

Postwar love story stormy and complex

By Julie Naughton
Senior Reporter

"Enemies: A Love Story" is the story of a man with three wives. Before rushing to the phone to arrest this guy for polygamy, realize the situation really isn't entirely his fault. The story is set in New York, 1949. The time is immediately after World War II, and many German Jews have moved to America. Among them is a man named Herman Broder. Ron Silver plays Broder, a refugee who has married the Polish Catholic girl who hid him during World War II. Broder is mourning his first wife,

Tamara (Anjelica Huston), who he believes was killed in Hitler's concentration camps. He is haunted by nightmares about the camps and about dying and Germany. And he is having an affair with a German Jew named Masha (Lena Olin), a woman who has more fire in her bones than his second wife ever could have. Soon, Herman finds out that his first wife, Tamara, was not killed by Hitler. She is alive, living in New York and doing well. She is a bit peeved that Herman has remarried so quickly, and especially that he has married the girl she terms his "German peasant girl." The story tells of Herman's at-

tempts to free himself from the mess he has created and shows how strange friendships can arise from strange situations. "Enemies: A Love Story," a Paul Mazursky film, is filmed entirely on location in New York. The filming locales range from the Bronx to Brooklyn to Manhattan; there even is some beautiful photographic work done in upstate New York. The title of the movie comes from a line, said by Tamara to Herman about Masha: "She's not your lover;

she's your enemy." It takes Herman most of the movie -- and a lot of heartache -- to realize Tamara is right. Ron Silver is excellent as Herman Broder. Silver ("Blue Steel"), an actor primarily known for his work on Broadway (he co-starred with Madonna in David Mamet's "Speed-the-Plow" in 1988), is subtle and convincing as the mixed-up Broder. Rather than hating Broder for deceiving three women, the audience feels sorry for him, and roots for him to find a way out of the predicament he is in. Olin displays spunk and a whole lot of charisma as the spirited Masha. Masha is someone who is after what

she wants but not willing to hurt anyone in her path to get it. Olin establishes herself as a talented force in the acting world with this role. Huston displays considerable talent as the bitter, lonely Tamara. Tamara lost her two children in the war, and she misses them. But at the same time, she's angry with Herman for daring to begin life again without her. Huston portrays the mix of anger and loneliness beautifully. "Enemies: A Love Story" is a story of love and betrayal and fear. It is a powerful and moving story. "Enemies: A Love Story" is playing at the Cinema I & II Theatres, 201 N. 13th St.

movie REVIEW

National People's Gang brings intensity to city



Courtesy of Dr. Dream

National People's Gang

By Michael Deeds
Senior Editor

Funk pupsters National People's Gang will roll into Duffy's, 1412 O St., tonight. This quartet from Orange County, Calif., packs a hopping, bass-popping punch sure to carry the young and feeble away in a chaotic tornado of love. The group's latest release, "Orange," is fresh produce from the Gang -- not only is it a primary source of vitamin C, it highlights the individuality of each member ingeniously. Vocalist Chad Jasmine is a raving Perry Farrell-like master of theatrics. His intentional, overly dramatic power-whines accent the massive, jazz-inflected chord-ripping of guitarist Chad

Forrelo. At times, Jasmine's elasticity borders on just plain silly, but more often, it just kicks. Bassist Deyo Glines is a funk-junkie, while drummer Anthony Arvizu pulls

concert PREVIEW

his influences from somewhere on the other side of ancient tribal beats. Cumulatively, it is one hell of a fruit-filled treat. "Orange," though a flying follow-up to last year's debut "The Hard Swing," still manages to capture all of the band's live intensity. The live Gang is enough to freak out any Crip or Blood. National People's Gang is just one of those bands born to play live.

Formed seven years ago by Jasmine and Forrelo, the band has, slowly but surely, broken from the Orange County/Long Beach area into national recognition. The Gang's theatrics have mellowed somewhat since their early days when spectacle seemed to come before music. But, nowadays, the band's musicianship is nothing less than exceptional during their performances. "Orange" brings them to a new level. From the powerful "Love Button" to the funk/punk "Gettin' Close To God," and yes, a cover of Simon and Garfunkel's "The 59th St. Bridge Song (Feelin' Groovy)," National People's Gang have settled down in their own juicy niche. Opening for the Gang tonight will be acoustic guitarist Craig Niefeld. Cover is \$4. Show starts at 10 p.m.

entertainment SHORTS

Nebraska poets to perform works

Four Nebraska poets will read from their works at 2 p.m. April 8, when "Voices of the Plains" presents poetry at The Coffee House, 1324 P St. Readers include Greg Kuzma, Amil Quayle, Ella Robinson and Don Welch. Kuzma was, for several years, one of the most widely published poets in the country. Quayle captures ecological concern in his writing. Robinson has had work appear in a number of periodicals and anthologies. Welch is the author of four collections of poetry. Kuzma, Quayle and Robinson teach at University of Nebraska-Lincoln. Welch teaches at Kearney State College. Tickets are \$2.50 for KZUM radio members, \$3 for nonmembers.

Eleventh Dream Day's 'Beet' mixes innovative guitar, understandable lyrics

By Brian Meves
Staff Reporter

Eleventh Dream Day "Beet" Atlantic

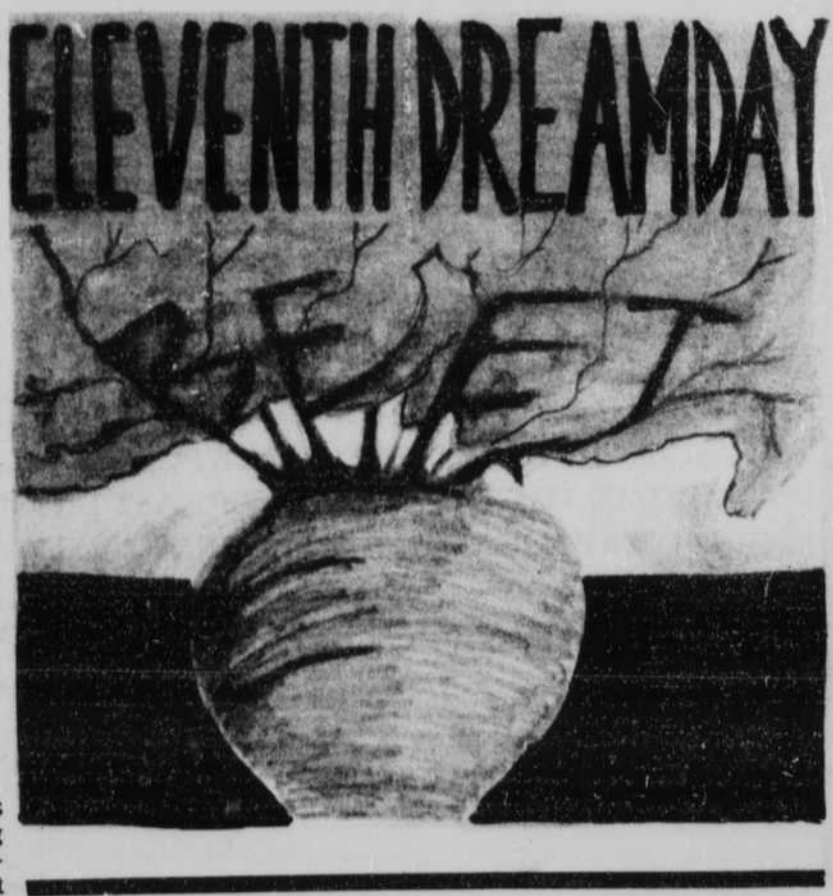
Don't be surprised if Eleventh Dream Day appears in a dream real soon. "Beet" is the third album and the major label debut from the Chicago-based quartet composed of Rick Rizzo on lead vocals and rhythm guitar, Janet Beveridge Bean on drums and backing vocals, Baird Figi on lead guitar and Douglas McCombs on bass. At first glance, these guys look like next-door neighbors because, quite simply, they don't look like musicians. But their album proves otherwise. In "Beet," Eleventh Dream Day is able to accomplish something that few alternative bands have ever done before -- a very innovative, guitar-laden, melodious album with lyrics the general public can relate to. Throughout "Beet," Rizzo and Figi combine in a twin guitar rage that leaves only the strong standing. But unlike other groups with great guitar sound, they interfuse a constant rhythm guitar with the brash of the lead guitar to create melodies previously unheard of. Some of the group's vocal characteristics can be compared to the Pixies. Rizzo's vocals are boisterous and, often, spoken or shouted. Blending in an almost Pixie-esque way are Bean's soft, beautifully contrasting vocals from song to song. Lyrically, Rizzo concentrates on everyday problems, sung by real-life people. It is amazing just how many personal problems can be fit into one album. On "Teenage Pin Queen," he sings about the local flirt at the bowling alley who keeps ignoring her boyfriend. The lyrics are satirical, yet

believable: "She's poised in her satin jacket/ Joe the plumber makes a strike/He

SOUNDS

asks her for a kiss on the cheek/She's all too happy to oblige him/After all it's Thursday night and she feels good/ After all she's the teenage pin queen."

On some songs like "Bomb The Mars Hotel" the lyrics go beyond real-life problems and border on the absurd: "No more traveling microbus hordes/Taking over my town/No more tie dyed underwear/No more dancing bears/I want to bomb the Mars Hotel." But not to worry, at the beginning of the song Rizzo attempts to explain the tune's absurdity: "I've had a few too many, so this might sound strange." In all, "Beet" is completely awesome.



Overproduction of album buries band's true talent

By Michael Deeds
Senior Editor

The Mission U.K. "Carved In Sand" Polygram

From a world of reverberating passion and echoing depression emerges The Mission U.K., that little English band that cares. Born in January 1986 in Leeds, Britain, The Missionaries came from quite healthy musical backgrounds -- guitarist Wayne Hussey has Sisters of Mercy on his resume; drummer Mick Brown did a stint with Red Lorry Yellow Lorry; guitarist Simon Hinkler jammed in Artery; bassist Craig Adams, well, he apparently is just a lucky commoner. So, noblesse oblige, and all that jazz in mind, The Mission U.K. decided to embark on their conquering

of this planet. Classifying the Mission U.K. is easy enough -- they fall into that U2 category, whatever that is. Lots of strumming, cutting guitars and a straight-ahead drumbeat make a thick enough background wall for Hussey's sometimes overly emotional vocals. Songs like "Amelia," which addresses sexual abuse of children, and "Paradise (Will Shine Like The Moon)," mold tragedy and romanticism into a chilling, melodic statement that affects us all somehow. At least some of us. The Mission has cleaned up in readers' polls in several British magazines, and their last album, "Children," even featured celebrity producer John Paul Jones, of Led Zep fame. But "Carved In Sand," though it has nice acoustic and power contrasts to offset Hussey's generally appealing vocals, lacks feeling. The Mission U.K. is a band that feeds off emotion and need, and yes, Hussey does, emit passion and pain. But somewhere down the line, the production squad took over. "Carved" is slicker than Milli Vanilli, and any true emotion is buried under echoes

See MISSION on 10

SOUNDS