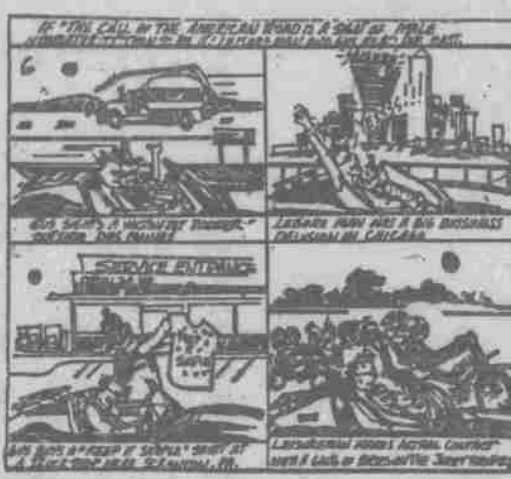
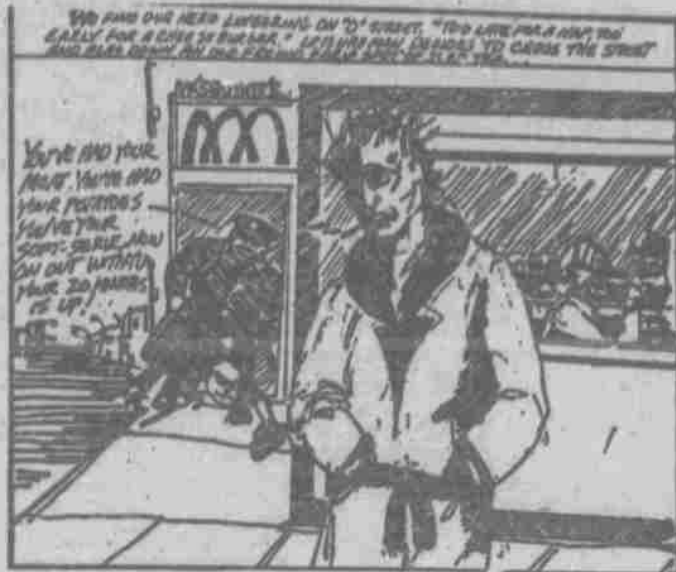


Leisure Man

by A. Kirvana



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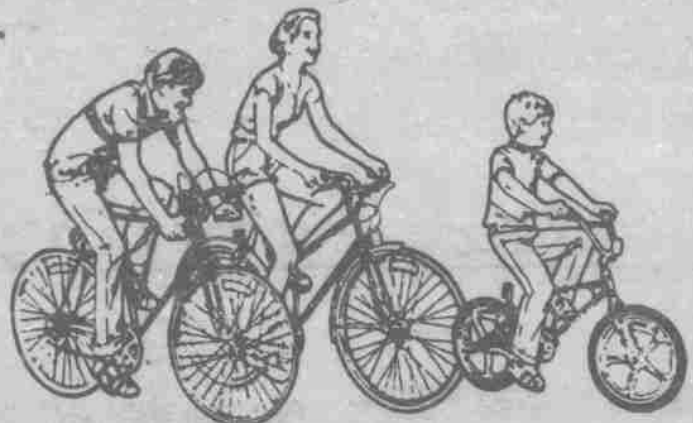
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Who do you call? Ghostbusters!

By Tom Mockler

Bill Murray is a genius. He is probably the funniest man in America, if not the entire world. For this reason "Ghostbusters" is a must-see film. Forget that it costs \$30 million to film and that it is basically a silly comedy — it is worth it.

Movie Review

The film is as simple as it sounds, with three academic parapsychologists forced into the private sector. They form Ghostbusters and then go around hunting ghosts for money.

The film works, in part because of the expensive special effects, which provide for supernatural realism, and in part because of Bill Murray's comic talents, which provide for natural surrealism.

The Dan Ackroyd and Harold Ramis characters provide technical support, while Murray seems only marginally interested in science or things scientific. For him, science is a dodge, and a way to meet

women. As Sigourney Weaver observes, "You don't seem like a scientist. You seem more like a game show host." But it is this attitude that allows Murray to transcend the reality, and therefore to overcome it.

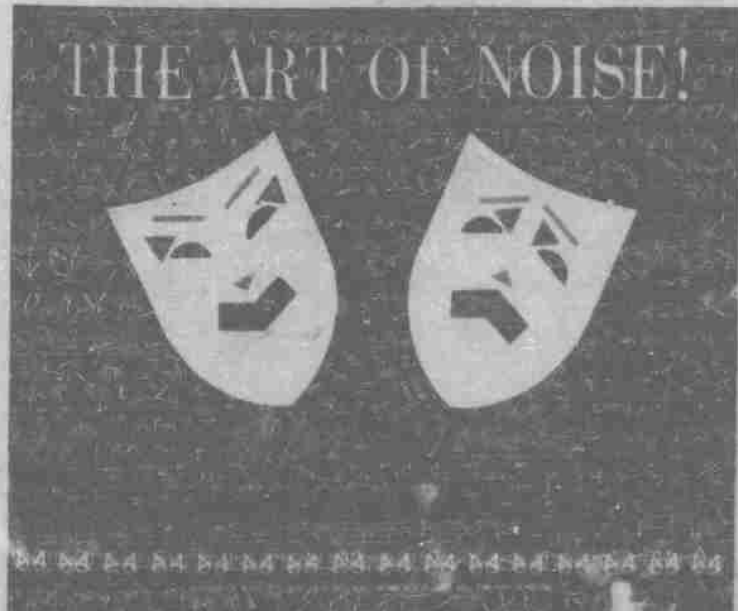
This is in the tradition of last years' underrated "Strange Brew," in which the McKenzie brothers are only concerned with finding another case of beer. Sure the plot is contrived, but any plot is secondary to the comic talents of Bill Murray. The film is essentially his vehicle.

The curious thing is that writers and co-stars Ackroyd and Ramis deliverately wrote themselves subordinate roles to Murray's. This is to their credit. On the other hand, it is a far cry from the early days of Saturday Night Live, in which Ackroyd was one of the stars and Murray played supporting characters. Murray has proven himself as a star of the screen, whereas Ackroyd has not.

Bill Murray can take just about any line and make it funny, with his patented combination of delivery and body language. His talents are even further underlined by a film due out this fall, "The Razor's Edge," in which Murray plays a dramatic role.

"Ghostbusters" is good, clean, wholesome entertainment and is recommended for everyone.

'Ocean Rain' echos past rock era



Courtesy Island Records

By Stephanie Zink

The Cure's new album "The Top" (Fiction/Sire) is the expected answer to last year's short release of "The Walk."

Although "The Top" is nothing like the fun style of "Boys Don't Cry," the album more than compensates

with deep-feeling lyrics and Robert Smith's fetchingly hurt voice in such songs as "Badmad Girl."

In "The Empty World," Smith writes about what goes on in someone's mind, presumably when they are on drugs. "She talked about the armies/That marched inside her head/And how they made her dreams go bad/But oh how happy she was/How proud she was/To be fighting the war/In the empty world."

There are some songs on the album that are much too confusing, like "Give Me It." But these are overshadowed by such gems like "The Caterpillar" which has several different changes of pace to make the song interesting.

In fact, the whole album is a completely different experience.

Echo and the Bunnymen's new album "Ocean Rain" (Korova/Sire) is also a completely different experience, but in a much different way than The Cure. Their sound can be compared to stepping off of a time machine in the middle of a Doors concert. This interesting concept is a wonderful difference than other bands now which concentrate on futuristic music than trying to do neat things with music techniques done in the past.

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Friday, June 29, 1984

Daily Nebraskan



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