

# War film delivers clear, intense message



Brian Shellito/Daily Nebraskan

By Troy Falk  
Staff Reporter

Intense, invigorating and yet depressing, "War Requiem" takes you on a ride into battle.

"War Requiem," being shown at the Sheldon Film Theater, is like watching "Pink Floyd -- The Wall" set to opera.

The film has no dialogue, yet its message comes across loud and clear: War is a painful nightmare that has no innocent bystanders and leaves no one untouched.

The movie stars Laurence Olivier as an old soldier clutching to memories of his medals and war glories. Nathaniel Parker plays Wilfred Owen, a poet who fought in World War I. Owen Teal plays a wide-eyed volunteer whose death and resurrection provides one of the film's more obvious religious images.

During the course of the film, the action switches from present to past to dream to fantasy. The main story line follows the military life of Owen.

He meets the volunteer at a British basic training facility. They form a friendship that lasts throughout the movie.

Owen eventually becomes an officer. He shows himself to be a compassionate man. He takes the troops

some coffee and makes sure they are comfortable.

While this is occurring, the scene switches back and forth from Owen to a hospital. In this hospital, the nurse, played by Tilda Swinton, tucks in wounded soldiers and cares for them. She and Owen send letters to each other.

Eventually Owen is wounded. As he lies dying, he dreams of being in hell. With his hands tied, a man representing Satan tries to cut his throat but is stopped by a child dressed in angel's garb. The devil grabs the child and sends him on his way in order to get on with the killing of Owen's

soul. All of this occurs as a group of white-faced, suited, overweight men watch and applaud the killing.

From this point on, "War Requiem" becomes very symbolic. A barrage of pictures, images and colors invade the screen in a collage of war, pain and death. This collage starts with World War I footage and includes clips from every major conflict in the 20th century, climaxing in symbolic style.

Derek Jarman directed "War Requiem." He does a marvelous job of showing the horror and pain of war. The camera angles were inventive and fit in perfectly with the film.

The soundtrack was composed by Benjamin Britten. He was influenced early in life by the poems of Wilfred Owen; this movie is a tribute to Owen and his poems.

"War Requiem" is being shown tonight and Saturday, and March 1-4. Screenings are at 7 and 9 p.m. Saturday matinees show at 1 and 3 p.m. and Sunday matinees show at 3 and 5 p.m.

## Bullies' psychotic sound graces stage

# Vocalists' metamorphosis surprises Duffy's crowd

By Michael Deeds  
Senior Editor

The Minneapolis-based God Bullies took an enthusiastic crowd of Lincolniters and bounced their skulls off the walls of Duffy's Tavern, 1412 O St., Wednesday night.

Rarely does a show of such intensity and sweet sound grace the Midwest, and The God Bullies played like the wide-open prairie was its only limit.

The Bullies took the stage in leaps and bounds, but the big shock was its appearance; drummer Adam Berg and

guitarist David Livingstone looked normal enough, but bass player Mike Corso wore a "Little House on the Prairie"-style dress.

Then there was vocalist Mike Hard. The tall and gangly Hard looked like Nebraska's finest retired rancher. He wore a polyester western suit, complete with supreme cowboy hat.

"What's a Husker?" he drawled immediately to the confused crowd.

"What's a God Bully?" would have been a good response, because the band exploded immediately with a raging, psychotic, splattering, grunge-

ridden answer.

The God Bullies, off the Amphetamine Reptile label, ripped out songs off their LP "Mama Womb Womb." Songs like "Red Blood" and "Sex

Power Money" took the surprised Duffy's crowd and turned them upside down.

Guitarist Livingstone was an effects wizard, cranking out warm distortion that floated in ethereal, waft-

ing clouds of searing sound. Bassist Corso and drummer Berg carried the rhythm section nicely, never dominating. But undoubtedly, vocalist Hard was the focal point of the evening.

Hard metamorphosed from retired John Wayne to rabid Fee Waybill in a matter of minutes.

His eyes bulged out of his head in deranged knots, his hands gripped his crotch and scratched his body, searching for imaginary maggots. His voice wavered up and down in pain-ridden howls. By the end of the show, he wore only unzipped pants, his under-

wear hanging out as he laughed psychotically and nodded at the crowd.

Gee wiz, Lincoln, we don't get too many of these, do we?

For once, a crowd came alive, too. Instead of sitting at tables like they were watching an opera, the Duffy's folks came alive, dancing and standing in the band area.

Opening act, The Big Thing, played a standard thrash set that was by all means respectable, but no comparison to the glory of The God Bullies.

Hurray for the Bullies. They can beat up on Lincoln anytime.

## Acrobatic stunts, possessed playing make for dangerous show

# Madman Williams attacks piano in Lewis style

By Matt Burton  
Senior Reporter

Jason D. Williams gave the Zoo Bar, 136 N. 14th St., a piano lesson that will not be forgotten for a long time to come. The lesson everybody learned was what rock 'n' roll piano was meant to be.

Williams performed his purely madman piano antics for a packed crowd Wednesday night at the Zoo.

Touted as the quintessential Jerry Lee Lewis impersonator, Williams

proved himself much more than that. He had the moves down pat. What's wrong with a Jerry Lee Lewis impersonator anyway?

To justify using his virtuosity for that unmistakable Jerry Lee sound, Williams gave that little extra something that could be seen by the sticky sweat he worked up in the process.

The show was filled with acrobatic stunts such as kicking his chair back, pounding the keys and jumping on his piano. He also proved he could play like he was possessed by the

devil.

Williams played many styles -- straight-up country and western, blues, classical and some screaming boogie-

woogie.

Often, Williams would pervert the songs by going into some wild piano solos as his support band looked on. At one point, the drummer started to

fan Williams' spastic hands to prevent heat exhaustion.

On one of these solos, Williams cased into an emotional rendition of "Lynnsong," off of his debut RCA record, "Tore Up."

Other favorites of the evening were "Good Golly Miss Molly," his "Silent Movie Medley," also off "Tore Up," and Jerry Lee standards such as "Breathless" and "Great Balls of Fire."

Toward the end of the show, Williams announced, "I'm gonna play

the piano like a banshee through a gaping maw."

And play he did.

One witness, who had seen the real Jerry Lee Lewis three times, noted the only difference between Jerry Lee and Jason D. was that with the "Killer" there was an element of danger -- you know, Jerry Lee could pull a gun on his drummer at any point during the show.

In that sense, Jason D. Williams is safer, but to the piano, Williams is just as dangerous as the man himself.

## Ant returns with album of high-tech, '90s sound

By Matt Burton  
Senior Reporter

Adam Ant  
"Manners and Physique"  
MCA

One gets the idea that Adam Ant has changed his look.

Adam Ant, one of rock 'n' roll's most image-conscious individuals, has shed his war paint, pirate costumes and tribal rhythms for black leather and drum machines.

"Manners and Physique" is Ant's first album since 1985's "Vive le Rock."

Musically, this could be considered a comeback album for Ant. MCA is dubbing the album "The new sound for the '90s: Pure Ant" -- pop built around the Minneapolis R&B sound.

Ant tries to make it clear that he

is back with the opening track, "Room at the Top." It opens with a strong drum machine, screeching guitar noises and a synthesizer -- always a winning combination. The song has a feel of inspired change for Ant; it's apparent that he has found himself.

Ant changes gears back to a new-romantic vein with "If You Keep On." It still has some of the "Minneapolis sound," but is much more poppy. It's like Duran-Duran with soul.

"Bright Lights Black Leather," sounds like it belongs in a porno movie.

Overall, Adam Ant's attempt at this "'90s sound" is admirable. Despite all of the high-tech-inspired rhythms, "Manners and Physique" has a uniquely human feel to it.

Helping Ant achieve this sound is one of Prince's former buddies,



Courtesy of MCA

Ant

Andre Cymone and Ant's veteran member of the Ants, Marco Pirroni on guitars. On the record sleeve, Ant is credited with vocals, Pirroni with guitars and Cymone with "everything else."

"Can the world take more 'Antmania'?" Who knows, but after a five-year hiatus from the music biz, Adam Ant seems to think it will.

## Band creates haunting sound as well as optical pleasure

By Michael Deeds  
Senior Editor

Los Angeles-based Red Temple Spirits will bring its psychedelic post-punk to Duffy's Tavern, 1412 O St., on Sunday night. This is yet another display of admirable music magnet-

ism by Duffy's and next-door neighbor, Project Import, 1418 O St.

Over the past three years, the Spirits has created a unique sound in the world of alternative music and philosophy. Drawing on inspiration from the cultures of the American Indians and Tibetans, the Spirits bring a deep message and heavy sound.

Its debut double-album, "Dancing To Restore An Eclipsed Moon," is a testament of exotic musicianship and strange, spiritual imagery.

In songs like "In the Wild Hills," the Spirits draws its ethereal land-

scapes:

"In the wild hills, the spirits never sleep/But the willow weeps/Oh mother, hear us/The mountains once spoke as loud as thunder/We can hear them still . . ."

The Spirits prides itself on its wonderful warpishness and insight into things surreal and haunting.

Its live shows in L.A., featuring ancient rituals, elaborate stage decor and projected visuals that make for an eye feast as well as ear treat, have won them a devoted following of fanatics.

The Spirits takes its roots and melts them into a spacey siren of gloom and exotic feelings, sometimes even corrupting other tunes, like Pink Floyd's "Nile Song," in a beautiful and natural way.

The band's prototype noise-rock should make the Spirits' visit to Nebraska a very entertaining one.

Cover for Red Temple Spirits is \$5. The show starts at 10 p.m. Opening will be Lincoln's own For Against.