

# King. . .

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Robbie Robertson — "Between Trains":  
The leader of the now-defunct The Band provides an example of what many of us missed before "The Last Waltz." Robertson proves his long-standing ability for writing songs that can actually arouse some feeling. That's something you won't hear everyday.

Ric Ocasek — "Steal the Night":  
This cut is average work for Ocasek and has the haunting sound that showed up on the *Beatitude* album. The lyrics end up weak and rely on Ocasek's vocals to pull through.

Ray Charles — "Come Rain or Shine":  
Ray Charles sings the swinging blues with this 37-year-old song. His keyboards have never sounded better, even if they end up following Ocasek on the disc.

David Sanborn — "The Finer Things":  
Sanborn owes a lot to Donald Fagen's composition here and just can't stand up against the rest of the power on this forceful album.

Van Morrison — "Wonderful Remark":  
Irish-born Morrison proves that he can still kick a song in the butt if he wants to. This bluesy cut features some of the best lyrics on the disc.

—Todd R. Tystad

The problem is these are actors, not singers. They don't put the same pizzazz into singing that they do into acting.

The result is a boring record. If you're an insomniac, you should buy this record. Pop it on the stereo, stretch out on the couch and relax. You'll never need another sleeping pill.

As to the songs themselves: There are some good ones — Cole Porter's "Let's Do It" and George and Ira Gershwin's "Some-one to Watch Over Me."

Susan Lucci, famous to millions of viewers as Erica on "All My Children," sings the latter, but it's not exactly her kind of song.

Stuart Damon, Dr. Alan Quartermaine on "General Hospital," does a passable version of "Help Me Make It Through the Night." But you don't know whether it's an ode to Susan or a plea to Monica. Oh, well.



The worst song on the album, without a doubt, is Sharon Gabet's version of "My Boyfriend's Back." It's painful to hear a great song like that butchered. I advise Gabet, who plays Raven Alexander on "The Edge of Night," to stick to acting.

I'm sure the people at MCA know a lot more about the record-buying public than I do and I'm equally sure they wouldn't have released this album if they didn't think it would make money. The fact that the music is no good apparently doesn't matter.

And therein lies the problem. There is a lot of very good music out there that isn't being heard because record companies choose instead to give recording time to things like this. The result is pure, unadulterated tripe.

The only good thing about having an album like this is that you can play it at a party — it might even get a chuckle or two — and not worry about it getting scratched. Or even destroyed. In an emergency you can also use it as a Frisbee.

But, if you do have an insatiable desire to hear this record, don't despair. This is the kind of record that KFAB is going to love.

—Jeff Goodwin

## Symposium 'Anastasia' slated spotlights high-tech art

There is still space available if you are interested in registering for the symposium "The Computer and Its Influence on Art and Design" to be at Sheldon Memorial Art Gallery Thursday through Saturday.

The symposium will examine the aesthetic use of computers in art and the relationship between computer technology and art. A four-week exhibition of computer art will run in conjunction with the symposium.

Robert Mallary, of the University of Massachusetts at Amherst, will be the keynote speaker. He will discuss questions on whether computer art can convey the emotional appeal that other art does, whether the use of computers will displace artists from their traditional roles and whether the aesthetic value of a work is dependent on the means by which it is created.

Those interested in registering for the symposium should do so immediately by contacting the department of conference and institutes, Nebraska Center for Continuing Education, at 472-2844.

The University Program Council of American Films Committee will present "Anastasia" Thursday at 7 p.m. and 9 p.m. Tickets are \$2 for students, \$3 for the general public.

The film, made in 1956, stars Ingrid Bergman, Yul Brynner and Helen Hayes. Bergman won an Oscar for her role as an amnesia victim who is convinced by a Russian exile to pose as the Grand Duchess Anastasia, last surviving member of the Romanoff dynasty.

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## Singing soapers: Elevator tune tripe

Love in the Afternoon  
 Various Soap Opera Stars  
 MCA Records

You've got to hand it to the folks at MCA Records. In their never-ending quest to sell more and more records, they have come up with the concept of "Soapy Singers."

It's a simple concept, really. Just round up a bunch of stars from ABC's various soaps, set them in front of a microphone, and have them sing. Songs about love, of course. That's a given.

What you end up with is an entire album of elevator music. Which isn't bad if you happen to like elevator music. Personally, I don't go for it.

There are 10 songs on the album; each star does one song. The problem isn't their voices; they actually have nice voices.

## Stage play, 'Home,' set for Kimball

The University Program Council's Black Special Events Committee will present "Home," a comedy play about a young black man's adventures both down South and in "the big city," Thursday at 8 p.m. at Kimball Hall.

The play, performed with only three characters and one set, stresses the bonds between roots and family.

The play opened in December 1980 in a small theater on New York's Lower East Side. By late spring of the following year, it opened on Broadway to critical acclaim, capturing two Tony award nominations, including Best Play of the Year.

Tickets for Thursday night's performance are \$2 for students and \$3 for the general public.

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HOME, a unique play a former North Carolina farm boy, burst onto Broadway. The winner of immediate rave reviews, within weeks, HOME also garnered nominations for two Tony Awards and the Outer Circle Critics Citation for Best Show of the Year. Now, for its 1982-83 season, Daedalus Productions of New York in conjunction with the University Program Council-Tri-Culture Committee is proud to present the national tour of this acclaimed black play.

"Rich in local language and rough-hewn poetry, HOME is a tale all theatregoers should embrace. It is the most joyous play of several seasons."

Mel Gussow, NEW YORK TIMES

"HOME is warm, funny, and fully alive, and indisputably where the heart is."

Douglas Watt, NEW YORK DAILY NEWS

Date: March 31, 1983  
 Time: 8:00 p.m.  
 Place: Kimball Auditorium  
 Admission: \$2.00 for students and \$3.00 for non-students  
 Sponsor: DAEDALUS PRODUCTIONS  
 UPC-BLACK SPECIAL EVENTS

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