



U2 relaxes during the recording of "Zooropa" in Dublin.

Courtesy of Island Records

Zooropa ready to rock radio



U2
"Zooropa"
Island Records

By Jill O'Brien
Staff Reporter

If you know anything about U2, you know lead singer Paul "Bono" Howson, guitarists Dave "the Edge" Evans, Adam Clayton and drummer Larry Mullen Jr. take their music and their world seriously.

Formed in Dublin in 1978, the band gained a following playing local venues and free parking lot concerts for high school friends. Now, the Edge's stampeding guitar leads, like Bono's supplicate vocals, are typical trademarks of U2.

These trademarks have teamed together for over a decade, turning out

tidal wave albums like "The Joshua Tree" (1987) which featured hit singles, "With or Without You" and "I Still Haven't Found What I'm Looking For." More recently, U2's "Achtung Baby" (1991) spawned the unforgettable "Mysterious Ways" and "Wild Horses."

Current cuts from the band's ninth album, "Zooropa," once again include power ballads destined for the Top 40.

The title song, with all the ingredients of a hit single — catchy lyrics, strong beat and nice, nodding rhythm — is just what you'd expect from U2.

"Babyface" follows, as smooth as the name implies. Again, thanks to Bono's vocals coupled with the Edge's romantic runs, "Babyface" stands an excellent chance of being preserved by the airwaves of rock radio. Just the same, listen close, because the buzz in the background serves as a premonition of the next texturized track, "Numb."

"Numb," wins thumbs-up as the most fun, yet most grating song on the album. To really appreciate it, close your eyes and imagine a dentist holding you hostage. You hear the drill;

your hackles rise and the Edge starts to recite a monotonous rap in a monotone voice:

"Don't move... don't grab, don't push... don't whisper, don't talk, don't worry, take a walk."

Whatever you do, don't give up. Grit your teeth and hang in there because the advice is good and the drilling eventually recedes until the background vocals become foreground — and the Edge drones on, convincingly numb. It's the most innovative song on the album.

For more exercises in rhythm and texture, the listener needs only to step outside U2's avant-garde mainstream songs, "Some Days are Better Than Others," "Stay," "The First Time" and "Dirty Day."

Step inside "Daddy's Gonna Pay for Your Crashed Car," with a harsher metal-Edge tone. For rhythm, try on "Lemon," a left-over remnant of the British blues.

The real clincher is the last track. That's when the bass vocals of Johnny Cash spin the contemporary tale of "The Wanderer," a man on a spiritual pilgrimage.

The Edge hits new location downtown

By Lori Witte
Staff Reporter

The Edge, Lincoln's bar for alternative music, will reopen its doors Friday at a new location.

Now in the former Lawlor's building at 1118 O St., The Edge will continue doing "what we did before, just bigger," owner Rob Fensler said.

A Friday Afternoon Club, with 104.1 FM, The Planet, will kick off the new reopening from 4:30 to 7 p.m. There will be various drink specials, including 50 cent draws and \$1 domestic longnecks.

Tapes, compact discs and t-shirts

will be given away during the FAC by The Planet.

Fensler said he hoped to attract more local and national acts with the upgraded and expanded sound equipment, lights and added space the new location provides. The former location at 227 N. 9th St. had a capacity of 175 compared to 450 at the new location.

Bands scheduled to appear at The Edge are Bone Club on July 20 and NIL8 with opening act Foreskin 500 on July 21.

The new location resembles the former with the black walls accented by artwork from various area artists.

Other features at the new location are a larger stage, bar and dance floor. Pool tables, darts and pinball offer alternative entertainment.

There are also preliminary plans to renovate the basement level and add more pool tables, darts and other games. These plans are just possible ideas that may not materialize for awhile, bartender Clay Nielsen said.

The Edge will be open seven days a week with bands featured on Sunday, Tuesday and Wednesday nights. Dance music can be heard on Friday and Saturday nights. There will also be nightly drink specials.

Eastwood compassionate as Secret Service agent



"In the Line of Fire"



By Gerry Beltz
Staff Reporter

Friday, two days after Clint Eastwood's Academy Award winning "Unforgiven" arrived on video shelves nationwide, his latest film "In the Line of Fire" (East Park 3, Douglas 3) hit movie screens from coast to coast.

He's great in "Unforgiven", but amazing in this.

Eastwood plays Frank Horrigan, a former Secret Service agent who didn't move fast enough to take the fatal bullet for John F. Kennedy. Self-doubt has been harassing him ever since.

Horrigan becomes involved in presidential protection again after the president's life is threatened by a man known simply as "Booth" (John Malkovich, in another fabulous performance), who also is obsessed with probing — and needling — Horrigan's psyche about that fateful day in Dal-

las. Along with the race to catch Booth, Frank is dealing with the president's Chief of Staff (Fred Dalton Thompson), who is about as security-conscious as a can of Waldorf salad. He is also trying to start a relationship with another agent (Rene Russo).

Eastwood's portrayal of Frank Horrigan may be his most compassionate role to date, and has an excellent chance for a nomination for Best Actor at the next Academy Awards.

Granted, this character still makes wisecracks, but they aren't of the "make my day" variety that Eastwood has been notorious for. Horrigan is much more sarcastic and straight forward than the abrasive characters of Harry Callahan or Ben Shockley ("The Gauntlet"), yet receives the same amount of credibility and respect.

Malkovich also has a good shot at Best Supporting Actor for his role as the assassin. He has a screen charisma that could make a two-hour film of him picking his nose seem incredible, and it is that charisma that makes Booth even more evil.

Director Wolfgang Peterson ("Enemy Mine", "Das Boot") keeps the action moving and the suspense building with surgeon-like perfection, especially during the final sequence where Booth catches up to the president.

"In the Line of Fire" is a definite must-see.

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