

Arts & Entertainment

EPs generate sales despite high prices

By Matt Van Hosen
Staff Reporter

EP, 12-inch 45-rpm single. Maxi-single. Mini-LP. What are they? What's the difference between them and an LP? How much do they cost? Are they worth it?

Time for a quick clarification of terms. EP means extended play, LP means long play. An EP is a 12-inch 45-rpm single or a maxi-single. An EP is not a mini-LP. These titles are named because of the number of songs and the total amount of playing time. An EP is longer in playing time and usually has more songs (also known as tracks) than the standard 7-inch 45-rpm single. A mini-LP has more songs than an EP. The LP is the vinyl king in number of songs and in playing time.

Now that the terms have been defined, let's get on with the important question: why would anyone buy an EP when an LP is longer in time and has more songs?

All right, enough time wasted pondering. Let's check with the experts.

"I think a lot of people buy EPs because EPs are often released before LPs, so they give a taste of what the LP will be like," said Michael Black, employee at Pickle's Records and Tapes downtown. There are other reasons why people buy EPs, and a quick look at what sells explains why.

"The biggest sellers are those with dance mixes . . . pretty much soul and R & B," said John Gell, employee of Dirt Cheap Records and Gifts downtown. The soul and R & B EPs are usually domestic (that means the record is made right here in the good ol' U.S. of A.) top-40 hits. What about import EPs? The biggest sellers of import EPs are Joy Division, Caberet Voltaire and the Sisters of Mercy, said both Black and Gell. Why do import EPs appeal to record

buyers? In addition to advance tracks and dance mixes, EPs often contain songs or versions of songs that are otherwise unavailable, especially live versions, instrumentals, outtakes (songs recorded at the same time as an LP, but not released on the LP) and covers (songs written and performed by one band, and then performed by another band).

EPs have a limited market. Pop music is the only genre that has EPs. You won't find a dub version of Ludwig van's Ninth. Nor are you likely to find a dance mix of Kenny Rogers' "The Gambler."

Nonetheless, EPs sell quite well. Black estimated that EPs account for about 5 percent of all record sales. Gell said that EPs accounted for about 10 percent of all record sales.

It's not just high school and college kids who buy EPs. Bars and radio stations use them as well. Radio stations use them for further promotion of bands and the releases of bands. Bars use them to get people to "dance — music that will get people out on the floor," said Hank Bauer, manager of P.O. Pears.

Some of you are thinking, "OK, maybe they are worth it, but don't they cost a lot?" It depends. Prices vary from \$1 to \$6. A new import EP usually costs \$5 or \$6. A new domestic is about \$4 or \$5, cut-out (factory overstock) and used EPs are cheaper, costing \$1 to \$4. Both Pickles and Dirt Cheap have wide selections of domestic, import, and cut-out EPs. Dirt Cheap also has a wide selection of used EPs. Gell said he thinks that Dirt Cheap's used EPs provide a "better selection and probably sell just as well as new EPs."

A word of advice to all who buy EPs: buy now. "They have a short life span. They only hang around a couple of months," Gell said. So . . . buy them now or forever hold your LP.

King's 'It': Fear and fantasy

By Chris McCubbin
Senior Reporter

"It," Stephen King (Viking)

Fair warning: If I wasn't getting paid to read "It," I never would have made it past the first 200 pages. By the end of the book I was loving it. "It" is one of King's most rewarding books — if you can get past the long haul at the start.

This is a big, big book. At 1,138 pages, "It" is even longer than "The Stand." In "The Stand," King took

quarter of the novel such a trial. Three pages pass between the time a character enters a bar and the time he orders his drink. Half a page is devoted to describing the contents of a character's medicine chest.

Who cares?

If you can stick it out for a few more pages you come to care, your mind adjusts to King's ultra-slow pacing, and you discover that all that trivia you found out about the characters early on really is vital to the plot King is developing.

"It" is the story of a small Maine town which is haunted by a nasty, slimy monster that wakes up every 27 years and goes on a killing spree for the next 18 months or so. Seven 11-year-old children each run into the creature and narrowly escape, so they team up to chase it to its lair and kill it. But they don't finish the job, so they have to come back 27 years later when the cycle starts once more and try again. King very neatly develops the 1958 and

1986 stories simultaneously.

It, the monster, is a classic creepy King critter. It can take any form and appears as whatever you most fear. In a typical bit of King perversity the monster, when for some reason it doesn't want to be scary, appears as a clown, a cross between Ronald McDonald and Bozo, red, yellow and green balloons in hand.

So far this sounds like typical King scare-fare, but there's more to it than that for the devoted King follower. As horror, "It" is pretty typical King, as fantasy, it's his most significant work so far.

King's earlier efforts to create an imaginary world have been, at best, qualified successes. Most of his best works have offered no explanation at all for their supernatural goings-on; some of the others used H.P. Lovecraft's cosmology. King has tried to create an imaginary world before, but the fantasy universe he designed with Peter Straub in "The Talisman," was contrived and a little too cliched. The cosmos he created in "The Dark Tower" was nicely surrealistic, but seemed to lack a center.

In "It," King has finally created a coherent and original imaginary universe, and the fact that the imaginary universe could very well be, to all outward appearances, the "real" world only adds to its power. The cosmos of "It" is a beautifully simple thing with a good helping of King's uniquely warped humor.

"I'm the Turtle, son. I made the universe, but please don't blame me for it; I had a bellyache," the Creator introduces himself.

Another big asset of the book is that most of King's characters are children for most of the book. King is unequalled at creating portraits of American childhood that are real, moving, but not at all sentimental.

Nobody in their right minds would pay \$22.95 for this book, but watch the libraries or wait for the paperback. If you have some time to kill, "It" will reward the patient.

Review copy courtesy of the University Bookstore.

Book Review

what could have been three or even four pretty good novels and strung them together to create a giant, incoherent mess. "It" tells one, fairly simple story, but King goes into microscopic detail about each character and event.

It's this detail that makes the first



Kurt Eberhardt/Daily Nebraskan

'Golden Girls' brings home four Emmys

By The Associated Press

The following were the winners at Sunday evening's 38th annual Emmy Awards in Hollywood.

CBS' "Cagney & Lacey" won four awards at the 38th annual Emmy Awards Sunday, including one as best drama series for the second year in a row.

"Cagney" star Sharon Gless won her first Emmy as best actress in a drama series. John Karlen as best supporting actor for his role as Tyne Daly's screen husband and Georg Stanford Brown, Daly's real-life husband, as best director.

NBC's "Golden Girls" eased past "The Cosby Show" collecting four Emmys including best comedy series. Cosby finished first in the ratings last season, while "Golden Girls," a rookie hit, was seventh. Betty White won as best lead actress in a comedy series, and it also won for writing and technical direction.

NBC's "Peter the Great" and "Love Is Never Silent," were selected as best miniseries and best drama special.

Another winner, NBC's "St. Elsewhere," was only 46th last year. It picked up a second Emmy for William Daniels as best actor in a drama series, plus an Emmy as best supporting actress for Bonnie Bartlett. Daniels' wife both on the show and in private life. It also got a writing award.

Michael J. Fox won as best lead actor in a comedy series for NBC's "Family Ties." Rhea Perlman of NBC's "Cheers" and John Larroquette of NBC's "Night Court" were repeat winners as best supporting performers in comedy.

Rare Silk a class act

By Kim E. Karloff
Staff Reporter

Lionel Richie may have 'em dancing on the ceiling, but Rare Silk had 'em dancing in the aisles Sunday night at Kimball Hall.

Yes, people were dancing at the UNL Performance Series season opener clapping and singing a bit, too.

Perhaps it was the jazz trio's vocal pyrotechnics. This group could sing. And scat. And croon. And improvise.

Concert Review

Their presentation of pure fusion jazz was downright entertaining.

Fusing voices with instruments, instruments with voices, voices with jazz, jazz with blues, blues with classical, pop tunes and rhythm, the Grammy Award nominees displayed a barrage of skills — and a style energized by jazz ranging from the romantic ballads of the '30s to the spontaneity of scat.

Frequently compared to Manhattan

Transfer, Rare Silk is made up of Todd Buffa and singing sisters Gaile and Marylyn Gillaspie.

Dressed in a backless black dress and shiny silver pumps, Gaile could belt out most any note given to her. Her smooth intonations and balanced range breathed sophistication.

Marylynn, Gaile's vampy sibling, added a touch of vivaciousness — even her dance actions said, "Let's have some fun."

Buffa provided a solid sense of style and control. When speaking to the audience, he embodied a sort of "We're-all-here-at-the-nightclub — enjoy" attitude. (And he could ba-ba-boom with the best of them.)

Indeed, the back-up instrumentation, Lester Mendez on keyboard, Ted Kumpet on guitar, Rick Seirabracci on bass and Rob Echelman on percussion, gave a sense of watching a nightclub act.

Intensity, intimacy and plain good showmanship were all there.

Maybe that's why the audience danced — and clapped and sang.

Art contest underway

The Nebraska Wesleyan Art Council is sponsoring its third annual Nebraska Young Artists competition. The contest is open to any artist under 39 years of age as of Dec. 31, 1986, who has lived in Nebraska for the past five years and is no longer a student.

The winner, to be announced Jan. 1, 1987, will receive a \$300 award in honor of the late Helen Haggie, former cultural affairs editor of the Lincoln Journal and member of the Nebraska Wesleyan Art Council. The

artist also will be featured at a one-person show at the University Place Art Center Wesleyan Laboratory Gallery, 48th and Baldwin streets, Feb. 13 through Mar. 11, 1987.

Last year's recipient was Michael Fowler of York. Applications are due Dec. 1. For more information and an application form, contact the Nebraska Wesleyan Art Council, Nebraska Wesleyan University, 50th and St. Paul streets, Lincoln, Ne 68504.

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