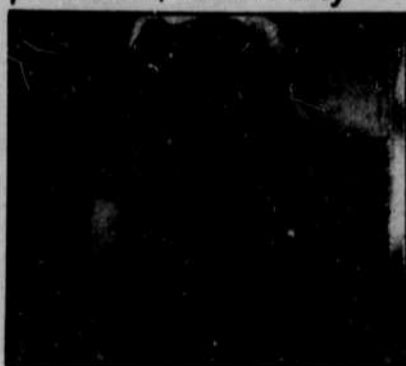


THE REVIEW BOARD

The Pixies' new LP displays impressive passion, virtuosity



Courtesy 4AD Records

The Pixies "Surfer Rosa" 4AD Records/Rough Trade

A bass thumps against the side of your head. Fast, furious, frenzied—knocking over the walls of your room and anything else standing in the way. Suddenly an indefinable banshee howl of guitar screams out over top of everything else, and... no, wait, that's not the guitar, that's the vocals. The guitar is the definable squalling howl climbing up out of the rubble.

On "Surfer Rosa," the Pixies second album, they've perfected that squealing sonic yowl of a style they experimented with on their first album. In other words, more of the same, but this time it sounds better.

Taking rhythm and melody to guitar-flailing extremes, and eschewing practically all else, the Pixies, aided by the production of Big Black's Steve Albini, have

created a sound that makes pop explosions against the listener on impact, but still leaves a rumbling, guitar crunching effect. Black Francis' adenoidal lead vocals, tangled with the shrill melodic backing vocals of Mrs. John Murphy (a.k.a. Kim), are reminiscent of the B-52's Fred Schneider, if only Schneider could warp himself into this kind of extremely agitated state. Joey Santiago's lead guitar lines climb over, around and through the sonic wall built up by Francis' guitar, Murphy's bass and David Lovering's drums.

Literally as well, the Pixies fall somewhere between B-52s' silliness-with-a-purpose and Ramones' hard-driven juvenility.

"Oh my golly! Oh my golly Rosa, oh oh ohh Rosa! Rosa, oh oh ohh Rosa! Yo soy playero pero no hay playa Oh my golly! Oh my golly! Bien perdida la Surfer Rosa Oh my golly! Oh my golly! La vida total es un porkeria"

They printed that one on the front cover. No doubt with a great big knowing smirk. The kind of smirk that comes from knowing "all of life is a filthy act," and not even caring how to spell it.

If there is anything resembling a radio "hit" in the Pixies impressive repertoire, it's "Gigantic." After softly reciting "Walked there every day, he led me to a shady place, what a gas it was," Mrs. John Murphy yelps out "Gigantic, gigantic, a big big love," leading the less prurient

among us (me), to wonder if perhaps this song isn't a tribute to the exemplary anatomy of Mr. John Murphy.

In any case, "Surfer Rosa" is an impressive display of musicianship, passion and virtuosity, packing an enormous sonic wallop that delves... aw hell, I like it a lot. Buy the damn thing.

— Geoff McMurtry

Parker's new album often redeeming

Graham Parker "The Mona Lisa's Sister" RCA Records

Graham Parker has put out so much trash since his masterpiece, "Squeezing Out Sparks" that the arrival of a new album is greeted a little like the boy who cried wolf.

His audience has been stung just a little too often to buy his newest release, "The Mona Lisa's Sister" with no questions asked.

Still, there's enough leftover fire from past songs like "Discovering Japan" and "You Can't Be Too Strong" that it's hard to relegate Parker to the English pub rock junkheap. In short, it's imperative that Parker be given second, third, fourth and fifth chances to redeem himself.

And, at least in a song-by-song way, he does redeem himself.

Both Side One and Side Two lead off with enough brimstone and action to make you think even Parker knows what a stodgy old moron he's been up to now. Both "Don't Let it Break You Down"

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Theatre Arts professor meets comedic challenges

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though the plays are staged right after the other, Hofeditz said that the actors never get their lines confused since they're so different. He said the main challenge is "to give each production the time focus that it requires."

Although Hofeditz has been a member of the Actors Equity Association, a professional actor's union, since 1978, this is UNL's first season under contract with it, he said. Essentially, he said the overall level of professionalism has been heightened.

"The audience won't see a difference between equity and non-equity actors," Hofeditz said. "It's a team concept. I'm a firm believer that you're as good as the actors you're with."

In an acting career spanning 20 years, Hofeditz said he has come to like the interaction with the audience the best.

"I like being a part of making an audience laugh or cry," he said. "It's important to me that theater entertain, educate, surprise and make the audi-

ence uncomfortable. Anything that affects the audience is entertaining the audience. Theater can do all of those things at one time."

He has also come to like the challenges of comedy, he said. He said that people often do not realize how difficult comedic moments in plays are.

"For comedy to truly work well, there has to be as firmly a base of honesty as in Hamlet," Hofeditz said. "And there are specific challenges of comic timing. In comedy the element of audience involvement is heightened. You're on stage working in part by what the audience is giving back to you."

Hofeditz plans to continue with what he's doing now. He said he enjoys the best of two worlds: acting and teaching.

"I want to be a part of helping to make this a better department and program," he said. "The potential is there for this to become a great department. I want to help make it happen."

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