

# ARTS & ENTERTAINMENT

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Page 12

**free** for all  
**Friday**

**Rainbow Rowell**

## Chick music laden with unique feel



Those who peruse my fair-sized music collection often come to the same conclusion.

Chick music. From Tori Amos and Edie Brickell to Nanci Griffith

and Joni Mitchell, I've got it all.

The Indigo Girls, the Sundays, the Cranberries and the Story. Victoria Williams and Suzanne Vega. Bjork.

I've even got a little Judy Collins. "Chick music," they say as they flip through my compact discs. And sometimes they say it in a not-so-nice tone of voice, as if only a chick could appreciate such fluff.

As sexist as it seems, I kind of know where they're coming from. Even I'm not sure how my tastes got so femme. For the bulk of my formative years, I didn't like women's voices.

I don't know if it was some sort of self-hating adolescent Ophelia complex or what, but during my junior high years, I wouldn't listen to women sing.

My music collection was already limited by my nonexistent budget; whatever I had was (illegally?) dubbed from friends.

But I further limited my choices by allowing only testosterone-laced voices to fall on my ears.

Men just sing better, I argued. They don't whine or shriek. They don't pull any of that Mariah Carey crap that makes your ears bleed.

I listened to the Beatles, Simon and Garfunkel, some snooty British bands and more of the Beatles.

When I started listening to alternative music, though nobody called it that then, it was the Smiths, the Cure and REM. Not an ovary among them.

Then I heard "Like the Weather" by 10,000 Maniacs. Dear God, I thought, she's singing my song. "Do I need someone here to scold me, or do I need someone to grab and pull me out of four poster, dull torpor, falling ..." (It was high school, and I was deliciously temperamental.)

There began a string of favorite songs sung by women and favorite bands fronted by women.

I would never-ever suggest that men and women can't appreciate the creations of the opposite sex (the Beatles are still and always will be my absolute favorites).

But let's face it, men and women quite often process love and sorrow in very different ways. And women have unique takes on personal issues such as unwanted pregnancy ("Eat for Two," 10,000 Maniacs), rape ("Me and a Gun," Tori Amos) and loneliness ("Fuck and Run," Liz Phair).

When I feel lost or desperate or ecstatic, I want to hear strong, talented women who sing with my spirit, my voice ... or at least a voice similar to my own.

Rowell is a senior news-editorial, advertising and English major and the Daily Nebraskan managing editor.



Courtesy of Richard Feldman

Ted Neeley stars in the touring production of Andrew Lloyd Webber's "Jesus Christ Superstar." Neeley also played the role of Jesus in the show's motion picture version.

## 'Superstar' hit rocks in Pershing tonight

By John Fulwider

Senior Reporter

Ted Neeley brings his acclaimed portrayal of Jesus to Pershing Auditorium tonight in Andrew Lloyd Webber's "Jesus Christ Superstar."

Based on the last seven days of Jesus' life, the international blockbuster musical has been seen in more than 35 countries.

"Jesus Christ Superstar" came to the stage by an unorthodox route. Webber and Tim Rice originally created the music and lyrics and released the compila-

tion as a two-record rock opera in the United States and Britain in 1970.

That recording sold more than 2.5 million copies and spawned many concert tours. Webber, Rice and their manager Robert Stigwood then wrote "Jesus Christ Superstar" for the Broadway stage. It opened in October 1971 with unprecedented advance sales of over \$1 million.

The show's score features some of Webber and Rice's most popular and well-known songs, including "Hosanna," "Everything's All Right" and "I Don't Know How to Love Him." The last song hit No. 28 on the Billboard charts in June 1971.

Webber and Rice's other collaborations include the Tony Award-winning "Evita" and "Joseph and the Amazing Technicolor Dreamcoat." Webber composed "The Phantom of the Opera" and "Cats."

Neeley also played the role of Jesus in Norman Jewison's motion picture version of "Jesus Christ Superstar." He appeared in the show's Broadway and Los Angeles companies. He also appeared in "Hair" on Broadway and in Los Angeles, "Sgt. Pepper's Lonely Hearts Club Band" in New York and "Tommy" in Los Angeles.

Tonight's performance at Pershing begins at 8. Tickets are \$32.75 and \$24.75.



Courtesy of Warner Bros. Records

Saxophonist Joshua Redman, one of the jazz world's most promising new talents, makes his Lied Center debut tonight. Redman won the Thelonious Monk International Jazz Competition in 1991 and is touring in support of his latest album, "Spirit of the Moment — Live at the Village Vanguard."

## Cool stuff's boiling over this weekend

So, you planned on going to the big Hootie concert this weekend. Tough luck, Sparky. There isn't one. Not here, at least. But go do one of these things instead. Charles Perez would.

● At the Zoo Bar, 136 N. 14th St., tonight and Saturday night, The Bel-Airs take the stage with their blues/soul/R&B act. Cover is \$5; the show starts at 9.

● Think and Love Lies play at Knickerbockers, 901 O St., tonight. Saturday night, Knickerbockers plays host to GC3 and Fek. Both shows start at about 10, and cover is \$3.

● "Priest" continues at the Mary Riepma Ross Film Theater, 12th and R. The movie plays at 7 and 9:15 tonight and 1, 3:15, 7 and 9:15 p.m. Saturday. Admission is \$5.50 general, \$4.50 for students and \$3.50 for senior citizens, children and theater members.

● "Fool For Love" continues at the Studio Theatre in the Temple Building, 12th and R streets, at 8 tonight and Saturday night. Tickets are \$9 for theater patrons, \$7 for faculty, staff and senior citizens, and \$6 for students.

● Jazz saxophonist Joshua Redman performs at the Lied Center for Performing Arts tonight at

See TGIF on 14