

Arts & Entertainment

Chesty's wants to be 'happening'

By Tish Mockler
Staff Reporter

A place that walks a fine line between bar and restaurant is taking a big leap into building its entertainment scene.

Chesterfield, Bottomsley & Potts, 13th & Q streets, is working to expand its entertainment to include semi-national and national bands regularly.

Currently, Chesterfield's has bands on two or three weekends a month but draws only a sporadic crowd. Much of Chesterfield's weekend business is from people who are already downtown and have just gotten out of a movie or are looking around for something to do, said manager Brady Wiebeck. By widening the scope of entertainment and opening some shows to minors, Chesterfield's hopes to bring back some of the business that was lost

when the drinking age was increased. If all goes well, in time this may create a club atmosphere, he said.

Lincoln has a captive audience of young college students, frequently eager to explore new realms of entertainment, and to a large degree this resource seems untapped in the business community. Minors can go to private parties and occasional shows at Pershing Auditorium, or show in the Haymarket, but there is no regular entertainment for minors.

Chesterfield's employee Danny Shonerd is looking into touring bands and lining up shows. The hard-core band "Suicidal Tendencies" (remember them from the movie "Repo-Man"?) is scheduled to play April 28. Shonerd said Chesterfield's should be a place that people seek out and can count on for solid entertainment. Shonerd

said that Chesterfield's needs to establish consistent, high-quality entertainment "so that people know what they'll be getting."

In basic terms, the bar needs to get a reputation as a "happening place," Shonerd said.

"It's a shame to see the place going to waste," he said. "I don't see why someone didn't capitalize on it awhile ago."

One reason it is hard to envision Chesterfield's as a "night club" is because it's mainly a place where people can go to eat and drink; and juggling the extra noise from the band room might occasionally be a trick. Wiebeck said that they have always tried to keep the dance room and the dining room separate, and that has usually worked.

Right now Chesterfield's hopes to break even and establish a reputation so agencies will

know about it and begin to count on it as a place to book touring bands. If students pick up on the bands and things get rolling, Shonerd said, Chesterfield's may redecorate.

Shonerd's previous band experience and similar work lining up bands at the Drumstick years ago should help this transition.

"It's not hard to get rolling if you have the money to get rolling," he said. "And if you win, you win; if you lose, you lose."

Right now there isn't much money to throw around, and Chesterfield's wants to keep cover prices down to \$3 to \$5 to encourage patronage. The bar can seat about 500 people, and has a good location already in its favor.

Suicidal Tendencies is a big gamble for several reasons. It is a national band and thus demands national prices, requiring a large crowd which may be unruly, espe-

cially for this band. The show also will be opened to minors — the first time that Chesterfield's has mixed minors with drinkers.

Gearing up for the larger show will be something akin to the preparation that goes into a football Saturday. Breakables will be set aside, and extra security measures will be taken. Wiebeck joked about putting "chicken wire around the bar."

Omaha's Linoma Mashers and the Jailbreakers are scheduled to play in May. So far Chesterfield's is looking to see what dates open up for touring bands that could be filled at Chesterfield's. Wiebeck said that the bar has had to make some deals with agencies to get some bands. But if things stay afloat and gain a little momentum, bands will become more and more likely to seek out Chesterfield's and things will get easier, he said.

'Raising Arizona' satirizes child-rearing

By Scott Harrah
Entertainment Editor

The American Southwest is imbued with both folklore and romanticism. Pueblos, cactus farms, buttes, mesas and cowboys are all part of the legends behind it. But there is also a more sordid, commercial side. . . Resort spas, condos, trailer parks, retirement communities and rednecks.

"Raising Arizona" is one of Hollywood's first attempts to send up the sunbelt's idiocies. It also adds some marvelously farcical barbs about child-rearing and the family.

Movie Review

John Waters' 1972 cult classic "Pink Flamingos" was a scatological satire about seamy lower-middle-class Americana that shoved the celluloid needle of parody into a world where sprawling trailer parks and humanity's lower depths ruled in all their ignorant glory.

Joel Coen, ("Blood Simple") and his brother Ethan take Waters' world a satirical step further with their screenplay, "Raising Arizona," and paint a portrait of middle-class family life that is hardly a paradigm of traditional two-kid, two-car garage, white picket fence and Tupperwar serving-dish bliss.

Nicholas Cage plays H.I. McDonough, an ex-con who married his former booking officer, Edwina (Holly Hunter), and decides to settle down in a tawdry mobile home out in the middle of the Arizona desert. What comes next? What else — kiddies! But, alas, poor Edwina can't have rug rats, and the couple's dreams of normalcy elude them.

The two then read in the newspaper about "the Arizona Quints," five squealing babies born to the wife of Nathan Arizona, a wealthy furniture-store magnate who runs a chain called Unpainted Arizona. Edwina suggests that they kidnap one of the Arizona quintes since they "don't need that many kids and aren't gonna miss one."

They steal Nathan Jr., supposedly the best baby, and take him home to raise as their own. But the Arizonas do indeed miss their tot and announce a \$25,000 reward for the return of the child.



Courtesy of 20th Century Fox

Nicholas Cage and Holly Hunter lounge in their desert backyard in "Raising Arizona."

Wife-swapping and a cactus

What follows is the typical bounty-hunter tale of people who try to steal the kid back for bucks. However, the bounty hunters are less than conventional. First, there's H.I.'s boss, Glen, the proud owner of a truckload of screaming brats. For some reason, his tacky wife, Dot, a suburban cretin with too many curlers in her hair, wants another child, but it seems that hubby has something "wrong with his semen." Glen breaks down and admits that he and Dot are "swingers" and that wife-swapping would be a great way to solve matters. "Dot's pretty hot for you," Glen tells him. H.I. demurs because he's now a responsible member of society and it too busy being a normal person. Glen persists, so H.I. punches him, breaks his nose and sends him

straight into the loving arms of a prickly cactus.

Then H.I. has more problems. He, of course, loses his job, so while he's at the same convenience store he held up years ago, he pulls a gun on the cashier while he purchases some disposable diapers for little Nathan Jr. Next, Glen tries to blackmail him into giving up the baby, and a Harley-Davidson biker thug starts tracking him down.

Ludicrous lunacy

The plot is completely ludicrous, farcical lunacy, and the actors ham up their lines in every scene. When the baby is stolen, Edwina contorts her face a la Bette Davis as tears stream down her face and she hyperbolically howls, "Oh, H.I., I'm so happpppeeee! I loooove him!"

Exaggeration is the film's forte. From

the overdone redneck Arizona drawls of the characters to outlandish visual puns and shots of terrified housewives, "Raising Arizona" never lets the satirical coating of the story melt. It is also a raunchy leveling of parental virtues that Dr. Spock would probably find repulsive. Coen's depictions of lower-middle-class domesticity reach into the ashes of the mortgaged hell that is suburbia and pull out some realistic, if not painfully American, shades of all that is overrated in family life and normalcy itself.

Perhaps the finest aspect of the film is its cinematography, which is far, far above average for a mainstream comedy. Shots of convicts digging their way out of prison and dogs chasing culprits are chronicled here with dizzying pace, adding more energy to a film already

running on the treadmill of parody and hilarity.

Camp for campers

"Raising Arizona" may at times appear too slapstick for its own thematic and literate good, but without the numerous stunts, it might be too talky. Besides, the visual interpretations of the big desert gone condo that is Arizona form the camp for these worn-out campers.

The only thing around about child-rearing and parenthood that is more biting than "Raising Arizona" is its real-life counterpart, the Baby M case. But unlike that hyped courtroom drama, this film has much more to say when it speaks.

"Raising Arizona" is rated PG-13 and is showing at the Douglas 3.

Lincoln Symphony Orchestra to perform works by Verdi

Lincoln Symphony Orchestra will appear in concert on Tuesday with soprano Kaaren Erickson and tenor Edward Sooter. The 8 p.m. performance, under the direction of Robert

Emile, will be at O'Donnel Auditorium on the Nebraska Wesleyan campus, 50th and Huntington streets. A pre-concert introduction to the evening's program will be given at

7:30 p.m. Ticket information is available through the symphony office, 474-5610.

The first half of the program features the work of Giuseppe Verdi,

the "Overture to La Forza Del Destino," and arias and duets from "Otello." The second half of the program includes arias from "Lohengrin" and ends with well-known

arias from "La Boheme," "I Pagliacci" and "Fidelio." The orchestra also will play Berlioz's "Festival at the Capulet's" from "Romeo and Juliet."