

Weekend Preview

The following is a brief list of events this weekend. For more information, call the venue.

CONCERTS: Duggan's Pub, 440 S. 11th St. 477-3313 Friday: FAC with Toot Sweet \$2 (Swing) Friday: Mezcal Bros. \$39 p.m.-1 a.m. (Tex-mex) Saturday: Blackberry Winter \$3 (Rock)

Kimball Recital Hall, 12th and R streets 472-3376 Sunday: Winter Winds and Percussion Festival Finale Concert, 3 p.m.

Knickerbocker's, 901 O St. 476-6865 Friday: Black Light Sunshine, Eighth Wave and Split Second \$3 (Alt Rock) Saturday: Four Corners and Thirteen County \$3 (Alt Rock) All Shows at 9:30pm

Pla-Mor Ballroom, 6600 W. O St. 475-4030 Friday: The Rumbles \$6 (Classic rock) 8:30-12:30 p.m. Saturday: NU Rodeo Fundraiser with Full Choke: \$7 9-12:30 p.m. Sunday: Full Choke & Cactus Hill 8-12 p.m. Dance lessons 7-8 p.m. \$5 All ages show

Royal Grove, 340 W. Cornhusker Highway 474-2332 Miller FAC with Labeled (Rock): No cover Saturday: Planet Boom (Rock) No cover

The Zoo Bar, 136 N. 14th St. 435-8754 Friday: Youngblood Brass Band \$5 (Brass jazz and R&B) Saturday: Son Seals \$15 (Electric blues) Sunday: The Sissies \$4 (Alternative Rock)

THEATER: Mary Riepma Ross Film Theater, 12th and R streets 472-9100 Requiem For a Dream Friday 7:00 & 9:15 p.m. Saturday 1:00, 3:15, 7:00 & 9:15 p.m. Sunday 2:30, 4:45, 7:00 & 9:15 p.m. Students all shows \$4.50

The Star City Dinner Theatre and Comedy Cabaret, 893 Q St. 477-8277 Hypnotist Andrew Becker Shows Friday & Saturday 7:30 & 10:00 p.m. Tickets \$10, \$2 off with student ID

GALLERIES: Doc's Place, 140 N. 8th St. 476-3232 All month: Aja Engel

Gallery 9, Suite 4 1224 S. 9th St. 477-2822 All month: Yvonne Meyer "Transitions"

Top 10 from 90.3 KRNU

- 1. Libranos "Yesterday and Tomorrow's Shells" Bizarre assembly of beautiful noise. 2. Ozes "Ozes" Faceless mathrock. 3. Deltron 3030 "Deltron 3030" Futuristic hip-hop concept album. 4. Q and not U "No Kill No Beep Beep" Produced by Ian McKaye himself. 5. Diablo Project "Volume 1" Jazzy and dirty freakout lounge music. 6. Rose of Sharon "Even the Air is Out of Tune" Bostonian indie-rock outfit. 7. Jai Agniah "Automata" Soft fragile songs with bleeps and bloops. 8. The Nation of Ulysses "Embassy Tapes" Finally released 8 years after completion. 9. Echoboy "Volume 2" Typical analog synth Mute release. 10. French Kicks "Young Lawyer" Catchier than your favorite contagion.

'Requiem' spins tale of 'failed American dream'

BY SAMUEL MCKEWON

The final sequence of "Requiem for a Dream" - it's hard to say just how long it lasts, maybe 15 minutes - largely has no comparison. The images swirl across the screen in a sort of catalog of human despair, a jacked up descent straight to druggie hell. It is the very definition of virtuoso close to a film, a mule kick to the solar plexus. You walk out dazed, stunned. A cinematic kaboom.

Darren Aronofsky's second film - the follow-up to the creatively stark pi - is about drugs, in a sense, but that subject matter simply sneaks its way in. Based on the Herbert Selby, Jr. novel, it is really a sort of night-

Requiem for a Dream

marish tale about the failed American dreams of four characters, a Brighton Beach widow (Ellen Burstyn), her son (Jared Leto), his lover (Jennifer Connelly) and best friend (Marlon Wayans).

Their dreams aren't very big, nor are they unlike our own. They involve eradicating loneliness, getting a little money to buy nice things, feeling safe and comfortable. These dreams will not work out. Not in any way will any of them work out.

The most attainable seems that of Sara Goldfarb (Burstyn), who loves her son Harry (Leto), despite his need to pawn her tel-

evision every few months to score drugs. She dutifully retrieves her TV and faithfully watches a personal power-type show with a host (Christopher McDonald) who loves to say "Be ecstatic! Be ecstatic!"

A phone call informs her that she's been selected for a special TV program. It sends her into a dieting frenzy to fit into an old red dress she wore to Harry's graduation. She tries the grapefruit diet. Then when that doesn't work, a series of pills.

Harry's a jack-of-trades kind of junkie, getting high on whatever erases his miserable situation. His girlfriend Marion (Connelly) has money but has turned her back on it. There's pain and hurt Harry can't get at.

And yet, they talk of making it, Marion starting a garment shop, Harry making his way as a low level drug dealer with his partner, Tyrone C. Love (Wayans).

Aronofsky is an inventive director, and his camera tricks (split screen use, a vibrating camera, a camera connected to the actor) inject a sense of freshness into a film genre often overworked.

His particular way of showing drug use is to use quick cuts of the drugs themselves, pupils dilating and the use of the drug, all done with magnified sound effects that tap into the visceral sense of act. Like sex is often glamorized with a couple of torsos rolling together, drugs are, too. "Requiem for a Dream"

eliminates any grand notion of it by devolving addiction into a series of muffled pops and clicks. It works.

The story is loosely strung together - Harry and Tyrone make a little money, Sara loses a little weight, Marion sketches some pretty designs - without ever seeming to be the point. Plot isn't the central issue here. Extraneous characters float in and out like they do in the life of a drug addict whose only immediate family includes those whom share the addiction.

As summer moves into winter, and the highs and cash flows become smaller, rot begins to set in. Burstyn, in an astonishing

Please see REQUIEM on 7

Graffiti subject of lawyer's photos

BY MAUREEN GALLAGHER

Irving Greines leads a double life. Most of his time is spent as an appellate lawyer for the firm GMSR in California, but photography is his real passion.

"Being a photographer, a lawyer, and a family man, it is sometimes difficult to balance it all, but I always carve out a body of time to work on my photography," Greines said.

An exhibit of Greines' photography entitled "Urban Wilderness: Chaos Transformed" is on display at the Sheldon Art Gallery until March 18.

The exhibit consists of 23 photographs taken in San Francisco and New York in the past 10 years. The subjects of most of the photos are windows or walls.

The expressed purpose of Greines' photography is to find beauty in unlikely places.

"All of these photos were taken in 'not very nice' areas that are gritty and run-down. I walk around and look for islands of beauty, to find things others wouldn't notice," Greines said.

All of the "islands of beauty" that Greines finds remain untouched.

"I don't crop photos, alter the subjects, or use a flash," said Greines. "If I want the poster to be torn, that's too bad. I won't touch the image."

Dan Siedell, curator of the Sheldon Art Gallery, said many subjects that Greines has photographed would not look the same today.

"Greines' work shows layering and the effects of time, and many are images that will pass away, such as ads, posters and graffiti," said Siedell.

"Urban Chaos" has been a decade in the making, and has evolved over time.

"This has been a ten year pursuit," said Greines. "It began in San Francisco's Chinatown, but in the end most of the photos were taken in Manhattan."

Only three of the 23 photos in the exhibit were taken in Chinatown, and the primary reason for this is the lack of graffiti in that area.

"There simply isn't any graffiti in Chinatown," Greines said. "I prefer the way New Yorkers interact with their environment."

"I like to go around and look for the same graffiti. For example, there is one artist who paints over the mouths of graffiti faces."

Two such photos are included in the exhibit, as are two photos that include the same graffiti Indian on two different surfaces.

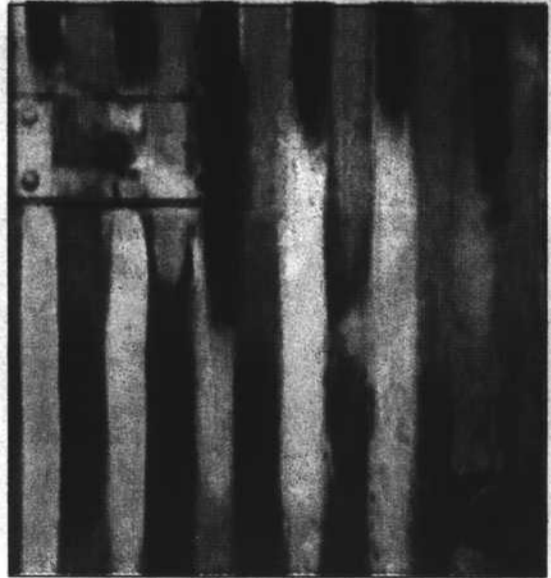
Greines finds this graffiti by continually walking the same streets in New York.

"I always walk from Houston St. to Canal St., between the two rivers, an area that encompasses Soho, Little Italy and the lower East Side," he said.



Courtesy of Irving Greines

Photographer Irving Greines is a lawyer by day, but travels the streets of New York City and San Francisco to discover beauty in the rot of urban America. "Being a lawyer and being a photographer are both full-time jobs," said Greines. "The legal profession is like a battle, a form of civilized warfare. Photography is a good escape, a good way to leave everything else." Greines finds graffiti while walking around the cities "I always walk from Houston St. to Canal St., between the two rivers, an area that encompasses Soho, Little Italy and the lower East Side," he said.



Troupe to perform variation of traditional Irish dance

Mark Howard will bring his company's 'progressive' style to the Lied Center.

BY BILLY SMUCK

Before Michael Flatley and "Riverdance" took the nation by "Thunderstorm," Mark Howard's Trinity Irish Dance Company was already revolutionizing Irish Step Dancing.

Between 1987 and 1990 Trinity appeared on "The Tonight Show Starring Johnny Carson," performing a style of Irish dancing that no one had ever seen before.

Diverging from traditional Irish step dancing, creating new choreography and pushing the boundaries of competitive Irish dance, founder and artistic director Howard termed the new dance medium, "progressive."

Howard credits much of his company's success to the national exposure Johnny Carson provided them.

"That started everything for us," said Howard in a phone interview. "Thousands of performers say Carson is responsible for their success."

Though the Trinity Irish Dance company recognizes the native Nebraskan for much of its success, it has never performed in the state.

Trinity will perform its Nebraska debut Friday evening at the Lied Center for Performing Arts at 7:30 p.m..

The company, which tours with 19 dancers between the ages of 18 and 25, hold numbers of world titles. However, because of their progressive style they have been disqualified from numerous competitions.

"We're the most disqualified as well as the most decorated company," said Howard.

Following his instinct, Howard said Trinity was geared less toward competition, and was focused more on looking forward to new ideas for its craft.

Inspired by Kodo Japanese Drummers, Ballet Folklorico, and modern dance choreographers, Trinity is making greater inroads for Irish dance as an art form.

"Our company is a pool of artists with a common vision to get Irish dance elevated and moving in new directions," said Howard.

The company will perform nine works with one 20-minute intermission, and the entire show will last approximately two hours.

Howard said audience members should expect to be pleasantly surprised with some of the new things they're doing.

Dancers like Darren Smith, whom Howard says "has the technical prowess of a well oiled machine" combined with routines like Sean Curran's "Curren Event" are what help make the show such a main attraction, Howard said.

As far as what the future holds, the 38-year-old Howard wants the dancers in his company to choreograph their own routines and keep the evolutionary process going.

"What I'm hoping for is to create a bridge for them as a company," Howard said. "An institution that goes on for many years."



Courtesy of Trinity Irish Dance

The Trinity Irish Dance Company wins as many competitions as its disqualified from with its progressive style of modern folk dance. The company will be performing at the Lied Center Friday night.

Blues great Son Seals to perform at Zoo Bar

He earned his spurs on the small Chicago club circuit and brings his electric to Lincoln

BY SEAN MCCARTHY

Blues great Son Seals cemented his reputation as an explosive live performer by playing small clubs in Chicago. His skills have taken him from bars to headlining international blues festivals. On Saturday night, Seals brings his electric blend of blues and soul to the Zoo Bar, 136 N 14 St.

Seals is one of the mainstays in the Chicago-style blues genre. He has played with such greats as Junior Wells and Buddy Guy. A perfectionist when it comes to recording, Seals has recorded five albums in his 20-year plus career.

Seals is currently supporting his latest album, "Lettin' Go," which was released last year on Telarc Records. He has lived the life of a true blues legend: in 1997, during an altercation with his wife, he was shot in the face. Three years later, he lost part of his left leg due to diabetes.

Along with performing with blues greats, Seals has also toured with some of the biggest names in rock. Last year, Seals toured with Phish. The band even covered "Funky Bitch," a Son Seals staple song, on their six-CD live box set.

Tickets are \$15 at the Zoo Bar. It is likely the show will sell out before Saturday's performance, so get your tickets now. The show starts at 9:30 p.m.