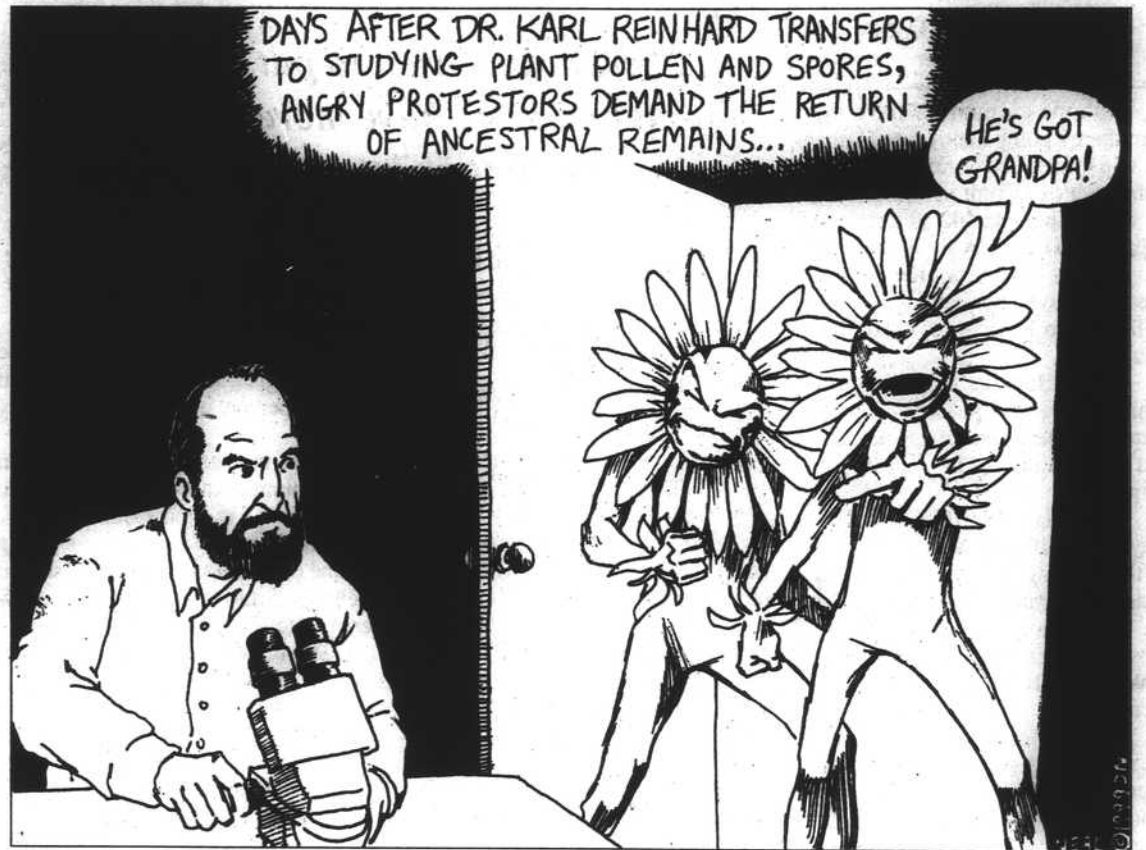
We need to allow their merits to shine on their own.

Within four years, the only people at Columbine High who will remember the tragedy firsthand will be the teachers.

The school's name has, in many ways, become synonymous with school violence.

But we need to avoid letting these students become trapped in that same problem.

Obermeyer's VIEW



DN LETTERS

Takin' it to the street

Have you noticed that traffic around City Campus has gotten worse, compared to last year?

UNL knows why; it's because of the Kaufmann dorm construction's planned permanent closing of U Street from 14th to 15th streets.

Will it really kill UNL, or the Kaufmann Center, to reopen it and sacrifice a little bit of green space? No – it's not like U Street was some uncrossable six-lane expressway.

Does it negatively affect area traffic? Yes. It may sound strange, but the removal of that one-block stretch creates many problems, such as congestion on Vine Street and on 14th Street (as well as 16th and 17th streets).

And people wonder why UNL has the image it has.

While they're at it, why not close 16th and 17th streets, as well? Sure, 27th Street will be gridlock 24/7, but that's not on the campus, and thus the university is wholly unconcerned about it.

Gavin Donaldson
undeclared
freshman

(Motion) picture perfect

I enjoyed reading your recent article (DN, Tuesday) on the coming digital filmmaking revolution.

As an instructor in film production and a film producer myself, I have seen firsthand how the advent of low-cost digital cameras and post-production equipment are leading more and more people to produce creative, innovative ‘narrative videos.’

I am reluctant to classify these works as ‘films’ for the simple reason that they are not being shot on film.

As writer Josh Krauter points out, the means to capture and project video digitally has come a long way, but it still has a long way to go.

At present, even the latest high-definition digital video lags behind the detail, color and tonal quality motion picture film can produce.

Will digital video continue to evolve? Of course.

Will digital video ever replace film? Not for a long time, if ever. Rather, the two will continue to blend and hybridize.

While digital cameras provide a simple, low-cost option for directors

to hone their craft, I have yet to talk to any director or producer who would willingly shoot their narrative project on video rather than film.

The aesthetic difference between the two media is too vast to be ignored.

The contemporary director who wants their project to provide maximum flexibility in the creative process and maximum exposure on the big screen still needs to know how

to shoot film.

The Revolution will be televised but it will be shot on film.

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