

Arts & Entertainment

Locally produced 'Original Score' is music, talk

By Jeff Goodwin

Pat Higgins, the host of "Original Score," says it's "half music and half talk. Kind of like David Letterman, but not as funny."

Billy Shaffer, one of the artists featured, says it's "technically one of the best locally produced shows I've ever seen, a vast improvement over the initial shows."

Brad Pribyl, the producer and director, calls it the first attempt at using television as a medium to do interviews and also videos on a local level.

"Original Score" is a one-hour music video show being shown Friday at 8 p.m. on community access cable channel 10. It will be reshown Saturday at 4 p.m. and 8:30 p.m. and Sunday at 7 p.m.

In addition to Shaffer, the artists featured are Jim Jacobi and the Crap Detectors, Movie Eyes and a group from Minneapolis called the Suburbs.

The show, which premiered in September, already has featured other local musicians such as John Walker and

Sean Benjamin.

Another show, which will feature R.E.M., a group that played at the Drumstick in October and was recently featured in Rolling Stone, is already being planned.

Pribyl said the show started off with few preconceptions.

"We were just experimenting," he said. "We basically just tried it."

He said the show also will be shown in Omaha on the Cox Cable hookup. There are plans of going nationwide.

"We have plans of distributing it all over the country on access channels on cable," he said.

Pribyl also has hopes of finding funding for the show. "So far the money has come out of my pocket. Hopefully we can find some investors or get some grants."

Higgins, a former writer for the Daily Nebraskan and currently a reporter for the Omaha Sun, admits that he was "intimidated at first, but by the next show I think

I'll be legitimately good. The trick is not to let the camera intimidate you."

Higgins, who said his ambition is to be the next Tom Snyder, said television newsmen gave him confidence that he could succeed.

"I figured from watching TV news teams in action that if they could do it, anyone could."

Pribyl said future shows probably will feature one type of music.

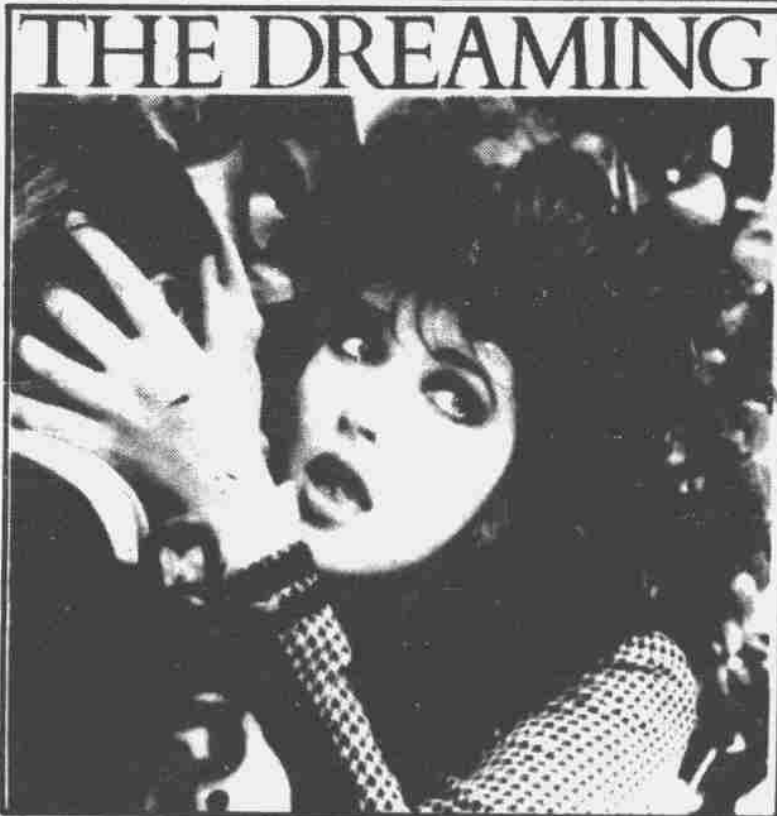
"One show might be blues, one might be reggae influenced," he said. "We intend to cover all aspects of all kinds of music. It's just not going to be rock'n'roll."

Pribyl said the show is always on the lookout for new talent. He said such local groups as The Click are likely candidates for future shows.

Pribyl has taken broadcasting courses at UNL and has spent the last seven years doing audio work with local music groups.

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Records



Singer warbles and scolds, makes the difficult seem easy

The Dreaming
Kate Bush
EMI America

Kate Bush is one of those few refreshing artists who create their own category. Her music is an original blend of insightful and touching lyrics and virtuoso singing. She is from England and is very popular in Europe. But as is often the case in the United States, her originality has not gone unpunished.

Her first stateside release in 1978, "The Kick Inside," achieved a minor success on FM airwaves with "Them Heavy People," a song indicative of the album, and one you probably don't remember. With its emphasis on love, seduction and inner strengths, her new LP, "The Dreaming," continues in that same vein lyrically, but the new sound is beefed up with a rockier beat and synthesizers. In fact, the liner sleeve states: "This album was made to be played loud." The overall result is better than ever.

Bush's singing shows the basic trait of a master: the difficult seems easy. Mix the control of a Beverly Sills, the emotional intensity of a Barbra Streisand and the theatricality and uniqueness of Nina Hagen, and you get some idea of the capabilities of this chanteuse. Some singers hit notes. Kate Bush caresses them, scolds them, warbles them and jumps right down their throats, sometimes all in the same line. Bush also is an accomplished pianist and synthesizer player, in addition to writing and arranging all the works on "The Dreaming." Her backup band consists of no big names, but their technical proficiency renders the point moot.

It is a mystery to me how such a talented and original artist such as Kate Bush can go largely unnoticed in this country, while crowds are clamoring for her in Europe. It could be EMI's lack of hype or the fact that she has never performed in the United States. Whatever the reason, if justice be done, "The Dreaming" will serve to rectify that oversight.

Billy Shaffer



Steel Breeze debut LP offers freshness that's hard to beat

Steel Breeze
Steel Breeze
RCA

A 6-year-old breath of fresh rock 'n' roll air is blowing across the country. Steel Breeze's self-titled debut album is hotter than a California Santa Anna wind in the dog days of August.

"You Don't Want Me Anymore" is the national smash from the LP, which was produced by the legendary Kim Fowley who produced the Runaways (Joan Jett's first group) and Alice Cooper.

The song is the first track on the A side of the album. Such placing of hits is enough to make a record company executive go into nervous hysteria, with fear that no one will get to the rest of the album.

The people at RCA have absolutely nothing to fear. Every song on the album has hit potential. "I Think About You," "Every Night," "I Can't Wait" and "Who's Gonna Love You Tonight" have mega-profit smash potential.

The band sounds very much like the Tubes without the outlandish lyrics, or Cheap Trick without the candy coating. The combination comes together to form a very clean but hard-hitting sound.

The tonsils of Steel Breeze, one Ric Lawlor, adds the crowning touch with a smoky-sounding vocal performance. The versatility of the band allows them to play pop, rock, slow material and one song, "Street Talkin'," that has definite reggae flavoring.

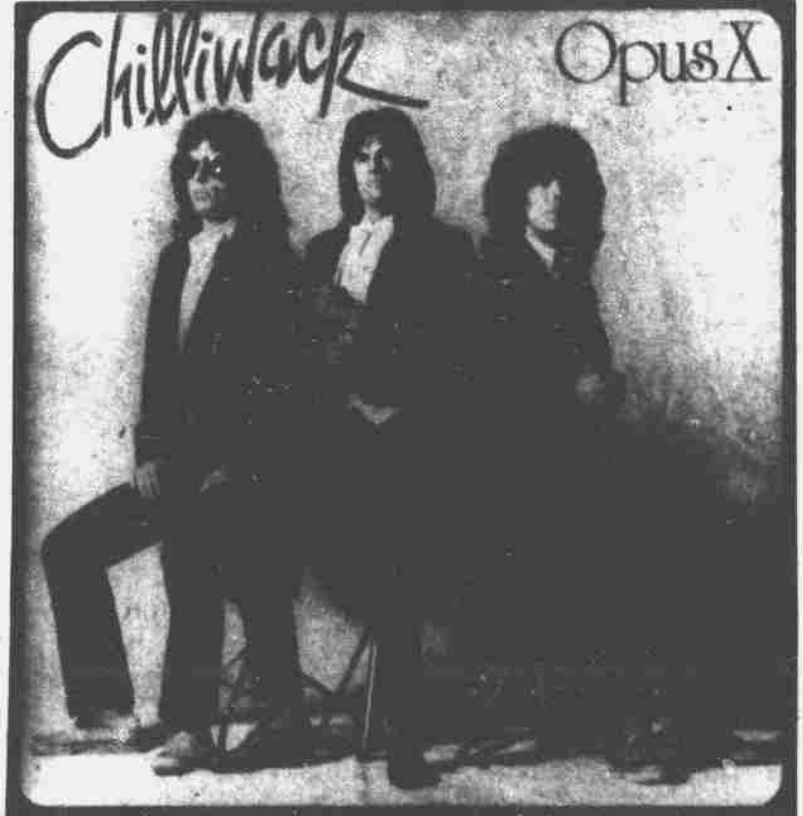
The band members evidently believe in themselves and their product in a flooded market of conformity. Tired of being on the northern California club circuit after six years, the band put the touch on some rich friends and amassed a small borrowed fortune of \$120,000. The next stop was a local studio for some self-produced demo tapes.

One tape contained a song so popular locally that radio station KZAP-FM in Sacramento put the song in its top rotation. The catchy little ditty was called "You Don't Want Me Anymore."

The rest is, as they say, history.

Get a couple of friends, your swimsuit and a pair of sunglasses, then gather round the stereo. It's going to be a long winter.

Randy Wymore



Chilliwack's Opus X deemed 'a cold slap of rock 'n' roll'

Opus X
Chilliwack
Millennium

What do you call a cold slap of rock 'n' roll?

A Chilliwack.

That's how the radio spot promoting Chilliwack's new album "Opus X" starts out. The spot doesn't lie. Chilliwack is not just another new Canadian band. Loverboy hadn't gone through puberty and Rush was still on the logging camp circuit when this three-man band was recording its first albums. "Opus X" is just what it says — the 10th LP from this mainstream band.

This music is not from left field. One listen confirms it.

From the pulsing "Don't It Make You Feel Good" to the infectious chord changes and harmonies of "Whatcha Gonna Do" (the current single), from the dreamlike, folksy "Midnight" to the groove of "She Don't Know," Chilliwack is its own band with its own style. The group sounds a little like Toto, but that isn't necessarily a detraction.

Probably the only other song by the band that you may be familiar with is last fall's Top 10 "My Girl (Gone, Gone, Gone)," which marked the band's arrival to the fickle music scene.

The Canadian Academy of Recording Artists (CARAS) and Juno (The Canadian Grammy) recognized the band with awards and award nominations last winter. The good news for Chilliwack fans is that "Opus X" is better than the album that included last fall's hit.

Chilliwack is definitely a contender for play on the established airwaves.

"Opus X" by Chilliwack, a cold slap of rock 'n' roll. Thanks. I needed that.

Randy Wymore