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Comedian Jerry Seinfeld performs to an enthusiastic crowd Thursday night at the Royal Grove.

## Dead Milkmen deliver fresh, cohesive show

By Ken Havlat  
Staff Reviewer

The Dead Milkmen performed to a full house Thursday night at the Ranch Bowl in Omaha, playing a mixture of old and new material.

For a change, it was a relaxing evening for the audience, whether one was dressed all in black or in Forenzas. The crowd was intent on having a good time and the warm, sweaty atmosphere helped to make it seem more electric.

### Band Review

The Milkmen delivered. Compared with their Drumstick show of two years ago, they were a much tighter and cohesive unit this time out. Hundreds of touring dates since then have obviously paid off, and as drummer Dean Clean said, this is the third major tour in support of "Bucky Fellini," their latest release. They did not tour in this area in support of the previous album, "Eat Your Paisley".

In all, the band did 24 songs, including the more recognizable "hits" like "TINYTOWN," "BITCHIN' CAMARO," "HIPPIES" and "INSTANT DANCE CLUB HIT," plus five new songs that Clean said would probably be on the next LP. Rodney Anonymous (Cosloy) was in good form on vocals, marauding his way through the crowd, and being the spiritual guidance counselor for the evening. Joe Jack Talcum's guitar sounded responsive and propelling, and the PA sound was

clear and sharp, providing good sound while not overwhelming the bass or treble or rattling the audience's batteries.

One of the secrets about keeping an audience interested in you, Clean said, is to keep making the favorites sound fresh to the band. Another is avoiding predictability.

"We enjoy making fun of the left and right equally," he said. "You can't be too one-sided when you're doing the music that we are. Some people take us too seriously and all that we are doing is taking a poke at everyday things. We do not discriminate."

Clean said the band will tentatively be touring Europe in April and May, which could possibly be followed by an Australian tour. It would be the first time the band played in those areas. The Milkmen are then scheduled to begin recording their next LP in late summer, with a release date scheduled for November.

The band is hoping so much touring will not have to be the norm on the next tour. Clean said they have an ongoing feud with Camper Van Beethoven to see who can play in the weirdest places and the most states.

The show ended at about 11:30 p.m., which was earlier than expected, but due to the large amount of minors, not surprising, Clean said. He said the band actually prefers earlier shows, especially when they have to travel long distances the next day.

## Yuppie twist makes film an updated 'Freaky Friday'

By Micki Haller  
Senior Editor

In the words of the movie "Vice Versa," this flick is a "Freudian nightmare" — "Freaky Friday" with a yuppie twist.

Judge Reinhold plays Marshall Seymour, a busy, divorced department store executive who doesn't have enough time for his son, Charlie, or his girlfriend, Sam.

### Movie Review

An officious jerk, he runs his career and his home with meticulous energy. His current campaign is to bring an Oriental flavor to the department store.

On a trip to Thailand with his girlfriend, who is also his business associate, Marshall unwittingly smuggles a religious relic (stolen during an Indiana Jones-style opening sequence) to the states for a pair of unscrupulous art collectors.

On his return, he must take care of his son, played by Fred Savage. Marshall isn't a real great parent-type to begin with, expecting his

apartment, and his life, to be uncluttered with an 11-year-old around.

Charlie, of course, isn't a model son. An underachiever, his rock-star dreams interfere with his schoolwork.

"Music is my life, Dad," he whines when Marshall refuses to take him to a Malice concert.

Charlie also sneaks a frog into his dad's antiseptic pad and to a fancy restaurant. The frog escapes, and Marshall is furious. This is the last straw.

"Do you realize I can never go to that restaurant again?" he screams.

"Stop dumping on me, dad!" Inevitably, the kid picks up the relic, father grabs it and they both wish to trade places. And they do.

And now, the predictable chuckles can begin.

Marshall, as Charlie, goes to school, acs tests and alienates friends. Charlie goes to work despite his father's orders, charms everyone with his ingenuousness, enchants the girlfriend and is generally cute.

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## Nexus brings percussion up front

From staff reports

The percussionist group Nexus will perform Friday at 8 p.m. in the Kimball Recital Hall.

The Canadian-based ensemble has performed around the world. Nexus consists of five musicians — Bob Becker, William Cain, Robin Engleman, Russel Hartenberger and John Wyre, all having impressive academic and performance records. Three have graduated from or taught at the Eastman School of Music, and all five have performed with major North American orchestras and ensembles.

Nexus performs technical and artistic feats that make audiences forget that most of their instruments are usually in the distant background of most music. Nexus is able to create compelling music, evoking a wide and dynamic range of sounds and beats with their many tools.

In Steven Reich's "Music for Pieces of Wood," the only instruments used are large, wooden dowels.

"Rain Tree" has been described as having the same "shimmering effect as thousands of tiny leaves scattering rain drops stored from a previous storm."

John Cage's final percussive

composition, "Third Construction," is also one of the works on the program.

Closing the concert will be an arrangement of G.H. Green's ragtime music. Green, an Omaha native, was considered the world's greatest xylophonist when he was still in his teens.

The Nexus concert is made possible with support from the Mid-America Arts Alliance, the Nebraska Arts Council, and the National Endowment for the Arts.

A pre-performance talk will be given in room 119, Westbrook Music Building, at 7:30 p.m.

Tickets for Nexus are \$10 and \$8. UNL students pay half-price.

## 'Frantic' a good suspense movie; parallels Hitchcock

By Trevor McArthur  
Staff Reviewer

Roman Polanski has finally put his appreciation of Alfred Hitchcock to a profitable use.

### Movie Review

I don't know how big a love he has for the master of suspense, but "Frenzy," er, "Frantic," Polanski's latest film, is a pretty good imitation. He has obviously seen a great deal of Hitchcock's work.

Harrison Ford stars as a doctor who goes to Paris with his wife to give a lecture (to whom and on what is never explained, but this is not an

important point), but at their hotel they discover they have taken the wrong suitcase in the airport. The incident is laughed-off until the good doctor's wife disappears.

The the movie gets its title, as the doctor races around a strange, foreign city, first to alert the authorities, who won't listen, and then to find his wife on his own.

The trail leads him into the underground, a world of drugs, crime, smugglers and spies. The owner of the other suitcase, a French smuggler named Michelle, joins him in the search. All she wants to do is get the money owed to her for bringing into France whatever important item was in her bag.

Plot summaries of this type of

film are difficult since talking too much could destroy an important deception, and therefore, a surprise (or, in Hitchcockian terms, the McGuffin).

If not taken too seriously, this is a fine mystery thriller. Certainly not a classic, but fun enough. The story is not totally original but has a few surprises for its audience. It is also fairly believable and, at times, humorous; suspension of disbelief may be necessary, but it is more believable than James Bond pictures, even in its light and funny moments (a few scenes, such as Michelle opening fire on the doctor and some American embassy officials with a can of mace, are actually hilarious).

The comparison to Hitchcock films is unavoidable. Much of it may be superficial, but all of it is too suspicious to shrug off. There's the one word title, a lot of climbing around and nearly falling off roofs, kidnapping, mistaken identity, the previously mentioned spies (or spy-like people), even a death by the Statue of Liberty.

The movie doesn't fare nearly as well if this is the league it aspires to. It is a decent movie and it's made competently enough, but certainly no classic. If the comparisons with Hitchcock are ignored or invalid, it can be said to be fairly successful in its aims at entertainment. But if compared to Hitchcock, it fails.

The movie is put together well

technically, but it lacks outstanding photography (for a film trying to outright copy Hitchcock, there weren't many of corny faux-Alfred angle shots).

The cast does a good job, too. Ford once more proves himself to be a great and underrated actor.

Polanski has made better films than this one, and there are better films out right now. On the other hand, there are worse movies out right now. "Frantic" is recommended for people who love thrillers, but the movie has some shortcomings.

"Frantic" is playing at both the Plaza Four and East Park Three Theaters.