

En Vogue creates chemistry with mix of music styles

Reviews



"Funky Divas"
En Vogue
East West Records America

With their harmonizing sassy style of music, members of En Vogue have gotten the attention of fans everywhere with their sophomore effort, "Funky Divas."

En Vogue, the California-based female foursome, burst on the scene in 1990 with its platinum LP "Born To Sing."

The new "Funky Divas" is much like the

group's first LP with its party-like style and interjections every now and then from group members Dawn Robinson, Terry Ellis, Cindy Herron and Maxine Jones.

The first single off this LP, "My Lovin' (You're Never Gonna Get It)," is an up-tempo song that is definitely sassy and funky.

This style embodies En Vogue, and this is the style that made the band's first LP so successful.

With the exception of this song, which is the best track on the LP, these funky divas of soul take several different approaches to the LP that might surprise the listener — in a pleasant way.

Instead of just using their four-octave vocal range to entertain the listener, the band members are able to capture the listener by using a variety of styles. Rap, hip-hop, house music,

rock, funk 'n' roll and sensuous reggae.

In the song "Desire," the use of sensuous reggae will make the listener just want to sit back, relax and take in the soft sounds of this ballad.

In "Hip-Hop Lover" and "It Ain't Over Till The Fat Lady Sings," En Vogue sounds more like Oaktown 3 5 7 and uses its singing talents and a spiced-up bit of rap to give it that funky sound.

In "Free Your Mind," which has a rock sound to it, these ladies sing about freeing one's mind so that one's thinking will not be limited by things such as stereotypes.

Like the preceding LP, En Vogue has remade three tracks that have been recorded by other artists.

"Giving Him Something He Can Feel" and "Hooked On Your Love" were written in 1975 by R&B and pop writer/producer/singer Curtis Mayfield. The third song covered was "Yesterday," which was written by Paul McCartney and was a No. 1 hit for the Beatles in 1965.

The rest of the four songs that fill out this LP make for enjoyable listening. The final track ends the LP on a subtle note with a benediction/prayer.

"Funky Divas" is a good LP. On first listening, one might be deceived and want to put it on the shelf to collect dust.

Just listen to the LP and you will come to appreciate some of the changes and adjustments in chemistry made by En Vogue.

— Anthony Speights

Candide

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and Maximillian. But Cooke's performance as Dr. Pangloss threatens to steal the show. Excellent comic delivery and a booming singing voice characterize an outstanding portrayal.

A strong chorus portrays a wide range of characters.

Ronald H. Wainscott's direction successfully emphasizes the absurdity of the play's constantly changing world.

Lori L. Bush's fantastic scenic design helps Wainscott with his task.

The stage accommodates a collection of scaffolding, a rotating platform,

on-stage seating for the audience and a staircase from stage to balcony. The set is visually stunning and provides for easy transition from scene to scene. The on-stage seating gives a theater-in-the-round quality to the production.

A costumed orchestra, conducted by Vincent T. Learned, occupies center stage and performs quite well. Unfortunately, it is sometimes difficult to hear when an actor is singing from the far side of the theater.

Janice Stauffer's fanciful costumes provide a lot of color and give the show a fairy tale or mythic quality.

"Candide" continues its run with 8 p.m. performances today through Saturday.

Buhler

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Dr. Buhler, who has been performing his satires since his days as a graduate student, played a variety of instruments in the first set.

He opened the show with a country tune, played on the "what-a-piece-of-work-is mandolin." He varied his style for each of the sonnets performed, demonstrating Shakespeare's influence on recording artists like Nirvana and Chuck Berry.

Besides sonnet 18 (Shall I Compare You . . .) Buhler performed a blues rendition of sonnet 94 (They That Have Power to Hurt and Will Do None) subtitled by Buhler "Lilies and Weeds."

His electric version of sonnet 129 (The Expense of Spirit in a Waste of Shame) was set to the tune "Smells Like Teen Spirit" by Nirvana.

He claims that Milton's "Paradise Lost" was originally a blues tune. Buhler performed an extremely abbreviated version of the epic on the scranell pipes (harmonica) and acoustic guitar as part of his second set.

He also performed "Post Median Noctem (After Midnight)" and "Glutinous Heat," which went to the tune of "Pink Cadillac" by Bruce Springsteen.

The chorus: "Glutinous heat — don't you be coy; Don't keep that rose from this beastie boy. Spending nature's coin, drinking in delight — That's the way I want to spend a Saturday night. Honey, I'm just wondering, can anything compete/ with that glutinous heat, glutinous heat."

If you can get into that, then keep an eye out for future Buhler venues. You can't keep this guy down.

And if you dig Shakespeare, you might look in on the all-day marathon reading of his complete sonnets Thursday in Andrews Hall.

It's a must for all fans of the irrev-erent.

Engrossing plot leaves readers hanging at end



"The Waste Lands"
Stephen King
Penguin Books

By Shannon Uehling
Staff Reporter

Few serial books possess a plot interesting enough to keep readers, but "The Waste Lands," the third in Stephen King's "Dark Tower" books, is an exception to the rule.

Although this book is the continuation of the last gunslinger's story, the premise is fresh and the storyline has enough twists to hold the interest of even the most disillusioned King fan.

In the first book, "The Gunslinger," King introduces Roland, the last gunslinger. Roland follows and catches Walter, the man in black — who King implies is the wizard Merlin of King Arthur fame.

"The Gunslinger" also introduces Roland's symbolic son, Jake, who seems to do an awful lot of dying.

"The Drawing of Three," the second in the series, tells the tale of Roland's drawing three people from our world to be part of his "ka-tet," which is a group that is drawn together by "ka," or fate. The ka-tet is made up of Roland, Eddie Dean and a woman who marries Eddie to become Susannah Dean.

"The Waste Lands" begins with the trio journeying to the Dark Tower. Roland is teaching the others to be gunslingers, a skill Eddie and Susannah seem to pick up naturally.

The group has its first adventure within the first 10 pages and there are no dull moments after that.

They find one of 12 doors to our world, and the travelers soon are fol-

lowing the path of one of the Beams that hold Roland's world together and lead to the Dark Tower.

Along the course of their travels, the three become closer, solve Roland's mental problem, battle a demon and pull Jake back out of our world and into theirs. With Jake and Oy, the billybumbler who befriends Jake, the ka-tet is complete.

The real crisis begins when the group reaches Lud, a city whose inhabitants have separated into two battling factions — the Grays and the Pubs.

The three need to find a train, named Blaine the Mono, which can take them almost to the Dark Tower. The book is full of foreshadowing that lets the reader know that Blaine is dangerous and not trustworthy.

King often has the tendency to add so much detail that the storyline gets bogged down. Although "The Waste Lands" has excessive descriptive passage in places, they don't slow the reader down. They are necessary to move the story along because, for half the book, two stories are running at once — those of Jake in our world and the ka-tet in Roland's world.

This split-story gimmick is another of King's standbys. The split story is a great literary tool, but can be annoying if done wrong. King has come a long way since the days of "Christine" and "Carrie," when his split-story ploy didn't work as well.

King's characters are vibrant and freshly three-dimensional. Even Jake's talking billybumbler — a soft, furry raccoonish animal — adds his part to the tale.

The most annoying part of "The Waste Lands" is the end.

King figuratively throws his readers over the edge of a tall building where they are left dangling. In other words, the book ends abruptly with the conflict unresolved. In an author's note, King lets the reader know the fourth book of the series eventually will follow.

But that's small comfort for the hanging reader.

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Student dancers to perform

From Staff Reports

Orchasis, the UNL student dance group, will sponsor a dance concert, "Eclectic Dance Showings," on Thursday and Friday.

Performances begin at 7 p.m. in Mabel Lee Hall, room 304. Ticket prices are \$2 for adults

\$1 for students.

Also included on the Orchasis calendar is "Sable Solitudes," a modern dance concert presented by Heather Hetrick and various artists on Saturday. That concert also will be in room 304 of Mabel Lee Hall. Performances are at 3 p.m. and 8 p.m. Tickets are \$3 at the door.

Concert to support ecology

From Staff Reports

A benefit concert to raise money for Ecology Now will be at Duffy's Tavern, 1412 O St., on April 28

from 7:30 p.m. to 1 a.m. The concert will feature The Precautionz, The Mystery and Too Smooth. Admission is \$3.