

Instruments set quartet apart

By Andrea Christensen
Staff Reporter

At first glance, the Classical Quartet looks like a standard string quartet. However, this quartet is different because the musicians play on authentic 18th-century instruments.

concert PREVIEW

The group was formed to perform the string quartets of Haydn, Mozart and Beethoven on instruments of the classical period. The ensemble will perform an all-Mozart program at Sheldon Memorial Art Gallery Friday at 8 p.m. to commemorate the bicentennial of the composer's death.

By using original instruments, the quartet hopes to recreate the sound the composers heard in the 18th century.

Compared to modern instruments, the instruments the group uses have shorter necks and looser reinforcements inside. They have

gut strings and are played with lighter, shorter bows. The instruments also are tuned to a lower pitch, as they were in the 18th century.

The ensemble was formed at the Aston Magna Festival in 1979. Since then, it has given an annual series of concerts in New York City. The quartet also has been featured in several National Public Radio broadcasts and Mostly Mozart festivals.

Since the ensemble's formation, the popularity of using original instruments to play classical music has resurged.

Linda Quan, violin; Nancy Wilson, violin; and David Miller, viola, graduated from Juilliard and are founding members of The Classical Quartet. Cellist Linda O'Sullivan is a graduate of the Hartt College of Music.

The instruments the ensemble will be playing include violins made in 1730 and 1655, a viola made by Matthias Albanus in 1687 and a violoncello made by an anonymous German around 1800. The musicians also will use bows from that period.

Tickets are available at the door or from the Lincoln Friends of Chamber Music.



Courtesy of the Classical Quartet

The Classical Quartet

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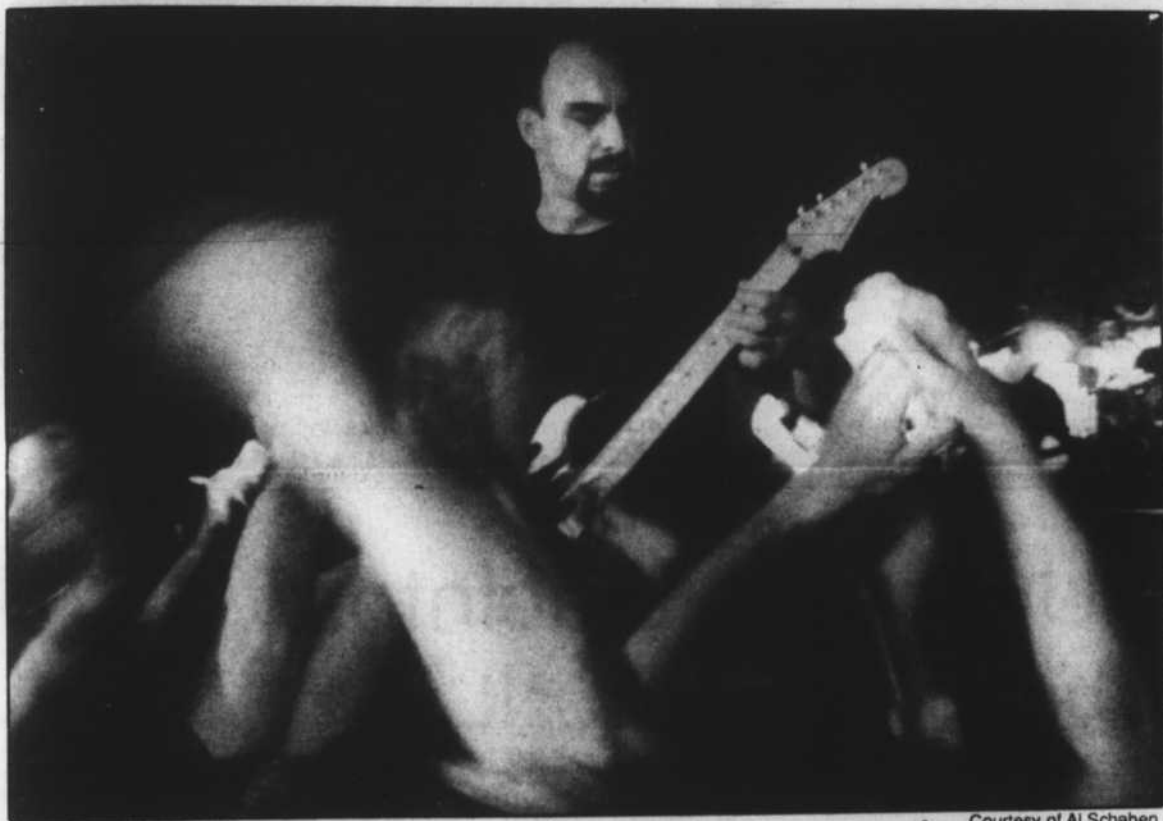
Rap concert changes venue

Rapper L.L. Cool J, who was scheduled to perform at the Ranch Bowl in Omaha Wednesday night, will play Saturday night at the Peony Park Ballroom instead.

Matt Markel, owner of the Ranch Bowl, said the venue change was requested by L.L. Cool J's road managers. The Ranch Bowl, which holds about 300, was considered too small.

"It would have blown the roof off the place," Markel said. The arena is about half as big as is needed. Over 700 tickets have been sold, according to Markel.

Markel said there were also concerns about the size of the Ranch Bowl stage. L.L. Cool J will perform with a 13-member band, which would have been too confined at the Ranch Bowl, he said.



Courtesy of Al Schaben

Pat Di Nizio, vocalist/lead guitarist for the Smithereens, keeps the crowd entertained at the Peony Park Ballroom Tuesday night.

The Buzzcocks back with 'power pop' sound

By Carter Van Pelt
Staff Reporter

A fundamental part of punk rock history will take the stage tonight at the Ranch Bowl in Omaha. The Buzzcocks of Manchester, England, a group whose musical peers include The Damned, The Sex Pistols and The Clash, are touring the United States to support several new releases from the United Kingdom.

concert PREVIEW

The core line-up of Steve Diggle and Peter Shelley on lead guitar/vocals, Steve Garvey on bass and John Maher on drums recorded three albums and more than 15 singles on the United Artists record label from 1977 through 1981.

Their success was gradual, because of their controversial choice of songs slated for singles in the early days. The first attempt was "Orgasm Addict" in 1977, which BBC radio re-

fused to play.

More problems arose when women at the EMI pressing plant refused to handle their second single, "What Do I Get?" because of the B-side, "Oh, Shit!"

Despite such obstacles, The Buzzcocks eventually gained a ravenous punk following after several U.K. tours with The Sex Pistols. After a well-received LP, "Another Music In A Different Kitchen," the band made its mark on new wave music forever, creating what is now known as the "power pop" sound.

The second of these, "A Different Kind of Tension," was picked up by IRS Records in America and enlarged the group's U.S. audience even further.

As with many bands of the time, The Buzzcocks fell victim to the spoils of their own success and in 1981, parted ways for solo careers.

Last spring, the band released a

See BUZZCOCKS on 10

Actor began with Hepburn, not three sons

One of film's most understated actors passed away quietly last week.

Fred MacMurray was best known for the fatherly advice he gave on television's second-longest running program, "My Three Sons." However, MacMurray's career was well-established nearly 30 years before "My Three Sons" was introduced to television audiences.

RKO Pictures' release of "Alice Adams" in 1935 served to introduce the soft-spoken MacMurray, a characterization that film fans came to expect. MacMurray's under-played characterization, combined with the fact that the fiery Katharine Hepburn was given the lead role, accounts for the lack of critical attention paid to MacMurray.

Because his mild-mannered role was so believable, critics passed up MacMurray's splendid performance. The Academy also ignored him, preferring the enthusiastic Hepburn, who had won the prestigious Best Actress Oscar for her performance in "Little Women" two years earlier.

Hepburn received a nomination for Best Actress for her role in "Alice Adams," but lost the prize to Bette Davis' film, "Dangerous." Davis later revealed that she thought Hepburn deserved the Oscar.

The choice of "Alice Adams" was not Hepburn's first. After the failure of RKO's "Break of Hearts," Hepburn was interested in doing another

costume piece, since they did much better for her than modern-day vehicles. She offered to star in an adaptation of Booth Tarkington's "Seventeen."

Gray Faces by Michael Stock

But producer Pandro S. Berman eventually had the final word in script choice. Berman preferred the more modern 1921 Tarkington novel, "Alice Adams."

Hepburn agreed. The Pulitzer Prize-winning story had been previously filmed as a silent film starring Florenz Vidor in 1923. This time out, however, the film did considerably better.

RKO's 1935 incarnation of "Alice Adams" received a second Oscar nomination for Best Film.

Since Hepburn's contract with RKO allowed for her to choose her director, she suggested William Wyler for the position. However, since Wyler was under contractual agreement to Samuel Goldwyn, RKO offered an alternative.

At 30 years old, George Stevens was the youngest director in Hollywood, with little directing experience

other than a couple of poorly received Wheeler and Woolsey slapstick comedies.

Surprisingly, Hepburn agreed again. After the rough initial meeting that Hepburn has with everyone she first encounters, Stevens and Hepburn got on famously, eventually becoming good friends.

Much of the magic of the "Alice Adams" is derived from the liberty that the script writers took in their adaptation of Tarkington's novel. Reasoning that Depression-era audiences wanted an escapist break from the bleary times, RKO demanded that the ending of the story be completely re-written for the film.

The now-idyllic ending to "Alice Adams" was worked to magic by Stevens' direction, winning him a long career as a major film director.

Stevens would go on to direct a trio of brilliant Cary Grant vehicles, "Gunga Din" in 1939 with Douglas Fairbanks, Jr., "Penny Serenade" in 1941 with Irene Dunne and "Talk Of The Town," in 1942 with Jean Arthur and Ronald Colman. Stevens would also be responsible for the successful direction of "Giant" in 1956, starring James Dean, as well as a number of other largely successful films.

Hepburn and MacMurray would also continue to succeed in Hollywood for nearly five decades.



Lisa Pytlík/DN