

St. Pat's day features shamrocks, green beer

With a little help from green beer and Irish friends, St. Patrick's day will jig into Lincoln with a bit more enthusiasm than other days.

Many Lincoln bars will be catering to the crowds with a variety of entertainment.

McGuffey's, 1042 P St., will have "authentic" Irish stew as part of the menu and green beer, according to manager Jeff Aden.

Taped Irish music and green beer will be part of the fun at O.G. Kelly's, 220 N. 10th St. Jek Kelly, manager, said they're expecting a wall-to-wall crowd with everything being "real nuts."

Barry's Tavern, 235 N. 9th St., will be hosting corned beef and cabbage and green beer, but according to Laura Barry, "We're our own entertainment."

"I keep hoping since it's on Monday nobody will come but everybody says, 'Are

you kidding?'"

The Green Frog Lounge, 1010 P St. will also have green beer, as will Duffy's Tavern, 1410 O St.

A Duffy's bartender said the tradition of celebrating St. Patrick's Day is done "year after year."

"With a name like Duffy's you just have to."

Casey's Other Place, 1020 P St., will take the celebrating another step with hats, garters, Irish songs and other decorations.

Misty III, 6235 Havelock Ave., will also have hats and horns, along with corned beef, cabbage and green beer.

Manager Bill Leung said St. Patrick's Day is "always the biggest day of the year."

Misty's will be coordinating the celebration with the opening of their new disco.

'Mad Love' . . .

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Ronstadt comes off as a modernized version of someone Phil Spector might have discovered in the mid-60s, full of tempting vocals and frustrating romances without as much innocence. Again, she and Asher have carefully chosen from the stable of other artists, nabbing three songs from Elvis Costello, two other 1965 classics and one song from Neil Young, while still fitting in three offerings from Ronstadt's lead guitarist Mark Goldenberg.

Goldenberg's title track starts the album rather uneventfully with a stock rock sound that provides no real test for Linda. From there it slides into the first Costello offering, "Party Girl," which Ronstadt has no trouble pulling off, either musically or image-wise, due to lyrics that seem tailor-made for her.

No token rock

The runaway drum roll which opens "How Do I Make You," unleashes the hardest output Ronstadt has yet offered. It makes her stabs at Buddy Holly and Chuck Berry material seem hopelessly sterile by comparison. Though the song is already labeled on the album jacket as being a "hit single", for the first time it appears she means what she sings. This is not just token rock music for the masses.

Not to get too carried away, she then falls back on the proven, more mellow sound of two 60s cover tunes, "I Can't Let

Go" and "Hurt So Bad." The first is wonderfully produced and tightly harmonized to retain its original flavor. "Hurt So Bad," a hit for the Lettermen among others, is equally well produced, but Ronstadt's vocal stylization becomes over-indulgent MOR fare.

Haunting quality

Neil Young's "Look Out For My Love" opens side two with a formidable challenge. Though Ronstadt succeeded in covering Young's "Love Is A Rose," his simple, melancholy delivery puts an unmistakable mark on his songs and they are better left untouched. What Ronstadt has done is to shave the rougher edges off Neil and maintain the song's haunting quality. For someone who is not always so discerning with others' material, this is certainly a brownie point.

Goldenberg's "Cost Of Love" is his best piece on the album, capturing the mid 60s musical ideals and letting Ronstadt run with them. But *Mad Love's* finest cut comes on Costello's "Girls Talk," an invigorating composition that she delivers with true dedication. She sinks her teeth into the song, allowing the classically adolescent lyrics to work throughout Costello's melody changes and letting her voice go with its powerful potential.

Mad Love saves Ronstadt this time. But she must know that she often treads on thin ice, for even in her most daring moments, Linda knows how to play it safe.



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