

arts/entertainment

Beatle-like rock crowds into The Jam's music

By Casey McCabe

What do Dolly Parton, Jimmy Cliff and The Jam have in common?

Not much, really. Their albums just happen to have been chosen during the intricate selection process that goes into each weekly album review.

The Jam/*Sound Affects*/Polydor

Paul Weller, in writing the brunt of The Jam's material, is inviting a lot of style comparisons. "Start!" the first song on the album, sounds as if it could be the flip side to the Beatles' "Taxman." Pete Townsend also comes to mind. Overall there is a distinct mid-60s British feel to *Sound Affects*.

words of wisdom Weller puts forth on the class system, the market system, fickle romances and everything else that is tumbling out of whack. Like British contemporaries The Clash, The Jam keeps their wit on a razor's edge.

For those who have a hard time relating to the front line of England's New Wave, The Jam's *Sound Affects* could be the exception. "Start!," "Monday," "Set The House Ablaze," "But I'm Different Now," and "Going Underground" (A British number one hit included in a special 45) could be real head-turners if they ever found their way on a radio station's playlist.

Dolly Parton/*9 to 5 and Odd Jobs*/RCA

One of Dolly Parton's three biggest assets is that she still allows herself to keep the homespun country gal somewhere in her vocals.

Never mind that the soundtrack album is a bit over-produced, or that the hit single is composed of the stuff that makes Porter Wagoner's hair fall flat. *9 to 5* is still full of the country ethic where she got her start. You may have to dig through the flashy arrangements to get there, but all told, Dolly still delivers nicely.

Her hardline fans may be wincing as she rubs shoulders with Jane Fonda these days, but her songs are still directed mainly at just common folk. Parton's songwriting ability is impressive too, from the catchy pop anthem she creates in the title track to a surprisingly sincere piece of backwoods folk on "Hush" A-Bye Hard Times."

She also takes a successful stab at Woody Guthrie's "Deportee (Plane Wreck At Los Gatos)," as well as such

country stalwarts as Danny Dill and Mel Tillis "Detroit City," and Merle Travis' "Dark As A Dungeon."

Dolly also covers "The House of the Rising Sun" with probably the tamest version the song has yet been given. Perhaps it is to make a nice preface to her next film effort, across from Burt Reynolds in the screen adaptation of *The Best Little Whorehouse in Texas*.

Jimmy Cliff/*I Am The Living*/MCA

For the first part of his career, Jimmy Cliff seemed destined to be the first Jamaican superstar.

Things never exactly came through for his vision of creating an American pop success anchored in reggae. His material was receiving recognition while being covered by others, but the Jimmy Cliff legend he sought is still basically confined to a small Caribbean island.

Ironically, now that reggae has become so chic, Cliff doesn't appear interested in leading the pack. *I Am The Living* often sounds more like Mowtown than Kingston. The sound still relies on the irresistible backbeat from the archives of ska and reggae. The only major problem is that sometimes it's so easy to listen to that it gets superficial, and the strong spiritual messages get swept away with the meticulous production.

Jimmy Cliff knows the ropes. Musically, the album is tight and accessible. Side two starts moving with his best material and asserts that his presence is always worth a listen, no matter what audience he is seeking.

album review

But the Mod posturing of the Jam is not the product of three lads bent on nostalgia. This band, perhaps more than any other recent English export, manages to let that raw strength of the British Invasion melt into the 80s.

Even with the well-crafted lyrics that are often terse, tight and nasty, The Jam are not beyond backing them up with an elaborate harmony now and then. Generally the rock is hard but not bludgeoning, and never buries the

Minorities' film role to be Sheldon series focus

By Cydney Wilson

This weekend Sheldon Film Theater will present "Images of Minorities in American Cinema: Blacks."

The program is the first in a three-part series looking at the images of minorities, specifically blacks and native Americans, through the use of American films.

Thomas Cripps, history professor at Morgan State University in Baltimore, and author of *Slow Fade to Black: The Negro in American Film, 1900-1942* and *Black Film as Genre*, will be present after each film for lecture and questions on blacks in American films.

The idea for the series came to Dan Ladely, director of Sheldon Film Theater, last year when he became aware of Oscar Micheaux and The Lincoln Motion Picture Company, an Omaha film company owned by George and Noble Johnson. The company no longer exists. Yet Ladely said he began not to focus so much on the film company and Micheaux, but rather the history of blacks in American films.

Meanwhile Ladely read *Slow Fade to Black*, by Cripps, and became more interested in the black's role in media. Ladely and Cripps say the media are controlled by a group of people who portray minorities using stereotypes.

"Films shape many Americans' perception of various groups of people," Ladely said. "Through these films we hope to enlighten people and let them see films about black people, with blacks as main characters and the black culture to show them in non-stereotypic roles."

"The film theater's season for existence is three-fold:

for art, history, and to dwell on the socially important issues of our time," he said. "Many times attendance at the minority films which we show are low, perhaps because there is a stigma which surrounds an art gallery that it is set up by the rich for the rich. Through the film theater, we are trying to remove that stigma.

"Minorities have not had the access to media with

some exceptions, and those exceptions have only come about as the result of struggle," Ladely said.

"We also hope that through this series we'll produce more interest, because prejudices not only trap minorities, keeping them in their place, but they make us all prisoners of our own society."

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ON STAGE:

Armadillo: Highway Call, Thursday, Friday, Saturday.

B.J.'s Hideaway: The Country Playboys, Thursday, Friday, Saturday, Sunday, no cover.

Bob's Tavern: Pete Kozak and Company, Friday and Saturday, \$1 cover.

Drumstick: Small Wonder, Thursday and Friday; Town Dogs, Saturday, \$2 cover.

Forum: Star City Players, Thursday, Friday, Saturday, \$1 men, women free.

Green Frog: J.J. Buxson, Thursday, Friday, Saturday, no cover.

Hidden Valley: Deerhorn, Saturday; The Excessives, Sunday, \$2 cover.

Kraus' Korner: Crossfire, Thursday, Friday, Saturday, Sunday; Diane and the Country Raiders, Sunday 3 p.m., \$1.50 cover.

O.G. Kelly's: Pete Kozak, Thursday; The Excessives, Friday and Saturday, no cover.

Royal Grove: Scandal, Thursday, Friday, Saturday, \$1 men, women free.

Sidetrack: Joyce Durand, Thursday and Saturday; Joyce and Junior, Friday, \$1 cover.

Tucker Inn: Free Ride, Thursday, Friday, Saturday, \$2 cover, 1 free drink.

Westside Inn: Sandy Creek Pickers, Thursday, Friday, Saturday, no cover.

Zoo Bar: Claude Williams, backed by the Heartmurmurs, Thursday, \$2, Friday and Saturday, \$3 cover.

PLANETARIUM

Mueller Planetarium: Lord of the Rings (photos from Voyager) Saturday 2:30 p.m. Sunday 2:30 p.m. and 3:45 p.m.

THEATER

Lincoln Community Playhouse: *A Streetcar Named Desire*, 8 p.m. Thursday, Friday, Saturday, 2:30 p.m. matinee Sunday. Students \$3.75, adults \$5.50.

Kimball Hall: *The Abduction From The Scraggio*, opera, Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m. \$3 students, children, and senior citizens; \$4 general admission.

ON SCREEN:

Cinema 1: *Popeye* 7:15, 9:20 (PG).

Cinema 2: *The Jazz Singer* 7:35, 9:40 (PG).

Cooper: *Any Which Way You Can*, 7:15, 9:35 (PG).

Douglas 1: *Nine to Five*, 5:20, 7:20, 9:20 (PG).

Douglas 2: *The Incredible Shrinking Woman*, 5:15, 7:15, 9:15 (PG).

Douglas 3: *The Mirror Cracked*, ends Thursday, 5:30, 7:30, 9:30 (PG); *Altered States* starts Friday.

Embassy: *Pet of the Month*, *Screwups* (X) 10 a.m.-10 p.m. Thursday, 10 a.m.-12:25 p.m. Friday and Saturday.

Plaza 1: *Stir Crazy*, 5:40, 7:45, 9:50 (R).

Plaza 2: *Mountain Family Robinson*, 5, 7, 9 (G).

Plaza 3: *A Change of Seasons*, ends Thursday, 5:25, 7:25, 9:25 (R); *Fort Apache: the Bronx* starts Friday 7, 9:20 (R).

Plaza 4: *Resurrection*, ends Thursday, 5:35, 7:35, 9:35; *The Idolmaker*, Friday, 5 & 9:30, Saturday, 5, 7:15, 9:30. Sneak preview: *Tribute*, 7:15 p.m. Friday.

Plaza 1-4: Midnight movies Friday and Saturday: *The Night of the Living Dead* (PG); *Kentucky Fried Movie* (R); *The Rocky Horror Picture Show* (R); *A Boy and His Dog* (R).

State: *Can I Do It Till I Need Glasses?* 7, 8:30, 10:00 (R).

Stuart: *Seems Like Old Times*, 1:30, 3:30, 5:30, 7:30, 9:30 (PG); Midnight movie: *2001: A Space Odyssey*.

Sheldon: Thursday—*Dinner at Eight*, 7 and 9 p.m.; Friday, Saturday and Sunday—Blacks in U.S. Cinema program 7 p.m.; Friday and Saturday—1:30 p.m.: *Jasper Johns: Decoy*; *David Hockney's Diaries*; *Scenes Seen with Allen Jones*.



Photo by Mark Billingsley

UNL Opera Theater's production of *The Abduction from the Scraggio* will be presented this weekend at Kimball Hall.