

ARTS & ENTERTAINMENT

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Led Zeppelin
"Led Zeppelin IV"
1971

The album that sums up my teen-age experience is the immortal "Led Zeppelin IV." Everyone knows this album has no name aside from the four runes representing the band members. If the four symbols cannot be reproduced, the album is known by its serial number, Atlantic 19129.

The reason for the ambiguous title was to keep the album among fans and to exclude those who weren't in the know. Even though the album far exceeded a fans-only listening base, it still retained its mystery cult status.

Devout worshippers know that the gatefold covers of "Led Zeppelin IV" contain scores of occult references. The lyrics speak an indecipherable mythology.

It was into this religion that I was baptized during my junior high years. I hid in the basement with headphones and a copious vinyl collection, and the angst of my teen-age hell was transformed into the heaven of rock and roll transcendence.

I discovered that the mantra-like incantation produced by playing "Led Zeppelin IV" over and over again in an infinity loop could cancel out the put-downs and scornful remarks of socially-advantaged classmates.

It was the ultimate in escapist fantasy: I felt I could live through the words and lives of rock stars who disbanded when I was in first grade. I read all the tell-all biographies about the band and collected dozens of bootleg recordings of their concerts. I pored through books on the occult to find out what "Zoso" meant.

In ninth grade, our church's pastor warned parents to examine the records their children were listening to. He said to be especially wary of "Led Zeppelin IV," which, he said, held satanic prayers in a diabolic backwards enchantment.

I had great respect for any band that could fill authority figures with such fear and loathing, but Led Zeppelin earned a place of notoriety that few bands could equal.

—Jason Gildow, junior advertising major and Daily Nebraskan staff reporter

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Jay Calderon/DN

Senior broadcasting major Rick Austin disc jockeys for the Blaze, KIBZ-FM (106.3).

Deejay blazing away on radio

By **Gerry Beltz**
Senior Reporter

Rick Austin comes into people's homes without an invitation, enters cars without ever opening a door and entertains at parties without seeing the guests.

And he gets paid for it.

Austin, a senior broadcasting major, has been a part-time disc jockey at The Blaze, KIBZ-FM (106.3), for more than a year. He said he's been interested in music for most of his life.

"I've been listening to rock music like Herman's Hermits since I was 4 years old," Austin said. "But 1979 was when everything came together."

That was the year when Omaha's KEZO-FM, Z-92 (92.3) first aired.

"I started listening to rock — guitar rock like AC/DC and Van Halen. Before that, there wasn't much around here."

The Blaze isn't the first place UNL stu-

dents may have heard Austin's voice. Austin, 25, got his first taste of radio announcing and music programming on KRNU (90.3), UNL's radio station.

"I like radio, and I wanted to get away from the alternate stuff they were always playing."

The latter half of Austin's stretch at KRNU was spent doing a specialty show called "Loc-Nar" (named from the movie "Heavy Metal"). The format featured album-rock such as Queen, Aerosmith and Van Halen.

"I started at The Blaze about the same time "Loc-Nar" started," Austin said. "It certainly gave me a little bit of experience, and that's what helped me get this job."

"The experience was part of why they hired me, someone that could do the job with very little training."

A friend at The Planet, KKNB-FM (104.1), The Blaze's sister station, told Austin about the upcoming opening for an

overnight deejay at The Blaze, so he brought in a demo tape and filled out an application.

Austin's on-air pseudonym, "Angus," came from his initial job interview with the Blaze's music director, Jon Terry.

"It was summertime, so I came out here for my interview wearing shorts, a button-up shirt, and a tie," Austin said. "The Animal (Terry) — the one who hired me — said I looked like Angus Young from AC/DC."

Getting a job in commercial radio is not easy, Austin said, because most stations require a minimum of two years commercial experience.

"So, you have to get a station like this to hire you, or you have to get lucky. I got both. I was at the right place at the right time."

Austin's interview was on a Thursday, and he was on the air that following Saturday. Despite his experience, Austin said

See **AUSTIN** on 10



Photo courtesy of Castle Rock Entertainment

Ethan Hawke and Julie Delpy share a tender moment in "Before Sunrise."

Slow 'Sunrise' is worth wait

Chad Johnson
Film Critic

"Before Sunrise" is more like a sunset. It starts out slow and gets good at the very end.

While viewing Europe through the window of a moving train, Jesse (Ethan Hawke) chances upon a beautiful French student, Celine (Julie Delpy).

After making a connection during a conversation in the lounge car, Jesse convinces Celine to tour Vienna at night because he does not have enough money for a hotel room and must catch a flight out in the morning.

The rest of the night the lovers talk, visit cafes, talk, hit the underground bar scene, talk, have their fortunes read and talk some more.

But the amount of time spent talking is necessary for the viewers to learn more about the characters as they learn about each other. This fleshing out enhances the overall

The Facts

Movie: "Before Sunrise"

Rating: R

Stars: Ethan Hawke, Julie Delpy

Grade: B

Director: Richard Linklater

Five Words: Unexpected romance blooms in Vienna.

realism and solidifies the content of this witty, romantic film.

The cast is young but accomplished. Hawke ("Reality Bites," "Dead Poets Society") and Julie Delpy ("White") have worked with some of the best actors and directors in the industry.

See **SUNRISE** on 10