

# Arts & Entertainment

## Fluffy, far-fetched plot works for comedy

By Julie Naughton  
Senior Reporter

"Opportunity Knocks" is the story of a con man and how he lucks into the "opportunity of a lifetime."

Along the way, he sells a few bathroom fixtures, drives a sweet red Porsche convertible, falls in love and gets involved with the mob.

Right.  
Dana Carvey, of Saturday Night Live "Church Lady" fame, plays Eddie Farrell, the con man. His roommate (played by Todd Graff) is in debt to the mob for betting, so Eddie helps the guy rob a house to raise the cash.

They pick the right house.  
The man whose house is chosen is off on a month's vacation to India. When Eddie and friend are robbing

the house, the housesitter calls on the answering machine to say he can't make it.

Eddie and his friend go to pay off the gambling debts, get peeved at the "loan" collector and wreck his car.

Unfortunately, the car belongs to the big Mafia boss, and has \$60,000 in the trunk. The man, after he figures out where his car went, sends his men after Eddie and his friend.

Not wanting to become dead meat, the two split up and go different ways.

Eddie returns to the robbed house and assumes the identity of Jonathan Albertson, the housesitter. Jonathon supposedly is one of the house owner's college friends that his family and friends have never met. But they've heard stories.

Jonathon (the real one) is a Har-

vard graduate and a business whiz that every major corporation is after, as well as a wild man, in a Boston garage band and the former boyfriend of Miss Texas.

Eddie steps into the role, glossing

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over what he doesn't know much about and faking the rest. He gulps Chateau Lafite, suggests new marketing techniques for bathroom fixtures and schmoozes with David's parents, Milt and Mona Malkin (and their beautiful doctor daughter, Annie -- this is where the love part comes in).

At this point, Eddie's friend is out of the picture -- but later he (and the mob men) come back to finish the

score. But in the meantime, Eddie is having a great time being David (the homeowner's friend, Jonathan Albertson).

Although the plot is a bit far-fetched, it works. The plot has a number of reaches -- for instance, if Jonathon was such a good friend of David's, wouldn't his parents have seen pictures of the guy? -- but the goofball acting manages to breeze through that little problem. And the relationship between Eddie and Annie is charming and sweet.

Dana Carvey is a riot as the free-spirited Eddie Farrell. His disarming grin and offbeat actions make this part work. Few other actors could have done a credible job with this role, but Carvey effortlessly pulls it off.

Julia Campbell is charming as Eddie's love interest, Annie. Although Annie appears to hate Eddie at first, as the movie develops, that changes. Campbell makes the changes believable.

Coming in as Milt, David and Annie's father, is veteran actor Robert Loggia. Milt is a baseball-obsessed president of a bathroom fixtures company.

Overall, "Opportunity Knocks" will not change anybody's life. It's not one of those movies that is talked about for years in awed tones. But it is a light, fluffy, appealing comedy for those who don't want to strain their brains too hard.

"Opportunity Knocks" is playing at the Cinema 1 and 2 Theatre, 201 N. 13th St.

## Well-placed lies can't be undervalued

So, when I was five, the evil girl across the alley got a new bow and arrow set.

My mom knew that little Amy was from the wrong side of the alley, and when she heard about the little hellion's new weapon, she strictly forbade me from going over to her house to play.

I slyly crept over to see Amy and her cool new arrows. We sat in her tree house and shot them into the yard, which was a very smart thing to do. If you're trying to hide from your mom, always go to the highest point you can find and shoot things from it.

At one point, Amy ran out of arrows and told me to go down and pick them all up. Being totally in awe of her and her new implements of power, I tail-waggingly agreed.

As I crossed the yard picking up the arrows, sneaky Amy pulled out an arrow she had hidden in the tree house, loaded it into her bow and launched it at my tiny body.

It hit me in the arm. Being only a slightly older than me, 7-year-old Amy could muster only enough power to send the arrow about a quarter of an inch into my arm.

Looking back, I realize just how close I was to serious injury. As it was, I saw that my injury wasn't too bad and I only cried and hopped around a little.

My first impulse: Run to mom in search of her magical healing powers.

The quick-thinking Amy, however, saw the error in my 5-year-old analysis.

"You can't tell your mom. You're not supposed to be over here."

Of course Amy was right. I couldn't tell my mom. That would be stupid. I needed another plan of action.

Amy, using the wisdom that came along with her two extra years of life, laid out the intricate workings of a complex plot that would save my tail, which was now planted firmly be-

tween my legs.

"Lie!"

Of course.

"Tell your mom that you were in your garage and bumped up against a nail. That'll work."

For a moment, I was struck with



Jim  
Hanna

the brilliance of her plan. I stood slack-jawed, marveling at her ingenuity and feeling the first stirrings of my sexual identity which would not be fully formed for at least 30 more years.

I remember very vividly going home to find my mother in the kitchen making dinner. If I had shut my mouth, she probably wouldn't even have noticed my wound. But Amy's plan was so brilliant that I had to put it into action.

"Look mom, I was playing in the garage and I bumped into a nail sticking out of the wall and cut my arm."

I had just told the first lie I can ever remember telling my mom. She eyed me for a moment with what I thought was suspicion then told me I should be more careful. Then, she served dinner.

And that was it. I had told my first lie and gotten away with it. I was on top of the world. I was the king. I had received one of my first and most important sociology lessons: Lie . . . you might get away with it.

We're always told we're not supposed to lie. The Ten Commandments give lying the same weight in sin power as chopping somebody's head off. I know I'll probably tell my children that lying is wrong.

So why do we do it? There literally is no one who hasn't told a lie of one

kind or another; yet if we find out we've been lied to, we self-righteously moan about honesty and trust.

I think we need to put lying into perspective. We need to distinguish between a good lie and a bad lie.

While I know that I'll tell my kids lying is wrong, if any of them come to me with a lame story about bumping into a nail in the garage, I'll tell them that's even more wrong.

"Jim Jr.," I'll say. "I don't want you to lie, but if you're going to anyway, at least make it a good one."

That's the lesson I learned too late in life -- how to tell a good lie. The message that stuck with me from my childhood is don't lie. Period.

For the longest time, I couldn't tell a constructive lie. I couldn't say:

"I really liked the knit sweater vest you made me, Uncle Lloyd. All the kids at school are really jealous."

Instead:  
"It's all right, Uncle Lloyd. It's not my favorite color, and I'd much rather have had the money you spent making it, but maybe we can use it for first base on the playground."

It's time we learned the value of a well-placed, non-destructive lie.

The really important thing we must learn about lying is how to respond if we're lied to and we know it. If it is a harmless lie like "You wear green and black together so well," we should let it slide. If it's a slightly more serious lie like "No, I didn't sleep with your father," we should be a little more angry but still attempt to be compassionate.

Anyway, these are my thoughts on lies for what they are worth. My guess is that nobody will appreciate them and I'll be told what a scoundrel I am; but I guess that's why I'm paid so much and command complete respect in my field.

Yep. One more lie for the road.

Hanna is a senior theater major and Daily Nebraskan columnist and reporter.



Andy Manhart/Daily Nebraskan

## The Cows fuse music, noise into drooling, deranged show

By Michael Deeds  
Senior Editor

There was nothing tranquil about a stage of grazing Cows at Duffy's Tavern, 1412 O St., Sunday night.

The Minneapolis-based quartet brought in by Project Import had little in common with the milking

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mammals, other than the fact that the members attracted flies and drooled occasionally.

The Cows, a 3-year-old Amphetamine Reptile record company band, took noise and music and fused it into a blistering sonic warhead. But other than an assaultive delivery of the deranged groove, "Chow," these Cows had trouble keeping their delivery fresh and piercing. A convoluted mix that gave the benefit of the doubt to a regurgitating bass guitar and steady snare drum made the show a little rough on those recovering from Saturday night sickness.

But that's not to say the Cows weren't worth the money. Shan-

non Selberg's yowling vocals and odd persona were entertaining to most normal folks.

Selberg, a skinhead (not in the racist sense), drew magic marker pictures on his body and sported an ink moustache. He bounced around the stage, periodically spitting and jamming on the most beat up brass instrument imaginable.

Bassist Kevin Rutman carried virtually all the tunes with his mid-range blast, and guitarist Thor Eisentrager seemed to be talented -- it was tough to tell by listening.

The Cows exercised in noise pollution, sometimes plodding, sometimes sprinting, as their instruments pushed molecular energy in the room to a breaking point.

Opening act Sawhorse gave a good performance, especially on their laughable, crawling cover of "Sweet Home Alabama," which if anything, resembled a Sub Pop version. Keep it up, guys -- Lincoln needs this stuff.

The Cows certainly didn't harm this town, either. They are good on vinyl as well as live. However, Sunday night, vinyl may have come out a more "clear" winner.

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