

Rolling Stone photos make stop at UNL

By Michael Deeds
Senior Editor

Scientists and political figures are not the most important personalities of our generation.

Rock stars, actors, and well, maybe

photography

PREVIEW

a few politicians are -- that's why they are always getting photographed. At least Rolling Stone magazine seems to think so.

"Maxwell House Coffee Presents Rolling Stone: The Photographs," a collection of some of the popular icons

of the '80s, will be displayed from 10 a.m. to 6 p.m. today through Thursday in the main lounge of the Nebraska Union.

The event is being sponsored by Rolling Stone, Maxwell House Coffee and Simon and Schuster, but was brought to the University of Nebraska-Lincoln by the arts committee of the University Program Council, according to the committee adviser.

Minarca Gurule said UNL is the 15th stop for the tour and that the university's location was the primary reason for getting the tour to Lincoln.

"It was luck," she said. "And we jumped right on it."

The exhibition showcases photographers such as Richard Avedon, E.J.

Camp, Deborah Feingold, Hiro, Annie Liebovitz, Matt Mahurin and Herb Ritts.

All photographs focus on "pop

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Gurule
UPC committee adviser

culture," Gurule said.

Their subjects include: David Bowie, Bob Dylan, David Byrne, The Grateful Dead, Michael Jackson, Mick Jagger, Madonna, Eddie Murphy, Jack

Nicholson, Yoko Ono, Prince, Bruce Springsteen and Peter Townshend.

The original photos were taken from "Rolling Stone: The Photographs," a book featuring 150 pictures from the pages of the magazine. The portraits encompass a variety of styles, from the dark and murky likeness of Tom Waits to the luridly bright shot of Liberace.

The larger-than-life reproductions began touring in September and will finish in March after visiting 25 universities.

This is the first time a collection of photographs from Rolling Stone has toured, said Jeff Van Pelt, art chairman for UPC City Campus.

Van Pelt said he expected about

15,000 students each day to view the photographs.

"A lot of people have been asking questions, and we've been getting a lot of calls," he said. "Just the location is a factor -- it's a heavily traveled area."

Gurule said Maxwell House will provide coffee, and security will protect the photographs, which are worth about \$10,000 each.

She stressed that students should take advantage of the exhibition.

"It's a good opportunity for a student simply because it's free," she said.

Van Pelt agreed, but for another reason.

"It's a quality show."

Speedmetal replaces punk; D.R.I. still standard-setting

By Bryan Peterson
Staff Reporter

Where have all the mohawks gone? Seminal thrash band D.R.I. (Dirty Rotten Imbeciles) played to a mostly metal audience Sunday night at Omaha's Ranch Bowl.

The days of packing 22 punk blasts onto a seven-inch record are over for D.R.I., but fans at the Ranch Bowl

rocked for nearly 90 minutes to the band's driving speedmetal.

Opening band Nasty Savage drove from Florida just for the chance to open for one-time label mates D.R.I. Nasty Savage played mostly standard speedmetal and was marred by blunted, gruff vocals.

Anyone opening for D.R.I. faces an incredible challenge because D.R.I. has a deserved reputation as one of the fastest, hardest bands around. Nasty Savage played a solid set, but the audience belonged to D.R.I.

The whirling, writhing thrash pit doubled in size when D.R.I. took the stage and launched into "I Don't Need Society" from their earliest days.

Perennial talk of the band selling out to the speedmetal scene was silenced with the first song and forgotten with the second.

Despite the hefty door price (\$10.75) and \$14 t-shirts -- both unheard of in local punkdom -- D.R.I. gave a show worth waiting for.

The band was tight and played song after song of the grinding, roaring sound that has propelled it to the top of the speedmetal scene.

The no-stage-diving policy of the Ranch Bowl led to problems right away. Security people tried to grab those who came onstage and throw them out.

After several people were ejected, the security folks settled down somewhat. What could they do when D.R.I. vocalist Kurt Brecht dived into the pit himself and was passed around above the heads of the cheering crowd?

D.R.I. made much better use of the small stage area than did Nasty Savage, with band members thrashing about on every inch of the stage and several yards of cumulative hair filling the air.

Old songs like "Violent Pacification" -- "We'll force you to be nice to each other." -- were delivered along with newer material from the "Thrash Zone" album such as "Abduction," which just had been filmed as a video for MTV.

Nasty Savage had opened with a typical speedmetal set, the kind of sound which may sell a few records and get a crowd interested in the show without exploring any new musical territory.

One song, "Stabbed in the Back," was introduced by a brief statement about prejudice, but few other words could be heard.

The vocalist spent more time drinking than singing, while the rest of Nasty Savage gave a non-stop aural assault, pounding ears and preparing the way for D.R.I.

D.R.I. finished the show with its standard-setting, speedmetal sound, the result of a gradual transition from thrash to speedmetal. The transition has combined the best of both styles and sounds, as good live as it is on vinyl.



Peter Murphy

Courtesy of Beggars Banquet

Murphy debuts new sound on 'Deep'

By Mark Bestul
Staff Reporter

Peter Murphy
"Deep"
Beggars Banquet

Peter Murphy's "Deep" is provocative and full of musical talent.

"Deep" is Murphy's third solo album since leaving his former band, Bauhaus (whose other members formed Love and Rockets). With this album, he proves that he is as good a songwriter as ever and an even better performer.

Murphy is at his best on this

album, largely because of the upbeat music played by his band, The Hundred Men. The quick, radiant

style, along with Murphy's low, dramatic voice, creates a great sound.

The album starts off with "Deep Ocean Vast Sea." The song begins very slowly and sounds much like The Church. The song then picks up speed until it reaches a nice, steady rhythm.

One song that really captures the attention of the listener is "Crystal Wrists." This song has an extremely good quality to it. Part of the reason for this is the simplicity of the music. The guitar

sound starkly contrasts Murphy's eerie vocals.

The music has a quick, almost cheerful tempo -- a new sound for Murphy. In the past, Murphy's music has rung with depression. This new

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SOUNDS



Giants pump out danceable, intelligent music

By Julie Naughton
Senior Reporter

They Might Be Giants
"Flood"
Elektra Records

They might be brilliant. John Flansburgh and John Linnell, the two New Yorkers who make up

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in years. The songs are just as brilliant.

"Flood" features 19 songs in a variety of musical genres. Everything from power pop to jazz to hard rock to country has a place on the album.

The album features diverse instrumentation. Flansburgh and Linnell fool around with trombones, violins, drums, guitars and keyboards and run most of it through synthesizers. The men have become masters at creating original lyrics and melodies -- a rarity these days.

The album opens with a lyrical celebration to itself in "Theme from Flood."

"Why is the world in love again/ Why are we marching hand in hand/ Why are the ocean levels rising up/ It's a brand new record for 1990/ They Might Be Giants' brand new album/ Flood."

Violins, harps and a chorus of angelic voices proclaim that this is the group's latest effort.

Like, wow. Deep. There's something for everyone

on this album.

"Birdhouse in My Soul," perhaps the album's catchiest tune, is an upbeat love song. How can you resist lyrics such as this: "I'm your only friend/I'm not your only friend/But I'm a little glowing friend/But I am . . ." The melody is light and addictive. It made me just want to get up and skip around.

Also fun is "Istanbul, Not Constantinople," a song about geographical awareness. The song points out that change is inevitable, that even New York was once known by a different name -- New Amsterdam, for the curious. The tune is very catchy.

Another notable, and considerably more somber cut, is "Road Movie to Berlin," a song about Nazi war crimes. This is deep, similar to a song one might expect from R.E.M. The Giants sing of the dangers of people mindlessly following one person without making their own decisions.

This album promotes racial aware-

See GIANTS on 7



Courtesy of Elektra Records

SOUNDS

