

# arts/entertainment

## 'Mad Love' unoriginal, but good

By Casey McCabe

For the past few years, Linda Ronstadt has been inching closer to having her artistic license revoked.

Never mind the beautiful face and outstanding voice. There is something irritating about this woman's rise to superstar status.

I suppose it stems from Ronstadt and her guidance counselor/producer Peter Asher granting themselves the creative leeway to pick and choose from the libraries of many talented composers to pave the way for Linda's fame and fortune.

### album review

You can't go wrong when covering the best material from such artists as Buddy Holly, Warren Zevon, Karla Bonoff, Neil Young, Anna McGarrigle, Elvis Costello and a multitude of lesser knowns. While Ronstadt must be complimented for her taste (she obviously knows what she's doing), it has become increasingly disheartening that the catchy melodies and insightful lyrics of others are being hung like gold medals around Ronstadt's neck.

#### Media-inspired titles

Her sensual and highly adaptable vocals deserve credit,

but they've also caught her among the media-inspired titles as the current first lady of rock, pop and country music. Her quest for the right image became so strained by her last album, *Living In The U.S.A.*, that she threatened to alienate all factions. The title track was full of enough misguided emotion to make Chuck Berry roll over in his jail cell.

Just when it seemed right to drive the nails through the popular myth of the lovely Miss Ronstadt, she comes out with her best collection since *Heart Like A Wheel*. *Mad Love* leaves room for all the above complaints, but no amount of critical cynicism can cover the fact that most of the songs work exceedingly well.

#### High energy rock

Ronstadt had been claiming for many months that she was readying herself for a high-energy rock album, a moderate risk considering the sizable middle of the road and country pop following she and Asher had worked at capturing.

Except for a few questionable moments, *Mad Love* is the grittier rock Ronstadt had promised. Though it often leans toward New Wave, the careful and slick production work appears aimed at quelling any fears among fans that the woman of their musical dreams is about to start hanging around Patti Smith or beginning to question authority.

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## Chauncey's food: rib-sticking good

By Lyle George

I have been frequently confronted with the question, "What is Chauncey's Place like?" Never have I been able to give a more satisfactory answer than, "I don't know. I hear it's a barbecue place."

As I approached Chauncey's Place at 1008 "P", I became somewhat apprehensive. My first impression, just judging from the outside appearance, was that maybe I should review some other place. It looked like a small mobile home sized box tacked onto the adjacent building.

I walked past Chauncey's, stared through the windows and asked myself, "Am I sure I want to go in?" A few favorable comments, along with the realization that my job as a restaurant reviewer was to be a guinea pig, is what got me through the door.

### viandese

Chauncey's is a takeout establishment. There is no room inside for tables. The 10 by 12 foot waiting area has two wooden benches, two wicker chairs and a child-size blue plastic swivel chair.

Chauncey's menu is simple. There are five basic dinners and six sandwiches. The dinners are beef or pork ribs, barbecued chicken, fried chicken and the freak combo which is a combination of barbecued beef and chicken.

The dinners range in price from \$3.25 to \$4.25. If you are really hungry, you can order a full slab of ribs instead of half and spend up to \$7.25.

All the dinners include cole slaw, barbecued baked beans and Texas fries. You also get a choice of three sauces that start at mild for the meek and work their way up through the heat spectrum to hot for those who want to know they are eating something, to extra hot for those who are either fortitudinous or foolish.

The sandwich selection includes barbecued beef, pork, chicken or hamburger. Chauncey's also has an old fashioned hamburger, that comes with everything and a hot ham and cheese sandwich.

Because Chauncey's is a takeout place, arrangements have been made with O.G. Kelly's, The Green Frog Lounge and Casey's "Other Place" that allow those who aren't taking their dinners home a place to eat.

Admittedly, there is little romance in eating ribs off of a Styrofoam tray with plastic silverware, but that happens to be the only way a takeout place can operate.

My order was for the beef ribs. They were good. Half a slab was adequate to stop my hunger. The cole slaw was very good and provided a nice cooling contrast to the barbecue seasoning.

The barbecued baked beans were a surprise to me. They didn't appear too appealing but they tasted very good. The seasoning made them tangy, but they were very enjoyable. I wished my serving had been bigger.

Talking to Chauncey Blakely, the owner of Chauncey's Place, it soon becomes evident that Chauncey's Place is his piece of the American dream. He likes the place because it is his and because of the customers he meets.

Owning a restaurant of his own has been one of his dreams. Another is to use his musical talent. He eventually hopes to do more with music.

The atmosphere at Chauncey's Place reflects Blakely's personality. It is unpretentious. The honest straight forwardness of the place makes you feel at home.

Blakely was quick to point out that the decor was what made him feel at home. The artifacts and plants on the walls were there to please him. It wasn't so much a merchandising area, as it was an extension of his living room.



Photo by Colin Hackley

UNL Theater students, assembled in a collage, prepare for the play *3x1x3*. Director Dale Wilson is in the center.

## Discussion involves audience in creative process

By Debra L. Miller

Audience participation, a concept given much lip service but often little consideration in theatrical circles, is a primary aspect of the *3x1x3* project which opened at the Nebraska Union's Regency Suite Saturday night.

Audience members not only witnessed "for the first time anywhere" three new one-act pieces by playwright Dale Wilson, but were given the unique opportunity to discuss them afterward with the author, directors and cast.

The atmosphere and sense of audience involvement for the evening were established by Dale Wilson in an introductory speech of explanation and welcome. Then, underscored by a gentle, haunting melody, Wilson introduced each play, and reading the vivid descriptions of the sets and lights, set the mood as the actors emerged one by one from the shadows to take their places onstage.

This theatrical device produced an extremely effective anticipation in the audience. Challenged to create with their imaginations what was not on the stage, audience

members became personally involved in the creative process.

The first play in the trilogy, entitled *Surprise Party for Mrs. Meeker*, is an intriguing exploration of guilt and personal responsibility. The first part of the play explores the relationships and personalities of three people. The sometimes rambling exposition is underlaid with an indefinable tension and suspense which builds to an eerie and macabre conclusion.

Directed by Steve Houser, the play is ably performed by James Mellgren, Caron Buinis and Myron Papich. *Boys Life!—Subscribe Today!*, the second play, provided a fast-moving, funny and thought-provoking change of pace. The highly stylized burlesque of family relationships, directed by Philip Stone, features energetic performances by Stephen Kazakoff, Cary Wayne Noble and Caron Buinis.

Noble and Buinis play the parents who are little more than caricatures, blithely mouthing clichés and truisms, and chillingly unaware of reality and the passing of time.

*Rituals of Passing Strangers*, the third and most realistic in style of the three plays, revealed another facet of Wilson's versatile talents. Sensitive directed by Cary Wayne Noble, it is an intimate study of the relationship between two "strangers," laid against the backdrop of the pope's visit to New York.

Fine performances were given by James Mellgren as the tortured, poetic Cyprian and newcomer Kelly Stockwell as the street-wise hustler.

Following the performance of the three plays a large percentage of the audience remained for the "round-table" discussion with the playwright, directors and casts. The informality that was the keynote of the evening facilitated the comfortable give-and-take conversation between the audience members and the ensemble.

The revealing discussion period emphasized the most enjoyable facet of UPC's *3x1x3* project—the very special feeling of being personally involved in the creation of a new thing. *3x1x3* will run Saturday and Sunday evening at 8 p.m. Admission is free.