

Album succeeds
Singer lives up to comparisons

By Julie Naughton
Senior Editor

She's barely 22 years old, but already folk-pop singer Tanita Tikaram is being compared to luminaries such as Joni Mitchell.

Such comparisons are often hard to live up to. But in Tikaram's case, they're not out of line.

Tikaram's third album, "Everybody's Angel," is filled with the ethereal, meaningful music and throaty voice that appeared on her first two albums. Again, Tikaram has written songs that deal with issues and has provided the vocal power to drive them into every listener's consciousness.

However, while this album is fine work, it just misses the five-star mark of her first two albums, "Ancient Heart" and "The Sweet Keeper."

There are no bad songs on this 14-song compilation, but some stand out over the more ordinary.

"Hot Pork Sandwiches," with a combination of odd lyrics and odd instrumentation, turns up as the album's most intriguing song.

"Baby, you can take me home/ Because dinner is/ Dinner served alone," Tikaram sings slowly and softly, suddenly exploding into a playful "Now, who wants hot pork sandwiches/ Wrapped in foil/ Corners are laced with gristle/ I trust it's



Tanita Tikaram
"Everybody's Angel"
Reprise
Rating: 4 1/2

Ratings are 1 (bad) to 5 (excellent).

been freshly boiled."

The song's rhythms, with Tikaram on vocals and lead guitar, Rod Argent on Hammond, David Hayes on bass and Mark Cresswell on guitar, will have those listeners not headed to the kitchen on their feet dancing.

Also excellent is the album's first cut, "Only The Ones We Love," Tikaram's duet with Jennifer Warnes. The song's rhythmic drum beat and soft piano mesh perfectly with Tikaram's lead vocals and Warnes' harmonies.

"And they've seen something which I'll never see/ But I dreamed something when you fell for me/ I dreamed something which soars above/ For we're only the ones we love," Tikaram sings, effortlessly building to a smooth crescendo as Warnes sings

soft harmony. It's an inspired combination.

Both are destined to become Tikaram classics, in the tradition of her past "Good Tradition" and "Twist in My Sobriety."

Also on the road to classic Tikaram is the melancholy, pensive "I'm Going Home." A string orchestra, including violins and double bass, is combined with a guitar and bass to back Tanita as she tells a story of love gone wrong.

"My love could not stand all of this/... But I won't be taking no sweet silence 'round here," she softly chants. If Tikaram did a video of this song, no doubt it would be in the Sinead O'Connor "Nothing Compares 2 U" vein — with the singer standing with a tear running down her face as the vocals rip painfully from her throat.

The danceable beat on "I Love the Heaven's Solo" and "Mud in Any Water" will have listeners on their feet. On these two cuts, Tikaram is living proof that folk-pop can be every bit as danceable as driving rock 'n' roll.

Tikaram has staying power, like the luminaries she is presently compared to. Her songwriting, instrumentals and distinctive vocals lift her far above the crop of young aspirants that continually appear. No doubt, in 20 years, the newest talent in this genre will be compared to Tikaram. Run, don't walk, to buy this album.



Courtesy of Reprise Records

Singer-songwriter Tanita Tikaram

Films demythologize Soviets

By Jim Hanna
Senior Reporter

Regardless of political and economic turmoil within the Soviet Union, Glasnost continues to open doors for Soviet artists, including the filmmakers currently featured at the Sheldon Film Theater, said William Gleason, professor of Russian history at Doane College.

Gleason, speaking at a panel discussion Thursday night, said that Soviet filmmakers from the U.S.S.R. southcentral republic of Kazakhstan are helping to demythologize western perceptions of Soviet life.

"The fact of the matter is, and what comes through in at least a couple of these films...is that the Soviets have their own dose of drugs, of crime, of unemployment, etc. and this is what Glasnost has revealed," he said.

Gleason was joined on the panel by University of Nebraska-Lincoln faculty members James McClelland, associate professor of history; Jerry Petr, professor of economics and Lev Palei, a citizen of the U.S.S.R. and a doctoral candidate in economics at UNL.

The films discussed by the panel are all from a "new wave" of directors from the Kazakhfilm Studios in Alma Ata, the capital of the

Kazakhstan Republic. The republic has a long history of oppression at the hands of the Soviet government, including the forced collectivization of farms under Stalin which led to a slaughter of the Kazakhstani people, McClelland said.

As the Soviet system is thrown into turmoil and the economy approaches stalemate and stagnation, there is a corresponding liberalization of Soviet life, of which these films are a product, Petr said.

Gleason said the current Kazakhstani film movement is contrary to the long history of Socialist Realism, the predominant artistic guideline for the past 70 years.

Socialist Realism produced movies that supported the government system. Soviet movies were primarily depictions of the inevitable socialist revolution and promoted "partyism" among soviet people, Gleason said.

The Kazakhstani film movement breaks that trend. Kazakhstan is the leading republic in terms of change, Palei said.

The films will continue through Sunday. Specific schedules can be obtained at the Sheldon Film Theater, 12th and R streets.

Piano wildman gives Zoo crowd honky-tonk, Jerry Lee Lewis style

By Robert Richardson
Senior Reporter

When Jason D. Williams took the Zoo Bar stage Wednesday night, the standing room only crowd — which paid \$8 a person to see the piano player — was not disappointed.

Williams' band started out the hour and 45 minute set and then guitarist George Lowry introduced Williams.

As he vaulted on stage, dressed in a black cowboy hat, white boots and jeans, Williams immediately began an assault on the piano.

His high flying, wild-armed, accurate style coupled with his lightning-fast fingers made Williams a spectacle of the music he loves to play —

honky-tonk.

Right away, Williams acknowledged that his style parallels that of Jerry Lee Lewis.

"Some people want to compare me to Jerry Lee Lewis," he said. "He's one of the greatest entertainers in the world."

That was all he needed to say. His style was similar to Lewis', but Williams definitely established himself as a piano man, on his way to being great.

While wiggling his butt, Williams played the piano with more than ten different parts of his body. He ripped through songs that showcased his "I've never taken a lesson" piano ability as he coaxed the large crowd onto the

small dance floor.

At this point, Williams had the sweaty alcohol-tainted crowd right where he wanted it. And just when the audience thought Williams could do no more, he did.

With sweat dripping off his nose, Williams produced a classic mix that contained rock 'n' roll from Lewis, The Beatles and "The Exorcist" theme, "Tubular Bells." Williams ended his medley by singing "I'm buying a stairway to heaven."

His slow, jazzy version of "Great Balls of Fire" teased and disappointed the audience — and then Williams gave it what it wanted to hear. He

See ZOO on 9

'Guilty by Suspicion' successful, serious flick



Courtesy of Warner Bros.

At the House Un-American Activities committee hearings, David Merrill (Robert DeNiro) and his ex-wife Ruth (Annette Bening) face reporters' questions in "Guilty By Suspicion."

By Julie Naughton
Senior Editor

"Guilty By Suspicion" aims to be a serious movie, with a capital S. It succeeds.

The movie combines a talented cast and a compelling story to outline one of the most grim chapters in recent American history.

The story opens in 1951 as gifted director David Merrill (Robert DeNiro) is returning from Paris, where he is at work on a film. Film is Merrill's life; he is at the top of his career and everyone wants to work with him. His marriage to the lovely Ruth (Annette Bening, in an excellent performance) has fallen apart because he neglects nearly everything except his films.

One thing Merrill missed when he left to work on his film was the activity of The House Un-American Activities Committee (HUAC). The group, which in real life was commanded by Sen. Joseph McCarthy, is in full swing when Merrill returns from Paris, accusing many film people of being Communists.

A blacklist is created; studios and executives will not work with any of the names listed. The accusations of the committee destroy the lives of many of the film's characters — just



as happened in reality.

Merrill is blacklisted, falsely accused of being a Communist. He is told that he can save himself and his suddenly faltering career — all he has to do is "purge" himself before the HUAC, naming publicly the friends and associates that gathered with him at the few, scattered leftist meetings.

The idealistic, gentle-natured, intense Merrill is forced to make a choice, one that will change his life forever.

The story of Merrill's choice is greatly enhanced by the superb cast that director Irwin Winkler has as-

See GUILTY on 9