

Student's paintings to debut in Union

Artist calls work 'emotional agenda'

By Anne Steyer
Senior Reporter

The Nebraska Union will double as an art gallery today when an exhibition featuring works by a University of Nebraska-Lincoln student opens.

The joint program of the University Programs Council Visual Arts Committee and the Union Board Operations Committee will showcase the paintings of senior art major Philip Glynn.

For Glynn, painting is an intensely personal form of expression.

"It's not a manifestation of some sort of political agenda," he said, "it's like an emotional agenda. It's highly personal."

"Showing (my work) is like taking all my clothes off and standing in Broyhill Fountain."

That Glynn's paintings deal with the abstract emphasizes his analogy.

"People are going to look at this stuff and say, 'My daughter could do that,'" he said. "People don't have a lot of respect for abstract art."

— " " " " —
Emotions work a lot faster than intellect, and painting is a situation where I can express it.

Glynn
senior art major

Glynn said "Landsats," aerial photographs often used in geography classes, resemble his work most closely.

He also used the word "organic" to

describe his paintings. But the artist was quick to point out that painting encompasses more than just drawing pictures of "things."

"It's not really a direct linear cause-

effect thing," he said. "I don't just think or see one thing and then paint."

Glynn said he takes a long time to get started. Feelings and frustrations "work themselves out" in his paintings, he said.

"I make 100 ugly paintings for all of these," said Glynn, gesturing to the 20-plus paintings he will hang for the show. "Emotions work a lot faster than intellect, and painting is a situation where I can express it."

Glynn began painting as an architecture student. He was taking a number

See ART on 10



Courtesy of Morgan Creek Records

Los Angeles rock treat Mary's Danish will perform at the Ranch Bowl in Omaha tonight.

Group winds down tour tonight in Omaha Ranch Bowl serving up Danish

By John Payne
Senior Editor

It took three years and two albums before Mary's Danish got around to releasing its debut. Although "Circa" is the third release from the Los Angeles sextet, in many ways it's the band's first.

concert PREVIEW

"It's really more like a debut than anything else," vocalist Gretchen Seager explained from her Cleveland hotel room. "We feel like we're stepping out and this album is really the first for the band as a whole."

Mary's Danish will continue to step out tonight at the Ranch Bowl in Omaha, as the group winds down its three-month U.S. tour.

Mary's Danish is the creation of Seager and her University of California at Berkeley pals, vocalist Julie Ritter, guitarists David King and Louis Gutierrez, bassist Chris Wagner and drummer James Bradley.

The band scored a college radio hit with "Don't Crash the Car Tonight," from the band's first LP, "There Goes the Wonderstruck." Last year, they opened shows for The Red Hot Chili Peppers and the now-defunct Jane's Addiction, which helped to solidify them as a band.

"It was a great experience, we had a lot of fun doing it," Seager said of the Jane's tour. "Being able to play in front of 7,000 people was good for us too."

In that year, the group also released a blistering live EP, which contained a cover of Jimi Hendrix's "Foxy Lady." The idea of doing a Hendrix tune was partly inspired by their L.A. compatriots the Chili Peppers.

"We loved their version of 'Crosstown Traffic,'" Seager said. "So we decided to work up our own version of a Hendrix song and that was one that we've always liked."

Wonderstruck both wooed and turned off critics with its constant genre-hopping. The LP strays from funk to pop to twang, all of which drew the criticism that the Danish lack focus.

Seager, however, disputes that tag.

"It's that we have so many so many influences, and everybody in the band writes," Seager contended. "I guess some people see that as a little noncommittal."

"Axl Rose is Love," a tune Seager wrote which appears on "Circa," is anything but noncommittal. In it, she lambastes the Guns N' Roses frontman for his misogyny and racial intolerance:

"There's racism and bigotry/There's a problem we need to address/A nice strong arm will pull you down/into the arms of the fed up and jacked out."

Seager defends the song's politics, but says she's still a big GN'R fan. As far as she is concerned, you can like a band's music without liking its message.

Still, the song represents an intelligence that is propelling the Danish toward mainstream acceptance.

For Seager, who grew up on the Circle Jerks and Public Image Limited, the influx of "alternative" music into mass popularity is quickly making the term meaningless.

"After a while, it seems silly to categorize it," she said. "It's either good music or it isn't."

As for the 17-track "Circa," Seager said it was the band's most complete work to date.

"This album best represents what we're about," Seager said. "I mean, I love 'Wonderstruck' but this is the first album to really reflect all of us as artists."

But Seager admits she may be going through the process all over again when Mary's Danish returns to the studio.

"That's sort of the nature of songwriting," she laughed. "After a while, the material doesn't represent you. You grow."

Opening for Mary's Danish is Eleven, a pop/punk trio that includes former Chili Pepper drummer Jack Irons. Like Mary's Danish, Eleven is an L.A. band carving out its own sound.

Tickets for the Mary's Danish/Eleven show are \$7.75, available at the Ranch Bowl and TicketMaster outlets.

Punk band resurges with life after 8 years

By Carter Van Pelt
Staff Reports

Not only is "Alive Tonight" the latest single from punk rock kings the Buzzcocks, but it also seems like an appropriate theme for the band's fall tour of the United States.

Now in their early 30s, the Buzzcocks aren't content just to rest on their already solid status in pop music history.

Before the Buzzcocks' performance Friday at the Ranch Bowl, co-founder Pete Shelley commented about the band's historical importance.

"It's hard to have a perspective since it's still the present, isn't it?" Shelley said, and added with a laugh, "I still have to worry about clean underwear."

Bassist Steve Garvey said the most important accomplishment of the band's early years was their first EP, "Spiral Scratch," released in 1976 on an independent label.

"It was certainly the first of that era," Garvey said. "(An independent release) was the furthest thing from

anyone's mind at that time."

As far as the the band's breakup in 1981, Shelley simply attributed it to "all of the novel financial problems (that bands have)." Shelley indicated that the latest incarnation of the band will last indefinitely. The current lineup has been together since 1989.

concert REVIEW

And if smiles are any indication, the Buzzcocks are enjoying life on the American road. The foursome smiled throughout their hour-long performance, putting smiles on audience members as they blasted through a nostalgic set of classic material from the golden age of punk.

The Buzzcocks ground out the grungy pop of early classics like "Boredom" and "Fast Cars," as well as newer standards like "I Don't Know What To Do With My Life" with all the energy of the originals.

The Ranch Bowl crowd was also introduced to five new songs, but

only two, "Alive Tonight" and "Last To Know," are on the band's latest EP. According to Shelley, the group has 12 new tracks which will be recorded and released on a new album by April.

Unfortunately, the audience didn't get to hear all of the Buzzcocks' new songs. A later show forced the band to cut the show down to one hour.

However, the new tunes they played, particularly "Who'll Help Me" and "Love Turns Around," fit in perfectly with the old classics.

The songs seem like a logical sound for the band to have after their original breakup 10 years ago. And the Buzzcocks showed with the groovy song "Tranquilizer" that the latest Manchester, England, funk sound is one that can be part of the Buzzcocks' sound as well.

Garvey said the recordings released last spring on the "Alive Tonight" EP, "don't have the balls that we're known for. . . They sound like over-produced demos."

Despite this perfectionist attitude, he said the live shows sound better

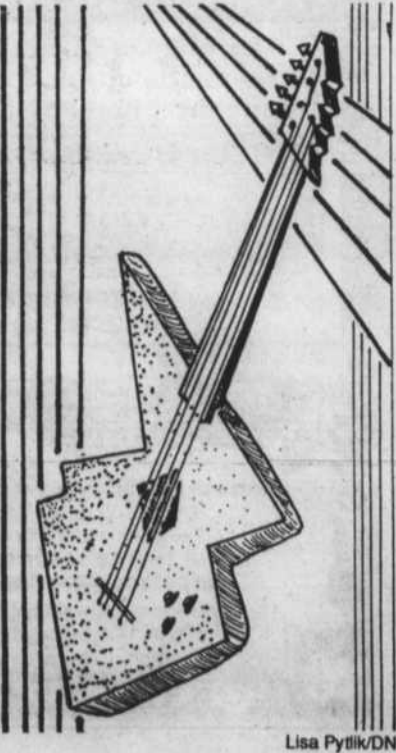
now than when the tour started four weeks ago.

Throughout the show, various audience members were calling for the band to play the hysterical standard, "Orgasm Addict," and they finally obliged during their encore as the crowd went into a slamming, stage-diving frenzy.

The highlight of the show was the finale, "I Believe," Shelley's classic power pop anthem of youthful disillusionment. Garvey, Shelley and guitarist Steve Diggle belted out the power chords and droning chorus, "There is . . . no . . . love . . . in . . . this . . . world . . . anymore," as the audience sang along.

As the audience enjoyed the show, many of them must have remembered how the Buzzcocks had given an entire generation an identity.

The Buzzcocks proved themselves Friday as a part of rock's past and a part of its present. Without a doubt, they're not just "Alive Tonight," they're going to be "alive" for a long time to come.



Lisa Pytkik/DN