



Beastie Boys
"Licensed To Ill"
 Def Jam/Columbia Records
 1986

It may have been a joke, but it was a good one.

"Licensed To Ill" was released in 1986 as a satirical jab at the rappers of the day. Much to the Beastie Boys' surprise, though, it quickly rose in sales and became one of the hottest-selling rap albums of all time.

I contributed; it was the first tape I ever bought. It was fifth or sixth grade. I didn't know much about music except for the light rock my mom blasted in our station wagon, but I knew I had to have this album (after all, all my friends had it).

I played it in the shower, I played it in my Walkman, I played it everywhere I could.

"Fight For Your Right (To Party)" was the anthem for the 1980s. Lyrics like "Your mom threw away your best porno mag" were hard-core nasty. Ah, how sheltered we were; this was before Luther Campbell and his 2 Live Crew appeared on the scene.

Mike D, MCA and the King Adrock became music idols. We didn't understand their references to White Castle, Brass Monkey or all the "girlies" who were "cattin'," but we liked how it sounded. The lyrics were easy to sing, and we didn't even consider that funny lines like "Girls: to do the dishes" might be sexist. We even memorized the words to "Paul Revere."

And we didn't know that if we held the album cover up to a mirror, the lettering on the front would read, "EAT ME."

Now I have "License to Ill" on compact disc. And the album, joke or not, is still one of the funkiest examples of excellence in rap, sampling and pure wit.

But some things never change. The Beastie Boys played Lollapalooza '94 last summer, and my best friend and I were there, way up close. They asked the crowd to help them sing "Paul Revere." And naturally, the two of us still knew all the words.

— Josh Wimmer, freshman news-editorial major and Daily Nebraskan Staff Reporter

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Blues Brother



Travis Heying/DN

Matt "Guitar" Murphy performs at the Zoo Bar Monday night. He will appear at the bar each night this week through Saturday.

'Guitar' Murphy spends week at the Zoo

By Melissa Dunne
 Staff Reporter

Matt Murphy can't remember when he first started playing guitar.

"I was a little guy," he said.

But when he did get the chance to pound on one, he said, something about its sound kept him playing. Influenced by blues and jazz greats like T-Bone Walker and Wes Montgomery, he developed his own unique style.

Today the instrument has become part of his name. Known as Matt "Guitar" Murphy, he has performed for more than 10 years both nationally and internationally.

Fans of "The Blues Brothers" may remember Murphy for his portrayal of Aretha Franklin's husband in the film. Murphy also performed with the Blues Brothers band.

Murphy, born in Mississippi and now living in Boston, said in an interview Monday afternoon that appearing in the movie

and performing with the band were two of his career highlights.

And, he said, he doesn't mind that people frequently associate him with the two.

"It doesn't hurt at all," he said. "It's set me up stronger in business. It's given me a reputation."

Murphy said he began performing because he had to do something in life.

"People work for a living," he said. "I decided that this would be my way."

However, Murphy said, performing can be very, very hard work.

"You have to find the work. You have to hire guys willing to go out and play ..."

And making music your career can be scary, he said.

Performers can end up stranded on the road with no place to go, Murphy said. The guy in charge of the band can run off with the money. Musicians can fall asleep at the wheel.

Many performers spend a few years in the field then turn to booking, he said,

because it's easier.

Murphy, however, would prefer to play. And he wouldn't play, he said, if he didn't enjoy it.

"I enjoy it because it's a challenge. I practice really hard and see if I can do what I practice when I get on stage."

Once he gets on stage, he said, he improvises.

Murphy began his most recent tour January in Buffalo and plans to stay on the road through March. His tour has taken him through Detroit, Chicago, Denver, Kansas City, Omaha ... and now Lincoln.

"Lincoln is one of my favorite places to play," he said. "I love the Zoo Bar. They're becoming good friends."

Murphy began his stint at the Zoo Bar, 136 N. 14th St., Monday night and will appear nightly through Saturday. Admission is \$4 through Wednesday and \$5 Thursday through Saturday. Although the music begins around 9:30 p.m., early birds get the tables.

Film scores with net dreams

By Trevor Parks
 Film Critic

"Hoop Dreams" offers a look at the lives of two athletes who take different routes trying to fulfill their dreams of someday playing in the National Basketball Association.

This documentary — by filmmakers Steve James, Frederick Marx and Peter Gilbert — may seem a little long, but seeing it is well worth the 2 hours and 49 minutes.

James, Gilbert and Marx did an excellent job of cutting the film down from the original 250 hours of interviews and footage.

"Hoop Dreams" begins in 1986 when the directors intrude on the lives of two potential basketball stars, William Gates and Arthur

The Facts

Film: "Hoop Dreams"

Director: Steve James

Stars: William Gates, Arthur Agee

Rating: PG-13

Five Words: Dreams encounter some tough shots.

Grade: B+

Agee.

The camera follows Gates and Agee constantly from practice to games to their sometimes troubled home lives. These two begin their basketball careers as friends, but through the years become sepa-

rated and take different paths.

Interviews are used to probe the feelings of Gates and Agee in various situations. Their family, friends, coaches and other outside influences are also interviewed in the film. The interviews are conducted so the audience understands what each person means and feels.

The frequent use of close shots helps bring out the emotion of everyone involved with the two players. This technique gives insight into the characters' feelings.

Gates and Agee are sweet-talked early in their basketball careers.

As the documentary goes on, they find out that many of the promises they were made don't benefit them, much like basketball stardom.

See DREAMS on 16

Unique brand of music second nature to flutist

By John Fulwider
 Staff Reporter

Robert Mirabal is a man of many influences.

He is influenced by his Taos Pueblo heritage. He is influenced by non-American Indian culture. And he is influenced by music from around the world.

Mirabal, a world-renowned flutist from Taos Pueblo, N.M., is in residency at the University of Nebraska-Lincoln.

Mirabal said his life was defined by music. It has surrounded him throughout his life as part of his culture. He has played instruments ranging from the piano to the xylophone, but he said he felt complete when he got his first

flute at a powwow when he was 18. He said he felt a spiritual connection to the flute.

"It gives me life more than any other instrument," he said.

Mirabal makes a living doing concert tours around the world. He plays what he describes as "a Native American world sound;" Senegalese singing, Japanese drumming, American rock and roll and Cherokee stomp dances all have influenced his sound.

Mirabal said his music was a way to let his audience see and feel his life. He said he didn't try to influence his audience by teaching them.

"I'm not going to pound my

See MIRABEL on 17