



The Other—more ambiguity than shock

Review by Doug Beckwith

The Other is advertised as the shocker film of the year. Frankly, that is not true. It's an ambiguous film.

Yet, this ambiguity is not necessarily bad. It was created by director Robert Mulligan (*The Summer of '42*) to provide that eerie atmosphere and mistaken identity so essential to the plot of this film.

The story deals with the possession of a soul by a misguided, malevolent spirit. The soul in question belongs to the likeable young Niles Perry, one of two identical twins. The Perry twins, Niles and Holland, with the help of their grandmother, Ada, seemingly had begun experimenting with supernatural games, magic trinkets and mental self-projection.

After a series of "accidental" deaths on the Perry farm, Ada realizes the games have ended and an evil force has gained control of Niles. The occult comes into full view in the relationship between Niles and Holland.

As the plot develops, intricate twists in the action create new and unanswerable questions about the fated Perry family.

Not all of the suspense, however, is a product of the plot. Mulligan very skillfully utilizes all the subtle devices that movie directors are supposed to know about, but that audiences never consciously realize.

Alternating with the colorful shots of pastoral life is a great deal of darkness, which creates a dank and dismal atmosphere. Mulligan also keeps his camera close to the actors. Tension grows as we see his figures, but not what is going on about them.

The film can have a strange and somewhat unpleasant effect. One is never sure if Niles is truly possessed by a spirit or just schizophrenic, or which characters are really alive or dead, or for that matter, just where the plot is leading.

The publicity posters for this film asks us not to reveal the secret of the ending. To tell the truth, the ending is too ambiguous to understand, much less reveal.

The Other is an escapist fantasy which is generally entertaining if you are one who enjoys that genre of subtle cinematic shockers. It also speaks in new voices about the supernatural as well as the perception of reality.

However, it is not a horror film. We know the horror in *The Other* is only fiction. It does not report the horrors and atrocities that real people are constantly faced with in this real world around us.

Faculty recital features Rometo

"Faculty recitals are an important part of our total music education program. They give students the chance to hear professional level performances in a wide variety of advanced musical literature," said John Moran, head of the School of Music at UNL.

The recitals, given at Kimbal Recital Hall every Tuesday night, afford students a chance to hear staff members as performers in their own right, Moran said.

"This is a chance to hear high quality performances students would normally have to travel quite a distance and spend a small sum of money to hear," he said.

The recital on Tuesday will feature new faculty member, Albert Rometo, in a percussion recital.

"I hope people will come to find out just what all is involved in percussion," Rometo said. "As a percussionist I am involved with many different instruments, not only drums."

Many people don't know what all is involved outside of drums because that's what is available to them, he said. No one ever informs them otherwise.

A Marimba, a vibraphone and a set of tympani are some of the instruments Rometo will be playing, in addition to a multi-percussion set.

In a multi-percussion set, a number of instruments are drawn together for one piece. Rometo will be playing four graduated tom-toms, cymbals, woodblock, a triangle, a brass drum, snare drum and four tympani in the multi-percussion set for "Partita For Solo Unaccompanied Percussion," a contemporary piece by William L. Cahn.

For the listener not acquainted with the great variety of

sounds these instruments can give individually, the combination should provide an exciting finale to the recital, he said.

Rometo will also play two pieces on the Marimba, a keyboard percussion instrument of rosewood bars and resonating pipes. From one to four mallets are used to strike the notes.

"Sonata III Opus 5" is a baroque piece written around 1700 by Arcangelo Corelli. Originally it was written for violin, Rometo said. "Sonata" by Thomas Pitfield will also be played on the marimba.

"La Scuola Del Flauto I Opus 51, No. 1" by Louis Hugues will be played on the vibraphone, an instrument much like the marimba, which uses metal bars and a series of rotating discs in each resonating pipe to produce the sound. The piece is a flute duet where one part moves on the keyboard around the sustained notes of the other part.

"Four Pieces for Tympani" by John Bergamo will also be included in the program.

Rometo recently completed work on a Master of Music Degree in Performance at the University of Ohio. Along with being the first full time percussion instructor at UNL, his duties include assisting direction of the marching band.

"These performances," Moran said, "are considered equivalent to the research that is done in other areas. Naturally our emphasis is on performance. For example, we can't put a violin piece in a technical journal.

"The amount of research and practice that the faculty puts into their concerts we consider an important part of their professional development."

Larry Kubert

Giant harp captures winds' song

Search deep inside yourself, then find a certain hill and climb it until you've reached the top. There you'll find universal happiness and tranquility. At the top is a harp. Its prow surges forth into the black voids which man has only begun to touch quietly with his fingertips.

The Harp seems as if it has always been there and will always remain there... singing with the wind and stars.

The Wind Harp, "Song From the Hill" is a new double album released by United Artists, and has to be one of the most unique records I've listened to in a long time.

The Wind Harp is a giant instrument constructed in a year and a half at the peak of a tall hill by Ward McCain. The harp is designed so wind passing over and around its sail of wires creates sound.

On the record there are two cycles, "Seasons: Beginnings, Springsong, Solstice, Summersong, Turnings, Harvest, Winterwhite and Cycles End" and "Elements: Fire, And Earth, And Air And Water."

I really don't know exactly what to say about *The Wind Harp*, but then maybe I shouldn't say anything. The Harp's song is not meant to be analyzed and interpreted and scientifically studied, rather, it is to be experienced and spiritually absorbed.

The winds have been around since the Creation. Man has never been able to perfectly harness them. Listening to the Harp's song, man realizes his own insignificance.

As the Harp weaves its strange and eerie song of love, anger, warmth and cold, one's inner self ignores the petty problems and accomplishments of the day, and looks inside for simple contentment and enlightenment. Something we all too often disregard.

Beauty is without bounds; the rivers, also free, overflow their banks. The winds' fingertips caress the strings and bring forth sounds like lovers' sighs.

The Wind Harp has to rank as one of the most treasured parts of my musical collection. But perhaps the poem by 11-year-old Debbie Lanni which appears on the inside cover of the album, can best describe the reasons for my

enthusiasm.

Sometimes she sounds like a ghostly house and sometimes like a flying saucer but mostly she sounds like everything singing far, far away.

For those of you who might be thinking of buying tickets for Lincoln Broadway League or Lincoln Community Concert, you might be interested to know that there is also going to be a UNL-based concert series.

The Cultural Affairs Committee, in association with University Friends of the Arts, is presenting four concerts: Cellist Leonard Rose on Dec. 8, Violinist Daniel Heifitz on Jan. 27, pianist Gina Bachauer on Feb. 15 and Tenor Jess Thomas on April 17. All concerts will be held in Kimball Recital Hall.

Season tickets for the series will go on sale soon, so if you have a limited budget to work with, this'll give you something to think about when you're deciding which series to buy.

Don't forget Cheech and Chong at Pershing Auditorium on Friday and Black Oak Arkansas on Sept. 29.

The Weekend Film this week is *Who is Harry Kellerman* in the Nebraska Union Small Auditorium at 7 and 10 p.m. on Friday and Saturday and in the East Campus Union on Sunday at 7 p.m.

