

Arts & Entertainment



Violent Femmes 'add it up'

Victor DeLorenzo of the Violent Femmes drums at the UPC concert, Sunday night at the Nebraska Union. Because of a ticket mix-up the Femmes played to a not quite sold out but enthusiastic crowd.

David Creamer/Daily Nebraskan

Record industry, parents groups agree on warning customers of explicit lyrics

By Deb Pederson
Senior Reporter

Members of a group of Washington wives called the Parents' Music Resource Group and the Parent-Teacher Association compromised with the Recording Industry Association of America Friday and agreed to an arrangement including use of the following warning label (on albums): "Explicit Lyrics — Parental Advisory," according to the Associated Press.

Under the agreement, recording companies can print lyrics on the album jacket instead of using the warning. With this option, cassettes would be marked "See LP for Lyrics."

Musicians who have contract authority to design album covers can ignore the agreement. The drive for guidelines and a rating system began in September when Susan Baker, wife of U.S. Treasury Secretary James Baker, complained to Congress that "pervasive messages aimed at children, which promote and glorify suicide, rape and sado-masochism, have to be numbered among the contributing factors" to teen-age pregnancy and suicide.

According to the AP story, the record company and the artist will determine what is explicit.

So far, 22 of 44 RIAA member companies have accepted the label warning. RIAA President Stanley Gortikov said he didn't know what pro-

David Mills, assistant manager at the Record Shop at Centrum Plaza, said he didn't think the portion of rock music sales were accounted for by the 22 companies.

Local record store operators said they didn't think the warning labels would affect sales. Their customers haven't complained to the record stores about the labels, operators said.

John McCallum, owner of Dirt Cheap, 217 N. 11th St., said he didn't think warning labels would affect sales.

Records with sexually explicit or violent lyrics "make up an excruciatingly small percentage of the records sold," McCallum said.

"The majority of the customers think it's ridiculous," he said. "It's really a minority pushing for censorship. I think it's comical myself."

"I don't think the government should be making moral decisions," he said.

A clerk at Pickles, 220 N. 10th St., said he didn't know if sales would be affected.

"I think it would depend on the individual," Alex Wassem said. The intrigue of finding out why an album has a warning might prompt some to buy the album, he said.

But if parents come in with children when they buy albums, fewer will probably be sold, he said.

"I think the idea is good, but they're taking it too far. They're going overboard," he said.

warning labels would have an effect on sales, but they could.

"It depends if they go beyond just a warning and restrict sales," Mills said. Yet warning labels also would attract attention and could increase sales, he said.

Customers haven't said anything about the labels, he said.

"I think it's a good idea, but I don't know if it would do any good. If someone really wanted to listen to that stuff, they would find a way to do it," he said.

"There's definitely some albums that should have a warning on it," Mills said.

Composers present works

By Deb Pederson
Senior Reporter

The works of three UNL composers will be presented Tuesday at 8 p.m. in Kimball Recital Hall. The works, by Robert Beadell, Randall Snyder and Harold Levin, include a variety of 20th century styles, ranging from neo-classic to avant-garde and New Romanticism.

Beadell's compositions will include the pre-

Jazz group brings New York sound to Plains

By Deb Pederson
Senior Reporter

The contemporary repertoire of the Jazz Underground, a Lincoln-based band, is "surprising to hear in Lincoln but not in New York," said the band's leader, UNL student Bill Wimmer.

The group plays modern jazz compositions that usually aren't heard because the pieces are difficult and the sound is different than traditional jazz, said Wimmer, who is a senior history major.

"We're taking some chances and sometimes it doesn't work but we do it with a high energy level," Wimmer said.

He said the band plays works by Charles Mingus, Wayne Shorter and George Adams.

"The emphasis is on the music; the emphasis is to keep it fresh and exciting. Modern jazz is experimenting," Wimmer said.

"Everybody in the group is a serious musician and serious about jazz," Wimmer said.

Wimmer plays saxophone in the band. Kevin Lyon plays electric guitar, Andy Hall plays acoustic bass and Bill Bohlmeier plays drums.

The group started about a year ago but hadn't performed regularly until McGuffey's, 1042 P St., hired them, Wimmer said.

For now the band will stay more localized and play in Lincoln and Omaha, he said.

He said he has lived in New York City, California and Europe and has seen musicians spending their time pushing brooms to earn money just to survive instead of concentrating on their music.

Local jazz musicians take up more non-jazz music work because that is where the jobs are, he said.

Wimmer said he won't play anything but jazz.

"People will probably always have to take other jobs to put food on the table," Wimmer said. "I do other jobs like roofing in the summer and bartending in order to play jazz."

"When you play jazz you accept the fact that you probably won't get rich and famous. Improving and growing as a musician keeps you going."

The band hopes to expose the local area to progressive, lesser-known jazz works and expand the interest in jazz, he said.

The Jazz Underground performs Thursdays from 9 p.m. to 1 a.m. at McGuffey's. There is no cover charge.

'Plenty' is 'plenty swell'

By Tom Mockler
Staff Reporter

"Plenty," currently showing at the East Park 3 is plenty swell, I must say.

I say this with some qualifications, though. Number one, I like Meryl Streep. Number two, I am a sucker for films that look "nice," especially ones in Panavision — I saw it at the Indian Hills in Omaha, so it was in Dolby Stereo to boot. Third, I identified with the doomed romanticism of the main character.

Movie Review

"Plenty" is the story of a woman's quest for happiness in postwar Britain. Susan (Streep) is a courier for the British Secret Service in occupied France. British agent Lazan (Sam Neill) drops from the sky and she gives him instructions.

Later, after a close call with the Germans, she breaks down, and he "consoles" her.

As lovers, Neill and Streep ignite on screen. Their affair is a moment of intensity that will not likely be repeated in their lives. Streep is beautiful and Neill is powerful.

If anyone deserves to be nominated for a sup-

porting role award from this film, it is Neill. Still somewhat of an unknown commodity in the United States, Neill is best known for his roles in "My Brilliant Career," and Australian flick, "Reilly, Ace of Spies," recently seen on PBS and in the television movie, "Ivanhoe." Neill has a screen presence rivaling that of Mel Gibson and Marlon Brando.

After her affair with Neill, Susan's life just isn't the same. Being an English romantic in postwar Britain is a difficult thing because it is somewhat oxymoronic — at least if you're middle class and develop a relationship around a career foreign service officer like Raymond Brook (Charles Dance). Brook is primarily attracted to Susan by her looks and then by her originality. Susan sees Charles and eventually marries him, because he is kind and offers a source of stability for her.

Susan acquires Bohemian friends like Alice Park (Tracey Ullman) and a lover (Sting). Sting simply won't do for an above-board relationship, though, because he is working-class. Sting's mission is to provide Susan with a child, at which he fails.

The film is a tug-of-war between the romantic and practical tensions between and within humans. We are given a spectrum of personalit-

ites: Alice is the pure romantic, Susan is a romantic at the core, but is hemmed in by middle class sensibilities.

Raymond is very practical, but his belief in right and wrong and his love for Susan are his undoing. Ambassador Darwin (John Gielgud), Raymond's superior, resigns from his post not because he felt the British were wrong to in the Suez Crisis, but because he felt deceived.

As the man from the British Foreign Service explained, in the Foreign Service being right and wrong is not nearly as important as "getting along" that is what diplomacy is all about, and that is why the British lead the world in it. Unfortunately, "getting along" is not without a price, and the characters in this film pay it.

Fred Schepisi, the director, is Australian and the entire film, for obvious reasons, has a British flavor. To the Lucas/Spielberg crowd, this might mean "slow." Some viewers also might not appreciate that much of the film deals with British rather than U.S. problems.

Yet the entire film abounds with fine performances and does a good job of exploring the nature of human happiness.

It is also nice to look at. For these reasons I am giving the film a 4.25 rating. But then again, I just like watching Meryl Streep's face.

miere performance of two settings of poems by Nebraska poet Ted Kooser, "Just Now" and "The Fan in the Window." These introspective songs from Beadell's cycle "evocations" will be performed by Lori Blythe, mezzo-soprano, and Marge McKinty, piano. The second of Beadell's works will be a dramatic monologue from his opera "Napoleon," first performed in 1973. Patrick Mason, baritone, and Vena Alesio, piano, will perform this excerpt.

Beadell, who has won annual ASCAP awards for creativity and advancement of American music since 1967, also has been awarded the Ford Foundation grant for visiting composer at New York City Center and NEA fellowships for jazz composition in 1972 and 1976.

Three stylistically diverse pieces by Snyder, "Sinfonietta," "Nova Cygni" and "Of Here Being," will be performed.

"Sinfonietta" is a short neo-classic composition for younger players. It will be performed by a wind and percussion ensemble of undergraduate students, conducted by Robert Fought.

The avant-garde "Nova Cygni" was written for the unusual combination of string bass and bass guitar. Richard Kline and the composer will perform it.

The second premiere of the evening, excerpts from "Of Here Being," is a setting of Wallace Stevens' works. It will be performed by Judy Shannon, mezzo-soprano, and Catherine Herbener, piano.

Snyder, the recipient of many prestigious awards, will premiere his transcription of Franz Schubert's "Deutsche Tanze" with the Lincoln Symphony Orchestra later this month.

Closing the concert will be "Seven Pieces" by Harold Levin. This composition, a chamber concerto for solo viola and 14 instruments, will feature Levin as a soloist with an ensemble of UNL students and past members of the Lincoln Youth Symphony and will be conducted by Randall Snyder.

The concert is free.