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NEBRASKA BALLROOM

Book about male victim of harassment



"Disclosure"
Michael Crichton
Alfred A. Knopf

"Hell hath no fury like a woman scorned" never rang more true than in Michael Crichton's newest book, "Disclosure."

Best known for the thrillers "The Andromeda Strain" and "Jurassic Park," Crichton shifts his attention to high-tech industries.

"Disclosure" focuses on Tom Sanders, a research head at DigiCom, a corporation similar to Sony or General Electric. While DigiCom is undergoing a reorganization and merger, Sanders is passed over for a long-awaited promotion. This shock is compounded by the announcement that his new boss is Meredith Johnson, a former lover.

Johnson quickly ascends to power, and her first act is to lure Sanders into a romantic situation, which he rejects. Infuriated, Johnson screams bloody murder.

The next day, Sanders is charged by company officials with sexual harassment. Angered at the bogus charges, he fights back. With the help of his

lawyer, Sanders uncovers shocking truths behind DigiCom's merger, as well as ulterior motives behind the advances of his boss.

Crichton again shows his ability to delve into a complex subject and extract enough information for an interesting premise. His intentional use of jargon and tech-talk gives the reader a feeling of inclusion, as well as an understanding of the pressures under which the characters are operating.

Aside from the story, the greatest appeal of "Disclosure" is the reversal of situations. The decision to have a woman harasser is effective, as it shows that the act itself is one of power and the ability to manipulate others.

Crichton takes what could have easily become a standard business-world thriller and creates a new perspective on the politics of business, through the eyes of a male victim.

"Disclosure" may never be considered great literature, but it's new approach to the ever-growing problem of sexual harassment makes it a worthwhile read.

— Brian Starns

MUSIC REVIEWS

"Mary Queen of Scots"
Eugenius
Atlantic



I really don't know if Eugene Kelly, lead singer of Eugenius, is the genius he claims to be, but it seems as if he knows what he's saying—or does he?

The bee-drone voice of Kelly pollinates his twisted lyrics with some kind of musical potion. Kelly seems to attack the same anti-establishment lost generation love songs as everyone else, but Kelly seems to look into a different mirror—a mirror like those they have in haunted houses and freak shows.

Eugenius has a sort of musical vengeance. Like a cat locked in a closet for two days without a litter box, the group is scratching to get out and attack. Kelly and Gordon Keen have a good go at it on the guitar, but it seems the final elements of genius are still

unaccounted for.

Underneath all that new rock tarnish shines a little Beatlesque music—maybe it's the London fog.

Kelly does know what he's doing as far as building a foundation of unique lyrics and messages, but something is static in the musical quality of it all. Eugenius starts on one level and never flies higher or takes the plunge.

Although not a release for royalty, "Mary Queen of Scots" is a quaint little number for an afternoon tea and crumpets.

— Paula Lavigne

"Rocky Road"
The Young Dubliners
Scotti Brothers Records



Since U2 went mainstream, there has been no lack of Irish bands seeking to replace them in the minor-

league college radio alternative music ranks. The Young Dubliners are the latest entry with their first release "Rocky Road."

It's definitely rock with a brogue, taking its cue from the experiences of native Dubliners Paul O'Toole and Keith Roberts, the band's front men. "Rocky Road to Dublin" and "Enough is Enough" explore the modern Irish situation. "Ashley Falls," a showcase for the group's instrumental talents, was voted Music Connection magazine's Best Single By an Unsigned Band. The six tracks (far too few) are traditional Irish folk with mandolin, flute and violin laid over a driving beat.

The Dubliners hail from Los Angeles, where O'Toole and Roberts first made their debut as an acoustic duo, making their premiere on (what else) St. Patrick's Day 1988. To break from the acoustic mold, the group added more musicians: Bren Holmes, also a native Dubliner; three Americans; and Lovely Previn, daughter of conductor Andre Previn.

Young Dubliners' first truly national exposure and with hope not their last.

— Sam Kepfield

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