



Daily Nebraskan photo

Christine McVie sings and plays the piano with sensitivity in Fleetwood Mac's *Rumours*.

Music

Fleetwood Mac's 'Rumours' lacks past quality, but sparkles in spots

Review by Douglas R. Weil
 Fleetwood Mac/*Rumours*/Warner Bros. Records BSK 3010

Fleetwood Mac is a relic, a survivor in the world of rock music.

The band proved their status as survivors with their last album, the critically acclaimed and platinum-certified, *Fleetwood Mac*.

The *Fleetwood Mac* album represented what is probably the final step in the style of the band. On *Fleetwood Mac*, the band becomes a pop rock group. Previously the band was known for its California rhythm and blues orientation. In the late 1960s the band was one of music's leading English blues bands.

Fleetwood Mac was a remarkable album especially when considering that two newcomers to the band, vocalist Stephanie Nicks and guitarist Lindsey Buckingham, had only been in the band for six months when *Fleetwood Mac* was released in July 1975.

The relative unfamiliarity among the group's members provided the band with a freshness, spontaneity, and charm that seldom merges from the walls of a recording studio.

Fleetwood Mac's new album, *Rumours* fails to capture the qualities that made its predecessor such an appealing

collection of mainstream pop rock. *Rumours* sparkles in spots, but it lacks the overall quality of songs from the last album, such as "Rhiannon", "Monday Morning" or "World Turnin'".

One of the group's basic problems on *Rumours* is the refusal to experiment. While *Fleetwood Mac* was an experimental album (though not particularly innovative), *Rumours* embraces the physical appearance (album cover and photography) and musical approach of *Fleetwood Mac* as if deviation would lead to confiscation of their recently earned gold records.

On "Dreams", Stevie Nicks attempts to beckon the listener back to the song "Rhiannon" a big AM hit from *Fleetwood Mac*. Trying everything short of dancing across the turntable, the husky-voiced singer coos out the chorus:

*"Thunder only happens when it's raining
 Players only love you when they're playing
 Say . . . Women . . . they will come and they will go
 when the rain washes you clean . . . you'll know."*

One of the interesting aspects of the band is Buckingham's maturing as a guitarist. Playing with a confidence that was not present on the last album, Buckingham usually saves his best for last on the songs from *Rumours*.

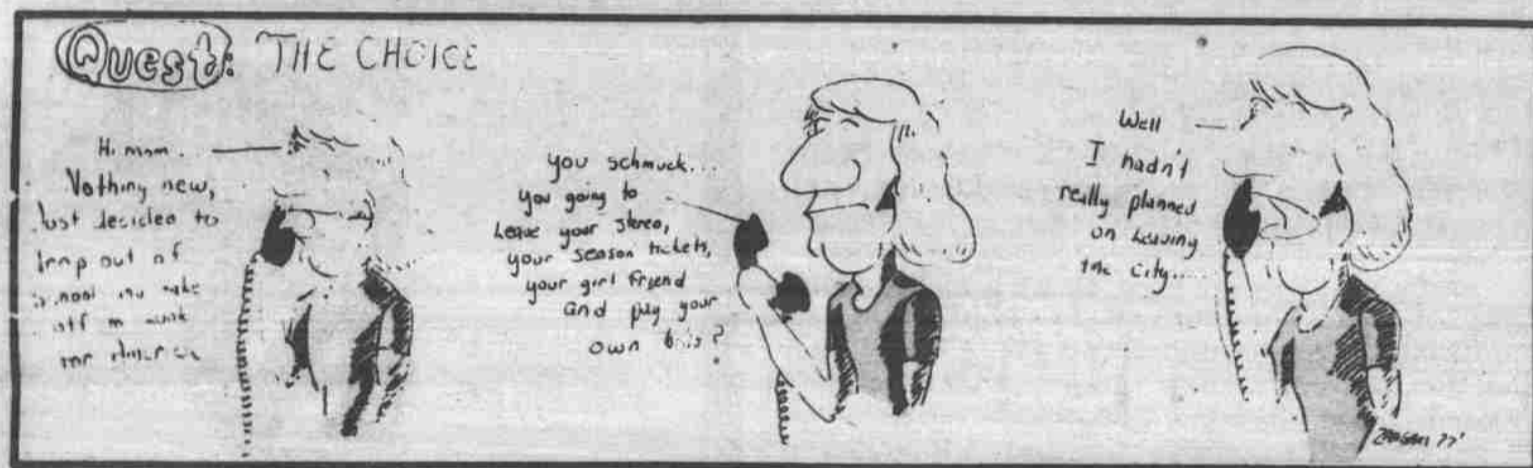
Without doubt "The Chain" is the best song on *Rumours*. Everyone is given a chance to put their talents out front and along with Buckingham, bassist John McVie and drummer Mick Fleetwood scorch through a rhythm interlude that leaves little doubt concerning the talents of Fleetwood and McVie, the only remaining original members of the band.

Although the band doesn't break any new ground on *Rumours* they do retrace some of their earlier musical styles. "Songbird," a Christine McVie composition, is a pleasant reminder of the days when now-deprived guitarist Bob Welch and Christine were the creative leaders of the band.

Dominated by Christine's piano playing and her fragile, blues-tinged vocals she sings with a sensitivity and feeling not present since *Mystery to Me*. "Songbird" is particularly reminiscent of the McVie classics from that album, "The Way I Feel" and "Why."

Taken as a whole, *Rumours* contains some of the worst and some of the best from a band that has experienced a similar range of ups and downs in their career, but the fact remains they have survived.

arts and entertainment



Tennessee Williams play affirms life's importance

Small Craft Warnings is a play about survival, according to director Bruce Woodruff.

The Tennessee Williams play opened in New York in 1972 and will be the third play of the 1976-77 Studio Theatre season. Performances are at 8 p.m. through Sunday. Tickets cost \$2 and are available at the Temple box office.

The audience should expect to see elements of Williams' life in the play, Woodruff said.

The play was written during the late 1960s. This period was a difficult time for Williams because he drank heavily and used drugs.

"I expect on occasions he barely made it out of this particular period alive," Woodruff said.

"I see the play as a very strong statement on the reaffirmation of life and living."

The play examines a group of regular patrons of Monk's place, a watering hole for some of society's outcasts. The main character, Leona Dawson, can't be content to let day by day go by. The play becomes and is an attempt by Leona to open the eyes of those around her and make them realize the importance of life, Woodruff said.

It originally was written as a one-act play entitled *Dragon Country*. It was re-written and expanded into a full length two-act play, Woodruff said.

Williams made his acting debut in the play, he added.

"Williams, in my mind, is the greatest living American playwright. On that basis, I think he deserves to be looked at.

"People come to the theatre for an experience to view a playwright's version of life," Woodruff said.

Cast members are: Sherri Dienstfrey of Des Moines as Leona Dawson; Paula Redinger of Omaha as Violet; Bob Doxtator of Chadron as Monk; Bill Kirk of Albert Lea, Minn., as Doc; Steve Houser of Benbrook, Texas, as Bill McCorkle; Paul Heffelfinger of Broken Bow as Steve; Douglas Anderson of Dayton, Ohio, as Quentin; Thomas Radcliff of Waynesburg, Ohio, as Bobby; Phil Ruhlman of Ogallala as Tony the cop; and Joe McNeely of Omaha as the beach cop.

The costumes and settings are by UNL Faculty member Jo McGlone and the lighting is by Dan Proett of Wayne. Stage manager is Susie Lahman of Omaha and assistant director is Rita Miller of Nebraska City.

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