Band from page B1

Bach/Johann Abert, translated Mark Hindsley, Pentland Is Concert March by Major J.

Hitls Concert March by Major J.
W. Howe, and Basque Rhapsody
by Melvin Shelton.
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."

ris very tuneful with a lot of variety and a wonderful ending."
In a grand finale, the bands, under the direction of Raynolds, will play two marches with Europenn flavor, Marche Des Parachutistes Belges by Pierre Leomana/Charleo Wiley and First Suite in Eb for Military Band by Gustav Holst, and Amazing Grace by William Himes/Lulis Malchondo.

Hoemke, like Barber, is look-

ing 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 pres-

"He has a commanding presence, but a very soft-spoken way about him," said clarinetist Jan DeOrio 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 con-

Dinner dance
The Farmington Community
Band will heet 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.,
buffet dinner served 7:30 p.m.,
followed by dancing until midnight to the big band sound of
the Farmington Community
Band Dance Band.
Tickots \$42 per person. tables

Band Dance Band.
Tickots \$42 per person, tables
of eight may also be reserved.
Last yen? adnoe was a sell-out,
early reservations suggested.
Call (734) 261-2202 or (248) 4893412 or visit the Farmington
Community Band Web site,
www.febmusic.org.

'Antitrust' is a good bet

Maybe it's not the mesk but the goek 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 Antifrax, a sur-prisingly pleasing thriller for the Zegoncratton, or whatevor they're calling themselves this week.

they're calling themselves this week.
Young computer programming genius Milo (Ryan Phillipe of Cruel Intentions) is recruited and seduced by the perceived idealism of Gary Winston (Tim Robbins), the Bill Gatas-like head of giant software company N.U.R.W. (Newer Underestimate Radical Vision). Gary gives a metivational speech right out of Patton, cautioning that in life, as in binary code, "You're either a 1 or 0." Abandoning his friends and

in binary code, "You're ettner a 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 dazzled Milo is with Gary and his breakthrough technology; when shown a new program, he gushes, The compression is awesome!"

But outside the N.U.R.V. campus, programmers are dropping

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

Cynicism aside, Antirust is a well thought-out piece that promotes the cause of free access to the codes for all computer pro-



in metro area theaters now

grams (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 trito) movie twists.

Ryan Phillipe 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-gleuth, he's likeable but unconvincing. Milo has two women in his life; four if you figure that neither

Mile 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 girliend whose past is a lot.more colorful than her paintings.

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

had a date and the only one Milocan trust.

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

Antitrust is a logical successor to 1933 War Games. If you can handle the geek speak and know your way around a mouse, you

your way around a mouse, you should make it through without crashing.

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MOVEL SDAT AT DUST

Film fails to capture crisis

BY VICTORIA DIAZ SPECIAL WRITER

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

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
doployed, 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, heirtrigger, enlands.

versial puzzle.
This hair-trigger episode, which threatened to set off an earth-shattering world war, came to be known as the Cuban Missile Criss. It was, to say the least, a tense and excruciating dramatic time, and those of us old enough to remember Kennedy's live television announcement of his decision to the will republic the support of the will republic the property of the control of the 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 Soli (The Haunting) has managed to capture the extiement or the high drama. Instead, we end up with

a mishmash of words, talking heads, clenching juws, enough meaningful glances for the froth-iest of soap operas, and a pace that is not only slow, but down-right ponderous at times.

right ponderous at times.

• Told from the viewpoint of presidential aide, Kenneth O'Donnell, this version of events shows military brass like Gen. Curtis LeMay (Kevin Conway) and Gen. Maxwell Taylor (Bill Smitrovich) at almost constant odds with the cooler heads of those gathered in the Oval Office: JFK (Brue Greenwood), his brother, Bobby (Steven Culp, in one of the film's strongest performances). and O'Donnell (Kevin Costner, challenged costiderably by his character's Boston-Irish-Harvard speech).

Another-cool head belongs to

Boston-Irish-Harvard speech).

Another-cool head belongs to the aging UN ambassador, Adlai Stevenson (played admirably by that unasung actor, Michael Fairman). Dean Rusk (Henry Stroior), Robert McNamara (Dlash Risk), and Dean Achson (Len Cariou) also illustrate that enother kind of "war" existed around the President's conference tables. Lyadon B. Johnson (Walter Adrian) is, according to this picture, kept out of the fray entirely, which seems rather unlikely for an officeholder who is "only a heartbeat away" from the presidency, and more than a

little disturbing if true. The shutting-out of the vice-presi-dent is not hashed-over here, though; he seems to have been merely invisible during the cri-sis.

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 acenes 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 nostalgit-docudrama touch, but often come off as just another intrusive cinematic gimmick. Washington conference room

