

Arts & Entertainment



Photo courtesy of Creative Concepts

Fashion victims now can get in on the latest trend: stonewashing one's own jeans.

Your jeans look new? Get yourself a rock

By Julie Liska
Staff Reporter

The beat-up, trashed out, work look has arrived. Unfortunately, prices for the trendy stonewashed denim look leave many fashion conscious people gasping.

In answer to the high-priced stonewashed look, a North Carolina-based jean manufacturing company called Creative Concepts is marketing a stonewashing kit. With the kit, jean wearers can flaunt personalized stonewashed clothing much as people caught up in the tie-dyeing fad did years ago.

The kit, called "The Authentic Jeanwashing Stone," comes in a box shaped like a washing machine, and contains a single volcanic rock with which the stonewashing is done. An instruction manual is also included in the set.

For years, stonewashing could not be done in the home because it was a lengthy industrial process, said Marshall Bank, president of Creative Concepts. Bank said the idea for an at-home stonewashing kit began when he gave some of his sons' friends stones with which to

do their own denim clothing. He said the stones went over so well that he decided to sell them commercially. Banks said so far the stones have had great success.

Banks specified that the stone sold by his company is a special volcanic type from the Sierra mountains in California. Stones of other kinds do not react to denim fabrics like those included in the kit, Banks said.

Stonewashing with the kit takes about 15 to 30 minutes. Jeans, or any denim item, are soaked in hot water to loosen up the fabric. Excess water then is wrung out and the garment is spread out on a flat surface, such as a kitchen table. "The Authentic Stone" is then used to scrub the garment by hand.

"The Authentic Stone" recently arrived at local Brandeis stores and sells for \$6.

Banks said one reason for the stones' popularity is that it allows great individualism. The exact amount and location of stonewashing can be controlled. Banks said he knows of a sorority girl who even put her sorority's Greek letters on her rear end.

Comedy nights

Rockin' at Rocky's

Stand-up comedians from across the nation and the Lincoln and Omaha area will take to the stage every Thursday and Sunday at Rocky Rococo's, 214 N. 14th St.

Every week at 9 p.m., the restaurant will dim its lights and turn on the microphone for a three-act show, including an opening act, feature act and a headliner. This Sunday the bill includes Craig Anton, T. Marni Vos and juggler Jek Kelly.

Kelly, who says he's been juggling for 87 years, is a member of the International Juggling Association. Kelly has thrilled audiences all across the United States and Canada for the past seven years.

NDT will present award-winning play

The Nebraska Director's Theatre will open its 1986-87 season with a presentation of William M. Hoffman's award-winning play, "As Is."

Proceeds from each performance Sept. 11 through 14 and Sept. 18 through 21 will be donated to the Nebraska AIDS Project and the Health Concerns Committee. The play will be presented at 8 p.m. Thursday (Sept. 11) through Saturday (Sept. 13) and Sept. 18 through 20. The Sept. 14 and Sept. 21 performances will be at 2 p.m. The Nebraska Director's Theatre is at 1309

R St., below St. Mark's-On-The-Campus. "As Is" was winner of the 1985 Drama Desk Award for Outstanding New Play.

The play focuses on a man who contracts AIDS and struggles to cope with the disease and the rejection he suffers from family and friends.

For reservations, call 472-1610 between 1 and 5 p.m., Monday through Friday. Admission is \$5 for the general public and \$3 for students and senior citizens.



Brian Mary/Daily Nebraskan

False Prophets, "False Prophets" (Alternative Tentacles Records)

Recorded in 1984, but only recently released, this diverse album is a chronicle of most of this New York band's six-year history.

While False Prophets can unleash a decent thrash attack (as in "Somebody React"), they are not content to limit themselves to any one musical style. "Scorched Earth" begins with a rap-like introduction, which develops into a fast-paced attack upon man's seemingly endless destruction of life on earth. Songs like "Functional" and "The Taxidermist" make full use of Debra Adele's keyboard playing while maintaining the high energy level of typical hardcore punk songs.

With the abundance of styles on this album, it is hard to pin down any one influence for False Prophets. Several songs, such as "Suburbanites Invade," use four or five different styles and speeds, further complicating matters. Suffice it to say the music on this record is original. It is the stuff by which others are (or should be) influenced.

The lyrics to the fourteen songs on this record cover a variety of personal and social problems. Unlike many of today's punk bands, False Prophets do not simply rant against the system; instead, they present problems and the hope of solutions.

The song "Baghdad Stomp" bristles with energy as Stephen Ieldi sings, "In vicious circles lie hungry wolves

Dehydrated with fear
Clinging to a well beaten path
Follow the leader cries one
And in time tens of thousands do
Tail to tail excreting on each other's faces"

The music then subsides as Debra responds, "We can break these chains
We make them up ourselves
We make them break them make them break them..."

Beginning and concluding with pointed attacks upon the religious establishment, this album is sure to offend some of the more devout members of the public. Have no fear, a 24-page "How to Tell A Genuine False Prophet" booklet is enclosed.

—Bryan Peterson

Sigue Sigue Sputnik, "Flaunt It" (Capitol Records)

No big deal here. These guys are just Kiss for the '80s. No, I mean it. You got your weird haircuts, you got your funny clothes. You got your Japanese monster movie imagery. You got your spacey sci-fi origin for the band. Just like Kiss. Only the musical cliches have been changed to protect the profit margin.

Sigue Sigue's music is all of a piece — goofy synth-pop loaded with overdubbed vocals, funny noises and a single raucous rock-a-billy guitar line. The only song on "Flaunt It" that stands

out at all is "Atari Baby," a rip-off of Prince's "The Beautiful Ones" that certainly qualifies under any legal definition of plagiarism.

Sigue Sigue puts ads on their back cover and between the tracks of the album. As long as this stays an isolated gimmick and doesn't become an industry-wide policy, it doesn't bother me. It's kind of a cute joke, and anyway the "L'Oreal" ad is the album's most interesting moment, rhythmically.

The band had to cancel a recent British tour due to lack of interest, and sales of "Flaunt It" here in the states have not been spectacular. So, thankfully, Sigue Sigue is no the wave of rock's future. In fact, we may never hear from them again. But since the band got \$1.5 million in advance for this album, Sigue Sigue is crying all the way to the bank.

The Rainmakers, "The Rainmakers" (Polygram)

This one gets my vote as unexpected joy of the year. My first contact with the Rainmakers was seeing their video for "Let My People Go-Go." This is a great rock'n'roll dance anthem with a biblical theme.

*Moses went up to the mountain high,
To find out from God "Why did you make us? Why?
Secret words in a secret room...
He said "Womp bob-a-lu-bop a womp bam boom!"*

When I picked up the album I was afraid these guys were going to turn out to be another Hooters — one great song over a pile of AOR schlock. Not so.

The Rainmakers combine clever, topical lyrics and cheerfully energetic riff robbery into a package that should make everybody happy except for those poor souls who are plugged into one narrow musical style.

Except for the gentle stabs at religion in "Go Go" this album is one of the least likely to torque off the PMRC that I've heard in a while. The Rainmaker's targets include welfare bums, drug abuse, dangerously shoddy construction and public drunkenness.

Your average left-wing, free-thinking rock'n'roller might have some problems with this band's rightward leanings, but a political wise-ass like me, people who think that any sort of political conviction is a sure sign of a seriously disturbed mind, will get a real kick out of this album. Lots of great rock'n'roll bands have lambasted the political icons and sacred cows of the right-wing. It's fun to see an intelligent band taking aim at what obnoxiousness lies to the left for a change.

—Chris McCubbin

Belinda Carlisle, "Belinda" (IRS Records)

The good news about this former Go-Go's vocalist's first solo album is that she looks great on the cover. Once plump, Belinda has evolved into a svelte, sexy woman with a sophisti-

cated aura that would certainly complement some intelligent, smoky mood music. But on the LP, she comes off sounding like an airheaded school girl.

"Mad About You," the first single, is a perfect example of her ditsy approach to the album. With lyrics like "I'm mad about you, you're mad about me, babe," she gives the impression of a love-struck, bubble-popping pre-teen who has just written something in her diary that she feels is witty.

And if Belinda is trying to sound like a bubblegum icon, she picked the right producer. Michael Lloyd produced all of these tracks with the same sophisticated fervor he displayed when he made hits for Shaun Cassidy back in the '70s.

The problem is that all the songs seem to blend together into a monotonous, chessy drone. Even her remake of the classic weeper "Band of Gold" sounds flat and fatuous.

Belinda does have a melodic voice — she proved that back in her Go-Go's salad days — but there's just no effort here. Perhaps Carlisle should concen-

Run DMC, "Raising Hell" (Profile Records)

Rock steady, Jam-Beat, Hip-Hop, Dub-Dub and Rap are still happening. The focus of the New Music Seminar in New York last July said so. The street beat is on its feet, and at the forefront of today's scene are the kings of rock, Run DMC.

Run, Daryl Mac and Jam Master Jay have unleashed a monster-beat album. They stand tall and bad, and must be credited for resurrecting Steven Tyler and Joe Perry from the depths of the '70s arena-rock graveyard. This release of "Walk This Way," is hard, tough, big and could probably beat up your dad.

The album shows similarities to their previous LP, "King of Rock," in that both exhibit that heavy Marshall guitar edge.

Run and Daryl begin side one with "Peter Piper," a take-off on nursery rhymes, then shift into "Tricky," which lays out musically resembling "My Sharona," a late '70s rocker from The Knack.

the duo whips out some fun with "My Adidas," "Dumb Girl," and "Illin'" tunes that shed light on what it's like to be Rap Gods. They get serious, however, with "Proud To Be Black."

Side two is just as hot and if you dig Run DMC and Jam Master Jay, who happens to be the disc-slappin' wizard that glues the sound together, then look for their hard-to-find re-mix versions off this album.

The hottest rap hitting the streets, and which is a definite buy-it-or-lose-it is "Rock the Bell," by L.L. Cool J.

This man takes all sucker emcess to the hoop, he drives the land and doesn't come up for air. His word choice is incredible and the driving rhythm of the bell makes him the tops in all the land. "Mythological characters stand below, Rock the Bell!"