



Charles Tucker

Courtesy of Charles Tucker

Principal cellist, UNL assistant professor to be featured soloist at symphony orchestra concert

By Mark Osborn
Staff Reporter

Charles Tucker will be the featured soloist at the Lincoln Symphony Orchestra concert 8 p.m. Tuesday.

The concert will begin with "The Moldau" by Bedrich Smetana. Tucker will be the soloist in Ernest Bloch's "Schelomo," a Hebraic rhapsody. The concert will conclude with Stephan Paulus' Concerto for Orchestra.

Tucker, principal cellist with the Lincoln Symphony Orchestra, is assistant professor of cello at the University of Nebraska-Lincoln. He earned his masters in music at Yale University. While there, he studied under internationally renowned cellist Aldo Parisot.

Tucker has performed numerous solo recitals across the nation, he said. He arranged and performed on two compact disc recordings of cello ensemble music.

Each summer, Tucker performs as principal cellist in the Santa Fe Opera Orchestra in New Mexico where critic Richard Barrett wrote, "His affinity and understanding of the cello are beyond doubt . . ."

Tucker has definite feelings about the role of a soloist.

"(The) soloist has an obligation to put his or her individual stamp on that piece of music," Tucker said. "That is what makes the piece really alive and interesting for the audience." In this particular instance, Tucker said Bloch's "Schelomo" is very appealing.

Although many might think Mid-

westerners don't know much about the fine arts, Tucker said he feels Lincoln audiences are "culturally informed," and will know the difference between a good and bad performance.

"The precedent has been established that the LSO has very good soloists," he said. "I feel an obligation to live up to that expectation."

"Another factor that makes this performance important to me is that this is a performance with friends and for friends. Also, several of my students will be in the audience."

Like many Lincoln professors, Tucker has to juggle teaching and performing.

'The precedent has been established that the LSO has very good soloists.'
—Tucker

"A problem I've been struggling with since I arrived is how much my teaching keeps me from playing and practicing to my potential," he said. "Because of my academic duties, teaching cello and (music) theory, I have had to learn to make my practice time more efficient."

The concert will take place at Nebraska Wesleyan University's O'Donnell Auditorium at 50th and Huntington streets. Tickets are from \$8 to \$18. Student rush tickets are available 30 minutes before concert time for \$4.

Absurd movie needs pep

By Sarah Knight
Staff Reporter

"Chances are since I wear a silly grin the moment you come into view . . ."

movie REVIEW

The sounds of Johnny Mathis fill the air as the romantic comedy

"Chances Are" gets under way. Emile Ardolino's film is not a masterpiece, but it qualifies as purely enjoyable fluff.

The story revolves around Alex Finch (Robert Downey Jr.), a recent Yale graduate who is actually the reincarnated husband of Corinne Jeffries (Cybill Shepard).

Alex meets up with Corinne, her

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'Skin Deep' focuses on skin, lacks depth

By Joel Schettler
Staff Reporter

Blake Edwards' new film "Skin Deep" was exactly that: skin. Before the opening song fades, a nude woman has already appeared on the screen.

movie REVIEW

The film is about Zach (John Ritter), and how he comes to terms with his problem of being a compulsive womanizer.

The film begins with Zach's pants already down while with his mistress's hairdresser. The mistress catches him and then his wife catches him with both women. Sound confusing? Right, and that's the way the film plays the entire way through.

Zach's life is washed up. He realizes that he must change his ways to win back his wife, but this loser spends most of his time chasing women.

The problem with this film is the script, written by director Blake Edwards. Ritter's character is neither likable nor believable. Most audiences never have the problems that Zach faces; he looks like an odd case.

The women in Zach's life are played by Alyson Reed ("A Chorus Line"), Chelsea Field ("Commando"), former-Mrs. Springsteen Julianne Phillips and Raye Hollit, Ms. Los Angeles 1988 Bodybuilding champion, to name only a few.

The women are paraded through the film, and then forgotten until the final scenes. They weren't given any character; they were simply trophies to be won by Zach. The only one that gave a lasting impression was Hollit, the lady Hulk that gave Zach a memorable "romp in the hay."

The storyline suffered as well. It rambled on with Zach's struggles with drinking and family until the final 10 minutes. The ending is totally unbelievable.

Zach is hit by a giant wave that explodes through the front door of his beach house. If this were a way-out comedy by Mel Brooks, it would work.

Instead, a radio in the background announces that there was a sudden storm hitting the coast. Right. Anyhow, the wave causes Zach to say "Hey, I've got it. I'll stop drinking!"

The next shot shows Zach playing the piano at his favorite bar with a copy of his new bestseller on

a table and a glass of Slice in his hand. After reuniting with his wife he lives happily ever after.

If there is a light at the end of the tunnel, it would be Ritter's acting

ability. His specialty from his "Three's Company" days has been physical comedy, in fact, he won the Golden Globe Award and the Emmy Award in 1984. There

are some funny moments in the film but Ritter's acting can't outdo a failed script.

The comedy lacks wit or intelligence and hits only skin deep.



Courtesy of 20th Century Fox

Women were a parade of sexual trophies in Blake Edwards' "Skin Deep."