

# Arts & Entertainment

## Review Board



### The Smithereens, "Especially for You," (Enigma Records).

These four guys from New Jersey fuse harmonic, retro-inspired basement guitar riffs with infectious vocals on their first full-length LP. Their 1983 EP "Beauty and Sadness" was an underground collection of catchy pop tunes that failed to achieve much recognition. With a few videos on MTV and some PR hype, they are enjoying national success with their latest opus. And they deserve to. Their smooth melodic tales about girls and youth contain shades of everything from the Smiths and REM to the Hollies.

Pat DiNizio's vocals are reminiscent of early Elvis Costello with their whiny, resonant tonal qualities. Tracks like "Behind the Wall of Sleep" and "Groovy Tuesday" wouldn't look out of place at a 1965 fraternity party, but the band injects enough modern technical gloss to give them an '80s premise.

Folksy chanteuse Suzanne Vega makes a cameo appearance on "In a Lonely Place," a sepulchral weeper that easily rivals the scholky Top-40 duets that pervade the airwaves these days. Pop music is often discounted by the high-brow set because of its inherent vacuousness. But the Smithereens prove that pop can be complex and actually contain something other than technopop synthesizer backdrops and trite lyrics. On "Especially for You," they use the guitar to its highest potential, adding both danceable fire and coarse bar-band atonalities to keep listeners compelled. They probably aren't going to seduce a new generation of listeners and gain a cult following like REM, but there's still a lot of potential here. Their veracity may eventually find them a place among the more progressive corners of the new music scene.

—Scott Harrah

### The Beastie Boys, "Licensed to Ill" (Def Jam/Capitol Records)

New York's Beastie Boys started out as a hardcore band in 1979, then split up, reformed and churned out an EP, "Polly Wog Stew." Once the advent of hip-hop and rap music started invading the New York music sensibility in the

early '80s, they decided to jump on the beat-laden black bandwagon and start scratchin' for the ghetto's sake. But wait a minute... these guys are white boys from the suburbs. White boys doing black rap and hip-hop? Sound unusual? Of course, and that's why "Licensed to Ill" is such a quirky little masterpiece. It's incongruous, incoherent, ridiculous and totally obnoxious... and those qualities are exactly what make it a success.

Rap and hip-hop are the antithesis of music. Forget guitars and other conventional instruments. Rap and hip-hop have never needed them. A good rap song is completely non-musical, brandishing an arsenal of eerie, throbbing electronic nonsense, "scratches" and prepared rhythm tracks with dubbed dialogue from old TV shows and songs. Critics often say that the two genres are mindless, but they actually reflect the chaos and confusion of the world's subcultures, which give them high appeal in the black, gay and ethnic netherworlds of the south Bronx and lower Manhattan.

The Beastie Boys lift rap to new ludicrous pinnacles with exaggerated heavy-metal guitar riffs, unrehearsed lyrics and hyperbolic outbursts of emotion that are both humorous and hilarious.

Cuts like "Rhymin'" and "Stealin," a funky send-up of subcultural kleptomaniacs and Ali Baba, and "Hold It Now, Hit It" are satirical slices of the genre's absurdities. On one song, a Beastie Boy suddenly stops the music and screams, "hey, let me clear my throat!" That unexplained conniption sums up the spontaneous, yet inventive spirit that's imbued throughout the album.

Run D.M.C. brought rap to the mainstream this summer, proving that the genre is more than a passing underground gimmick. The Beastie Boys, with their hardcore background and incessant sense of wit, have embellished the rap rose even more, giving it the substance and whimsicality that will take it into the future and polish it for subversive posterity.

—Scott Harrah

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## World-renowned pianist to perform

Andre-Michel Schub, grand prize winner of the Van Cliburn International Piano Competition in 1981, will make an unprecedented third appearance with the Lincoln Symphony Orchestra on Tuesday. The performance will be at 8 p.m. at O'Donnell Auditorium, 50th & Huntington streets.

The orchestra, under the direction of Robert Emile, will open the program with the overture to "Russian and Ludmilla" by Glinka. Schub then will play "Concerto No. 21 for Piano and Orchestra, C Major" by Mozart, familiar to many as the theme from the film

"Elvira Madigan."

After intermission, Schub will be heard in the "Symphonic Variations for Piano" by Cesar Franck, described as "a flawless work and as near perfection as a human composer can hope to get in a work of this nature (i.e., a concerto)."

The orchestra will conclude with the colorful, spectacular tone poem "The Pines of Rome" by Respighi.

The performance will be seen in a delayed broadcast on NETV, channel 12, Dec. 20 and 23.

In addition to his triumph at the Van Cliburn competition, Andre-Michel Schub won first prize at the 1974 Naumberg International Piano Competition and received the Avery Fisher Prize in 1977.

He has performed with the world's leading orchestras, among them the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Concertgebouw Orchestra, Detroit Symphony, Los Angeles Philharmonic, New York Philharmonic and the Philadelphia Orchestra.

## State of the Arts

Compiled by  
Stew Magnuson  
Staff Reporter

### Music:

Once again, Magic Slim and the Teardrops return for a weeklong engagement at the Zoo Bar. You never know who will show up to jam with the "Giant of Chicago Blues." Cover tonight and tomorrow will be \$2 and then increases with each

night.

Mother's Big Band plays its traditional Monday-night gig at Chesterfield's tonight. There's no cover.

### On TV:

"Sixteen Candles," the movie that made Anthony Michael Hall, Molly Ringwald and director John Hughes famous, shows tonight at 7 on WGN, channel 2.

The original "Beau Geste," starring Gary Cooper, plays on WGN

later at 11:30 p.m.

### At Westbrook:

UNL student Betty J. (Henke) Colbert, a mezzo-soprano, will present a graduate recital at 4:30 p.m. Tuesday in the Westbrook Music Building recital hall. The program will include Xavier Montsalvatge's "Cinco Canciones Negras," Canadian composer Robert Flemming's "The Confession Stone" and "The Songs of May."

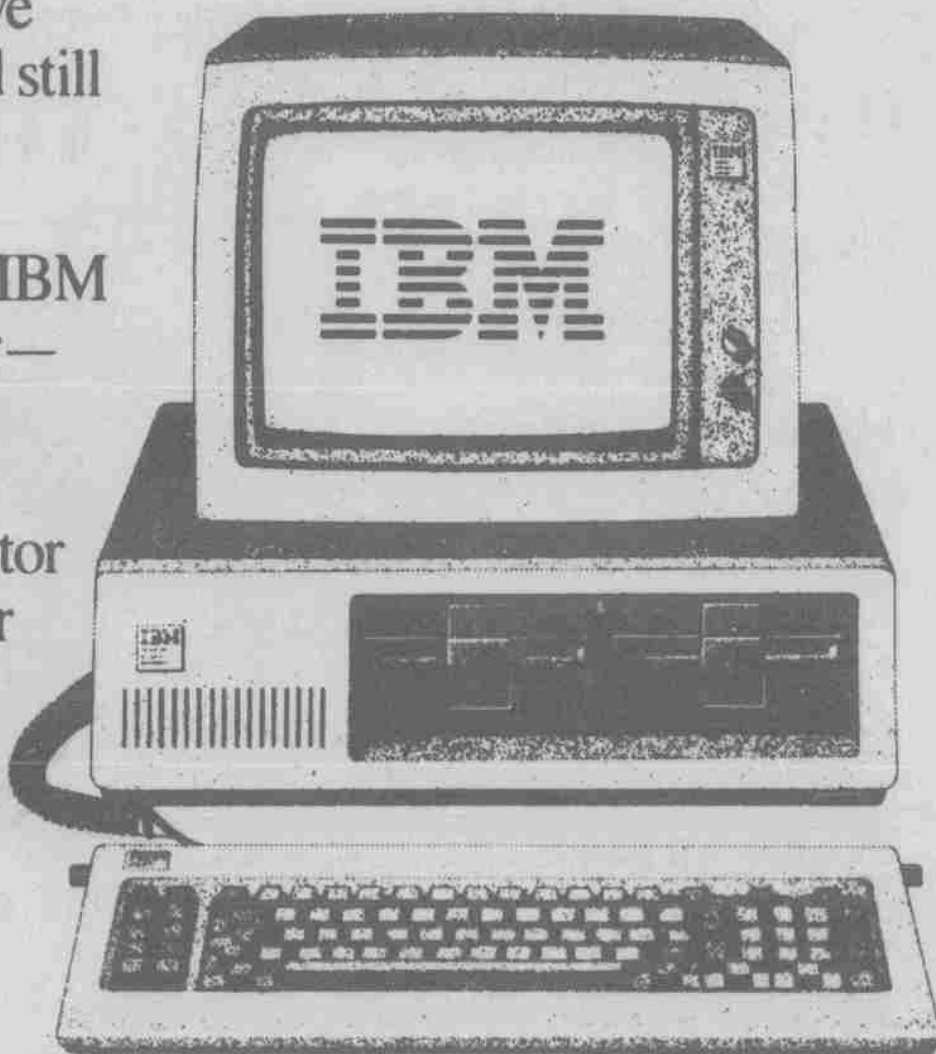
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Courtesy of Enigma Records

The Smithereens