

Creativity in 'Scissorhands' breaks rules

By Jeffrey Frey
Staff Reporter

"Edward Scissorhands" is full of all the dangerous creativity that filmmaker Tim Burton conceived for earlier projects like "Beetlejuice" and "Batman."

Yet "Edward Scissorhands" is a fairy tale, and lacks the absurd and

She tells Edward that perhaps he should just come home with her.

Once Edward is taken away from the mansion to go and live with Peg — the Avon Lady — and her family, he is exposed to an ordinary suburbia where bored housewives run rampant, gossiping for entertainment.

Edward becomes the gossipmongers' latest point of interest, and is readily ingested by the housewives who view him as a sort of toy, tempting him into shedding his earnest nature.

Throughout all of this, Peg (Dianne Wiest) tries desperately to take care of Edward. She exposes him to a world that lacks the understanding and kindness that Edward once knew, yet she proves to be his most compassionate guardian.

The town where Edward has been taken is conventional: the houses and people look the same, do the same thing, drive similar cars. They walk their dogs, water their lawns and trim their hedges in a methodical fashion.

At a barbecue that has been planned by the housewives, Edward is put on display, along with one of his most noticeable talents: he uses his sharp appendages to create topiary hedges. Soon, everyone has their hedges transformed into dolphins, bears, or dino-



Courtesy of Twentieth Century Fox

Avon Lady Peg Boggs (Dianne Wiest) discovers the beauty of the topiary garden at the inventor's mansion where Edward Scissorhands lives.

movie REVIEW

often morbid comedy of "Beetlejuice," while tempting only remotely the dark, Gothic feeling of "Batman."

Edward Scissorhands (Johnny Depp) is created by an inventor (Vincent Price) in a mansion high above a suburban town. The inventor gives Edward a heart, a brain, a covering of skin — everything needed to lead a full life, except for one thing. The inventor's untimely death leaves Edward with sharp shears of metal where his fingers should be.

Edward remains high above the town, alone in the mansion, where he can hurt no one and no one can hurt him.

And then one day, the Avon Lady comes calling.

She becomes intrigued with and worried about Edward, and decides to play the role of the good Samaritan.

See SCISSOR on 14

Glitzy Christmas boxed sets abundant for holiday shoppers

By John A. Skretta
Staff Reporter

Just when you thought nothing was easier — or hardly less expensive — than giving the gift of music, a menacing figure dawns on the pop parade. It's big. It's cardboard. It's wrapped in cellophane and it's exorbitantly expensive. It's the boxed set.

Boxed sets featuring specific artists have been around a number of years now, with Bob Dylan's "Biograph" and Bruce Springsteen's live set among the first, but this year has seen a staggering influx of all sorts of anthologies from a vast array of artists.

"Previously, there has never even been 25 percent" of the number of

boxed sets available this year, said John McCallum, owner of Twisters Music & Gifts. Indeed, the days when you could scrimp on a Christmas gift for your favorite sibling by snatching up a \$1.79 single have all but vanished.

The price market for boxed compact disc sets ranges from a low of \$20 for a double CD Robert Johnson package to a high of almost \$70 for the Frank Sinatra Reprise collection. Of course, in the battle of the boxed sets, equal cardboard does not necessarily mean equal quality. As Shakespeare didn't say, the music's the thing, and no matter how many glossy photographs and patronizing reviews are included, some sets stand over the general crop.

McCallum says the top-selling set this season by a landslide percentage is Led Zeppelin's offering. For a mere \$55, listeners can engage the mighty Zeppelin's visions of hedonistic paradise for almost four hours of digitally remastered sound.

"The set has a very wide appeal," McCallum said of Zeppelin's box. "It's crossing down into the early teens and up into the '40s for a listening audience."

The surge in boxed set offerings can be traced back to the success of Eric Clapton's "Crossroads" anthology, McCallum said. Clapton won a Best Historical Album Grammy award for the collection.

See BOXED on 16

Parking, not new theater, among students' concerns

By Shannon Uehling
Staff Reporter

Variety, they say, is the spice of life. But does Lincoln really need the choice of 14 first-run movie screens in the downtown area?

According to demographic studies, an area the size of Lincoln should have 12-15 movie screens. With the opening of Lincoln's newest theater, the Lincoln Theatre, Lincoln will be on the edge of this range.

But students polled said other issues need to be addressed. While no one objected to the variety that the new theater would provide, many students thought that there were other, more important, concerns.

Trudy Tompkin, senior undeclared major, said she is concerned about the parking problem downtown.

Studies done by Douglas Theatre Company show that the parking

downtown is not used on most week-end nights.

On most weekend evenings, the parking garages in the downtown area are only one-fourth full, said David Livingston, president of Douglas Theatre Co.

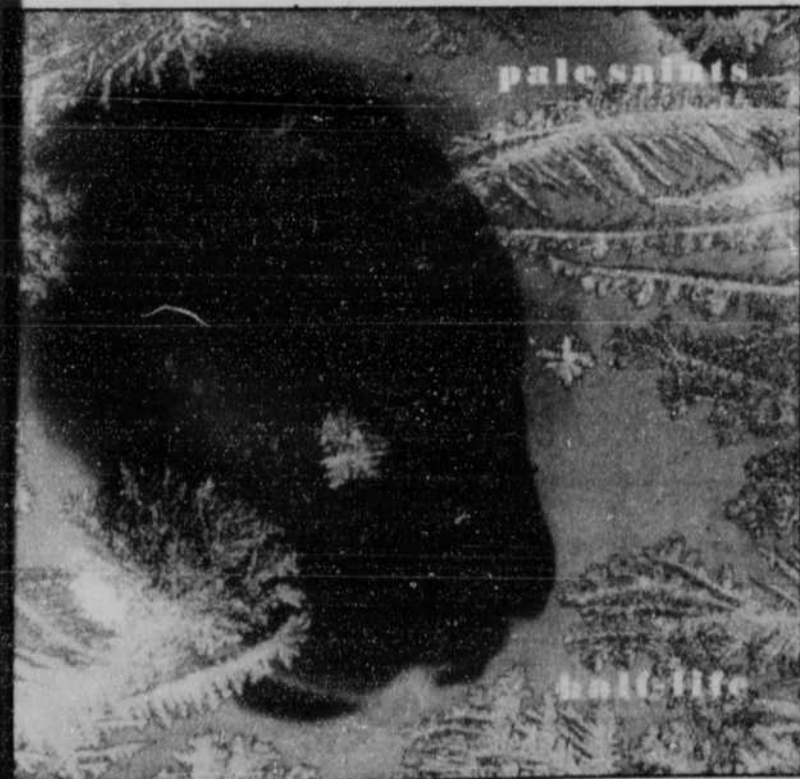
Tompkin, who works downtown, said that there is still a problem on weekdays.

Many students say they are hesitant to use the parking garages because they think they shouldn't have to pay for their parking spaces. If more theaters offered parking discounts to their patrons, this problem would be eliminated, said senior biology major Margarita Perez.

The new theater is a triplex on the corner of 12th and P streets. It is owned by the Douglas Theatre Company and opened Dec. 14 with just

See LINCOLN on 15

Pale Saints establish identity with new record



Courtesy of 4AD

By Michael Stock
Staff Reporter

The Pale Saints
"Half-Life"
4AD

The Pale Saints' four-song EP entitled "Half-Life" is one of the best music releases of the year, alternative or otherwise.

The EP, which is only available in the United States as an import, is the band's best effort to date.

While the vocals tend to call up memories of Lincoln's own For Against, the EP finds The Pale Saints establishing their own identity through strong, descriptive vocals and a rich sound.

The meticulously crafted sounds will appeal to fans of pop music. Each song carves its own individual existence while delivering its lyrical and musical messages.

The four songs, as a complete work, show that The Pale Saints are about to become one of pop music's most important bands.

The first and last songs on the four-song EP were remixed by John Fryer, who is noted for his successful

work with other 4AD bands such as This Mortal Coil, and more recently, Lush.

SOUNDS

The songs "Half-Life, Remembered" and "Revelation" are highlighted with striking, clear percussion. The percussion becomes heavy at times, which serves to drive the songs forward, while the delicate clicking of a tight snare snaps out a steady rhythm.

"Half-Life, Remembered" seems to whisper itself into existence with the gentle hum of a guitar fading in and out, while cymbals and chime seem to serve as some grand forerunner for some majestic soundstage to be opened.

A heavy snare introduces a driving speed, and the guitars powerfully control the gentle direction of the song, sometimes stopping completely, allowing the intricate percussion session of snares, cymbals and bongos to have their turn.

The vocals of the three-man band are delivered lightly and carefully, much like Jeff Runnings' vocals of For Against. Vocalist Chris Cooper's delivery touches upon each lyric happily and deliberately.

In "Baby-Maker," the best and most powerful song on the EP, the lyrics themselves ring of "a revelation," (the title of the fourth song on the EP) challenging the listener to "take a breath — it's not enough."

The music itself challenges and inspires the listener, coupling instances of feedback with a clear, full vibrato. The Pale Saints' first EP, "Barging Into the Presence of God," was released in late 1989 at about the same time as Lush's first EP, "Scar." They followed up the EP with an entire album (CD) of new material, composing 4AD's first release of 1990, "The Comforts of Madness."

Both the EP and album rated a considerable amount of hopeful reviews from the British Music Press. The British music magazine Melody Maker said The Pale Saints created "a noise to immerse yourself in." Their turbulent guitars have a sickly pallor that infests even the brightest of melodies.