

Relaxing rub brings kneaded peace

Seldom have I been more self-indulgent — I had a professional massage.

It was everything I had expected. Afterward my back was relaxed. Every trace of tension was gone. I could turn my head almost 180 degrees, and I felt better than when I walked into the place. I was relaxed, at peace.

For a half hour my back, shoulders and neck were stretched, lightly pummeled, rubbed and kneaded. At first I tried to keep track of the masseur's manipulations, but my mind drifted as I sank deeper into relaxation.



Chris Welsch

The masseur, Glenn Pflum, works out of his apartment at 1201 E St., and at the YWCA at 1432 N St. He trained as a masseur first at the Soma School of Massage in Oakland, Calif., then at the School of Massage Therapy at Boulder, Colo., one of three accredited massage schools in the nation.

Pflum practices three types of massage: Swedish, Shiatsu and Neo-Reichian.

I had the Swedish massage. Pflum said Swedish massages often are seen in movies and popular culture. The masseur uses oil and long and short strokes to knead the muscles. Shiatsu is an Oriental form of massage using pressure points, stretching and breathing techniques. Neo-Reichian is a combination of the two.

Pflum became involved in massage when he was a graduate student in counseling at UNL. Friends introduced him to movement awareness, dance

therapy and massage. After he had a few massages, Pflum said, he became "more interested in bodies."

Although Pflum has a PhD. in educational psychology from UNL, he prefers to make a living giving massages — as many as six a day.

"After giving a massage to a person he'll have better circulation, relaxed muscles, peace of mind," he said. "You're not always that sure about counseling. You can take months and still not be sure you've helped."

He said his greatest satisfaction is knowing the person he has massaged feels the way he feels after a massage; "relaxed, centered, peaceful."

Massage doesn't have a set medicinal purpose, but it can soothe an aching back after shoveling snow, help ease muscular spasms, muscle tension and headaches, Pflum said. One of his clients says it helps lower his blood pressure.

The clientele he serves cuts across all social brackets, Pflum said, from children to people in the 70s and 80s, both men and women. Many are friends of friends who hear about Pflum by the grapevine, other know of him from the YWCA.

Pflum said massage can help educate a person about his or her body. After years of typing or doing nothing, muscles tighten. A massage can teach a person what relaxed muscles feel like.

If a person spends a lot of time taking care of others, having a massage allows one to be taken care of by someone else for a while.

Pflum is licensed to massage by the state of Nebraska. His in-home "clinic" consists of a small room with a massage table and a tape deck playing quiet music.

It's clean, pleasant and affordable.

Pflum charges \$9 for a partial massage, what I had, which includes neck, back and shoulders, or legs and feet, or any other partial combination. A full body massage takes an hour and costs \$16.

Copeland's solo entices imagination

By Peter Palermo

Stewart Copeland, the extraordinarily talented percussionist from The Police, has created one of the most imaginative and enticing albums of the year. His soundtrack for the quirky but interesting film *Rumblefish* is fascinating.

Records

All but one of the *Rumblefish* soundtrack's (A&M) selections are instrumentals. The only voice to appear on the record is that of former Wall of Voodoo ("Mexican Radio") member, Stan Ridgeway. His unusual voice complements Copeland's equally unusual compositions.

The rest of the LP is a study in percussion. Copeland's creations have so much texture and the drumming is so intricate that it is impossible to soak in all the elements it involves. No matter how many times one hears the record, new instruments, noises and rhythms are found upon each listening.

Most of the cuts are closely-related, melodically. This enables the songs to convey a sense of character and mood. Using recurring themes, Copeland communicates the emotions or actions of the scene in the film for which the music was written, as in the barely restrained tension in "Biff Get Stomped by Rusy James" or the unruffled and composed cool of "Tulsa Tango".

Copeland plays 12 different instruments, comprising the majority of the musical work on the album. He does, however, bring in a few studio musicians who do fine work in adding to Copeland's entire scheme of things.

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