

Lemmon and Matthau hold hilarious 56-year grudge



"Grumpy Old Men"

By Gerry Beltz
Staff Reporter

Some people have a statute of limitations for holding a grudge, but "Grumpy Old Men" shows what can happen if you don't forgive and forget.

After working together in such great films as "The Odd Couple" and "Buddy Buddy," the team of Jack Lemmon and Walter Matthau are together again for another run at high jinks and endless laughter.

This time around, John Gustafson (Lemmon) and Max Goldman (Matthau) are two next-door neighbors living in Minnesota. They have been embroiled in a feud for more than 56 years and are just as feisty as ever.

The two regularly exchange barbs and insults and the pranks between one another abound.

Goldman plagues Gustafson while he's getting the winning lottery numbers. Gustafson retaliates by booby-trapping Goldman's roof. Well, you get the idea ...

The battle escalates when Ariel (Ann-Margret) moves in across the street from the two. Ariel is a free-spirited widow that enjoys artwork and flying around on her snowmobile.

The race is on. Who will win Ariel's heart?

The movie is a riot from start to finish, with the rivalry between Lemmon and Matthau providing many high points.

Ann-Margret is quite good as the object of the two men's affection, and neither of them can keep up with her youthful exuberance.

Burgess Meredith shows up as Goldman's crusty, foul-mouthed father. Meredith rarely has a scene that doesn't evoke a laugh from the audience.

Daryl Hannah slinks in as Gustafson's daughter and Kevin Pollak bobbles in as Goldman's son. Does anyone care about them? No.

The movie belongs to Matthau and Lemmon, hands down. The comedic chemistry they've had since their first movie together has not dimmed and shows no sign of dying.

A warning to fans of the older stuff from Matthau and Lemmon: Their language has been "flavored" just a tad, and Burgess Meredith spouts off at least half a dozen different euphemisms for sexual intercourse. Let's just say the "PG-13" rating is well-deserved.

To those who go to this movie, leave time to watch the credits. Several outtakes from the film are displayed and prove to be as funny as the film itself. For those who stay for the ENTIRE list of credits, Matthau has an outtake directed toward the moviegoing crowd.

Good, funny stuff here. It's worth seeing right away. Heck, go see it twice!

MUSIC REVIEWS

"Pale Sun, Crescent Moon" Cowboy Junkies RCA



Love, loss, longing and an expression of inner power and sexual pride fall into place on Cowboy Junkies' latest release, "Pale Sun, Crescent Moon."

The ethereal vocals of lead singer Margo Timmins lend to the touching quality of songs such as "Ring on the Sill" and "Anniversary Song," where the message of unrequited love is the strongest.

The powerful lyrics provide a strong basis for the subtle harmony of bassist Alan Anton and the rest of the Timmins family, guitarist Michael and drummer Peter.

In opposing the two planetary objects, "Pale Sun, Crescent Moon" lends to a variety of emotions. It's the warmth of the sun and the cool serenity of the moon.

It's a compact disc to wake up to on a beautiful spring day, when the temperature is just right to go outside and have a nice cup of coffee with a strawberry muffin.

It's also a CD to fall asleep to on a cold, lonely winter night snuggling beneath a fluffy quilt.

The theme of prolonged engagement and matrimonial bondage gives the CD a comfy feeling of peace. It's also a good companion for someone who's a sentimental, sappy romantic.

Never fear, "Pale Sun, Crescent Moon" isn't all full of butterflies

and sunshine. The grit and power of this CD comes from the blues-laden selections such as "Hunted" and "Floorboard Blues," which displays the sad message of what comprises the core of battery and sexual harassment.

With a sleepy quality to the lyrical power, this Cowboy Junkies release could become a real addiction.

— Paula Lavigne



Courtesy of Sire Records

"Songs of Faith and Devotion—Live" Depeche Mode Sire Records



Just in time for the new year, Depeche Mode's second live album, "Songs of Faith and Devotion—Live," hits record stores.

Although "Songs...Live" is not as comprehensive as "Depeche Mode 101," it is well worth picking up. The production and sound quality are excellent, giving the album a

clean studio sound while still retaining the screams of ecstatic 17-year-olds.

Also unlike "101," which was recorded at the Rose Bowl, "Songs...Live" was not recorded at any one place, but at six different places around the world. Although this was probably good for the band — they weren't forced to play the entire album at any one venue — it is a minor pitfall for the listener.

One of the most exciting aspects of a live album is the feeling that you are there from the opening moments to the closing encore. This album does sound like it was made from many recordings, because the only thing that combines the songs is the screaming of the fans.

Other than that, my only other real complaint is that only songs from the band's last studio album are included.

Those minor digressions aside, this album is very enjoyable. David Gahan's vocals are backed by Hildia Campbell and Samantha Smith. These two ladies help add dimensions to the songs that aren't present on the studio album.

Gore proves again why he is a master musician, twisting the music this way and that, making it all seem new and fresh. There is an exception to this, however. "Rush," one of the most powerful songs on the studio album, comes out flat and uninspired.

This album deserves a place in any music lover's collection and is a must-have for any Depeche Mode fan.

—William J. Harms

UNL professor to explore language of music with oboe

Recital at Kimball to include techniques of jazz improvisation



By Paula Lavigne
Senior Reporter

In junior high, William McMullen was tired of being last-chair flutist.

He wanted to try something different. So, he picked up the oboe. Since then, he's never put it down.

McMullen, associate professor of music theory and oboe at the University of Nebraska-Lincoln, is a featured musician in the School of Music's Faculty Recital Series.

Because of its conical shape, the oboe is a much different instrument than the flute or the clarinet, he said. The shape of the instrument and the size of the reed produce the varying sounds of the oboe.

"The reeds are very small, and you have to make them yourself," McMullen said. He makes his reeds from a bamboolike material imported from France called cane.

Because the size of the reed allows little air to enter the instrument, McMullen said, the playing style varies.

"With an oboe, you don't really use that much air, unlike a flute player," he said. "It allows me to play some really long passages."

All instruments pose a challenge, he said, but the oboe may be harder to start playing.

"Every instrument has its difficulties, and it's easy to say that it's more difficult," he said. "It's certainly harder to get a good sound at first."

McMullen said he encouraged his students to learn by listening to other musicians.

"Music is a language just like any other language we speak," he said. "When you're

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A lot of people understand the creativity of jazz. Improvising is part of the standard procedure.

—McMullen,
associate professor of music theory
and oboe

young, you're not sure how to speak that language yet, and it takes a number of years to hear other people, to hear what those sounds are that you can imitate."

Although oboe music doesn't allow much room for improvisation, there are still possibilities for creation, McMullen said.

"A lot of people understand the creativity of jazz," he said. "Improvising is part of the standard procedure."

"The oboe player doesn't do that as much. In other areas of music we do have some improvisation, but it's usually rather written out."

Improvisation takes place with older musical selections rather than recent ones, he said.

In his recital, McMullen plans to use some improvising techniques in his first selections by Antonio Vivaldi. The recital will also feature pieces from Johann Sebastian Bach, Kent Kennan and Randall Snyder, a UNL professor of music theory and composition.

"(Snyder) wrote the second movement called 'Nostalgic (October Light)' for me and my wife when we got married four and a half years ago," he said.

McMullen's wife, pianist Catherine Herbener, will be accompanying her husband during the recital.

McMullen said he was happy with the work he was doing and planned to continue his teaching career at the university.

"My goal is to convey music to other people, whether that be through performing or teaching," he said.

McMullen's recital will be tonight at 8 in Kimball Hall. Admission is free.



Gerik Parmelo/DN

William McMullen, oboe professor at the University of Nebraska-Lincoln School of Music, will be performing tonight in Kimball Hall at 8 p.m. McMullen's concert is part of UNL's Faculty Recital Series.