

Leafy Green Things play three-chord rock

By Ken Havlat
Staff Reporter

After paying their dues in various cover bands, the members of the Leafy Green Things are ready to sprout on various stages.

The band got its start about two months ago when University of Nebraska-Lincoln students Mike Keeling, vocalist/bassist, Chris Hillier, guitarist, Mark Munn, drummer and Dan Boardman, guitarist, decided they wanted to produce some classic three-chord rock.

Boardman said that the members were tired of playing for "dirty, filthy money." They solved this boredom by creating a medium for the band members' songwriting talents.

Keeling said the band wants to prove to themselves that they have the confidence to make it to the top with original songs.

"Audiences in Lincoln always want bands to sound like their favorites," he said. "We expected the pressure when we decided to go for it. Some people go for a certain look, not

taking music for music."

Both of them said the band is going through a double rebellion — against the normal and the weird.

"We are not a pop cover band," Keeling said, "Thirteen Nightmares represents the scarier side of music in Lincoln and the New Brass Guns the pop side. We don't want either tag. We just play."

At one time or another all four members were in the Confidentials.

"We are nothing related to the Confidentials," Keeling said, "It's simply a reference point for all of us and the band (Confidentials) lacked something."

The band recently played for the first time, opening for Charlie Burton and the Hiccups at a fraternity party. Both Boardman and Keeling expressed optimism on how the audience reacted to the Leafy Green Things.

"I thought we were surprisingly good," Keeling said. "We were better than we anticipated."

Munn, Keeling and Boardman said that they are writing music that

caters to themselves.

"I write for myself," Boardman said, "I want to find out if the other members like it. We need the ability to laugh. I'm not going to change my writing style so we sound like R.E.M."

The band has worked up about an hour's worth of material. As in a good democratic society, the band members share credit for the material. All members have a say in how the song is arranged and how a song is going to sound. Boardman said the band would like to keep this system.

"We would like people to like our music for ourselves. It sounds cliché, but we want to get this music out of our heads," Keeling said.

"We want to get a bandwagon rolling," Boardman added.

The band is excited about performing at the Broadside benefit on Oct. 5, the members said. The band contributed a song to the Broadside tape.

"We enjoy the challenge three-chord rock employs," Boardman said. "We also have a couple of great lounge songs."



Feld Ballet wins audience with grace and freedom

By Kelly Anders
Staff Reporter

Elegant, beautiful, racy, unexpected.

And playful. Fun was the theme of the Feld Ballet's performance Saturday night at Kimball Recital Hall.

Part one featured Darren Gibson as a young man fascinated with six yellow-clad ballerinas who moved like butterflies.

He was joined by Mucuy Bolles and Paul Vitali, in part four. The performers wore the primary colors—red, yellow and blue. The three acted more like children playing follow-the-leader than the talented, well-trained professionals they are.

One was never bored. Attired in bright yellows, blues and reds, and muted grays and pinks, the dancers danced a melange of classical ballet and modern dance to music that seemed to be composed especially for them.

The show opened with "Harbinger," a story-like dance to Prokofiev's "Concerto No. 5." The blue background of the set, combined with the flowing languid movements of the dancers, gave one the impression that they were dancing in water.

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See FELD on 13



Patty Hearst movie 'fantastic;' Schrader presents her story

By William Rudolph
Staff Reviewer

One moment she was laughing on the phone with a friend over someone wearing white plastic go-go boots to a party. The next, she was shoved into a closet by gun-wielding revolutionaries and told she'd be shot if so much as a bird sang outside.

For nineteen months, Patricia Campbell Hearst, the kidnapped heiress to the publishing corporation millions, captivated the nation.

But, was she Patty Hearst, the 19-year-old college student ab-

ducted in February 1974 from her apartment or Tania, the bank-robbing revolutionary who aided her Symbionese Liberation Army kidnappers? Paul Schrader's new film "Patty Hearst" addresses that question from the star player's viewpoint.

Adapted by Nicholas Kazan from Hearst's own autobiography "Every Secret Thing," "Patty Hearst" unflinchingly presents the events of 1974-76 without sentiment or sensationalism.

Natasha Richardson turns in an outstanding performance as Hearst. Without one betraying hint of a British accent, Richardson

creates a gripping portrait of a rather sheltered, frightened young woman who seems to gradually change into a confused, gun-wielding army member who accepts whatever happens to her as long as she stays alive.

Richardson is believable whether nervously giggling as she impulsively kisses the teen-ager who sells the Syrian Liberation Army his van or staring tiredly into space as her three vulture-like psychiatrists descend on her.

Richardson, who deservedly won the best actress award at the

See PATTY on 13

