

Hall

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Francisco scene, mixing folk rock, blues and psychedelia on such hits as "Somebody to Love" and "White Rabbit."

Gladys Knight and the Pips had hits in 1967 with "I Heard It Through The Grapevine" and in 1973 with "Midnight Train to Georgia."

Little Willie John, a soul and blues performer from the 1950s, co-wrote the song "Fever," which became a hit for Peggy Lee. The Shirelles, a girl group founded in 1957, sang "I Met

Him On a Sunday" in 1959 and "Soldier Boy" in 1962.

The Velvet Underground's hits include "Waiting for My Man" in 1967 and "Rock and Roll" in 1970.

Seeger, 76, wrote or co-wrote such folk standards as "Turn! Turn! Turn!" and "If I Had A Hammer." His social activism has been as much an influence as his music.

Donahue was an executive at KMPX and KSAN in San Francisco in the 1960s and 70s. He led a rebellion against Top 40 radio that continues today in the battle for dominance between rigidly formatted radio stations and college and alternative stations.

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Intro to E-Mail

Tuesday, October 31	2:30 - 4:00 p.m.	Bancroft Hall, 239
Wednesday, November 1	10:30 - 12:00 noon	Bancroft Hall, 239

UNL Community:

It's time to help one of our own

Chanel Jenkins-Todd, 11, has a rare form of cancer. Her parents, Tom and Lynda Todd, are UNL employees, and need help paying for a \$250,000 bone marrow transplant.

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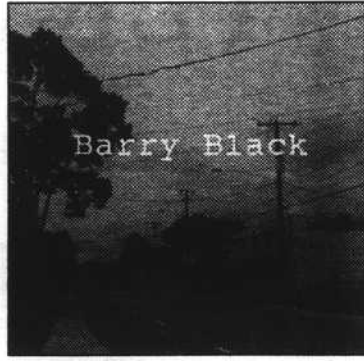


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DANIEL LAM
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Music Reviews



Barry Black "Barry Black"
Alias Records
Grade: A

At a time when everyone in indie rock is, as Mary Lou Lord put it, "stuck on his four-track," stripping the sound to its bare bones acoustically, Eric Bachman from the Archers of Loaf is toying with his own solo project.

Unlike the other frontmen, however, Bachman isn't stealing "Icky Mettle" and turning it into a folk album, throwing off acoustic versions of "Floating Friends" or "Fat." In contrast, he's broadening his approach, utilizing a gamut of influences, and allowing himself to be taken over by a whole new persona, that of Barry Black.

It is, of course, an invented name, which is representative of a number of Bachman's friends and himself under the production of Caleb Southern. The resulting effort is a definite delight, a perfect addition to the canons of independent rock, an instrumental album oozing with creativity.

Though Bachman isn't talking much, intuition seems to suggest that this album is a bit conceptual, sort of a tribute to men like Herb Alpert and Miles Davis, whose records are not full of toe-tapping sing-a-longs, but rather intense background music.

Songs like "Vampire Lounge" and "Staticus von Carborrus" are not the angry anthems of the Archers, but their lead singer's attempt at his own "Kind of Blue." The cover art even furthers the allusion, arranged as simply and unglamorously as those of old.

But it goes so much further than jazz. The psyche of Barry Black is indeed schizophrenic, soaked with surf riffs, dark moods, southern charisma, playful melodies, haunting beats, and instances of Eastern European influence previously noticeable in "Underachievers March and Fight Song" on "Vee Vee." In fact, that type of flavor actually permeates throughout the album, completely exposing itself in the nostalgic "Animals are for Eating."

The great diversity is the result of the high level of talent involved, the majority stemming from Bachman himself. Besides writing and arranging all 14 tracks, he also plays banjo, a water pot, the train whistle, guitar, drums, organ, clarinet, baritone and alto sax, piano, bass and the flute. With the help of his chums come the additions of the violin, cello, upright bass, trombone and the trumpet.

It is from this pool of sounds that Barry Black emerges. And though his path is not as traditional as his contemporaries, Eric Bachman has created quite an impressive, slick alter ego, who does more than regurgitate singles, but instead invents new genres. And, therefore, how can you not agree that Barry Black is all that and a bag of chips?

— Matt Kudlacz



TOWER OF SONG: The Songs of Leonard Cohen
Various Artists
A&M Records
Grade: A

When one thinks of the greatest songwriters ever, several people come to mind: Dylan, Lennon, Reed ... and then there's the underground genius of Leonard Cohen.

Many people know very little of Leonard Cohen, but if you mention a song that's his, many people may know a cover version of it.

"Everybody Knows," which many people think is a Concrete Blonde song, is a prime example. If you've ever seen "Pump Up The Volume," Slater's theme song is the Leonard Cohen version.

So what happens when you tell the best of today's artists that you are making a tribute to Leonard Cohen? Everyone wants to play on it, and that's no overestimate, because if you haven't heard of these artists, then you don't listen to music.

Here's the rundown of who plays on it: Don Henley (from the Eagles, when they were still a band), Elton John, Billy Joel, Bono, Tori Amos, Sting & The Chieftains, Trisha Yearwood, Martin Gore (of Depeche Mode), Peter Gabriel, Aaron Neville, Suzanne Vega, Willie Nelson and Jann Arden.

The last Cohen tribute included artists like R.E.M., the Pixies, John Cale, James and others. That was a while ago, however, and it focused too much on the bands showing themselves off instead of Cohen's work, which kept the disc from being great instead of just all right.

Cohen's masterstrokes lie in his lyrics. Tori Amos' cover of "Famous Blue Raincoat" is told as a letter, including the signature. "Sincerely, L. Cohen" reads the last line of the song. Amos' piano work overlays the words gorgeously, simply her and her instrument. It's a lovely performance.

On the other side of the coin, Bono's performance of Cohen's "Hallelujah" is all about the words with next to no background music. His voice soars through it, the beats in the background somewhere between U2 tracks "Numb" and "Lemon." Again, a marvelous performance.

During "Suzanne," which is very clearly Peter Gabriel, the focus is still on the words. Amid all the powerful sounds, the shakers, the drums, the bass and the xylophone, you still hear the words, and Gabriel's voice clearly is perfect in the feel.

Ironically, the album has 13 tracks, since fans of Cohen have been waiting for the better part of a year for this tribute, and it was well worth the wait.

No matter what your style of music, there's something here for you ... and something to think about, if you pay attention to the words, as well you should.

— Cliff A. Hicks



"Ring Them Bells"
Joan Baez (with a lot of guests)
Guardian
Grade: A-

Joan Baez. There's a name that hasn't been heard in a long time. She makes a triumphant return to the folk music scene with "Ring Them Bells," and she's brought some friends this time.

"Ring Them Bells" is a live show, recorded in one take. That being said, it leaves one with this question: "How did she do all this marvelous stuff at one show and how come she never slips?" Well, almost never.

Only two songs on the album are actually Baez songs, "Sweet Sir Gallahad" and "Diamonds & Rust." There are also two additional tracks she arranged, "The Lily of the West" and "Willie Moore."

Other songs include two Dylan songs, "Ring Them Bells" and "Don't Think Twice, It's Alright," as well as a song by Amy Ray (of the Indigo Girls), "Welcome Me," Leonard Cohen's classic "Suzanne," Janis Ian's "Jesse," Dar Williams' "You're Aging Well," Eric Bogle's masterpiece of a war song, "And The Band Played Waltzing Matilda" as well as a few others.

Her friends help out a lot on this record. They include the following: the Indigo Girls, Mary Chapin Carpenter, Mary Black, Mimi Farina, the McGarrigles, Tish Hinojosa, Dar Williams and Janis Ian.

Although she makes a few mistakes with the words on "And The Band Played Waltzing Matilda," the song still comes across well. It doesn't have quite the desperation of Bogle's original, or the drowned drunken sorrows of the Pogues' cover, but it has its own nice touch, an original take on the old ballad.

Highlights of the concert include "Swallow Song," the Richard Farina song which Baez performs with Mimi Farina, "Ring Them Bells" on which Baez and Black simply sing a duet while Pat Crowley plays piano, Baez's cover of "Welcome Me" and the almost acoustical jam feel when the Indigo Girls play and sing "Don't Think Twice, It's Alright" with Baez.

The most stunning moment in the concert, and perhaps the reason to buy the CD is "Diamonds & Rust." Baez's most compelling song, the duet with Mary Chapin Carpenter couldn't have gone better. It's entrancing, hypnotic and absolutely entrancing.

The song also ends differently in the concert. Not to spoil it, the original way the song ends is: "And if you're offering me diamonds and rust/I've already paid ..." You can hear the new ending yourself.

"Ring Them Bells" is a marvelous return for one of the original folk masters. Baez and Dylan both seem to have gotten a resurgence of popularity as of late, and this concert proves why every record sold is merited.

— Cliff A. Hicks

Powder

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captivates with his performance as Powder. His work here is nothing short of breathtaking.

Partially because of Flanery's brilliance in this role, the other actors don't seem quite as prominent, but each shows a great deal of talent.

Mary Steenburgen ("What's Eating Gilbert Grape," "Philadelphia") portrays Jessi Caldwell, the head of a

school for troubled youths. Her performance, while not at the same level as Flanery's, is still quite compelling.

Also making a good showing is Lance Henriksen ("Aliens") as Sheriff Barnum who is a cold yet somehow compassionate man to the problems that Powder is facing.

As always, Jeff Goldblum ("Jurassic Park") plays the slightly off-balance scientific guy, but there's a good screen magic between Goldblum and Flanery that projects well to the audi-

ence.

With eye-catching special effects, a well-written script and fantastic acting, "Powder" is worth seeing, if for nothing else than to see Flanery capture your heart, but it's probably a good idea to leave the theater when Goldblum, Steenburgen and Flanery are standing on the porch.

Whatever ending you can come up with is probably going to be better than this one.