

arts and
entertainment

Andrew Gold's second album is not a musical treasure

By Jeff Taebel

Now that he has his initial hit single under his belt, Andrew Gold should be ready to move on to bigger and better things. Pictured in a white suit, stepping out of a starry sky on the cover of his second album, *All This And Heaven Too*, Gold seems to be commenting on the "heaven" of his recent success.

Unfortunately, there is nothing heavenly about the music on this album.

album review

Gold sings and plays his own songs, as well as co-producing the album with Brock Walsh. He also has the help of the infamous Greg Ladanyi, who is Jackson Browne's sound engineer.

Gold also draws on some of Browne's personnel for instrumental backing, with Russ Kunkel and Leland Sklar of The Section on drums and bass. The ever-popular session guitarist Waddy Watchell adds some subdued playing on a few of the songs.

However, since Gold is singing his own songs and playing lead guitar, piano and percussion on a few of the tracks, he establishes himself as the dominant star of his own show. His sidemen rarely get a chance to breathe, let alone show their stuff.

The album opens with a bouncy little number called "How Can This Be Love?" which sounds like it would be a good vehicle for an act like The Captain and Tenille. This number, like most of the others on the album, is produced so it sounds like it is coming over an AM radio, even when it is playing on your home turntable.

The second song on the side is called "Oh Urania (Take Me Away)." Gold's excellent falsetto wanders around on this meandering melody, making it sound like he borrowed bits and pieces from other songs to fill it out. The clarinet solo and the vocals that follow will remind the lis-

tener more than a little of Gilbert O'Sullivan.

Despite what the title might imply, the third song on this side, "Still You Linger On," is not the comedy number of the set. Instead, it is Gold's self-styled showcase, on which he sings and plays all the instruments. The song has a set of lame lyrics with catch lines like "Baby, baby I miss you/Baby, baby I miss you/Baby, baby I do."

The next tune, "Never Let Her Slip Away," starts out with a drum beat that sounds like it was taken from the fox-trot setting of a combo organ percussion section. This song includes an appearance by John David Souther, as so many seem to these days, but a cameo appearance cannot save the tired melody.

The side's closing selection, "Always For You" is by far the best piece on the album. Although the song's lyrics are nothing memorable, Gold's vocals are powerful and he adds sensitive piano work as well as a blazing guitar solo in the middle of the song.

Things slow down again on side two. The opening song, "Thank You For Being A Friend," exhibits Gold's propensity for writing incredibly sophomoric lyrics. Lines like "if it's a car you lack/I'd surely buy you a Cadillac" can really jump out at you.

The next two songs are the strong points of the second side. The first song, "Looking For My Love," again features Gold on all instruments. Gold creates a haunting backdrop for one of his more refreshing melodies on this cut and ends up with a pleasant overall effect.

This number is followed by "Genevieve," which is the most upbeat selection. This song is satisfying if for no other reason than to see Gold work out for a change, after sitting through a side and a half of his rather stodgy love songs.

The last two songs on the album, "I'm On My Way" and "You're Free" finish things on a nondescript note, leaving the listener with a somewhat empty feeling, which, I must admit, is better than leaving a bad feeling. However, if Andrew Gold

doesn't exhibit any more diversity or originality in his songs than he does on *All*

This And Heaven Too, he may soon be a very lonely boy indeed.



Photo courtesy of Asylum Records.

'Barney Miller' shows glimpses of quiet desperation

By Pete Mason
Entertainment Editor

Just because a television show is labeled a "comedy" does not mean it's funny. There are numerous examples, past and present. Consider, if you will, *My Mother the Car*, *Gilligan's Island*, *Me and the Chimp*; all turkeys mercifully snuffed out.

Today we have *Three's Company*, *Alice*, *Good Times*, *Baby I'm Back*, and a few other pretenders, all hiding behind the guise of comedy and miraculously surviving.

television review

Then there's *Barney Miller*. Comedy is a subjective thing. What's funny to one may not be to another. Some people laugh at dead baby jokes. It's all a matter of taste.

Barney Miller is my cup of comedy. It may be because I appreciate the arts of absurdity and exaggeration, both evident at Barney Miller's precinct.

Barney Miller is a cohesive show. There is a wonderfully whacky balance in the cast of characters.

Detective Harris (Ron Glass) is a pseudo-suave, money-conscious black whose sole aim, it would seem, is not to protect and serve as much as to follow in the steps of Joseph Wambaugh and write the great American police novel.

Wohohowiesc (Max Gail) is Polish, defensive and brighter than he or anyone else believes.

Yemana (Jack Soo) is my favorite char-

acter, is incredibly laid back, totally un-ruffle-able and is a master of the understatement. He wastes so little energy he should be honored by a presidential committee.

Fish (Abe Vigoda) was so loveable a character with his weak kidneys and unbridled cynicism that he got his own show. He was replaced by Dietrich (Steve Landesberg), a melancholy philosopher who knows something about everything, or so he would have you believe.

In a transitional show (when Fish was retiring and taking in his street kids) Dietrich visited Fish's home. One of the children presented Dietrich with a box and asked him if he could identify the animal contained therein.

Dietrich: "Sure. I've always been very interested in living things and their relationships to the environment and our planet's ecology. Our treatment of plants and animals will affect the balance of nature in the future. We should know all we can about nature so as not to upset this balance. That's why I've taken such an interest in all living creatures. (opens box) What the hell is that?"

In the midst of all this diversity, Barney (Hal Linden) maintains a semblance of sanity. It would seem to be a hard job because every working day at Miller's precinct is an exercise in neurosis.

Barney Miller, if nothing else, is a statement on the pressures of urban living. It would seem to support the theory that urban existence is an abnormal existence and those who survive it come out a little out of synch with the rest of the world.

The cops in *Barney Miller's* precinct have known this for ages which is why they all seem so world-weary. They see the world through different eyes than the rest of us, and what they see prompts them

to a certain cynical humor that brightens their perspectives and keeps them on the outside of a rubber room. In this sense *Barney Miller* is very real.

Everyone who comes in the precinct office is trying to cope. The parade of villains and victims is never-ending, and after a while it becomes hard to discern which is which.

No matter how kooky, every visitor has a desperate quality about him, whether he has been stopped from jumping from a 20-story building wearing wings "made to the exact configurations of a lark" or arrested because his puppet has been making obscene comments to female passersby. Everyone of them is trying to escape an intolerable environment by any means necessary.

School of Music sponsors vocal, instrumental recitals

The schedule of today's UNL School of Music student recitals includes public performances by two juniors and two seniors. The recitals will begin at 3:30 p.m. and are free.

Three women will perform in Kimball Recital Hall. Patti Bell, an oboe player, will present *Sonata d-moll for flute, Oboe and Basso continuo* by Telemann and *Fantaisie Pastorale* by Eugene Bozza. Her accompanists will be Janece Bevans on flute, Bruce McLean on cello and Holly Berquist on piano.

Danna Stevens, trumpet player, will perform *False* by Claude Debussy-Snell and *Credo* by John Barnes Chance. Lynn Nesmith will be her accompanist.

Barney Miller is an exception to a rule. Urban comedy, with its absurd, neurotic qualities has not been too successful on television. *Calucci's Department*, a forerunner of *Barney Miller* about life in a big-city welfare office, lasted only eight weeks. The major criticism: it's humor was too urban. The same criticism was leveled at *The Paul Sand Show* and it too died.

The fact that *Barney Miller* survives, even thrives, in the ratings, would seem to prove that either audiences have become more sophisticated or that, as far as the critics are concerned, urban comedy is "in." *Barney Miller* has gotten nothing but glowing reviews.

But it wouldn't matter to me what the critics said about *Barney Miller*. If they all hated it, I'd still have to say it's the finest comedy on television.

Connie Feese, a soprano, *Nos Souvenirs* and *La Chanson Bien Douce* by Ernest Chausson, *Der Hirt auf dem Felsen, Op. 129* by Franz Schubert and *O My Blacke Soule* by Benjamin Britten. Kathy Knebel will play the piano and Marlin Palasek will play the clarinet for Feese.

Diane Parker is the sole performer on the program in the Choral Room (119) of Westbrook Music Building. She will play flute selections *Fantasia for Flute and Piano* (1961) by Walter S. Hartley, *Trío, Opus 40, for Flute, Viola and Cello* by Albert Roussel and *First Sonata for Flute and Piano* (1951) by Bohuslav Martinu. Her accompanists will be Mary Indermuehle on piano, Ron Arden on viola and Paul Bedell on cello.