

Band from page B1

Bach/Johann Albert, translated by Mark Hindsley, *Pentland Hills* Concert March by Major J. W. Howe, and *Basque Rhapsody* by Melvin Shalton.

Hoemke described the first work as being "a very rhythmic piece that's kind of contemporary." *Chorale and Fugue* is your "basic Bach," *Pentland Hills* Concert March is based on Scottish aires and *Basque Rhapsody* "is very tuneful with a lot of variety and a wonderful ending."

In a grand finale, the bands, under the direction of Reynolds, will play two marches with European flavor, *Marche Des Parachutes Belges* by Pierre Loomans/Charles Wiley and *First Suite in E-flat for Military Band* by Gustav Holst, and *Amazing Grace* by William Himes/Luis Maldonado.

Hoemke, like Barber, is looking forward to the concert and Reynolds conducting.

"It's exciting," said Hoemke. "He's one of the finest conductors in the country."

"He has a commanding presence, but a very soft-spoken way about him," said clarinetist Jan DeOrle of Farmington during Monday's joint rehearsal.

Reynolds also enjoyed the experience and teased band members that their performance wasn't being graded.

"The people are trying to enjoy the skills that they have," said Reynolds. "It's going to affect their families, children and friends. Music, it's an important issue."

There is no charge for the concert, but donations will be accepted.

"You don't get a better deal than that," said Barber.

**Dinner dance**

The Farmington Community Band will host a Valentine Dinner Dance Friday, Feb. 9, at Glen Oaks Country Club on 13 Mile Road (between Middlebelt and Orchard Lake Roads) in Farmington Hills. Cash bar cocktail hour begins at 6:30 p.m., buffet dinner served 7:30 p.m., followed by dancing until midnight to the big band sound of the Farmington Community Band Dance Band.

Tickets \$42 per person, tables of eight may also be reserved. Last year's dance was a sell-out, early reservations suggested. Call (734) 281-2202 or (248) 489-3432 or visit the Farmington Community Band Web site, www.fcdbmusic.org.

**Trapped: Ryan Phillippe and Rachael Leigh Cook star in 'Antitrust,' in metro area theaters now.**

Maybe it's not the meek but the geek who shall inherit the earth. If so, it can't hurt them to inhabit a bit of James Bond before they do. That seems to be the message in *Antitrust*, a surprisingly pleasing thriller for the Z-generation, or whatever they're calling themselves this week.

Young computer programming genius Milo (Ryan Phillippe of *Cruel Intentions*) is recruited and seduced by the perceived idealism of Gary Winston (Tim Robbins), the Bill Gates-like head of giant software company N.U.R.V. (Never Underestimate Radical Vision). Gary gives a motivational speech right out of Patton, exhorting that in life, as in binary code, "You're either a 1 or a 0."

Abandoning his friends and garage-based startup company, Milo joins N.U.R.V. to make history by perfecting digital convergence, the linking of all communications devices. He's assigned to a think tank with snowboards on the wall and people named Stinky. We can tell how dazed Milo is with Gary and his breakthrough technology when shown a new program, he guesses, "The compression is awesome!"

But outside the N.U.R.V. campus, programmers are dropping like last year's game formats. When Milo's best friend is killed, he turns into Tom Cruise to go undercover and expose Gary and his cohorts, which eventually include everyone but the film's projectionist. There's a terrific line when one of the bad guys corners Milo and laughs, "What's with the *Mission Impossible* stuff? You're just a geek."

Cynicism aside, *Antitrust* is a well-thought-out piece that promotes the cause of free access to the codes for all computer programs (open-source) as opposed to the corporate monopoly currently before the courts. Along the way, you get a taut story with classic (some would say trite) movie twists.

Ryan Phillippe is both the leading man and the leading problem with *Antitrust*.

Too teen idolish to be a geek and too frail to be a super-leuth, he's likeable but unconvincing. Milo has two women in his life; four if you figure that neither woman is who she pretends to be. Claire Forlani (Meet Joe Black) is Alice the artsy girlfriend whose past is a lot more colorful than her paintings.

'Antitrust' is a good bet

BY JON KATZ  
SPECIAL WRITER



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Rachael Leigh Cook (She's All That) is programming assistant Lisa, the only other person at N.U.R.V. who looks like she's had a date and the only one Milo can trust.

Veteran Tim Robbins is the class of the film. The fact that we know from the get-go that he's out to conquer the world at his cost lets him have fun with being a willieball billionaire.

*Antitrust* is a logical successor to 1983's *War Games*. If you can handle the geek speak and know your way around a mouse, you should make it through without crashing.

Washington conference room scenarios are occasionally intercut with shots of the U.S. Navy enforcing the American blockade of Cuba, or surveillance flyovers, or some domestic scenes in the O'Donnell household. Though these provide variety and relief from the vaguely claustrophobic Washington deliberations, they simply seem like scenes in a movie, with little "you-are-there" feel to them at all. In addition, a strongly manipulative background score doesn't improve matters. Some scenes, shot in black-and-white, apparently aim for a kind of nostalgic-documentary touch, but often come off as just another intrusive cinematic gimmick.

Film fails to capture crisis

BY VICTORIA DIAZ  
SPECIAL WRITER

October 1962. An American U-2 spy plane sends some disturbing photos back to Washington authorities. In *Castro's Cuba*, more than 32 medium-range missile sites have been discovered. Behind the scheme (not surprisingly) lurks America's arch-enemy, the Soviet Union.

As President John F. Kennedy and his administration wrestle with the situation, one thing soon becomes clear: the presence of these missiles (which, if deployed, could reach as far as Washington) cannot be tolerated. On the other hand, just exactly what to do about them proves to be a rather murky and controversial puzzle.

This hair-trigger episode, which threatened to set off an earth-shattering world war, came to be known as the Cuban Missile Crisis. It was to say the least, a tense and excruciatingly dramatic time, and those of us old enough to remember Kennedy's live television announcement of his decision to blockade Cuba will probably never forget it. But, in *Thirteen Days*, neither director Roger Donaldson (*The Bounty*) or screenwriter David Self (*The Hunting*) has managed to capture the excitement or the high drama. Instead, we end up with

little disturbing if true. The shutting-out of the vice-president is not hushed-over here, though; he seems to have been merely invisible during the crisis.

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We all know how this story ends, of course. Still, it seems that filmmakers these days have a right to expect moviemaking that is fresher and more arresting than this. If you're looking for a dry-as-chalk history lesson, you may have found it in this movie. But if you're looking for memorable filmmaking, this isn't it. *Thirteen Days* runs just over two hours, and sometimes feels almost as if it's taking place in real time.

GUIDE TO THE MOVIES

<b>National Amusements Showcase Cinemas</b> <b>Shorecase</b> Andrea 118-114 2150 N. Oak Rd. Between University & Walton Blvd. 348-375-2600 Bargain Matinee Daily All Shows 12:15 & 4:30 Continuous Show Daily Late Show 10:15 & 12:15 NO DENOTES NO PASS NO TRAFFIC (N) ALL THE PRETTY HORSES (PC13) THE CASTAWAY (PG13) DRACULA 2000 (N) FAMILY MAN (PG13) MISS CONSCIENTIOUS (PG13) WHAT WOMEN WANT (PG13) EMERSON'S NEW GROOVE (G) DUDE, WHERE'S MY CAR (PG13) PROOF OF LIFE (N) VERTICAL LIMIT (PG13) 102 DALMATIANS (G) UNREASONABLE (PG13) 6. BUCKLE UP IN PAIRS (G) DR. SEIZES: HOW THE GRINCH STOLE CHRISTMAS (PG) CALL FOR COMPLETE LISTINGS AND TIMES	<b>One Villa</b> Warm & Warm Rd. 313-425-7700 Bargain Matinee Daily All Shows 12:15 & 4:30 Continuous Show Daily Late Show 10:15 & 12:15 NO DENOTES NO PASS NO TRAFFIC (N) ALL THE PRETTY HORSES (PC13) DRACULA 2000 (N) DUDE, WHERE'S MY CAR (PG13) 102 DALMATIANS (G) VERTICAL LIMIT (PG13) UNREASONABLE (PG13) CALL FOR COMPLETE LISTINGS AND TIMES	<b>The Emerson's New Groove (G)</b> <b>DUDE, WHERE'S MY CAR (PG13)</b> VERTICAL LIMIT (PG13) CALL FOR COMPLETE LISTINGS AND TIMES	<b>Star Rochester Hills</b> 200 Barclay Circle 853-2260 No one under age 16 admitted for PG13 & R rated films after 6 pm NO TRAFFIC (N) ALL THE PRETTY HORSES (PC13) DRACULA 2000 (N) DUDE, WHERE'S MY CAR (PG13) 102 DALMATIANS (G) VERTICAL LIMIT (PG13) UNREASONABLE (PG13) CALL FOR COMPLETE LISTINGS AND TIMES	<b>Star Southfield</b> 12 Mile between Telegraph and Northland, 245-4556 No one under age 16 admitted for PG13 & R rated films after 6 pm 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