



A GROUP OF SUPER-INTELLIGENT SHARKS threatens hapless land lovers in the new thriller "Deep Blue Sea." COURTESY PHOTO

## 'Deep Blue Sea' is so bad, it's good

BY PATRICK MINER  
Staff writer

Don't call it a comeback, LL Cool J's been in movies for years.

The star of Gap and rap that's crap has returned to the big screen for "Deep Blue Sea," which is Cool James's first major film since last year's "Halloween H20." "Deep Blue Sea" also features Samuel L. Jackson, Michael Rapaport, and newcomer Saffron Burrows as Dr. Susan McAlester.

The film is the tale of Dr. McAlester desperately trying to find the cure to Alzheimer's disease. She finds the best way to end human suffering is to genetically re-engineer shark brain activity to see if any effects could be transferred to human brain tissue.

Besides it being an unethical experiment, McAlester learns that the increased brain size makes the sharks smarter. After the experiment, the sharks have human-like thought processes to aid them in chomping bad actors.

If the plot sounds a little far-fetched, that's because it is. However, it's not more far-fetched than LL Cool J's character Sherman Dudley, a chef who befriends a parrot, outsmarting these super-sharks time and time again.

Considering the plot is unbelievable and several events in the film make no sense, the film carries itself with plot twists that are both funny and

### The Facts

Title: "Deep Blue Sea"  
Stars: Saffron Burrows, Samuel L. Jackson, LL Cool J, Thomas Jane  
Director: Renny Harlin  
Rating: R  
Grade: C+  
Five Words: Sharks and LL do battle

exciting.

The characters in "Deep Blue Sea" commit so many inconceivable mistakes that it's amusing to see how long it will take for them to get eaten. In the end, the film is like an episode of "Scooby Doo," where the challenge this time is to guess which characters will be the last ones standing.

Due to the simplicity of the film, Jackson and Rapaport have mediocre parts and therefore give forgettable performances. Burrows is simply boring as Dr. McAlester, and she is unable to carry any dramatic moments of the film. The sole good performance is courtesy of Thomas Jane, who plays a shark expert that tries to help the other characters stay alive.

However, this film is best enjoyed when not analyzing anything such as characters, plot or anything that makes a good movie. This film is the perfect example of a elementary summer flick, and it's a nice brain rest from the more thought provoking films of the season.

## Deli has simple, but winning, menu

BY J.J. HARDER  
Staff Writer

America is not just mom and apple pie. It's not just the flag and the fourth of July. It's good old-fashioned capitalism, which is alive and well in Lincoln's restaurant scene.

Smokehouse Deli, 48th & Hwy. 2, embodies this spirit of Americana by sticking it to corporate America. Understand that Smokehouse moved into a space previously occupied by the all-too-trendy national chain, Subway. And one of the owners left her job at Applebee's, a nauseating excuse for a restaurant that is about as common as a belt buckle on East Campus.

And the Smokehouse itself is actually a branch of the Watering Hole, a local bar & grill. So Smokehouse sort of signifies the

small town entrepreneurship that Nebraska loves. Its symbolic status is rivaled by only one thing - its food.

Smokehouse serves hometown barbecued foods and appropriate side dishes for takeout or catering. The meat is the deli's strongpoint, offering everything from ribs to poultry to wings to sandwiches. The chicken is meaty and is marinated in a great sauce. The flavor isn't strong throughout the breast or leg, but the sauce is good enough so that a little goes a long way.

The turkey breast sandwich however doesn't go very far at all. The meat doesn't have that "smokehouse" flavor, and it was minimal compared to the bread.

The wings are probably the best in town. You get all the taste that the Watering Hole offers daily without the smoke and dingy surroundings.

As for the side dishes, they are classic potluck-types, with potato salad, cole slaw, and the like. The green bean casserole has the perfect Sunday afternoon meal taste, complete with French onion straws. The steak fries are the best items on the menu. Try dipping them in ketchup and see what real potatoes are all about.

But when I think of the macaroni and cheese, images of Selleck Hall food are conjured up as well. Stick to the blue box and make them yourself at home.

All in all Smokehouse Grill is much like your typical Boston Market, without the glitzy signs and fancy chicken roasters. The food may be up and down, but be confident that supporting a place like this is good for the community.

Sure, the food is good, but the capitalism is great.

## Rock opera returns to Lincoln stage

BY PATRICK KELLY  
Staff Writer

"See me, feel me, touch me, heal me," are seminal lyrics in the world of rock and roll. They are the plaintiff request of Tommy, the title character in The Who's rock opera currently running at the Lincoln Community Playhouse.

This production, which runs until Aug. 22 is the latest incarnation of Pete Townshend's brainchild which was first released 30 years ago. The story centers on a young boy who, after witnessing his father's murder,

becomes blind, deaf and mute. The only contact Tommy has with the outside world is through a pinball machine. Soon Tommy's skill bring him fame and fortune and a new challenge, the life of an icon.

The original album is revered as a classic and cemented The Who's legendary status. The opera contains songs that would become stage favorites for the band such as "It's a Boy," "I'm Free" and "Pinball Wizard."

One of the most famous exhibitions of this album came at a dawn performance at the original Woodstock Music and Arts Festival

in 1969. In 1974, the band tried to capture that same momentum on the silver screen with Ken Russell's film adaptation. Despite guest appearances by Elton John, Tina Turner and Eric Clapton, the film was a critical failure.

The 1990s have brought "Tommy" back to the main stage. The opera was a smash hit on Broadway thus prompting touring companies. A reason for the opera's longevity would be because its central message is as timely as ever. "Tommy" deals with a person who is caught in a media hype, sensationalized, commercialized and exploited.

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