

# 311 takes crowd by storm

By Jeff Randall  
Music Critic

A sellout crowd packed the Hurricane, 1118 O St., Tuesday night to see 311 perform, and all in attendance were glad they didn't stay home.



out the crowd.

The enthusiastic atmosphere was evident from the beginning, when North Carolina band Dag took the stage and offered up its brand of '70s-style funk.

The band's driving rhythm patterns and explosive melodies got the

crowd moving early with a set that may have impressed George Clinton himself.

But by the time 311 took the stage, it was evident who the people at the Hurricane were really there to see.

As the lights turned off, a roar emerged from the tightly packed crowd. And when 311 ripped into its first song, the crowd erupted in a fury of wild dancing from the stage to the very back of the club.

The humidity level rose even further when 311 performed "Don't Stay Home," the band's most recent single.

In a symbolic gesture to those who have listened to 311 since its beginnings five years ago, the band harkened back to its early days with songs such as "Damn" and "Rollin'."

But it was hard for anyone in the crowd to feel left out of the fun.

The emotional power of the performance, though, wasn't the only winning point. The tight rhythms, lightning-fast vocals and engaging guitar lines seemed to be in perfect

synchronicity.

Guitarist Timothy J. Mahoney and bassist P-Nut stood like head-bobbing pillars on opposite sides of the stage, flanking the constantly-moving vocalists, Nick Hexum and SA Martinez. Drummer Chad Sexton knocked out beat after perfect beat from the back of the stage.

From beginning to end, the crowd jumped and swayed with the music. The feverish heat of the front of the crowd never erupted into anger or frustration.

By the time 311 had wrapped up its marathon set, the crowd and the band looked spent. As the crush of fans filed out the front doors of the Hurricane toward the cool, late-night air, a sense of deep satisfaction seemed to fill the room.

311 was back, if only for a night. And no matter where or how far they go, Nebraska will always be their home.

# Blues takes center stage this weekend at Zoo Bar

By Jeff Randall  
Senior Reporter

Music fans in Lincoln will have the opportunity to get the blues this weekend when Keri Leigh and the Blue Devils take the stage at the Zoo Bar, 136 N. 14 St., Friday and Saturday nights.

Leigh and guitarist Mark Lyon have been writing and performing to widespread critical acclaim. Their latest album, "Arrival," has furthered their reputation as outstanding blues artists.

Leigh, who has received comparisons to renowned blues and rock vocalist Janis Joplin, has been a long-standing fan and performer of blues music. Besides her music, she has made a number of contributions toward the popularity of blues, including creating the Oklahoma Blues Society and writing "Soul to Soul," a book about legendary blues guitarist Stevie Ray Vaughan.

It was in Oklahoma that Leigh

met Lyon, who has made a name for himself as a premier blues guitarist in the tradition of artists such as Muddy Waters, Elmore James and Earl Hooker.

"Arrival" displays the talents of these two musicians with a variety of songs that range from slow ballads to rocking dance numbers, all in the down-and-dirty roadhouse blues style that Leigh and Lyon have worked with such outstanding results in the past.

Lincoln's blues fans have been anxiously awaiting Leigh's return to the Zoo Bar, and Keith Langren, a manager there, said they wouldn't be disappointed.

"She's a real talented piano player and singer," Langren said. "She's got that Texas blues sound that seems to go over really well here and all over Lincoln."

Tickets for the Friday and Saturday night shows are \$5 at the door. Both 21-and-over performances start about 9.

# 'Shield' probes beyond surface

By Chad Johnson  
Film Critic

"The Glass Shield," playing this week at the Mary Riepma Ross Film Theater, is a close look at the camaraderie, loyalty and corruption of a Los Angeles County sheriff's office.

Michael Boatman plays J.J. Johnson, rookie graduate of the police academy and the first African-American assigned to an all-white sheriff's office. While there, he begins to unravel the tangled web of corruption and deceit as he becomes involved in a murder case that is actually a frame-up.

J.J. teams up with deputy Deborah Fields (Lori Petty), the first woman deputy at the office, in an attempt to get to the truth that has been systematically covered up by Michael Ironside and Richard Anderson.

The performances are impressive

with extra credit going to Petty for actually showing she can act without her ICBM's (InterContinental Brassiere Missiles, from "Tank Girl").

Michael Boatman holds his own against heavyweights Michael Ironside and Elliot Gould. Ironside gives yet another impressively slimy portrayal of evil, and Ice Cube shows progress he has been making as an actor.

The overall theme of the film and its condemnation of racism and sexism is effective without being too preachy. The film's message is effective at the deeper level because, while it deals on the surface with a sheriff's office in L.A., the meaning has broader applications in everyday life.

"The Glass Shield" is a visually impressive and well-written film that deals with some tough issues. Charles Burnett delivers as director in this, his third feature film. "Glass Shield"

## The Facts

**Film:** "The Glass Shield"  
**Stars:** Michael Boatman, Lori Petty, Ice Cube  
**Director:** Charles Burnett  
**Rating:** R  
**Grade:** B  
**Five Words:** Cops' code of honor explored.

is designed to appeal to a broader audience than his previous films ("Killer of Sheep" and "To Sleep With Anger"), and he does so without selling out to the formulaic cop-buddy subgenre.

Look into the "The Glass Shield."

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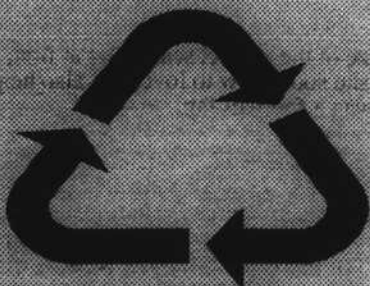
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