

Upholstery

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creations, making what others write off as "Haufenmist" — a German euphemism for feces — into something "unbelievably beautiful." That enthusiasm has worked for him, gaining him repeat customers and continuous work for local design firms.

Although Nissen carries 13 credit hours at UNL in addition to operating the shop full-time, he said he was happy Mark Anthony Upholstery was up and running.

"I've itched for the real world since I was 16 years old. I've wanted to be right in the middle of things, making money, married with a wife and children, and happy."

More school and an increasing amount of business could mean an even heavier workload for Nissen. But he said he's determined to make it work.

"This is twice as complicated as working for someone else. It's yours, and it's your butt in a sling.

"I'm 21 and I could fall flat on my face and get up again," he said. "But I'd prefer not to fall on my face."



Courtesy of MGM

Kate Nelligan stars as Lana in MGM's comedy spoof, "Fatal Instinct," directed by Carl Reiner.

Fatal

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Assante is great in this role, which is a far cry from his work in "The Mambo Kings." But Nelligan, Fenn, and Young bring performances to the

screen that exemplify the term "wooden acting."

Still, it does have its moments, many of which are provided by a multitude of cameos, including Tony Randall, Eartha Kitt, Rosie O'Donnell and Bob Uecker, who provides the color commentary at the movie's cli-

mactic trial — one of the movie's funniest scenes.

Also, whenever Lola is on screen, Clarence Clemons appears in the background to provide her theme music. He is gone for one scene, but he's replaced by ... someone else. Someone who knows how to handle a horn.

It's not worth paying the full five bucks for, even for the biggest film-spoof fans, but it is worth the matinee price. The "economically challenged" moviegoer can only hope it will eventually hit the local discount theater.

—Gerry Beltz

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MUSIC REVIEW



Courtesy of EMI

"Real"
Belinda Carlisle
EMI

"Beginning and ending with what we know —surrender emotions— here we go!" Belinda Carlisle screams on "Windows of the World," the anthem track on her fifth solo album "Real."

Over the course of her 15-year career, Carlisle has lead the Go-Gos and has prospered on her own. "Real" brings her raspy, warbling voice to its fullest freedom.

"Real" continues Carlisle's trademark melodic sounds with undeniable strength and vibrance. She also has thrown in commercially dramatic themes throughout.

Carlisle's vocal freedom seems natural, not forced, and is much more believable than her former solo efforts.

Perhaps motherhood, a new record label, and a drug-free lifestyle has added to her confidence.

"Real" opens with "Goodbye Day," which reveals a woman shedding her former life and celebrating her new one.

The background vocals and the musical style on "Real" may sound to some like the Go-Gos hits "Vacation" and "Our Lips Are Sealed."

The similarities are probably due to the contributions of former Go-Gos bandmate Charlotte Caffey, who sang backup vocals and co-wrote the majority of songs on "Real."

Carlisle's voice soars in unabashed bliss on every song, and is fun to listen to, until the cliched pop-rock piece "Tell Me" rolls around.

Lyrics such as: "Tell me your darkest secret/show me what you don't want me to see/Let me in/I want to know you," can't be taken seriously, even with Carlisle's powerful singing.

It displays some of Carlisle's most vocally intense and emotional work. The appeal of "Real" is its truthfulness and dreamy vignettes of romance and drama.

—Steven Spurling



Courtesy of Fontana

"Audience with the Mind"
The House of Love
Fontana

The House of Love, consistently proving themselves as one of England's finest bands, has stripped its sound down to produce its new album, "Audience with the Mind."

Traveling backwards on the musical evolutionary scale, the band has returned to its original three-piece lineup of vocalist/guitarist Guy Chadwick, drummer Pete Evans and bassist/vocalist Chris Groothuizen.

The result is a renewed focus on the atmospheric, surreal sound of the band's early days on Creation records, shying away from the layered orchestration of "Babe Rainbow," its last album.

Still, the band is able to take sounds from different galaxies and make them mesh into a framework of spacey, controlled music that is something like tiptoeing in the daytime.

The album's title track blends acoustic guitar and the bassy, crooning vocals of Chadwick. He sings: "My head's a rocket full of gin but not quite dead/That's why I have what some would say is a dangerous mind."

Point taken. Passing the microphone to Groothuizen makes for the biggest surprise, pushing forth "Erosion" and "Hollow"—two songs he wrote and sang—as the best on the album.

Other high points are "Call Me," a pieced-together tune that rips in places, and the beautiful, waltzy plea of "You've Got to Feel."

Chadwick covers well for the lost second guitar, interchanging between full, sometimes scratchy rhythms and spastic solos. Evans takes his turn showing off on "Portrait in Atlanta" and makes percussive use of everything from bongos to kettle drums.

"Audience of the Mind" gives the sound of a seasoned, newly tightened band that never skimps on creativity.

—Glenn Antonucci