

Men's lounge is needed

Why do the women get a lounge? There it is, on the quiet side of the building even, the ladies' lounge. All men get is a room, and not even a "gentlemen's" room at that. All it says is "Men."

Trevor McArthur



It's not even a true rest room, the lounge. Female friends of mine tell tales of going in there and studying in one of the overstuffed chairs, which tastefully match the carpet and wall-paper.

Wallpaper? Carpet? For decoration the men get two colors of tile. I don't understand. See, with the U.S. Supreme Court cracking open previously exclusively male clubs and after all that fuss a couple of years back about the exclusively men's training table, I thought the idea was

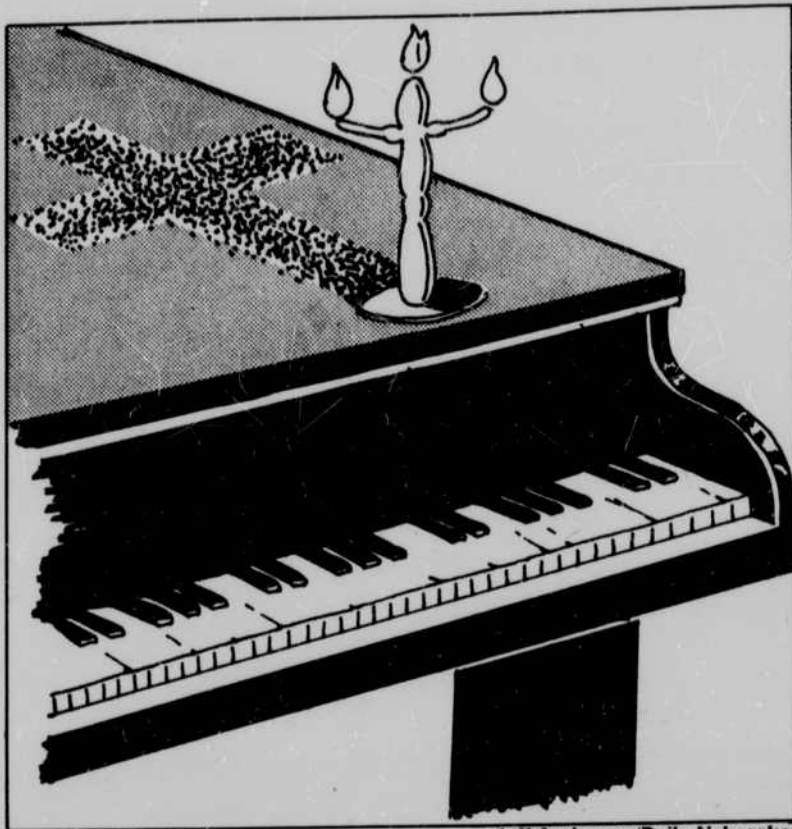
equality of services and opportunity. Women already get a resource center where they can hang around being resourceful. Why do they need a lounge too? What do they do in there they can't do in the rest of the union or the library?

Hey, I'm an understanding guy. I'm not going to demand it be taken out like the neat row of old phone booths were last year. All I want is equality. I want a lounge for men.

Well, maybe not a lounge. If the women's place represents tasteful femininity, the men's thing should represent crude masculinity. It should be like a bunkhouse or barracks — just a big room, maybe starker than the present men's room, with hammocks or bunk beds to catch a few z's.

What we need is a place to slip out of the polite world and into the world of maleness. Flatulence and flatulence jokes, tales of exaggerated sexual prowess — you know, a men's lounge. The smell of masculine sweat and gas hangs thick, almost visible, in the air. Sort of like a locker room but, please, keep your pants on. Occasional moonings accepted.

Lecturer explains jazz history



Jeff Anderson/Daily Nebraskan

By Micki Haller Senior Reporter

Lecturer/pianist Eugene Lowry shook the floorboards of Cornerstone Sunday with his "Christianity and Jazz" concert.

The words "Christianity" and "jazz" together may bring to mind an image of a very strange nightclub act trying to save the souls of alcoholics, but the word "gospel" puts the matter into perspective.

The concert was actually a lecture tracing the roots of jazz back to Southern churches, but it was liberally sweetened with excellent piano-playing.

"Jazz was born inside the church," Lowry said after a rousing rendition of "You'll Understand It, By and By."

Lowry said jazz was an indigenous American black art form, but was not imported from Africa. However, he said, the Africans brought over the understanding that "music is not frosting on the cake," but is a fundamental part of life.

This understanding carried into the black congregations of the South, he said, where an audience would talk back to the preacher.

Lowry demonstrated this call-and-answer style Sunday on the piano, with the minister in bass and the congregation in a higher range.

Lowry described the chord progression in the songs and explained that even though this had been around for more than 400 years, it was the same bass used in modern jazz.

To show how close religious music and jazz are, Lowry played "St. Louis Blues" with a little "Amazing Grace" mixed in.

Then Lowry played "Amazing Grace" the "Methodist way," he said, letting the "Grace" sneak up and taking it slow.

The rendition was gorgeous. Although it was a slow song, Lowry filled it with grace notes, skittered up and down the keyboard, and was constantly in motion.

Lowry played "Pass Me Not, Oh Gentle Savior" in a "straight" man-

ner to demonstrate what is the matter with regular hymnals.

"Could you pray to that?" Lowry asked.

"You pray when you're uncertain," he said, calling the straight version a "European war march."

Lowry slowed the song down and inserted triplets "for some hope," he said.

After jazz left the congregational setting, Lowry said the reverse began to happen.

"Bar songs got religion and went to church," he said.

Lowry ended the lecture with a river metaphor for creativity. He said two forces in opposition were needed: for example, flowing water and a bank, pain and grace, oppression and the joy of the Gospel.

"And in this case, it's called jazz," he said.

In an interview after the concert, Lowry admitted his definition of jazz is broad. It includes Dixieland, boogie, blues, swing and big band. What makes music jazz, he said, is improvisation and a "bending" of the rhythm.

"The issue is that gospel is one form of jazz with religious music," he said. "The difference is you could take the words out and take gospel to a nightclub and play it."

Lowry's start in music came early.

"I was 5, and my brother was 9," he said. "He could do everything; I could do nothing."

When his brother began playing the piano, Lowry could imitate what his brother was struggling with.

"It infuriated him," Lowry said.

Lowry said it took a long time before he mixed music and religion. In 1953, when he was a sophomore in college, a bad experience with a board of interviewers scared him so badly he didn't incorporate jazz into his ministry until 1970.

Teaching a friend jazz with hymns and "the fact that the church was experimenting with different forms of music" brought a little bit of jazz to his service, he said.

With both preaching and jazz, Lowry said, the artist starts with a simple melody, makes it complicated, then begins to "turn it on home."

Advertisement for Lincoln Plasma Corp. featuring "\$20 CASH" and details about donations and services.

Grove announces February events

The following events are scheduled at the Royal Grove nightclub, 340 W. Cornhusker Highway, for February:

- Feb. 1-6: Constable Jones
Feb. 8-13: Vandelyn Kross
Feb. 11: Comedians Roy Criss and Rex Boyd (\$2 admission)
Feb. 13: Afternoon arm wrestling
Feb. 15-20: On the Fritz
Feb. 18: Comedians Ben Ulin and Garrie Lewis (\$2 admission)
Feb. 22-27: Tight Fit
Feb. 25: Comedians Jerry Seinfeld and Brent Aitchison

(Tickets \$7 in advance, \$9 day of show)

Correction

In a review of Wolfie's Restaurant, 1235 Q St., specials on Monday through Thursday from 6 p.m. to close and on Friday from 2 p.m. to 6 p.m. were listed as continuous specials.

According to the restaurant management, these specials were only available during January.

The Daily Nebraskan regrets the error.

February 17, 1988 is the Deadline!

All applications for the Student Health and Accident Insurance must be received by February 17, 1988.

Brochures and information are available at: UNIVERSITY HEALTH CENTER or call 472-7437

Check these points:

- Am I still eligible for coverage under my parent's plan?
A. Is there an age limit? Most policies limit the age for dependent coverage to age 23.
B. Are you thinking of marriage? Most policies exclude a dependent after he becomes married.
Have I declared financial independence from my parents by receiving financial aid, and no longer eligible as a dependent under their plan?
Would a medical emergency deplete funds set aside for my education?

