

Adventurous comedy leaves audience cold



Cousins Harlan (William Hurt, left) and Marlon (Keanu Reeves) are druggie incompetents hired to kill in "I Love You to Death."

By Julie Naughton
Senior Reporter

Any form of adultery is a risky attraction these days, but Tri-Star Pictures' new release, "I Love You To Death," humorously depicts a world where there is plenty more than sexual disease to fear.

Based on a true story, "I Love You To Death" tells the tale of Joey (Kevin

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Kline), an Italian husband with a wandering eye. The opening scene shows him in a confessional, telling the priest of the 12 times ("Well, actually, Father, maybe 13. Sometimes it's hard to tell, you know") that he has committed adultery in the past week.

It is obvious to others that Joey is a cheater. It is obvious to the employees of Joey's pizza restaurant, particularly the pizzeria's right-hand man, Devo (River Phoenix). It is obvious to Joey's Yugoslavian mother-in-law, Nadja (Joan Plowright).

They try to inform Joey's wife Rosalie (Tracey Ullman) of these indiscretions, but Rosalie refuses to believe it.

Rosalie believes Joey when he heads out with a toolbox and says he's going to fix some woman's pipes.

But she quickly acknowledges the

situation when she sees Joey making out in the town library with another woman.

She is so angry that she wants to kill the rat.

To her surprise, her mother and Devo wholeheartedly agree that Joey should meet an untimely end and they plot to knock him off.

First, they try to kill him by adding two bottles of sleeping pills to his spaghetti. That doesn't work. Then, Devo tries to shoot him. He lands a bullet in Joey's head, but a sleepy Joey only says he has a headache.

Then Devo hires a couple of drugged-out amateur hit men (William Hurt and Keanu Reeves) to finish the job. They get a round off in his chest, but he's still not dead, and Joey doesn't even seem to realize that people are trying to kill him.

Eventually, the police show up, Joey wises up, and the film winds into an ironic story of zany true love.

The film's best performance is turned in by River Phoenix. His portrayal of the New Age pizza employee -- who pines away for Rosalie -- is quite funny.

But this movie leaves the audience cold -- neither the actors nor the screen writers seem to care about the characters.

"I Love You To Death" is playing at the Cooper Lincoln Theatre, 54th and O streets.

Outstanding blues dominates the music scene

By Mick Dyer
Senior Editor

Outstanding blues is the predominant element in live music in Lincoln this week.

Alternative:
Sunday, Midwest Posse will rap at Duffy's, 1412 O St.

Wednesday, The Fifth of May will play at Duffy's.

Jazz/Blues:
Tonight, Little Charlie and the Nightcats will play at the Zoo Bar, 136 N. 14th St.

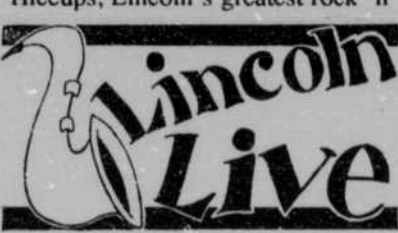
Little Charlie and the Nightcats is one of the hottest jump blues bands

playing today. Jump, a jazz/blues style popular in the late '40s, couldn't be more accurately named. "Jump," because it bridged the gap between the big band sound of the '30s and '40s and the jazz/blues sound of the '50s. "Jump," because it makes audiences do just that, jump to their feet. Little Charlie and the Nightcats take this sound and bring it up to date by combining bright horns with gutsy guitar and vocals. Peppy.

Tonight and Saturday, A.C. Reed and His Spark Plugs, a blues band of living legend status, will play at Bourbon Street, 200 N. 70th St.

Tonight and Saturday, Caribe will play reggae at Oscar's, 800 O St.

Saturday, Charlie Burton and the Hiccups, Lincoln's greatest rock 'n'



roll band, will play at the Zoo Bar.

Monday, Mothers Big Band will play brass jazz at Bourbon Street.

Monday through Thursday, Lucky Peterson will play at the Zoo Bar.

Whoa, Lucky Peterson for a whole week. Here's a guy who knows how to entertain an audience and play a guitar. Extremely well. On stage he's a dynamic performer, a musical volcano that erupts and spews and overwhelms the audience with his magnetic energy. Good stuff.

Wednesday, the C Street Gypsies will play at Bourbon Street.

Thursday, the Land Sharks will play at Bourbon Street.

Thursday, Preston Love will play at Julio's, 132 S. 11th St.

Rock:
Tonight, Balls will play at The Mountains, 311 S. 11th St.

Tonight and Saturday, Bobby Curious will play at Chesterfield's, Lower Level 245 N. 13th St.

Tonight and Saturday, Split Image will play at Sweep Left, 815 O St.

Tonight and Saturday, Baby Jane will play at the Royal Grove, 340 W. Cornhusker Hwy.

Tonight through Sunday, Fast Moving Train will play at The Prospector, 640 W. Van Dorn St.

Saturday, the Paul Paine Band will play at The Mountains.

Electro-shock therapy, sexual theme provide energy for tingling UNL play

By Jim Hanna
Staff Reporter

Shocking. Electrifying. Hair-raising. Tingling. High energy. Overcharged.

The journalistic adjectives applicable to a play called "Battery"

theater PREVIEW

are far too numerous and far too easy to come up with.

Playwright Daniel Therriault, however, has written a play that seems to lend itself to just such hackneyed expressions. The university theatre group Theatrix will be presenting Therriault's "Battery" this weekend at the Temple Building.

"Battery," directed by second-year Master of Fine Arts directing candidate Jim Michelson, calls on the varying connotations of the title word for its substance.

"It's electro-shock comedy," said Michelson. "It's a play that revolves around the word battery and what that connotes."

The play is set, conveniently enough, in an electrician's shop. Rip (Eric Thompson), the owner of the shop, has a manic depressive assistant and sidekick named Stan (Craig Holbrook).

Stan is a bit backward and relies on Rip for guidance and direction in life. When Rip realizes that Stan

may need more help overcoming his manic depressive condition than he can provide alone, he creates a treat machine to "cure" Stan.

The treat machine actually is an electro-shock therapy machine that causes an extraordinary transformation in Stan. This change provides the basis for the rest of the action in the play.

In order to provide the sexual element implied by the electrical

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Michelson
playwright

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nature of the play, Rip's girlfriend Brandy is tossed into the scene. Her relationship with Rip is altered by the changes in Stan.

"(Brandy's) an overcharged sexual whirlwind -- a real babe, you know," Michelson said.

In the play's manipulation of the word battery, it manages to address several connotations, Michelson said.

"If you look in Webster's, there's eight different meanings for bat-

tery," he said. "This play has six of those meanings. We leave out music and the army. There are metaphors about the other six."

Metaphors are a primary element in the script. Rather than concentrate on action or storytelling, "Battery" focuses on language, Michelson said.

"It's a play of language -- it's almost poetry."

A prominent theme that receives metaphorical treatment is sex. A great deal of discussion is directed towards sex without ever mentioning the act itself, Michelson said.

While the sex talk may help fill audience seats, "Battery" is not a pleasant look at human nature, sexual or otherwise.

"It has the potential to make the audience squirm," Michelson said. "It is audience confrontational in that it accosts them, bombards them with sexual innuendo."

Beyond the language and the metaphors, "Battery" does have a goal beyond assaulting the audience. After his treatment, Stan begins to discover his identity away from Rip. He realizes he can be a person without being spoon-fed his personality.

"Individuality, that is the point of the play."

"Battery" runs at 8 p.m. tonight, Saturday and Sunday in the studio theatre, Temple Building, 12th and R streets. Tickets are \$2 and may be purchased at the door.



The Chills

Courtesy of Warner Bros.

Boring album mixes sounds of seriousness and silliness

By Brian Meves
Staff Reporter

The Chills
"Submarine Bells"
Warner Bros.

The Chills' new album, "Submarine Bells" is sure to send quivers up



and down your spine.

The New Zealand quartet finally has broken a long silence with the recent release of "Submarine Bells."

The Chills are by no means a new band. The band has existed for nearly a decade, though they were virtually unknown in America prior to their 1987 performance at the New Music Seminar in New York City.

Throughout the years, The Chills have had more lineup changes than the New York Yankees have had managers. And when they finally were ready to record "Submarine Bells," disaster struck again.

Martin Phillipps, the mainstay of the band, had to piece together the group after medical reasons led to the last-minute departure of his drummer. The Chills' current lineup includes Phillipps on lead vocals and guitars,

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