



Tammy Taylor/Daily Nebraskan

Madonna personalizes tracks

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tial Madonna. The intense rhythm and funky beat mix with Madonna singing about the joys of family life in the postmodern age.

"When I look back on all the misery/And all the heartache that they brought to me/I wouldn't change it for another chance/Cause blood is thicker than any other circumstance," sings Madonna, seemingly at peace with her estranged family at last.

Against a classical guitar and trumpet, Madonna once again dons her mantilla on "Spanish Eyes" to tell the story of a young girl waiting for her matador lover to return. Vocally, "Spanish Eyes" is one of the best tracks, as Madonna smoothly protests the futility of blood sports and

machismo.

The album's last track, "Act of Contrition," is a short instrumental piece. Madonna eerily whispers "Hail Mary" beside an oversampled choir while a guitar screeches apocalyptically in the background. The result is a New Age Prince-like electronic absolution.

"Like a Prayer" is not an easy album to sum up. Songs like the title track and "Cherish" are the kind of pop traditionally linked with Madonna. Yet the album isn't as easily accessible as, say, "Like a Virgin" or "True Blue."

Either "Like a Prayer" is going to have two or three hits and a lot of disappointed buyers, or it's going to be what lifts Madonna above poppy/boppy music completely.

Animotion makes their return, with a monotonous feeling of mediocrity

By Lisa Donovan
Senior Reporter

Animotion
Animotion
Polydor

Animotion has returned with some new band members, a new album and what band members like to call, a new sound, but its not much different from what's already on the radio.

album REVIEW

The various stories about the trials and tribulations of love are put to digital melody. One would think with all the technological advances, there would be more avenues for creativity. But Animotion drives over the bend of mediocrity.

The first song "Room to Move" is one of the songs from the motion picture, "My Stepmother is an Alien."

A typical movie song, "Room to Move" combines a repetitive beat with simple lyrics, about a lover who is asking her partner for some time apart.

It definitely screams Top 40. There's no denying, "Room to Move" contains a fun disco beat that will surely be devoured by local radio stations.

Although it seemed promising in "Room to Move," newcomer Cynthia Rhodes' voice really sounds amateurish in "Calling it Love." She whines out the song about a woman who claims she needs the security of a relationship, but is bored with the whole thing.

"Calling it love/Cause I'm too scared to say/let's call it a day."

The message is clear, but Rhodes' voice isn't. Her noticeable lacking vibrato makes this song difficult to stomach. To add to this, the undaring and rather boring contribution by yet another newcomer, Don Kirkpatrick, guitar contribution in "Calling it Love" may move listeners to call this one bad.

The next cut, "Ground 0" ... well, the name says it all.

"Message of Love" is yet another yawner. This slow song is nothing but just that, slow. The story/poem is geared more to the junior high, early high school audience. It is basically the story of how a middle-aged man will capture the heart of the woman he loves, even if he doesn't know her.

"Send It Over," the final cut on side A is really the only song that sounds like old Animotion. The writhing sound of the keyboards gives it just a tinge of the group's 1984 debut single "Obsession."

As for Side B, the creators of this album should have done everyone a

favor and ended with side A.

"Do Like I Do," sung by originals Greg Smith (keyboards) and Don Kirkpatrick (guitars) sounds like John Parr. This annoying piece of drivel is three minutes and 42 seconds too long.

The fast grooving sound of "Best Mistake" is yet another mistake that adds to this less than mediocre LP.

"House of Love" commences with an unusual mystical keyboard manipulation, but the leitdown once again comes with the lyrics and accompaniment.

"The Way Into Your Heart" is the story of a woman who tries to convince her untrusting lover that she doesn't want his material goods, she just wants to know the way to his heart.

And no neo-disco group could complete a cheesy album without a Hollywood remix. No less than a remix of "Room to Move." Members finished with what they started, but undeniably, the album "Animotion" didn't have much to start with.

This trendy new LP, hopefully won't merit much airplay on even the worst Top 40 stations.

The best advice to consumers: Don't buy the album.

The best advice to Animotion: Perhaps next time, Animotion should seek out some real musicians -- not musician wanna-be's.

'Strange kind of love' lacks character despite talent

By Kelly Anders
Staff Reporter

Love and Money
Strange Kind of Love
Mercury

Members of the pop group Love and Money are undoubtedly accomplished musicians. Their artistic capabilities, however, are questionable.

album REVIEW

Love and Money consists of James Grant on electric and acoustic guitars and lead vocals, Bobby Paterson on bass guitar, Paul McGeechan on key-

boards and piano. Jeff Porcaro on drums, Ronnie Goodman on percussion, Paul "Smilemaker" Griffin on clavinet, Don Brooks on harmonica and Dave Tofani, Ronnie Cuber, Dave Bergeron and Lou Sollof on horns.

Whew! What a list. One would think that with all that variety their album, "Strange Kind of Love," would really cook. But no.

The old saying "too many cooks spoil the pot" really applies in this case. Various styles are mixed and mismatched and very few of the styles blend well, if at all.

All the songs are well-executed but they're so safe and bland. They sound pleasant but they lack life.

"Halleluia Man" opens the album. It has an R & B sound reminiscent of that of British pop group Curiosity Killed the Cat (without the charm and personality).

Come to think of it that's another problem with this group -- they sound too much like everyone else and not enough like themselves, whatever that sound is.

"Shape of Things To Come" follows. It's another pretty good mid-tempo pop tune. It really possesses no characteristics that make it stand out in any way, except for a Santana-sounding guitar solo.

One of the best songs on the album is "Jocelyn Square," an easy-listening mid-tempo song. It's blah, but

pleasant-sounding. Grant even shows some signs of life, varying some notes from those used in other songs on the album.

Yet another pleasant surprise is the side two opener, "Walk the Last Mile." It's a mellow rock song that possesses some pretty decent vocals, bass, keyboard sounds and even some folksy guitar licks. Should anyone decide to buy the album, this song is the only reason to do so.

"Razorsedge" is a techno-rockers dream. The catchy beat and complex rhythm actually incite finger tapping. Hark, is there actually a dance tune on this thing? Admittedly, yes. This album does have its moments.

There's Spanish-style guitar galore on one of the last cuts, "Inflammable," but it's wasted. The members don't incorporate it for any artistic reason. It's just there, seemingly thrown in for variety's sake.

Members of Love and Money should rename their group "Love of Money" because this dull ensemble sure seems to be making "music" for the pocket's sake rather than for art's sake.

In the technical sense they're quite good. Maybe they should all give up on the group idea and become studio musicians.

Album mixes moral messages with solid rock

By Tom Koperski
Staff Reporter

Tesla
"The Great Radio Controversy"
Geffin Records

Tesla's "The Great Radio Controversy" is bound to cause controversy in the unscrupulous radio business world because of its moralistic message.

The title comes from the group's first album, "Mechanical Resonance." The first album's message said businesses in this world are as cold as machines and have no feelings -- including the radio industry, which was portrayed as evil money-hungry

businessmen.

The new album portrays different things in the world as evil and says that having morals is the only way to combat them.

The five-member New York-based group is starting to make a name with its excellent guitars, drums and live presentation. The group has opened up for big acts like Def Leppard, David Lee Roth, Night Ranger and Alice Cooper.

Tesla's latest video, "Heaven's Trail (No Way Out)," is about a man who lives in a world of evil. His only escape is to take the path of good.

The listener is led through this story by well-executed electric guitar riffs in the background which come to

a climax when the man finds his escape route.

The musicianship and message makes this the best song on the album. The video has received a lot of MTV prime air time.

"Be A Man" effectively uses guitar solos and vocals. The singer says fancy clothes and money do not make a man; it takes giving constant love and understanding to his family. A man should also "always give a helping hand," to someone in need. A nice sentiment, but only a sentiment in today's world.

"Did It For The Money," talks of people giving into the temptation of money/evil and the means in which they go about to get it, such as prosti-

tution and stealing. The song is enhanced by the mixture of guitars and drums in a series of peaks and lulls.

"Love Song," from Side B, uses acoustic guitar in the beginning to portray a relationship and breakup. Then, an electric guitar takes over to represent the two people thinking about what has happened. The two guitars combine in the end to say, "Love will find a way," and the two people will reunite. An excellent combination of music and vocals makes this the best song on Side B.

Overall, the album is solid hard rock, and the band shows expert musicianship and well-written lyrics that are in touch with today's world.

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