

# Italian wave hits music world

In the eyes of many, Italian music means either colorful, though oft-times silly, opera or mandoline-drenched serenades featuring some hairy chap crooning in a mellifluous voice about his young lady's eyes, ear, nose and throat, not to mention her maidenly virtues and her cooking.

Happily, this sad situation is giving way to a newer, though still identifiably Italian form of musical expression. In the forefront of this New Italian wave is the quintet "P.F.M." (an acronym for a perfectly unpronounceable Italian title), an interesting jazz-rock fusion that manages to incorporate even the occasional classical element into its intricate, sensitive music.

## david ware omelet

P.F.M.'s wide-ranging talents are displayed to good advantage on their latest album on Manticore Motown Records, "Cook". A single-disc compilation of the best of two live concerts, the album lets the various members of the band show off their individual skills while remaining a tight, integral part of the group's music structure.

Some critics have likened P.F.M. to an Italian edition of Dutch rockers Focus, citing both groups' blendings of progressive jazz and anthemish ballad forms, as well as a certain

humorous current running through the product of both groups.

After this point, however, the similarities become too vague to pinpoint, and P.F.M. assert their native Italianity, playing with a certain warmth that Focus lacks. P.F.M. convince the listener that there is something of themselves being added to the music delivered, whereas Focus maintain a certain distance from their music, enjoying themselves but seldom really communicating a concern for anything save musicianship. In this area, P.F.M. rise head and tunic above the Dutch quartet.

As if in compensation, they are sloppy. Very sloppy.

However, no matter, since they have produced an agreeable album that is inoffensive without being bland, and have done their bit towards the redemption and the resurrection of the reputation of Italian music.

Appearing this Wednesday at Stan's 6-84 Lounge are "Tumbleweed Mountain," a trio which plays a wide assortment of material culled from the best of country, bluegrass and folk music. "Tumbleweed Mountain" consists of William A. Petersen, Lincoln banjo-maker and a fine picker to boot, Steve Hull, guitarist and bassist and Bruce Dillman, former singing cowboy and wry humorist.

These gentlemen play well, have a good range of material, and communicate a sense of honest enjoyment to the audience that makes it well worth walking (or doing whatever you do to get around) to the junction of 84th Street and Highway 6 to hear them.

# Photographs on display

Photographs by Lincoln artist Robert Grier and prints by Winslow Homer will be on display at Sheldon Art Gallery through Jan. 26.

Grier's collection inaugurates a new development at Sheldon—a continuous exhibition of photographs. Invitational showings will alternate with selections from the Gallery's permanent collection.

According to Grier, stints in the U.S. Navy in Japan and in Viet Nam prompted his interest in photography.

His detailed black and white prints are influenced by the works of Edward Weston and Ansel Adams.

Early woodcuts and etchings by Winslow Homer from the Gallery's collection also are on display.

Before painting his famous watercolor and oil seascapes, Homer did line drawings. Some of his illustrations for Harper's Weekly are included in the exhibit.

A selection of paintings from the Art Shop's Rental Collection also are on display through Jan. 26.

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