

## Laser show season opens

By Jim Hanna  
Senior Reporter

The post-holiday movie releases all stink, no good bands are playing in Lincoln and television is as sorry as ever.

Amusement-starved students with a few bucks in their pockets still can find fun in Lincoln amidst the pre-spring entertainment wasteland.

The University of Nebraska-Lincoln's Ralph Mueller Planetarium, located in Morrill Hall, has begun its spring season of laser light shows, which may be a weekend diversion option for many students.

"Our average audience is between high school and student-age and a little bit up; it depends on the music," said Jack Dunn, planetarium coordinator.

Each laser show consists of multi-colored laser lights projected on the domed ceiling of the planetarium with a variety of musical styles as accompaniment. The lights

move in wild patterns to the beat of the music with assorted light and special effects supporting the effort.

This spring, the musical performers for the shows include The Grateful Dead, The Beatles, Jimi Hendrix, U2, Led Zeppelin and longtime crowd pleaser, Pink Floyd. Special shows featuring country and classical music also are scheduled.

The selection of music for the shows is determined both by past successes and popular music from local radio stations, Dunn said.

"We have to look at the radio as our best source for getting people here," he said, "so you have to look at what are the kind of things people are listening to. You also have to go with the kind of things you know are going to perform. Let's face it, you know if you do Pink Floyd, you're going to get a lot of people."

At other times, Dunn and his fellow workers experiment with more risky music choices.

"Once in a while, we can indulge ourselves and do something that is not going to be as big a draw but that you'd like to do," Dunn said. "There are times when on the Sunday shows and other shows when we really get to do things that I might enjoy, like jazz. I enjoy it but I know that it's not going to outsell 'Darkside of the Moon.' I don't have any illusions."

The planetarium receives no student fees and relies entirely on ticket sales to finance shows. As a result, the planetarium must consistently present shows that will be big sellers. Being a slave to popular demands does not, however, mean that Dunn and his cohorts still can't take artistic risks.

"We think of it as an artistic exercise," he said. "If you get a show that really gives you a lot to work with, I think it's a more rewarding exercise because you really get to push the limits of what you do."

See LASER on 11

## Chamber music well executed in 1800s style

By Michael Stock  
Staff Reporter

Stepping into the Lied Center for Performing Arts Wednesday night was a lot like stepping into a fairy tale, or some 18th-century chamber.

The antique-sounding English Concert Orchestra owes credit for its originality of sound to its use of period instruments— instruments made in the 18th century, or recreated in the exact fashion of the period.

Trevor Pinnock, founder/music director and harpsichordist for England's leading period-instrument chamber orchestra, said that "the historical aspect is interesting, but the history has little place on the concert platform. For us as musicians, the instruments have gone beyond history to become a natural part of our musical expression."

Pinnock's addition of the harpsichord animated the performance of the orchestra, lending an 18th-century authenticity to the sound.

The horn chorus played a more prominent role than in modern orchestration, particularly in the first selection, Bach's Sinfonia in F major, from Cantata No. 5. Violins and violas sounded sweeter, more dulcet.

Jean-Marie Leclair's 1744 Concerto in E minor for Violin and Strings, Op. 10, No. 5 offering only strings, featured a fine solo by Simon Standage, violin.

The solo illustrated the differences between period instruments and modern instruments. The period instrument, with its gut strings instead of the modern metal strings, produced a much softer, gentler sound. This made the rest of the orchestra more conscious of their sound, keeping the solo perfectly in the foreground.

Tonality of the orchestra was excellent. Only during the quieter, higher frequencies of the violin solo did the sound appear to strain a bit more than its contemporary metal-stringed counterpart.

Pinnock's sweet accent of harpsichord melodies lent much of the warm full sense to the piece, making an effective addition to the originality of the orchestra's sound.

Standage's solo seemed a bit more focused in the Largo than in the opening solo in the Allegro ma poco. The eloquence of the Largo in G major is clearly of Italian influence, recalling Leclair's Italian contemporaries Tartini and Locatelli.

Julia Gooding's lively soprano solo livened the Lied audience, in the Wedding Cantata of Bach's Cantata No. 202, "Weichet nur, Betrubete Schatten."

Weimar diocesan secretary, Salmo Franck, whose verse was often set to Bach's cantata's, features largely pastoral verse— calling images of the approach of spring.

See CHAMBER on 11

## Words give lesson

# Rock band provides a 'Cure For Insanity'

By Robert Richardson  
Senior Reporter

"Cure For Insanity" begins with a morality lesson from the rock group Pop Will Eat Itself.

"What is the truth about rock music? Music is a powerful and perhaps the most powerful medium in the world. Lenin said the best and the quickest way to undermine any society is through its music."

Many of the songs on "Cure For Insanity," the latest release from Pop Will Eat Itself, are composed of repetitive, rap-style lyrics. The almost heavenly music, most of which is composed of guitar keyboards and strong drum beats, fades in and out. The instrumentals take over where the vocals leave off.

An example of these aspects in a finely tuned song is "X Y & Zee." Heavy bass characterizes and outlines this distorted, weird effort.

The interesting sound effects of "Dance Of The Mad Bastards" mixed with a dance beat makes the song



somewhat of an obscurity. The flat-sounding drums, fast percussion and repetitive lyrics add to the song's intensity.

"This is Dr. Nightmare, your medicine man of city Zen F.M. 1990," band members wail on another cut. This song, "Dr. Nightmare's Medication Time," has only one line of real lyrical value—"In tune with nothing and no one"—but it is the best line on the album. The rhythm and blues-

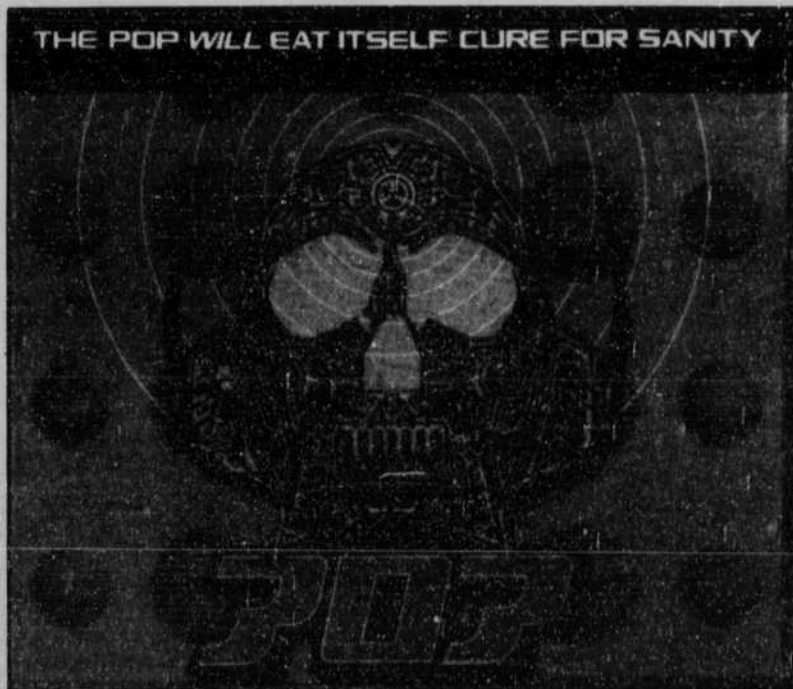
style harmony is perfect for its surroundings; the lyrics fit the music well.

When it starts out as a dance mix, "92° F (The Third Degree)" sounds like no-name conventional music. But it quickly turns into a catchy tune of measurable pleasure. The diamond in this pile of fools' gold is vocalist Sylvia Tella. Her scratchy Joan Jett-style voice puts the finishing touches on a song that might otherwise have failed to be much more than notes on a page.

Many of the songs on "Cure For Insanity" have underlying messages that one has to closely listen to understand. The troublesome music makes it difficult to comprehend just what Pop's purpose really is.

Many albums have diverse songs, but this album is the epitome of weird. The majority of the lyrics are mixed with music that just seems too long for the song.

But at least the listener can't say that Pop doesn't have a grasp on artistic expression.



Courtesy of BMG