

Electronic violinist and band to rock Duffy's

By Lane Van Ham
Staff Reporter

Most people don't usually think of the violin as an integral part of a rock 'n' roll band. But Lincoln audiences will be able to witness just such an act tonight, when Ann De Jarnett appears at Duffy's Tavern.



De Jarnett, who plays an electric violin on stage and also has played in an orchestra, has been playing in rock bands periodically since 1980, she said.

In 1985, she started the group Mnemonic Devices, the musicians of which eventually became her back-up band, the Falcons.

De Jarnett and the Falcons have two releases to date: a self-titled e.p. and an album of last year, "Possessions," she said.

De Jarnett said her earlier efforts were definitely learning experiences.

"One of the first things I learned was when you're in a rock band, you're not just playing music -- you're an entertainer. And that was hard to get used to. I was very shy, and I'm still learning how to expand my role into that of an entertainer," she said.

Being an entertainer on stage is not easy, she said. The performing image must be larger than life if it is to succeed, and De Jarnett indicated that it is not necessary to have a big stage show to do this.

"If you want to have an image, you have to take it and magnify it about 20 times," she said. "People want something outrageous, really."

De Jarnett will appear tonight at 9 p.m. at Duffy's Tavern, 1412 O St.



Ann De Jarnett and band

Courtesy of Dr. Dream Records

Tiffany tries again with newest album; maturing voice diversifies her talent

By Micki Haller
Senior Editor

Tiffany
Hold an Old Friend's Hand
MCA Records

Tiffany's back, and the good news is that her voice has matured.

The bad news is that she alternates between her younger, irritating whine, and a disconcerting Stevie Nicks growl, often within the same song.

Our Miss Tiff's first single, "All This Time," is already climbing up the charts, and from the first note, it's obvious that something is different.

Tiffany sports a deep, sexy, love-lorn growl, which can mean two things. She's decided she wants a grown-up sound, or she's been over-

singing and destroying her voice.

In any case, it's a wonderful sound for the moment, but she'll pay for it down the road when she needs surgery for her vocal chords.

In the album, Tiffany combines lush orchestration, pop hip-hop, a country twang and the new Nicks imitation.

In the title track, especially, the sound is haunting. Tiffany almost out-Nicks Stevie Nicks.

"While the leaves still dance on the wind," she sings, then Tiffany's background vocals chant, "Hold an old friend's, hold an old friend's hand." It's an eerie throwback to the scary 1970s.

"Radio Romance," however, is a return to some of the '60s covers on Tiffany's first album. The song is a pop tune to a "Locomotion" beat,

and Tiffany goes back to her non-descript pop voice.

The sad thing is that Tiffany actually has a quite nice, lovely voice without stretching it to the extreme squeals and growls.

In "It's the Lover (Not the Love)," Tiffany is stripped of her vocal devices, by and large. She has a very nice pleasing voice, but she's going to lose that if she keeps abusing her instrument.

"Hearts Never Lie," a duet with Chris Faren, also gives a glimpse into Tiffany's true vocal qualities, but she soon gets buried in her own bad vocal habits and the keyboard crescendos.

Will Tiffany ever become a significant and memorable singer? Only time can tell, but for now, wait until her songs come out on radio.



Hold an Old Friend's Hand

Courtesy of MCA Records

'Mississippi Burning' stirs feelings of guilt, anger

By Jim Hanna
Staff Reporter

"Anyone's guilty who watches this happen and pretends it's not. Every governor or senator who allows the hate to fester to gather a few votes. Every college kid who ever laughed at a racist joke. As guilty as the lunatics who pull the

triggers. Maybe we all are."
Agent Ward,
"Mississippi Burning"

Guilt is only one of the feelings stirred up by Alan Parker's latest film, "Mississippi Burning." Also included are frustration, sadness, anger, disgust and triumph.

The movie is a devastating fictional account of an FBI investigation into the murder of three civil rights workers in Jessup County, Miss., in 1964. The murders, committed by several locals including the county sheriff and his deputy, were in response to the workers' efforts to register black voters in

the county.

The FBI investigation is headed by Alan Ward (Willem Dafoe), a young agent who strictly follows all bureau procedures.

His partner is Rupert Anderson (Gene Hackman), an agent from the old school who, of course, strays from bureau procedures to get his job done.

movie REVIEW

The primary struggle of the film, beyond solving the murders, involves the battle between Ward and his "by the book" ways and Anderson and his less-than-official dirty tactics. One can imagine which method succeeds in the end.

The agents are hampered in their efforts by the understandably uncooperative Sheriff Stuckey (Gailard Sartain) and his trusty deputy, Pell (Brad Dourif).

The people of Jessup County are also not much help since most of the white locals don't care to see the murders solved and the blacks are afraid to speak. This fear is often reinforced by brutal beatings inflicted on those who might talk.

Agent Anderson finally finds a break in the case when he befriends Deputy Pell's wife, only referred to as Mrs. Pell (Frances

McDormand). The deputy's alibi depends on his wife and Anderson begins to wear her down to get the truth.

The movie is filled with remarkable performances. Most notable among them is Gene Hackman as Anderson. His performance all but ensures him an Oscar nomination in a movie that is bound to get several.

Dafoe is also effective, but sometimes seems a little flat next to Hackman. His flatness, however, may be more directly related to script problems than actor problems.

The best acting support in the movies comes from Sartain and Dourif as the sheriff and the deputy. The hate of the period is embodied in the two "lawmen" who lead the group of murderers.

The only flaw of any note in the movie was the endless string of brutalities inflicted upon blacks in the county. Although the period was very violent and this brutality was a common occurrence, the repeated acts of violence in the movie began to overstate the point and detract from the story.

"Mississippi Burning" is an important historical movie that is bound to stir up many powerful feelings in its viewers. Let's hope guilt is not the only one.



Gene Hackman and Willem Dafoe

Courtesy of Orion Pictures