

Arts & Entertainment



Beth Emerson/Daily Nebraskan

Folklore program to be given tonight

"The Frontier Heritage in Nebraska Literature and Arts" humanities program series continues tonight with a program by UNL folklore professor Roger Welsch.

His program, "Folktales and Folksongs: Literature of the Frontier," will begin at 7:30 p.m. in the fourth floor auditorium of Bennett Martin Library, 14th and N streets.

Welsch will discuss the importance of folksongs and folktales to the frontier settlers. Program organizers said he will show that folktales and songs shouldn't be dismissed as amusement for children, but considered historical and literary documents created by a "collective social genius."

Welsch has written several books and numerous articles on folklore and folk music, including "Treasury of Nebraska Pioneer Folklore," "Folklore

Methodology," and "Shingling the Fog and Other Plains Lies." He also writes a weekly column for the Lincoln Journal.

This program is one in a series of 12 funded by a grant from the National Endowment for the Humanities, and sponsored by the Nebraska Literary Heritage Association in cooperation with the Lincoln City Library Foundation.

All programs are videotaped and may be viewed by contacting the library.

Welsch's program will also air live on cable-TV channel 20.

A booklet containing the essay and bibliography for each program in the series will be available in the Heritage Room or at all public libraries prior to each program.

For more information, call the Heritage Room at 435-2146.

W.A.S.P. caters to teen-age hostility

By Charles Lieurance
Senior Reporter

"As long as there's hostility in teenagers, there will be a place for heavy metal."

So says Blackie Lawless, vocalist, songwriter and bass player for the metallic group W.A.S.P. W.A.S.P. will open for Kiss Friday at the Omaha Civic Auditorium.

"Adolescence is painful at best. School is a hassle, parents are a hassle. They need something for themselves," he said.

Band Preview

Over the phone, Lawless does not communicate in the series of high-pitched screams or guttural expletives you might expect from a heavy metalist. Lawless doesn't say "man" after every sentence. I never got the feeling I was talking to someone wearing a dog collar and a leather cod-piece. If you played the telephone conversation backward, you probably wouldn't hear 666, the number of the beast, repeated again and again.

Now that all the stereotypes are dispelled, we can talk to Lawless.

W.A.S.P.'s new album, "The Last Command," is the first LP to get a warning label from the Parents Music Resource Center. Lawless, of course, has some thoughts on the PMRC.

"It's a bunch of crap," he said. "The very idea of anybody in Washington, D.C., telling rock'n'roll to clean up its act is complete hypocrisy. It's the Hitler thing where people will believe a big lie before they believe a little one."

"The Last Command" is a rare heavy metal record. Critics from "Guitar" magazine and several other publications have hailed it as a "milestone" album, transcending the limitations of that critically berated genre.

The hit single from that album, "Blind in Texas," is a catchy piece of pop, riff-based songwriting with the guitars whooping it up throughout.

"Blind in Texas" is a true story," Lawless said. "During our last tour we had three days off in Texas. Those boys love to have a good time. We were literally 'blind' drunk. The police, the trouble, those cowboys robbed us of our sanity."

Recently Guitar Player magazine published the guitar music for some of W.A.S.P.'s songs. The man who wrote the article came to the conclusion that heavy metal wasn't as simple as it sounded.

"People have been saying heavy metal was simple for years, as if all we were doing was exploiting our listeners," Lawless said. "Rock'n'roll is meant to be sweaty and smelly and there is genius to simplicity. Things can be enormously complex but simple to the ear. The Rolling Stones sound very simple, but try to play it."

Although Lawless said W.A.S.P. is looking forward to playing Omaha, one might question his knowledge of the Midwest.

"Heavy metal is especially popular in the Midwest," Lawless said. "The people there lead a more radical lifestyle. Punk is no big thing in those Midwest steel and farm towns where they've been wearing leather and carrying steel pipes around for 25 years."

Theater student a natural performer, professor says

By Charles Lieurance and
Kris Leach
Staff Reporters

You might not have noticed Treva Tegtmeier in "Terms of Endearment." She was an extra and stood in for the cashier in the grocery store scene during lighting rehearsals.

In the film it may have been easy to lose Tegtmeier in the crowd, but in UNL's theater department, she stands out.

"I've acted with Treva, directed her and taught her in classes," said Kevin Hofeditz, an assistant professor of theater. "In all instances she has shown the utmost professionalism. She has shown talent as a singer, actor and as a dancer."

Tegtmeier, a fifth-year senior majoring in theater and dance, said her love of the performing arts began as a child when her mother gave her voice lessons.

When she was 9, Tegtmeier began dancing lessons. It was a 50-mile drive to the lessons in Hastings from her hometown of Davenport, she said.

Throughout her youth, Tegtmeier said, she studied dance and music. When she arrived at UNL as a freshman she had every intention of becoming a music major. But after taking several theater classes, her interest began to shift more toward dance and theater.

"The dance degree with the theater is a really good combination, each enhancing the other," she said.

Throughout her academic career, Tegtmeier has been in many UNL theater productions. Last year she was in eight shows, including "Charley's Aunt" in the role of Kitty, "The Hostage" as Diedre, "Grease" as Betty Rizzo, "Amadeus" as Katerina Cavalieri and Henrik Ibsen's "Ghosts" as Regina.

A born-again Christian, Tegtmeier hopes to express her love of Christ through her work, she said.

Besides UNL theater productions, Tegtmeier has worked with and performed for The Nebraska Repertory Theater, the Mule Barn Theater in Tarkio, Mo. and won a scholarship to study dance under one of the four pioneers of modern dance, Hanya Holm.

See TREVA on 10



Tegtmeier

Mark Davis/Daily Nebraskan

Cards & Letters

Review 'inaccurate' on genre

Some people just can't appreciate subtlety.

That's the only conclusion I come to when I read another scathing, unthinking review of New Acoustic Music like the one thinly disguised as a record review by Chris McCubbin (Daily Nebraskan, Jan. 20).

I, like other New Acoustic musicians I know, get sick and tired of anxiety-ridden teenagers, with their glands in an uproar, taking their frustrations out on our music and calling it the same as the "easy-listening" music that they program for dental offices.

I didn't appreciate the review of the Windham Hill record. I won't concentrate on the album in question, since the reviewer didn't bother to either, except for three paragraphs out of an 11-paragraph review.

Differing tastes aside, the worst thing reviewers can be is inaccurate. This lets the informed reader know right off that reviewers don't know the subject on more than a surface level and shouldn't have been assigned to review a subject they know so little about.

Here are some examples from McCubbin's review: It's difficult to appreciate what the reviewer describes as an "interesting guitar piece with an authentic folk feel," when it is "High Plains," by Phillip Aaberg, a solo pianist who doesn't play guitar.

The reviewer then goes on to say that

the Windham Hill "band" usually plays "lots of flutes." I own all 40 of the Windham Hill albums (as well as hundreds of others in the rough category of jazz fusion and new acoustic music), so I did some research. I found that very contrary to McCubbin's statement, only nine albums out of 40 even use any kind of flute, and it is played sparingly on most of those.

Admittedly, two of the songs on the album in question did have flutes, although the one song with "lots of flutes" originally was released on a different label and only included here, I assume, because of the seasonal aspects of this album.

All this leads me to believe that McCubbin only listened to this one Windham Hill album to form his grossly misinterpreted generalizations, or possibly listened to one or two other Windham Hill albums.

Listening to this album, "A Winter's Solstice," would be good enough credentials for a layperson's review of this album, but it hardly qualifies as enough experience to make such gross generalizations about the whole record label, let alone the entire New Acoustic genre.

To add insult to injury, all of this misinformation comes after telling us that a Windham Hill album has "finally made the charts." Where was McCubbin when Windham Hill albums were placing — and staying — on the national

jazz and pop charts since George Winston broke into national prominence in 1980?

As a disc jockey who has played this music on a local radio station for the past 1½ years, I've had numerous calls from people with "rocker, punker and cowboy, etc." tastes, who also seem to enjoy this music when they get a chance to hear it. In fact, one fan who called frequently to comment favorably and inquire more about the music was a bass player in a local punk group.

In all fairness, I must admit that to my particular tastes, the album in question is perhaps one of the least consistent and weaker Windham Hill albums. I would suggest to the novice listener Will Ackerman's "Past Light," Michael Hedge's "Aerial Boundaries," George Winston's "Autumn" or Darol Anger and Mike Marshall's "Chiaroscuro" as a small group of albums representative of the best the label has to offer.

Rather than "driving the state of the art even further into the new dark ages" as McCubbin would have us believe, and which would seem to be the territory of MTV and VH-1, I think that New Acoustic Music has given us a good alternative, a creative option, somewhere between the extremes of Lawrence Welk and Ratt.

Dennis Taylor
jazz programmer/KZUM radio
recording artist