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Saturday, March 27, 1999 9:00 a.m. to 7:00 p.m.
 Sunday, March 28, 1999 10:00 a.m. to 6:00 p.m.

Admission is \$4.00. Children under 12 - free with adult.
 This ad is worth \$1.00 toward each adult admission in your group.
 PERSHING AUDITORIUM, 226 Centennial Mall South, Lincoln, NE

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Thur. Mar. 25th
 John Pinney
 \$5 at Door

Thur. Apr. 1st
 Malone and Nootcheeze
 \$8 at Door

Doors 8:30
 Show 9:30

1/2 price wells, suds & soft drinks 8:30 - 9:30
 Bring in this ad for \$2 off door charge.
 Valid March 25th only.

When Class is the Last Thing on Your Mind.
 UNL's Longest Tradition Returns...
\$.25 Draws Every Thursday!
 The 9-11 p.m. • No Cover!!!
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 Sponsored By Citizens For Equal Protection

STUDENTS WELCOME

Rally! on the Capitol Steps
 Friday, March 26 - 2PM

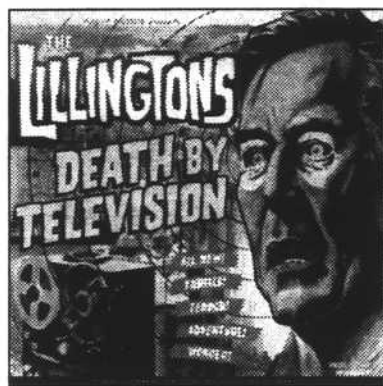
Keynote Speaker: Kerry Lobel Executive Director
 National Gay and Lesbian Task Force

Lobby! Nebraska State Capitol
 Thursday, March 25 - 9am-noon

Training & Orientation: 9am - Info desk will have room number

Activities: All week long - go to our website for complete information or call • 402-398-3027 •
www.geocities.com/~cfep

Brochures at...The Mill • Open Harvest • Way Home Music & Books



The Lillingtons
"Death By Television"
 Panic Button
 Grade: A-

Forget Los Angeles and forget New York. Just forget the coasts all together. Wyoming - that's where it's at. Straight out of Marlboro country comes some of the most exciting three-chord punk the '90s has had to offer. For much of this decade the idea of "exciting three-chord punk" has been an oxymoron founded on countless poppy-punk Ramones copycat groups pawing off shallow vocals, lyrics and guitar riffs on bubble-gummers with green hair. With the exception of a few groups, such as the Queens and the Teen Idols, three-chord punk rock has been largely inundated with bands that are, well, boring. Until now.

'True Crime' is a true success

BY SAM MCKEWIN
 Senior editor

"True Crime" is a long, slow burn of a thriller. And its producer, director and star, Clint Eastwood, makes every one of his movies that way. No tricks.

Occasionally, Eastwood lingers a little too long on a scene, but in an age of film where very few movies spend enough time in a scene, "True Crime," based on a novel by Andrew Klavan, is a welcome change. And until a thrown-together, contrived ending, Eastwood does just about everything right, acting and directing.

In the movie, Eastwood is Steve Everett, a reporter at the Oakland Tribune who's as skilled as they come, but womanizing and drinking have left him a man not to be trusted, not even by himself.

By way of accident, Everett is assigned a story by his editor, Bob Findley (Denis Leary) that could salvage his career. It's an interview with death-row inmate Frank Beachum (Isaiah Washington) who will die that night for killing a pregnant convenience store clerk.

It's supposed to be a human interest piece, but Everett doesn't think Beachum did the deed. And so Everett goes about trying to clear Beachum's name. He's got a day to do it. To Eastwood's credit, he doesn't hurry the setup of the film. He lingers on newsroom conversations, the best of which come between Everett and editor Alan Munn (James Woods).

Eastwood intercuts these scenes with Beachum at the prison with his family on the final day. Washington, in a balanced but emotional performance, gives Beachum soul, and his goodbye to his daughter is moving material.

There's other complicating factors for Everett beyond his lack of time. His disintegrating marriage, a serious conflict with Leary's character and lying witnesses all contribute to Everett's growing uncertainty that he can still pull off the big story.

And just about the time when it looks like Everett might be right, despite Beachum's possible innocence, the truth about the inmate's role in the crime comes to light. And in comes in such a quick, "a-ha!" fashion that it threatens to wreck much of

New Releases

Hailing from Newcastle, Wyo., the Lillingtons have taken their place as a crisp \$100 bill in a pocket full of chump change. "Death By Television," the group's first release on Panic Button Records, is a lesson in finding the beauty in simplicity.

Although few of the 14 tunes stray from the three-chord format, the album overflows with raw energy and subtle nuances that keep it colorful and engrossing all the way through.

Probably the most notable characteristic of the group is the voice of singer Cody Templeman. It seems a lot of today's singers either fake a throaty voice to match the outfit they wear on MTV, or fabricate some nasally whine or crusty snarl to match their hairdo.

However, the high-pitched nerdy sincerity of Templeman's voice comes across as pure as it would if he were singing with his mamma in church on Sunday, and makes every song a sing-along.

Templeman's infectious style is best showcased on "Black Hole in my Mind," the album's premier track. His vocal range is evident as he opens the song with a low-key narrative and ends with a desperate wail, all the while maintaining a smooth tonality.

Lyricaly the album is very thematic, dealing for the most part with grade-school topics ranging from backstopping humanoids and saucer men to X-ray glasses, robots and heroes such as

Phantom Maggot or secret agents code-named Peabrain.

Despite their superficial overtones, the lyrics are largely metaphoric. Songs like "Robots in my Dreams" illustrate Templeman's disdain for a 9-to-5 lifestyle and the aforementioned "Black Hole in my Mind," which pays homage to David Bowie's Ziggy Stardust space character, describes a loneliness only someone from Wyoming can know.

Also standing out as a major contribution to the album's uniqueness is Templeman's guitar work. His relentlessly driving riffs are as juicy and revved up as the back of a '57 Chevy but maintain a lean and clean power that doesn't get bogged down with distortion.

Many of the leads have a rustic old country surf sound that creates a hollow solitude reminiscent of a country wind. It's to be expected considering the group actually lives on a street named Cactus Drive.

All in all, the album is a fun ride from start to finish and is a great representation of the group's obvious love of what they do. With every song it is evident that the band is having fun and excited to be playing together. There is an innocent charisma that makes the group very inviting and "Death By Television" is a fresh breath of life into an otherwise dying genre.

- Jason Hardy

Director returns for show

DANCE from page 11

change the company, Cauthorn said.

But despite the personnel changes, the company's concert tonight continues its tradition of quirky, off-the-wall dance.

The company plans to open with "Let x=X." This light, funny piece looks at the conformity and diversity

Film Review

The Facts

Title: "True Crime"
 Stars: Clint Eastwood, Isaiah Washington, James Woods
 Director: Clint Eastwood
 Rating: R (adult language, violence)
 Grade: B
 Five Words: "True Crime" strong until ending

what was established earlier in the film.

There's dropped characters, a stupid car chase, and little to no resolution to Everett's problems earlier in the film, despite the final scene of the movie being months later.

Eastwood's had this problem before. He had it in "Absolute Power," when a reasonable beginning was destroyed by a hack-job and ending. He had it in "Midnight in the Garden of Good and Evil" which was more or less dead on arrival.

"True Crime" deserved better. But there's enough earlier development to make us care about whether Beachum lives or dies that we can overlook contrivances.

But only if Eastwood had sustained the tension throughout the film, because it's strong. His performance, the best since "In the Line of Fire," creates a character that, despite basic decency, has many, many flaws.

"True Crime" provides an interesting contrast, too. Everett is trying to save the life of a man he doesn't know while ignoring his wife and daughter and committing an unforgivable act against Findley. Such can be the life of a reporter.


The casting is strong all-around, especially Woods, who gets the laughs, and Leary, who, strangely enough, fits the role of the tight but shiftless editor.

Best is Washington ("Out of Sight"), who nails what is essentially a second lead role. It wouldn't be surprising if Eastwood actually added scenes in the editing room based on the strength of that performance.

And Eastwood deserves credit for letting those performances develop. For most of the movie, he directs without flaw. It got away from him at the end, but "True Crime" still stands as a powerful drama and good change of pace.

Dance The Facts

What: Tenth Street Danceworks
Where: Wagon Train, 504 S. Seventh St.
When: 7:30 p.m. tonight
Cost: \$10 general admission, \$5 students
The Skinny: Dance company returns to Lincoln for eclectic evening of modern dance



in relationships and mathematical equations.

The company will also perform "This Is for You" choreographed by assistant artistic director Kevin Schroder. Danced to music by big band musician Charles Mingus, the piece plays with choreographic forms and the figure eight.

"To me, (the piece) feels like a massage," Cauthorn said. "It's as if you work through every single muscle."

In contrast to the quirky "This is for You," the company will perform "If Love Could Die." Adams choreographed this piece in tribute to a friend who died of cancer. Danced to music by Francois Couperin, it explores the process of accepting a loved one's death.

The dancers will also perform Adams' "Lockjaw," a whimsical, athletic piece inspired by stories the UNL dancers told her about their childhood.

Finally, the dancers will present "Abandoned Summer" and "Walking on the Edge of the World."

After their week in Lincoln, the company will return to Arizona, while Adams returns to Iowa. Members aren't sure what the company's next step will be.

"I think Tenth Street is just going to continue to evolve as time goes by," Cauthorn said.