

Public libraries evolve with revolving disc

By Jim Hanna
Senior Reporter

You've just shelled out a pile of money for a shiny new compact disc player and your bank account is empty. You are now too broke even to buy a disc to play on your machine.

Public libraries have always been the salvation of the impoverished, and the Lincoln City Libraries are keeping up with the public's demand for increasingly advanced music technology.

Since its inception in 1988, the CD collection at Lincoln's public libraries has grown to almost 1,000 recordings, said Pat Peterson, assistant library director at the Bennett Martin

Library, 14th and N streets. While most of the city's CDs are located on the second floor of Bennett Martin — Lincoln's main library — several of Lincoln's branch libraries are beginning to develop their own CD collections, Peterson said.

The CD collection is still relatively small compared to the vinyl and audio cassette holdings, but a wide range of music options is available.

"It's a very broad representation of what's available in the music field," Peterson said.

The Bennett Martin collection contains folk music, some rock 'n' roll and several movie and musical soundtracks. The majority of the hold-

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Peterson
assistant library director
Bennett Martin Library

ings are classical, which Peterson said is the collection's "greatest strength." The program is nearly 3 years old

and interest in it has grown steadily. Many people may not know that the libraries have CDs available for check-out, but that should change as the collections grow, Peterson said.

"When you have a new collection, it always takes time for people to become aware of it," Peterson said. "That will also expand as we begin to get more of the compact discs in the branch libraries."

With the U.S. economy apparently mired in a recession, many entertainment seekers may turn to public libraries as a source of free recreation. If people cut back their personal spending more and more, costly CD purchases may give way to free rentals, Peterson said.

"That is very characteristic of libraries throughout the history of public libraries in the United States, that in times of recession or depression people more heavily use the public library for a whole variety of reasons," she said.

Peterson said she did not expect major booms in the use of the CD collection. She said she remained realistic about the growth of the collection and the corresponding public interest in it.

"It will take... at least five years for it to begin to really be of a size that addresses the kind of demand there may be within the university community," she said. "We see it as a long-range development."

Redeeming characteristics no salvation for record's redundant, poor lyrics

By Shannon Uehling
Staff Reporter

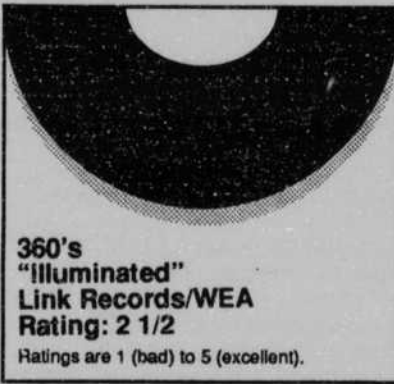
Although the 360's "Illuminated" probably will never be commercially successful, the new album does have some redeeming qualities.

Of the 10 tracks on the album, six are average at best. They are full of meandering key changes, almost violent tempo swings and obscure and repetitive lyrics.

"Put That Behind Me," about forgetting a deceitful lover, is one of the six average songs. The 360's attain a sound reminiscent of the Pretenders, only more moody. This may be one of the band's most stunning accomplishments. It's just too bad that they wasted the effort on this song.

The ninth track, "Saved," is by far the best song on the album. It's a weepy ballad performed with acoustic guitars.

Lead singer Audrey Clark's husky voice gives life to the lyrics "I like dancing alone in my room/ The sun flowing down/ Will you be coming



360's
"Illuminated"
Link Records/WEA
Rating: 2 1/2
Ratings are 1 (bad) to 5 (excellent).

overall unity. The last of the three songs of acceptable quality is called "Garden of Departure." Strangely enough, the title doesn't fit with the lyrics.

"I fill your fingers with flowers/ red, emerald, blue and violet/ Like a beautiful girl/ You are beautiful/ Angels weep, moons weep, hurricanes," are some of the more coherent lines from the song.

The album's worst cut undoubtedly is "Texas." Besides being musically discordant, this song is redundant and has poor lyrics.

"Joey smokes his last cigarette/ Got a gun underneath his bed/ No one knows what losin' is til you lose it down in Texas," are the only somewhat intelligible lines in the tune. The rest of the song is murderous screams of the single word, "Texas."

"Illuminated" may not end up on the Hot 100, but it's probably worth a listen, if for no other reason than to chuckle over the differences in song quality.

home?/ You saved me."

The rhythm of "Saved" is another virtue. Band members Eric Russell, Brian Evan and John Grady create a pleasant change from the Metallica-like frenzy of drums and guitars.

The title track, "Illuminated," is more melodious than many of the cuts. It isn't nearly as good as "Saved," but it is still better than the average tracks. The song suffers from excessive key changes that detract from the

REM

Continued from Page 12

"Reckoning" and "Fables of the Reconstruction."

The one exception: "Radio Song." The reason for this song's existence on an R.E.M. release is baffling at best for hardcore fans. Michael Stipe singing opposite KRS-1 "sucks," as the rap singer screams in the song.

"Losing My Religion," which gratefully plays about 10 a.m. weekdays on Q102, is proof that "Radio Song" was a momentary loss of sanity. This is a beautiful compilation, both instrumentally and lyrically, about losing faith — not in God or religion, but in oneself and humanity.

Continuing on with the symphonic mode is "Shiny Happy People." Kate Pierson of the B-52s collaborates with Stipe to create a hard-edged harmony, but there is something pleasant and almost perfect about this combination. "Shiny Happy People" will assuredly be the irritating pop thriller on "Out of Time," as "Stand" was on "Green."

And the incessant yet intoxicating Stipe stream-of-consciousness monologue in "Belong" is one of those songs that idiots will search to memorize instead of laughing at the pretense of it all. What's funnier is that the song has a definite Aerosmith, "Sweet Emotion" sound. Sort of brings new meaning to R.E.M.'s reputation as an eclectic band.

The sheer genius of "Out of Time" is captured on "Half a World Away." The lyrics mixed with the light keyboards and gentle mandolin are disturbingly sad and beautiful. Stipe, as usual, captures the depressing as he talks about the chaotic feelings of losing love: "My mind is racing/ as it always will/ my hand's tired/ my heart aches from half a world away."

By no means is "Out of Time" a dive off the deep end. This is a band that has been alive and well and experimenting with sound for a decade. And while the band has definitely graduated into the 1990s with an updated style and added class, the fab four from Athens, Ga., still hold to their deep-rooted folksy, Southern sound.

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