

Dylan pleases Lied crowd

'60s singer's music
appeals to all ages

Concert review

If I blinked twice, I thought I might be transported to the middle of a cornfield in upstate New York, surrounded by free love, loose joints and the harmonious discord of a young Bob Dylan.

Back to reality. It wasn't Woodstock or 1969, it was the Lied Center 25 years later, and a wiser, older Bob Dylan took the stage for yet another generation of committed fans.

It was like peering into a lost dimension of time, as the mystical folk singer commanded an almost reverent swell of applause and shouts.

When his harmonica started to translate his emotional, musical message, the audience again roared.

Despite all the notoriety, Dylan chose to shun the crowd's attention by purposely avoiding the spotlight and turning his back to the audience.

His drawn-in and reclusive persona could not entrap the caustic power of his poetic magic.

Andy Wilcox, a junior at Lincoln Southeast High School, said the concert was great, but it wasn't what he expected.

"It wasn't a greatest hits package," he said. Dylan seemed to purposely avoid the popular tunes, moving more toward some of his more recent work.

The tyrannical "Masters of War" strengthened Dylan's force and proved yet again the timeless message of his lyrics. Dylan played his songs as if they were an old pair of jeans he had grown accustomed to over the span of decades.

— "66 —
His music will never go out of style. It's timeless.
— Anna Wedberg
Dylan fan
— "99 —

Within those decades lies a generation gap that breeds Dylan fans from the '60s to the '90s. Anna Wedberg, a sophomore at Millard North High School in Omaha, came to the concert with her father, Chip. Anna said her father was a Dylan fan and passed the tradition on to her.

"His music will never go out of style," Anna said. "It's timeless."

Chip Wedberg said he was 17 when he saw Dylan perform at Pershing Auditorium. Now that he's 46, Wedberg said it was difficult at first to adjust to Dylan's new style.

"I thought I missed the old style," he said. "But I found out I did like hearing the songs in a new style."

For many people, Dylan planted the seed for the growth of a musical rebellion.

Jeremy Bracken, a freshman art major at the University of Nebraska-Lincoln, said Dylan was "what started this whole thing."

"He was just around when music became big with Woodstock and all that," Bracken said. He said the concert proved Dylan's everlasting hold on the era.

"Everybody out here is having a good time, and it's the music that does it," Bracken said.

Adam Petsch, a junior at Lincoln Southeast High School, said he started listening to Dylan's music when he was 12 because of his father.

Petsch said Dylan was different from today's musicians because he spoke more of the truth.

"He was definitely not out to make a buck when he was young, either," Petsch said.

— Paula Lavigne



James Mehling/DN

New releases can relieve semester-end blues



It's always good to end a school semester on a high note, and this semester is no exception. We have two highly recommended releases, one pretty good release and another that should be sent into the sun's core to make sure it is destroyed once and for all.

The final pick of the week for this semester is one that was released back in 1986 and is a classic, with something to please even the most finicky

film appetite.

The two extremely good flicks were released on Tuesday, and the other two showed up on Wednesday.

"Mrs. Doubtfire" (PG-13)—This was another smash hit for Robin Williams, the comedic genius that helped make "Aladdin" the huge success it was.

Williams plays a man going through a divorce from his wife (Sally Field). She gets custody of the children, so he puts on some makeup and applies for the nanny job that his wife has advertised so he can spend time with the children.

The film is hilarious from start to finish and throws in some nice heart-wrenching segments as well. It is worth

driving around the city to rent.

"Batman: Mask of the Phantasm" (PG)—Sadly, this one only played in Lincoln for two weeks.

Using the same characters and animation from the popular "Batman: The Animated Series," the Caped Crusader is now chasing a mysterious vigilante known only as the Phantasm.

Even if it's not on the big screen, it's still worth seeing.

"Josh and S.A.M." (PG-13)—Believe it or not, this is a good kid flick that isn't a complete no-brainer with bad acting.

Talented young actors Jacob Tierney and Noah Fleiss portray broth-

ers on the run from a bad home environment. Twelve-year-old Josh (Tierney) is a pathological liar and has convinced his younger brother S.A.M. (which means Strategically Altered Mutant) that they must go to Canada.

It's pretty good; just keep an open mind.

"Ernest Rides Again" (PG)—UGH! This is one of those movies that makes movie critics wish they had gone to law school instead.

Ernest is looking for the British crown jewels and is a bumbling idiot for the entire length of the film. It's just like his umpteen other appearances doing the same dumb act.

The kids will enjoy it, but you can go in the other room and watch

"MacGyver" or something.

PICK OF THE WEEK—It's a movie that gave us quips and pieces of wisdom that are still used today, and it gave millions of people the dream of leading a big parade in a lip-sync of the Beatles' "Twist and Shout."

Yep, it's "Ferris Bueller's Day Off."

It's one of the films that propelled Matthew Broderick into stardom and utilized the funny tool of the film's star talking directly to the audience—something that has helped the film to stand the test of time.

This is one of those films to watch with a group of friends, and it's a great film to watch after finals.

— Gerry Beltz

Movie satirizes real life

"Serial Mom"



A movie in which "The Brady Bunch" meets "Taxi Driver," "Serial Mom" is worth seeing—if not for the plot, then just for watching someone get beaten to death with a leg of lamb to the tune of "Tomorrow" from "Annie."

John Waters, who has come to personify weird cinema, tries something a little different from his previous works such as "Hairspray," "Mondo Trasho" and "Pink Flamingos."

This time around, Waters takes a stab at reality, going for the jugular of white-bread America that has fruit salad and cornflakes for breakfast and the world's most perfect meatloaf for dinner.

The family of focus is the Sutphins, with Beverly (Kathleen Turner) as the quintessential mom

who makes June Cleaver look like Cruella DeVil. She and her husband Eugene (Sam Waterston), a dentist, have two fine children. Misty (Ricki Lake, a John Waters film veteran) is constantly dealing with flea markets and problematic boyfriends, while Chip (Matthew Lillard) is obsessed with watching gore flick after gore flick.

However, all is not well in suburbia; Beverly is not the dream mom that everybody sees. For a variety of reasons, she kills people, including teen-agers that don't wear seat belts and women who wear white shoes after Labor Day.

She does eventually get caught, and amid an Amy Fisher-Joey Buttafuoco-type media circus, Beverly represents herself at the trial.

Waters' entire film is satirical of real life, taking the extremes of all characters (video store customers, housewives, teachers, etc.) and doing to them what he thinks needs to

be done.

Lake looks like she's having fun in a couple of spots in the film, but she mostly appears to be awaiting a paycheck and returning to her successful talk show "Ricki."

The performer who is the most fun to watch is the marvelously overacting Turner, again playing her "deadly woman" role, but this time with a satirical twist to the blade. She goes absolutely overboard for the picture-perfect mother/housewife, and she also has some hilarious high jinks going on in the courtroom. Part of these involve doing briskly paced Thighmaster exercises to distract a witness.

Unfortunately for Waters, the film runs long in a few spots and sometimes takes too much time going from Point A to Point B with little to keep the audience's attention in between.

Overall, "Serial Mom" is worth seeing. Check it out.

— Gerry Beltz

Shallow hotel anthology lacks a strong foundation

"Hotel Andromeda" Jack L. Chalker Ace Science Fiction

There has been a particularly annoying form of anthology on the loose for the past several years: the "shared universe" book. In this, an editor outlines a universe (or planet, or whatever) and gets other writers to contribute stories to flesh out the story line.

"Hotel Andromeda" is the latest effort, and it just does not work. It's a shame, too, because Jack Chalker is a fine writer. Not many writers can make the transition to editor successfully—Isaac Asimov and Mike Resnick are the two most conspicuous examples.

"Hotel Andromeda" is a series of 12 stories telling about the largest, most elegant hotel in the known universe. This may be part of the problem, because a hotel is a rather weak hook on which to hang an anthology. The hotel becomes a backdrop, and sometimes a minor one, for stories which could stand on their own with

no mention of the Hotel Andromeda.

Some of the writers Chalker presents are well-known. Kevin J. Anderson ("Builders of Infinity"), Kristine Kathryn Rusch (editor of Fantasy and Science Fiction magazine) and Dave Wolverton are among the better known, and their contributions are not totally wasted on this effort.

Chalker himself is not to be found within these pages—no story, not even a lousy introduction. That alone ought to tell the reader something.

Most of the other stories, though, are concerned with presenting as many different and bizarre aliens as possible. There's nothing wrong here—it's what science fiction is supposed to do, after all—but the fascination for weirdness takes over and becomes a form of name-dropping. One is left with a miasma that is often broad but very shallow.

"Hotel Andromeda" is a halfhearted effort that barely succeeds. Even die-hard Jack Chalker fans can give this one a miss.

— Sam Kepfield