

Critic uncovers, enjoys classic 'Casablanca'

CRITIC from page 15

immersed in the experience of viewing one of the best romantic movies of all time.

(OK, "Casablanca" is a little cheesy by today's standards, but there's no freshness date on love and romance.)

This was a damn fine movie, and finally, after years of watching "Top Secret!" and "The Naked Gun," I got to witness the origin of all of those classic lines: "Play it, Sam," "Kiss me. Kiss me as if it were the last time," and (one of my faves) "Of all the gin joints in all the towns in all the world, she walks into mine."

The movie itself does bring a bit of laughter from the audience, but Bogart still proves to be THE man. More than a half-century ago he set a standard that still stands today. And for sheer machismo, no one comes close.

“(Bogart) set a standard over a half-century ago that still stands today.”

Do I still consider myself a movie critic? Yep. Even the best professors, writers and scientists have room to learn and grow, and watching "Casablanca" has helped me bloom and perhaps become a bit more fertile.

Well, one classic down, several more to go. Next up: "The Godfather."

All I need is a VCR, a comfy chair, and a spare week or two

Gerry Beltz is an English education major and a Daily Nebraskan assignment reporter.

Performance artist embraces Midwest

ESKER from page 15

"Esker," described the relevance of the land as it relates to the journey through life.

"As you drive across the northwestern part of this country, there is a sense that the land is very homogeneous," Banner explained. "On the first impression, it may seem very simple. As you get to know the terrain better, you get to appreciate the complexity. Tim presents the journey through life in a similar manner."

"Esker" consists of a series of stories told by a man on a camping trip, mixed with a few lyrical poetic reflections on the landscape.

"Everything is connected by a central theme of falling in love — with a wife, with the land and with

art," Herwig explained. "It zigs and zags from one point to another, driving toward a conclusion about how we are connected to the world around us."

Herwig also emphasized the importance of Midwestern life in "Esker."

"The audience needs to realize the importance of the Midwestern experience," Herwig said. "I hope this piece sends them on an imaginary journey of their own and reminds them of their own life experiences."

Herwig will perform Tuesday and Wednesday at 7:30 p.m. Tickets are \$5 for students and \$10 for general admission. Call 435-7776 for reservations.

Samples keep on shining in show

By CLIFF HICKS
Music Critic

Concert Review

The Samples will be back again. Despite its performance of "Won't Be Back Again," at the Omaha show Saturday, the group left no doubt in fans' minds that the tune was far from prophetic.

With all the rumors and problems surrounding the band, it was suspect whether or not it would keep going or just give up. Singer/guitarist Sean Kelly and bassist Andy Sheldon decided not to call it quits, though, gathering a new band and making a welcome addition.

As the band slowly revitalizes, its peak energy is returning. Once again, crowds can really feel them shaking.

Saturday's show at the Ranch Bowl was laden with glitches, however. A couple of bad mic cords, some annoying feedback at the beginning and a few delays littered the show and slowed the energy a little. However,

the band more than made up for it with its idle chatter.

Kelly told an endless amount of stories about the history of each song, none of which seemed true. He has a new story for each show about each song, so the history of the songs themselves remains suspect. One song was dedicated to an ex-girlfriend while another, the band claimed, was written recently in Jamaica (even though the song was on its first album.)

The only major frustration of the show, however, was the inability to hear new guitarist Rob Somers, whose instrument was lost in the mix and almost never audible. Even people at the front of the stage had trouble picking up the sounds of him, but it was something the band will work out in time. Although it's been a long time since The Samples had two guitarists on stage, the move was wise.

From the opening of "Weight Of The World" to the last cymbal crash of "Indiana," the band definitely presented itself as on the rebound. The energy that infused the band was there again.

With "Seany Boy," the band brought a ton of fans onstage, put one on Kelly's guitar, had Andy's wife play the bass and had keyboardist Alex Matson leap into the crowd and surf. It was the most chaotic (and loudest) moment of the show.

As the show seemed to come to a close, drummer Kenny James went into an incredible five-minute long drum solo while the other members slowly slipped offstage, bringing "Little Silver Ring" to a close.

But the audience demanded more.

The band returned for a three-song encore before closing the show, leaving the gathered masses with both a promise that The Samples would return and visions of a new studio album for next spring floating in their heads.



ALREADY STRIPPED of his medical license and hired by the mob to treat clients who can't visit a hospital, Eugene Sands (David Duchovny) sees even more danger as he falls for a gangster's girlfriend (Angelina Jolie) in "Playing God."

Duchovny saves 'God' from desolation

PLAYING from page 15

fall on for the worthless villain is suspect. Hutton performs too far over the top, too disjointedly and too unconvincingly. But writer Mark Haskell Smith doesn't give him dialogue that would be worthy of "Ishtar" outtakes. Either way, the performance hurts the film with a good strong kick below the belt.

And the plot has more holes than the average New York street. Things don't fit well together and a ton of unanswered questions arise

throughout the film.

The best moments in the film come when Duchovny is romanticizing about being a doctor, something at which he is very convincing. His monologue about the burden of growing up in a family of doctors (which is where the title of the film comes from) is the best bit of the film, but the minute someone else starts talking, the whole thing is shattered and the film comes back to its humble ground.

Without Duchovny, "Playing God" would have run into the ground from the start, but with

PHOTO COURTESY OF BUENA VISTA PICTURES

Students: get an edge!



Two-thirds of the "influential leaders" read The New York Times. It is the most widely read Sunday publication. The men and women who make up the "influential leaders" are among the upper echelons of government, business, academia and science.

save
money
too!

Whether you want to keep up with events, issues or trends that can help you in class, help you plan your career or broaden your horizons, the nation's premier newspaper gives you an edge.

Call 1-800-NYTIMES to inquire about Sunday only home delivery in your area. Be sure to ask for the special Sunday introductory rate.

The New York Times

Newspaper in Education | Expect the World™ | www.nytimes.com

Carnatic musician merges styles

MUSIC from page 15

forms of melody derived from the Carnatic note scale, number in the thousands. They are composed of different note combinations, each properly performed at certain times of the day.

While structure and performance times are made consistent by tradition, musicians improvise on the composition of ragas, Prasad said.

"Raga just defines the boundary, and how it is played within the boundary depends on the mood of the performer," he said.

Instruments that can bend pitch between the notes of a raga — the veena, saxophone and violin, for

example — are suited to performing Carnatic music, said V. Guhanand, a chemical engineering graduate student and Raag volunteer.

"With certain ragas, there can be more depth on a saxophone, for example," Guhanand said. "It depends on the piece."

Gopalnath's use of the alto sax is his artistic spin. Although not yet traditional, the musician and his variation are known and respected around the world, Guhanand said.

In fact, Semmangudi Sreenivasa Iyer — considered by many to be the current "grand old man of Carnatic music" — has recognized Gopalnath's abilities.

"When people who have seen

three generations of music, who have been involved with Carnatic music for 75 years, when they recognize a musician such as him, the recognition is even more important," Guhanand said.

"Gopalnath's style is mellifluous," Prasad added. "It's smooth, just like an emotion."

Gopalnath, Durai and Kanyakumari also will give a public talk and demonstrations Tuesday at 10:30 a.m. in Westbrook. Tickets to the Wednesday concert are \$5 for students with identification and \$10 for general admission. They are available at the venue before the show. For more information, contact Raag's Internet site at www.unl.edu/raag/.