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MUSIC REVIEW

"Monster"
R.E.M.
Warner Brothers
Grade: A

Hidden in a dark corner of forbidden desires, a low growl of furious anxiety emerges from "Monster," R.E.M.'s revolutionary release.

"Monster" is revolutionary in the sense that it takes R.E.M.'s 1992 release, "Automatic For the People," and shifts back into manual drive.

This is a new R.E.M. with a harder edge and a comic sense. The guitar-laden songs on "Monster" fall into a deeper gnawing groove than any of the band's previous works.

Of course, leave it to R.E.M. to completely revamp its style. It's not unusual, but "Monster" is the feeling within.

"What's the Frequency Kenneth?" was released as "Monster's" first single and shot up the charts. Barely recognizable as R.E.M., "Kenneth" is reminiscent of the transition music in "The 6 Million Dollar Man." It's very bionic.

However many transitions "Monster" may go through, one thing never changes — the lyrics. R.E.M. has maintained its lyrical



excellence and diversity on "Monster."

The manic side of "Monster" is raw and sexual, almost exploitive. Sentiment returns on "Strange Currencies" when lead singer Michael Stipe transforms into a heartbroken, lovelorn man longing for his companion.

A refreshing piano solo brightens "Tongue" as Stipe melts into a swaying melody. "Tongue" licks the wounds of pain and relays a sense of forgiveness and making amends.

Stipe has an insight into life that eludes the common man. He can make the most depressing situation tolerable with his subtle reassurance and borderline optimism.

This may be why so many artists, including Matthew Sweet and

Kurt Cobain, confided in Stipe and wanted to work with him. Stipe's lyrical genius continues to make R.E.M. one of the most influential bands in history.

R.E.M. broke all the molds while creating its "Monster." Conventions, style and conformity were eaten alive on the album's 12 original songs.

The guitar feedback is fierce, pulling back in a tight crouch and then pouncing in attack. The lyrics define originality and the rest of the band compliments R.E.M.'s new "no-style" with sporadic drumming and other special effects.

"Monster" features originality in more than one way. The vocals on "I Took Your Name" were recorded through a Walkman and some of the backing vocals were sung through a telephone.

Some of the faster, harder songs contain a lot of scratching noise as well, which is exemplified in the savage "Circus Envy," a song of utter chaos.

"Monster" was recorded live, which adds to its casual ambiance. It has a feeling — fun, lively, energetic, aware.

R.E.M. has created a "Monster" and it's ready to attack.

— Paula Lavigne

Lemon

Continued from Page 9

"It was really joyful to be sharing students with Amy," Lemon said.

Lemon also worked with the Chrysalis Repertory Dance Company, Houston Contemporary Dance, Bill Evans and Fred Strobel. She received her Master of Arts degree in dance from Goddard College and her Master of Fine Arts degree in modern dance from the University of Utah.

Lemon, who has worked at universities in Virginia, Wisconsin and Utah, said she always ended up someplace different.

In her travels in the United States and Europe, Lemon said she noticed similarities and differences in both

the artists and the audiences.

"The audiences' preference may be different. The ways the artists move, the kinds of movements the dancers like to do or don't like to do, the political climate, the social climate, the funding climate — they're all different," she said.

Right now, Lemon said, funding was difficult to come by.

"Everybody's tightening their belts. There's less money and more competition for available funds," she said.

No matter what, dance gets the short end of the stick when it comes to funding.

"This is not a complaint. This is reality. Dance has been the stepchild in getting funding," she said.

In a community, other things such as opera, symphony and music are up front for grants, she said, and the same prioritization occurs at colleges of fine arts.

"I'm waiting for the day in the U.S. when artists will be declared national treasures," she said, "like in Japan where they're taken care of in their old age."


"Creative artists do affect our way of life."

She said this may be related to people's perception of dance.

"I think there's so many more forms — aerobics, martial arts, gymnastics ... that the edges get blurred and it's hard for people to say what they think about dance," she said.

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 1983 V45 (750cc) Honda Sabre-Wheeberry Col. Great condition. \$2200. 421-1305.

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210 Announcements

Asian Night
 The "2nd Annual Asian Night" is presented by the Asian Community and Cultural Center. It comes with dinner, entertainment and cultural performance.
 Location: UNL Student Union, Centennial Room.
 Time: Sunday, October 2, 1994, 8:00 pm
 Cost: \$10 Adults, \$5 Students with IDs
 Call Jessica Chong(JA) at 2-5368

Building Campus Excellence
STUDENT FOUNDATION

Coffeehouse Music
 Say So will be performing at 7:30 pm on Thursday in the Culture Center. If you are looking for a study break, stop by. Students admitted free, public \$3. Sponsored by the University Program Council.

Criminal Justice Student Assoc.
 Meeting, 1105 Neilhard on Wed, September 28th at 7:30. Guest speakers: 2 former Nebraska State Penitentiary inmates.

Flu Shot Day
 The University Health center will administer flu shots to all interested students, faculty, and staff. Oct. 3 from 9-12 p.m. and 1-4 p.m. Cost \$10.

Gay Rights & Censorship
 Nationally known speaker, Jack Thompson, will be speaking about these two very hot topics at 7:30 pm in the Union on Wednesday. Students admitted free, public \$5. Sponsored by the University Program Council.