

"A Little South of Sanity" Geffen Records Grade: C-

The double-disc live album is a running joke in rock music. For every decent one released (Cowboy Junkies, Bob Dylan) a truckload of artists release a bloated package of live material to fill their deep pockets even more. Some even disguise this act as concern for fans who may be shelling out \$25 for a bootleg of a

Take "A Little South of Sanity," the magnum-opus double-disc live album from regenerated geriatric rockers Aerosmith. The band is no stranger to live albums, as it made three of them before "Permanent Vacation" came out in 1987.

So, it does have some right to release "A Little South of Sanity." The album relies heavily on its newer releases, but old classics such as "Back in the Saddle" and "Mama Kin" also are included.

Technically, the band does a great job of recreating the studio polish of its last few albums in a live format. It when sitting at home, "Sanity" does nothing for the imagination. You hear the cheers in the audience, you hear Steven Tyler cackle, make cracks at Joe Perry's elongated guitar solos, but nothing more.

Part of the problem deals with the "Nine Lives," arguably two of the of another live album from Rush. weaker albums to come out from

New Releases

Boston's most enduring rockers, do not translate well live. The band's over-reliance on studio polish for both of those recordings comes back to haunt them when it comes to delivering to a live audience. The only exception to this rule is the cool, jungle rhythm introduction to "Eat the Rich."

Most of the material from "Pump," an album that relied on studio craft but also boasted some of the best material the band has ever done, still remains sharp, especially in the cigarette-lighter anthem, "What it

The old school rockers are still the guiltiest of pleasures. Aerosmith's version of "Back in the Saddle," which kicks off disc two, shows that the band still has its chops in place. Tom Hamilton's bass and Joey Kramer's percussion do a great job of playing off each other's talents.

The Aerosmith of late is vastly different from the Aerosmith of old. And with 22 songs on the album, fans are naturally going to pick out their favorite tracks and ignore the others. Thank God for the 'program' function on compact disc players.

Dissing the entire album seems like a moot point. Double-disc live albums are made for die-hard fans of an artist. I would in no way want to subject a non-Phish lover to its double-disc live noodle-fest. So, propscan be given to Aerosmith.

The CD is less expensive than most double sets. And thankfully, the horrendous "I Don't Wanna Miss a Thing," is not included on this album. may be a killer act to catch live, but I guess a live symphony orchestra would have probably looked out of place in front of Steven Tyler's scarfdraped microphone.

"A Little South of Sanity" ties in the audience, and you hear guitarist the most lucrative decade that Aerosmith has lived through. Unfortunately, it is an unnecessary album that could have very well made material selected. "Get a Grip" and a nice single CD. It has all the urgency

- Sean McCarthy

Woody Allen deems Farrow's mothering style 'cultish,' 'manic'

NEW YORK (AP) - Woody Allen lashed out at ex-girlfriend Mia Farrow in an interview, saying she keeps her children holed up in cultish compound" in Connecticut.

"I would challenge Mia's view of herself as a supermother," he told Marie Claire in the magazine's latest issue. "She compulsively goes through these manic adoptions even though she doesn't know where her next job is coming from."

Allen and Farrow had a child in addition to 10 other children she has adopted over the years. They broke up in 1992, when Farrow discovered Allen was having an affair with one of her adopted daughters, Soon-Yi Previn. The two have since married.

"Woody is absolutely nuts," Farrow's former press agent, John Springer, told the New York Post on Monday. "He is a miserable (person), and he's just trying to get **A&E Briefs**

Loretta Lynn pleaded to get Conway Twitty's spirit back into his body

NASHVILLE, Tenn. (AP) - A distraught Loretta Lynn pleaded with Conway Twitty's spirit to return to his body soon after he died in 1993.

Lynn's now-dead husband was sick in the same Missouri hospital when Twitty suffered an aneurysm and was brought to intensive care, where he died.

"I'd always heard that the spirit stays right there above the body for a while, so when I went back to intensive care, I stood beside Conway's body and tried to talk him back down," Lynn said.

"I said, 'Conway, don't you die on me. You know you don't want to go."

Lynn, who is Twitty's former duet partner, told the story in "The View From Nashville," a new book by longtime Nashville broadcaster Ralph Emery.

"I cut such a shine they had to take me out of the room," she said.

McCartney urges women to check for breast cancer

LONDON (AP) - Women, don't be shy about checking for breast cancer, Paul McCartney said Monday.

"Unfortunately in Linda's case, we really got to it too late," he told ITN television. His wife died in April from breast cancer.

"If there's any chance that you might have it, get checks, that's the main thing.

Slander suit filed in battle for Onassis fortune

ATHENS, Greece (AP) - The battle over the \$600 million Onassis fortune raged Monday with a slander lawsuit filed by the father of heiress Athina Roussel.

Thierry Roussel sued Stelios Papadimitriou, one of four Greek trustees of the Onassis Foundation, which operates the Onassis shipping enterprises and a charitable trust.

Roussel said Papadimitriou called him an embezzler. On Friday, Roussel must appear in court after the trustees sued him for slander, alleging he accused them of mismanagement and nepotism.

Dracula swoops into Lied for ballet shows

DRACULA from page 9

duction indicative of the world of death and seduction, complete with an exploding chandelier and a flying

Boyd said the story of Dracula has remained popular because of its complex psychology yet simple element of

"We have equal parts of revulsion and fascination to the macabre in general," Boyd said. "The idea of an antihero transcends time."

But though Dracula continues to crop up in different generations, he rarely wears the same cape twice.

"In some versions, he's quite hor-

rific without many endearing qualities. In other versions, he's very romantic and sexy," he said.

Either way, Boyd considers Stoker's "Dracula" ahead of its time.

"The Victorian populace didn't know what they were reading. If they had, it would have been banned or burned. Even now, some of the parts are quite shocking even to us," Boyd

"Dracula" is not Houston Ballet's first attempt at a classic story. Stevenson previously choreographed "Cinderella," "Romeo and Juliet" and "Don Quixote" for the company.

However, the endeavor to mount a new full-length work was, and is, impressive in an age of limited arts funding.

To make the production possible, the company collaborated with Pittsburgh Ballet Theatre, splitting the million-dollar price tag with the Pennsylvanian company.

This allowed the company to mount an economically feasible production without compromising its artistic vision. And with the new work in the repertoires of two companies, a wider audience has a chance to see it.

Lincoln audiences can see the Houston Ballet perform "Dracula" tonight and tomorrow at 8 p.m. at the Lied Center. Tickets are \$42, \$38 and \$34 and are half price for students. For reservations, call the Lied Center Box Office at (402) 472-4747.

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