



**Guns N' Roses**  
**"Appetite for Destruction"**  
**Geffen Records**  
**1987**

It's been a while since I rocked in the personal sense.

I'm now more of a "Counting Crows" or "Toad the Wet Sprocket," shirt-tucked, daily-bathing, short-haired, alphabetizing yellow belly just trying to find my way. But there was a time when I rocked.

I had the long hair, the Alice Cooper tapes. I had it all. But baby, the cornerstone of my life was Guns 'N' Roses. My friends and I all had the just-a-little-too-small Gunners T-shirts and the posters. Just about every Friday night was spent riding around in the Blazer (owned by our one friend who was old enough to drive), listening to "Appetite for Destruction."

Moses had his Ten Commandments. We had "Paradise City" and "Nightrain."

The other day, as I was pondering which rugby to wear, I decided to put in the ol' compact disc and try to rekindle some of that rockiness.

What surprised me was that "Appetite for Destruction" is still fresh and hasn't fallen into the pit of synthesized glam that we once thought was so rough.

Granted, some of the lyrics, mostly in the worthless "Anything Goes," are a bit too "look at us, we're big rock stars." But overall, the songs give good insight into the lifestyle of a band trying to make it while struggling with drugs ("Mr. Brownstone"), women ("You're Crazy") and personalities, with the required attention to life's tender moments ("Sweet Child of Mine").

But most of all, this album is fast and laced with catchy riff upon catchy riff that just make you want to grab those ripped jeans and cigarettes and scream out, "You know where you are? You're in the jungle baby ..."

Who says rock is dead?

— Scott Campbell, freshman broadcasting major

Send your "Déjà Vu" to the Daily Nebraskan, 34 Nebraska Union, 1400 R St., Lincoln, Neb. 68588-0448. Submissions must not exceed 300 words and become the property of the Daily Nebraskan. The Daily Nebraskan retains the right to edit or reject all submissions.



Travis Heying/DN

Oscar Rios-Pohirieth performs with the Lincoln band Kusi Taki. Rios-Pohirieth founded the band more than a year ago.

## Band's music spreads culture

By Gerry Beltz  
 Senior Reporter

Kusi Taki means "happy music" in Quechuan.

In Lincoln, Kusi Taki means a six-member band that plays music from the regions of Bolivia, Ecuador and Peru and tries to share South American culture with Nebraska audiences.

There is more to Kusi Taki's music than just entertainment, percussionist Jimena Pereda said.

"It's about sharing culture," said Pereda, a graduate student in fine arts and photography. "It's about letting people know they are alive."

Kusi Taki was formed by Oscar Rios-Pohirieth more than a year ago. Rios-Pohirieth said he formed the band because he wanted other people to have a chance to listen to the music that he listened to as a child in Bolivia.

"I wanted to share the music in this

country," he said, "and to share the idea of this music, which is love with each other."

Kat Fritz, who plays zamponas, fiddle and percussion, said the music played by Kusi Taki came from people who had previously had their music repressed. That music carries an important message, Fritz said.

"For me, one of the most important things about the music is that it deals a lot with the community," she said, "and their culture is based a lot on community, working together and sharing."

Although she was originally instructed in classical music, Fritz, a Great Plains Studies senior, said the music she plays with Kusi Taki means much more to her.

"Emotionally, I feel this music a lot more," she said, "It's good to explore a different avenue of music."

Fritz said her classical music training didn't prepare her for Kusi Taki.

"The style we use for practice is completely different from classical practice,"

she said. "You just go from the beginning."

"I was always so frustrated, because in classical, you take every little note apart."

Guitarist Ken Rynearson, a senior horticulture major, expressed similar difficulties at the beginning.

"I thought I knew how to play the guitar pretty well until I started playing with these guys," he said. "It's a whole new set of rhythms and strumming motions."

"I was humbled for the first couple of practices."

Many of the instruments played by Kusi Taki may seem unusual to anyone not familiar with South American music. Those instruments include the chafchas, a shaking-type of instrument; the charango, a small guitar with ten strings; the bombo, a large drum; and the quena, a bamboo recorder without a reed.

All of the instruments are handmade, sometimes of unusual materials.

See KUSI TAKI on 10

## Cellist to give strong show

By Jeff Randall  
 Staff Reporter

David Wiebe, a professional violin maker and David City resident, will help tonight's Lied Center audience appreciate a great stringed-instrument performance.

Wiebe will give two pre-performance talks at tonight's Yo-Yo Ma and Kathryn Stott show at the Lied Center for Performing Arts.

Ma, a Grammy-award winning cellist, has performed in the Lincoln area many times, Wiebe said.

Stott has been a professionally touring pianist since 1978. She has performed with all of Great Britain's major orchestras and has performed throughout Europe as a soloist.

Having seen Ma perform "at least half a dozen times before," Wiebe is no stranger to the world-famous cellist's stage presence.

"He plays with the same concentration and vigor in Lincoln as

he does in Carnegie Hall," he said. "I think some musicians have the tendency to see Lincoln as just another gig, and they don't really give it their best effort when they play here."

"Yo-Yo Ma seems to give his best possible performance no matter where he's playing."

For his pre-performance lectures, Wiebe said, he plans to discuss what he listens for when attending a classical performance. Twenty years of experience in violin making have helped to improve his listening ability, he said.

Ma's immense popularity, both within and outside the classical music world, can be attributed not only to his musical ability, Wiebe said, but also to his personality.

"He is a very charismatic individual," he said. "He has a generosity of spirit and a great sense of humor that allow him to make friends everywhere he goes."

Attending any classical concert

is an opportunity that should not be missed, Wiebe said.

"People should see and hear live performances whenever they can," he said. "A lot of the true essence of classical music is lost when it is heard on compact discs."

"Seeing people create the music is just as important as hearing it."

And seeing Ma perform is a very memorable experience, Wiebe said.

"He gets into it when he's on stage," he said. "I swear, he must burn a whole lot of calories every minute he's up there."

Tickets for tonight's performance at 8 are available at the Lied Center Box Office. They are \$40, \$35 and \$30, half price for students and youth 18 and under.

Wiebe's first lecture will begin 55 minutes prior to the performance, and the second will begin 30 minutes before curtain.

## NPR to feature musician's work

By Joel Strauch  
 Senior Reporter

All music is created equal. That's the motto of Pulitzer Prize-winner Gunther Schuller's two publishing companies.

The 69-year old dean of American music will discuss and perform many types of music as a guest host on Nebraska public radio today and at a benefit concert at Kimball Recital Hall Friday night.

Steve York, music coordinator for the Nebraska Public Radio Network, said Schuller was known for his eclectic views on music.

Although Schuller has embraced many musical forms, York said, most of his career has revolved around jazz and classical

music.

"He often mixes jazz with classical," York said. "And he's programmed in a real diverse set of pieces that we'll be playing for the next two days."

Nebraska Public Radio has been taping segments of Schuller talking about music. The network will play those segments and Schuller will appear live with the announcers from 10 a.m. until 3 p.m. today, York said.

"We'll be taking phone calls and talking about all kinds of things," he said.

Schuller is a composer, a musician, a record publisher, an educator and an administrator among other things, York said.

Schuller was born in New York City, the son of Arthur Ernst

See SCHULLER on 10