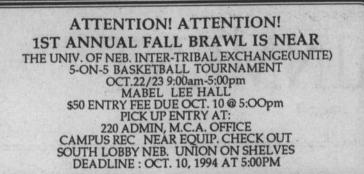
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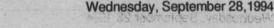


Now that you have your computer account you can discover how to tap into the resources available to you on the internet. These classes are free and no reservations are required. Seats are available on a first come, first served basis.

E-Mail

Wednesday, September 28	3:30 - 5:00 p.m.	Bancroft Hall, 239
Monday, October 3	11:00 - 12:30 p.m.	Bancroft Hall, 239
Gopher		
Thursday, September 29	2:30 - 4:00 p.m.	Bancroft Hall, 239
Electronic News		
Wednesday, September 28	11:00 - 12:30 p.m.	Bancroft Hall, 239
Thursday, October 6	2:30 - 4:00 p.m.	Bancroft Hall, 239
Finger/Talk		
Wednesday, September 28	2:00 - 3:00 p.m.	Bancroft Hall, 239
Monday, October 3	2:30 - 3:30 p.m.	Bancroft Hall, 239
Advanced E-Mail		
Tuesday, October 4	10:30 - 12:00 p.m.	Bancroft Hall, 239
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Daily Nebraskan





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 "Mon-

ster." 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 bright-ens "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 art-ists, 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 re-corded 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

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 univer-sities in Virginia, Wisconsin and Utah, said she always ended up someplace different.

In her travels in the United States

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 dif-

ferent," she said. Right now, Lemon said, funding as difficult to come by.

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

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, marshal arts, gymnastics that the edges get blurred and it's hard for people to say what they think about dance," she said.

COLORADO TICKETS

WANTED



and Europe, Lemon said she noticed similarities and differences in both For Sale IFIED INDEX 00s ng & Copying Appliances For Sale 05 10 13 16 20 30 40 45 60 55 60 Dryer, Stove or Refrigerator only \$2 payments of \$25, Just \$100 choice 5 Bicycles For Sale dale, SM 500. Serious offers only **Bike for Sale** 90 Centurion Iron Man Triathalon Bike. Like new. \$450 IO call 489-3513 Eve.

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Eagles Tickets for sale, 1st 10 rows, 477-6912. ning tickets together if possible. 477-1576/

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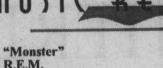
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"It was really joyful to be sharing students with Amy," Lemon said.





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