



Courtesy of TVT Records

Southern rock group The Connells are touring in support of their latest release, "One Simple Word."

Connells

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to make a living from its music for about four years.

Even with years of playing together, Connell said, members haven't seen any big progression in their music since the first album. That was when vocalist MacMillan found his groove, Connell said.

"There was more of a progression from the first to the second record than there has been between any of the other records," Connell said. "That is because the first one, we recorded just a matter of months

after we'd been together. And we did it in a very short period of time on a shoestring budget. I think at that point we were just trying to feel things out."

Connell explained that he feels the group has gotten better, and that the songs are more sophisticated and played with a tighter feel. This, he said, is probably one of the best aspects of the band.

"They're the sort of songs that the melody might stick in your head," Connell said. "I mean, that's really all we're after — coming up with catchy tunes. We're not the most sophisticated musicians. We're just a bunch of sort of

hack musicians trying to make decent songs."

Although Connell said he was pretty sure the band wouldn't last forever, that doesn't mean he wouldn't like to be on top of the music scene, just to see the view.

But, like most that make the climb to the top, the thought makes Connell a little bit uneasy.

"I can't say because I've never known what it's like to be in a really big band," Connell said. "It's easy to dismiss it and say 'no, I don't want that.'

"But actually I'd have to admit that I'd like to at least see what it's like."

Headbangers

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doing is like, not going to be accepted. People always telling you, you can't do this, you can't do that.

"Well, obviously you want to do it. That's a little bit of stubbornness or whatever, but that carries over in the music."

And Muir doesn't like his band to be called metal or hard rock. But he wasn't sure what he wanted it to be called — maybe country, maybe not.

"I don't think anybody considers themselves what they are," Muir said. "It's like everybody judges themselves different than what other people would. Basically, we're obviously a very heavy guitar influence."

When the band formed back in 1982, band members weren't sure where they wanted to go with their music — they just relied on their instincts.

"Everybody had different music

backgrounds," Muir said. "We all like different kinds of music, and so we never said we want to be this or that. We just like started writing songs that we liked. We didn't really worry what it fit into or what other people are going to think."

"And that's what we still do."

Muir said he doesn't worry much about public opinion, because sometimes it takes time for music to catch on. He said that if Suicidal Tendencies writes music for the current fad, it will be forgotten as quickly as it catches on — and he doesn't want that.

"A lot of times people aren't ready for things when they happen, but it's after the fact, and that's the most important thing and that's what we're trying to do," Muir said. "I don't really care what people say now."

Suicidal Tendencies and Queensryche will perform at the Civic Auditorium in Omaha. Tickets for the show are \$18.50 in advance and \$20 at the door.

Gray

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"I thought you might want to kiss me good-bye," offers an alluring Hepburn.

He did. And he does.

"Woman of the Year" follows the marriage of Hepburn as the self-centered feminist and Tracy as the good, patient husband. Abounding with laughter, the film's magical humor lies in its stars.

Completed just before the bombing of Pearl Harbor, "Woman of the Year" excited audiences and critics alike. The film delighted audiences in much the same fashion as 1940's "The Philadelphia Story," drawing as much business.

Hepburn received her fourth Academy Award nomination and won the 1942 Oscar for Best Screenplay.

And the magic continued for 25 years.

The final film they made, "Guess Who's Coming To Dinner," was the last film Spencer Tracy made. After years of battling his continued illness, Tracy died June 10, 1967, a few

short weeks after filming was completed.

"Guess Who's Coming To Dinner" rated 10 Academy Award nominations, including Best Picture, Actor (Tracy), Actress (Hepburn), Director (Stanley Kramer), Supporting Actor (Cecil Kellaway), Supporting Actress (Beah Richards), Editing, Art Direction, Music and Screenplay.

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Yes

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live, the more we learn, the more we grow... the more we see, the more we feel, the more we grow."

About two-thirds of the album's 14 tracks are performed by the old lineup, and about one-third are performed by the new lineup. Despite the seeming presence of two bands, the listener can't tell without looking at the liner notes when Bruford, Wakeman and Howe are playing or when Kaye, White and Rabin are playing.

This prevents what could have been a lack of continuity from existing in the work.

Despite the dominant presence of songs by the old lineup, the music sounds more like the "Big Generator" and "91025" albums than earlier works such as "Close to the Edge" or "Fragile." Even Steve Howe's guitar solo track, "Masquerade," is a far more modern-sounding piece than his classic solo, "The Clap," from "The Yes Album" in 1969.

The only uncharacteristic song on the album is the reggae-flavored tune, "Saving My Heart," which fits in well and provides an extra flavor despite its seemingly un-Yes-like character.

"Union" also features a cover design by artist Roger Dean, who designed the distinctively futuristic Yes album covers starting in the early '70s. Dean's majestically timeless landscapes effectively serve to emphasize the sense of eternity in all of Yes' music.



Courtesy of Arista

In a hundred years, when people examine the musical work produced from 1950 through 2000, the music of Yes will truly be appreciated and admired, because it doesn't rely on being placed in any cultural context to make its point. Bands that are considered classics, such as the Rolling Stones, Led Zeppelin, U2, and R.E.M.,

speak to a generation and would lose their meaning in a another time or place.

But Yes, lyrically and musically, will easily endure the test of time — and "Union" certainly fits into its masterful collection of works, which will be admired long after they are gone.

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