

The Weekend in Preview

The following is a brief guide to weekend events. Please call venues for more information.

CONCERTS:
Duggan's Pub, 440 S. 11th St.
 Friday and Saturday: Wrex

Joslyn Art Museum, 2200 Dodge St., Omaha
 Friday: the Heart Murmurs

Knickerbockers, 901 O St.
 Friday: Monkey Boy, The Vagruntz
 Saturday: Spot, the Black Dahlias

Mo Java Cafe, 2649 N. 48th St., Suite D
 Friday: Goodfoot

Mueller Planetarium laser shows,
 Friday and Saturday: The '80s, Led Zeppelin

The Royal Grove, 340 W. Cornhusker Hwy.
 Friday: Self-Righteous Brothers
 Saturday: Vanilla Ice

Zoo Bar, 136 N. 14th St.
 Friday and Saturday: Radio King

THEATER:
Blue Barn Theatre, 614 S. 11th St., Omaha
 All weekend: "Three Viewings"

Mary Riepma Ross Film Theater, 12th and R streets
 All weekend: "Touch of Evil"

Museum of Nebraska History, 15th and P streets
 Sunday: "You Were Never Lovelier" starring Fred Astaire and Rita Hayworth

Lincoln Community Playhouse, 2500 S. 56th St.
 All Weekend: "Light Up the Sky"

Lied Center for Performing Arts, 12th and R streets
 Friday and Saturday: Lazer Vaudeville

Orpheum Theater, 409 S. 16th St., Omaha
 Friday and Sunday: "Aida"

GALLERIES:
Burkholder Project, 719 P St.
 Friday and Saturday: "Even Cowgirls Get the Blues," "Places in Europe"

Gallery 9, 124 S. Ninth St.
 All weekend: "Fruits of Passion"

Haydon Gallery, 335 N. Eighth St., Suite A
 Friday and Saturday: "Jazz Photographers"

Joslyn Art Museum, 2200 Dodge St.
 All weekend: "Dali's Mustache: A Photographic Interview by Salvador Dali and Philippe Halsman"

Nebraska Union Gallery
 Friday afternoon: Student Art League exhibition opening reception

Noyes Art Gallery, 119 S. Ninth St.
 Friday and Saturday: recent works by Amy Sadle, Carol Sexton, Steve Settles, John Gillett, Olive Bishop, Bonnie Goochey

Sheldon Memorial Art Gallery, 12th and R streets
 All weekend: "Icons of Public Memory: Photographs from the College of Journalism"
 Ends Sunday: "Pablo Picasso and Peers"

Re-edited 'Evil' truer to Welles' form

Second release of noir masterpiece darker, more twisted than original

BY JEFF RANDALL
 Senior staff writer

"Touch of Evil" was released in 1958, but the "Touch of Evil" Orson Welles actually made didn't hit screens until last year.

Although the film's credits read that the '58 film was a product of the mind of Welles, it really wasn't — the studio, Universal, had seen to that. The film was re-edited, new scenes were added and other scenes were omitted.

In the end, Welles' film turned into little more than a disappointment in his eyes. And it would take 40 years for that mistake to be corrected.

"Touch of Evil" is back in the form Welles intended, and it is playing this weekend at the Mary Riepma Ross Film Theater.

Despite Welles' criticism of the studio cut, it's difficult for most filmgoers to imagine that "Touch of Evil" could be improved upon. The dark imagery, skewed cinematography and off-key acting made it a virtual modern masterpiece.

But in the re-edit, Welles' vision is not obscured by studio manipulation and editing. In this "Touch of Evil," the dark elements become darker, the storyline becomes more twisted and

Film Review

The Facts

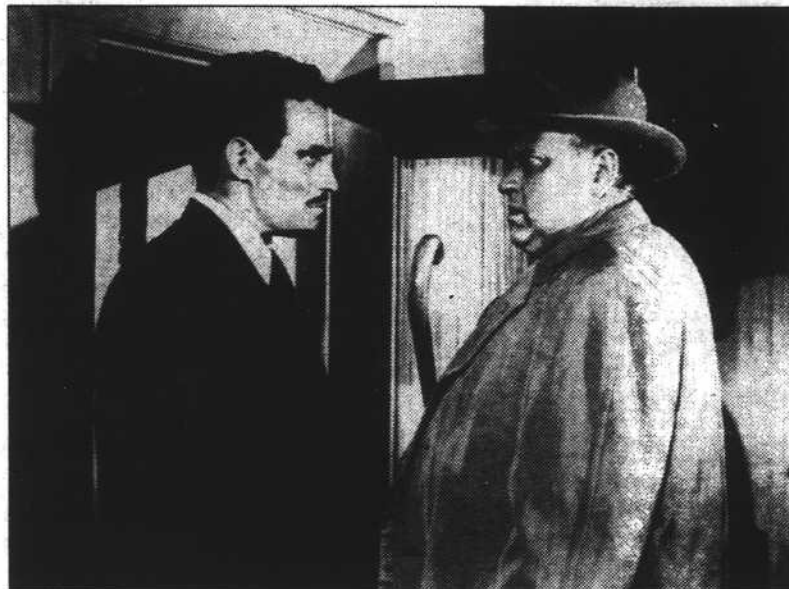
Title: "Touch of Evil"
Stars: Charlton Heston, Janet Leigh, Orson Welles
Director: Orson Welles
Rating: not rated
Grade: A
Five Words: Now this is true "Evil"

the characters are even more fleshed out.

The pulpy storyline is somewhat typical for its genre, but Welles' re-writing and visual content push the film well above average status.

Charlton Heston stars as Miguel ("Mike") Vargas, a Mexican law enforcement official who has recently brought down a major drug ring and found time to start his honeymoon with his new bride (played by Janet Leigh).

When the newlyweds witness a car bombing in a small town along the American side of the border, a curious Vargas jumps in to investigate. But the case is already being handled by Quinlan (Welles), a gruff and seedy detective whose substantial girth is matched only by his reputation among



VARGAS CONFRONTS his shady American counterpart, Officer Quinlan, played by a beefed-out Orson Welles. Welles serves as the corpulent embodiment of graft and greed in a "Touch of Evil."

fellow lawmen.

As Vargas observes Quinlan's handling of the case, he begins to question the detective's shady methods and threatens to report them to the district attorney. Soon enough, Vargas and his wife find themselves caught between criminals and lawmen who both would like them out of the way.

Despite Heston's obvious miscasting as a Mexican law official (his makeup is unconvincing even in black-

and-white), he manages to relay the tension and drama of his character well. And Leigh is equally powerful as her husband's unwilling accomplice to justice. The horrors she is subjected to in this film are second only to those she faced under the direction of another film icon, Alfred Hitchcock, in "Psycho."

Cameos by other Hollywood names such as Joseph Cotten, Zsa Zsa Gabor and Marlene Dietrich round out the scenery well.

But Welles manages to steal scenes from all of his co-stars. He was already a large man, but he donned heavy makeup and padding to portray the corrupt cop Quinlan; and he does so in a terrifying manner. Even offhand one-liners demand a certain degree of reverence when uttered by Welles here.

And Welles' work behind the camera is just as admirable. Nearly every scene — from the three-minute opening shot to the strangling sequence — looks as innovative now as it must have when the film's first edit was first released.

The camera work alone is reason enough to see this film on the big screen. Seeing the re-edit, which was created with the aid of a passionate 58-page memo written by Welles after he saw the first studio cut, is another treat altogether.

Seeing this film as Welles intended is an obvious obligation for any serious student or fan of American film.

But even for the casual viewer, "Touch of Evil" is an astounding experience. And it's an experience that a large screen magnifies many times over.

"Touch of Evil" runs through Sunday. Call the Ross Film Theater Box Office at (402) 472-5353 for screening times and ticket prices.



RAMON MIQUEL 'MIKE' Vargas (Charlton Heston) finally has the chance to marry his love, Susan (Janet Leigh), after his victory over a local drug ring. The new re-edit is an October Films release and opens this weekend at the Ross Film Theater.

Dropped Notes

The Facts

What: Nebraska Jazz Orchestra's third annual Valentine's and Jazz
Where: Country Club of Lincoln, 3200 S. 24
When: Feb. 13 at 6 p.m.
Cost: \$65 per person; to reserve seats call 477-8446
The Skinny: A formal fundraiser for the NJO and a treat for your valentine

Nebraska Jazz Orchestra to present musical Valentine

Sweep her off her feet for Valentine's Day — literally.

The Nebraska Jazz Orchestra's third annual Valentines and Jazz dinner and dance will be held Feb. 13 at the Country Club of Lincoln, 3200 S. 24th

St. Founded in 1975, the Nebraska Jazz Orchestra participates in both the Mid-America Arts Alliance Touring Program and the Nebraska Arts Council Touring Program.

Valentines and Jazz is a formal event that is open to the public. A portion of the ticket proceeds will go to the Nebraska Jazz Orchestra.

Cocktails begin at 6 p.m. and dinner will follow. The dinner includes a choice of either sirloin or beef dinner or Atlantic salmon.

Dinner will be followed by music from the orchestra and dancing. The event usually lasts until about 10 p.m.

The dinner and dancing is part of the Nebraska Jazz Orchestra's five series of season concerts, which are held in addition to several tours.

Reservations can be made by calling (402) 477-8446 by Feb. 8.

Siskel takes time off as critic to recover from brain surgery

CHICAGO (AP) — Movie critic Gene Siskel is giving his thumb a rest.

He's taking a leave of absence from the TV show he shares with fellow critic Roger Ebert to concentrate on his recovery from brain surgery.

Siskel said Wednesday that he also will suspend his reviews for the Chicago Tribune, Chicago's WBBM-TV, CBS's "This Morning" and TV Guide while he spends time recuperating at home.

"I'm in a hurry to get well because I don't want Roger to get more screen time than I," Siskel said. Siskel had emergency surgery

May 11 to remove a growth in his brain. Soon after, he was screening movies for "Siskel & Ebert" from his hospital bed and phoning in his reviews to Ebert on the show's set.

He resumed his full workload within a few weeks of the surgery but said he's now taking his doctor's advice to take some time off.

Siskel and Ebert are perhaps the nation's most recognizable movie critics with their trademark "thumbs-up" and "thumbs-down" reviews. Siskel hopes to return in the fall to the show he has hosted with Ebert for 23 years. Ebert taped this weekend's program solo for the first time.