

Arts & Entertainment

Record store meets demands of Doc Holliday's club patrons

Phil Colley opened Doc Holliday's Records and Tapes because of a lack of music in Lincoln, particularly a lack of new rhythm and blues, blues and jazz — the kind of music he plays at his club (also called Doc Holliday's).

The club began selling records about six months ago to provide music for the club and a place for patrons to buy the music they were dancing to.

Colley, 27, moved the record selection from the club to the new store at 27th and Starr streets Oct. 21.

Doc Holliday's carries music other record stores usually don't have, Colley said. He mentioned the records of Shannon, older George Benson, Kool and the Gang and Bobby Nunn as some of the names of the artists he stocks.

This music came out in the late '70s, he said, and is hard to find or order, because only enough records were made to meet the demand at that time. Colley said patrons from his club have already established themselves as regular customers at Doc Holliday's Records and Tapes, as well as students

from UNL and people from the neighborhood near Doc Holliday's.

Colley said other record stores in town don't get new R&B releases until a month after they are released, or not at all.

Customers can order a newer release on a Monday and usually have it in their hands by Wednesday, while customers at other stores may have a month or more to wait. He said the amount of time depended on how old the release was — the newer the faster.

Doc Holliday's charges \$6.99 for most LPs, \$9.98 for double records, \$4.98 for 12-inch releases and \$1.85 for 45s. Colley said he also sells used records from the club.

The selection at Doc Holliday's also includes reggae and top 100s. Colley said his general selection compares with any record store, except it has more variety.

Doc Holliday's is open Monday and Tuesday from 10 a.m. to 6 p.m., Wednesday through Saturday from 10 a.m. to 9 p.m. and Sunday from 2:30 to 6 p.m.



Staff photo by Craig Andresen

Phil Colley and some of the stock in his store, Doc Holliday's.

Homespun genius endears 'Terms' cast

'Twas the month before Christmas when two blizzards came to town. One left 6 inches of snow. The Real Critic is here to explain the other one — "Terms of Endearment" — and how it captured Lincoln and the world.

Let's face it — you will be talking about "Terms" for the rest of this year at least. And not only because

in the immediate future (and perhaps distant) future is that is so well constructed on so many levels that it is bound to be imitated in everything from commercials to soap operas. Even the scenes that have things to complain about are great. Like "Annie Hall," it is a masterpiece in the naturalistic study of character absurdity.

On first viewing, the film is a tour-de-force, complete with real tears and real belly laughs. Even the distraction of knowing that "the house in Des Moines" was really at 14th and G streets in Lincoln vanishes in the face of screenwriter/director/producer James L. Brooks' sure-handed control of audience reactions. From the first hazily lit, lovingly photographed scene, you know you are securely in the hands of someone in love with the subtleties of human character — and if you share this fascination, you are in character heaven. The film is more concerned with fine portraiture than exciting plot reversals. It is all characters, no special effects, no spectacles, only people to cheer for.

The screenplay is written from Larry McMurtry's novel. McMurtry is known among members of his cuit as the Piaget of character delineators. His people in "Loving Molly" (from his novel "Leaving Cheyenne") and "The Last Picture Show" say and do what other hardly dare to think; they respond to the most complex human issues with simple, homespun, yet profound wisdom.

Brooks makes good use of McMurtry's rich characterizations. Brooks easily could challenge Alan Alda's title as television's Most Sensitive Male. His credits include "The Mary Tyler Moore Show," "Taxi" and "Cheers," a show definitely made with the witty, multifaceted, 20th-century woman in mind.

Brooks' style effortlessly links scenes, comic climax to comic climax (much like last year's "World According to Garp") until the last 20 minutes. From there on, it was all tears — some silent, some accompanied by hanky honks. Even real men, not to mention real critics, couldn't get by Emma's farewell to her sons without some real tears.

Jack Nicholson and MacLaine add their genius to the work of McMurtry and Brooks. They either worked on their parts (MacLaine was committed three years before filming began) or their own personalities enough that they were sheer joy alone and so good together I could hardly believe it.

Winger was often superb; Daniels, although often quite good, paled in comparison with his fellows players. The part appeared to be thinly written and he played it so flaccidly as to approach non-dimensionality. Lincolnite Troy Bishop is a delight. None of them can compare, however, with the brilliant comedy team of MacLaine and Nicholson.

The layers available to the audience are manifold. Indeed, that is this film's special charm — it offers sentiments for many special interest groups: the anti-New York chauvinists; the anti-male chauvinists; the ironist students of human nature; the fans of strong yet vulnerable woman characters (The men in this film are either boys or wimps. Only the women grow and deal with important issues.); girls who want to get away from home; grandmothers whodn't want to be old or give up their grandchildren.

"Terms of Endearment" is a Christmas present a lot of people are giving to each other this year.

By Dan Wondra



Chuck Jagoda

you can see your car in the Lincoln General parking lot when Shirley MacLaine smacks her grandson. Nor because you can see the actress who entranced Gov. Bob Kerrey, if only temporarily. Nor even the Academy Awards it will be nominated for.

You may mention these things, but the main reason the movie will occupy so much of your attention

HOTSPOTS

Television

• Humphrey Bogart won an academy award for his portrayal of Charlie Allnut in the film "The African Queen." If there was any justice in this world, honors would also have gone to Katharine Hepburn and director John Huston who helped transform E.F. Forrester's staid novel into a cinema classic. The film will be seen on channel 12 Saturday at 9:15 p.m.

At the Sheldon

• French Film week continues. Featured today at 3 and 7 p.m. is a look at French filming during the WWII occupation and liberation and Jean Gremillon's "Lumiere D'Ete." On Saturday at 3 and 7 p.m. is a look at French film from 1945 to 1955 and two Fremillon films, "Pattes Blanches" and "Haute Lisse." Film critic Jean-Francois Josselin will attend the evening screenings. Tickets are \$3 each night.

On Stage

• "A Christmas Carol continues its run at the Howell Theater, 12th and R streets this weekend. Shows are at 8 p.m. Friday and Saturday, and 2:30 p.m. Saturday and Sunday. Potential theatergoers take note: The evening performances on Dec. 3, 9 and 12 already are sold out and several others are on the verge of that status. To make your reserva-

tions, call the theater box-office at 472-2073 between noon and 5 p.m. Tickets are \$4 for students, \$5 for others.

• Jules Feiffer's "The White House Murder Tapes," which was scheduled to show last weekend at the Lincoln Community Playhouse, 2500 S. 56th St., before the blizzard, has been rescheduled for Saturday at 8 p.m. Tickets are \$4.50 and \$3.

• Tired of theater in large auditoriums? Tired of theater that costs money? Two laboratory theater productions, directed by and starring UNL undergraduate students, will be staged Sunday and Monday beginning at 4:30 p.m. in room 306 of the Temple building. "It's Called the Sugar Plum" is directed by Cindy Munger and stars Scott Dienstbier and Nadene Dooper. "Pumphrey," which was written by Charlie Bachmann, is directed by Michael Hofacre and stars Joyce Welsch and Jeff Talbot. And it's all free.

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