

John Mayall and friends entertain at Pershing Auditorium Tuesday night to a crowd numbering approximately 5,600.



Sweat Hog's drummer cuts loose for an extended solo Tuesday night at Pershing Auditorium.

Folklorico -- fast, colorful, exciting

Review by
Patty Culver

Tuesday night the Lincoln Broadway League and the Stuart Theatre were hosts to one of the most interesting dance programs to be seen in the capital city in a long time.

Folklorico, featuring the national dances of Mexico, was a fast, colorful and exciting two hours of dancing, singing and guitar playing. In these short two hours, the audience shared all types of dances, from the Indian style Venado, Dance of the Deer, to the "almost Flamenco" Fiesta in Veracruz.

All of the dances were executed with lightning speed

in the feet of the dancers, beautiful smiles and exquisite grace. Keeping time with their feet, the dancers made very few, if any, mistakes and had minute breaks to change costumes between dances.

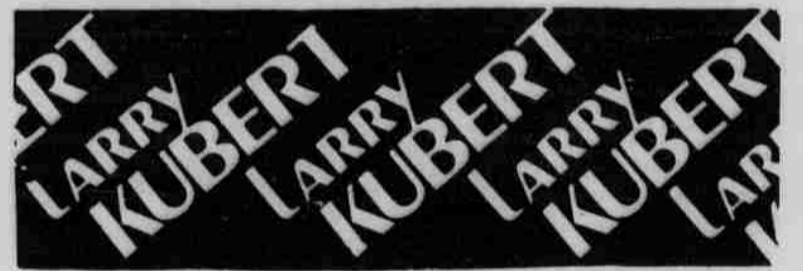
The program was also flavored with a comic trio (Los Mex-Tex Trio), an instrumental trio, and a handsome young soloist singing the songs of Mexico.

The costumes for *Folklorico* were absolutely gorgeous. Each dance had its own complete costumes, with the women wearing full skirts containing an abundance of trim and lace in whites, oranges, blues and blacks. All of the costumes

were complete with elaborate headdresses, scarves and flowers.

The stage was lit in blues, whites and a rose color, according to the mood of the dance and contained the worst fault in the program. Too often the follow spot failed to pick up the lead dancer or the front row of dancers were not lit at all, with the audience unable to see the intricate steps of the dance and handwork of the costumes.

Other than these problems, *Folklorico* provided an evening of exciting pleasure for its audience and maintained the standard for good family entertainment.



Tuesday night, Lincoln welcomed Black Sabbath, John Mayall and Sweat Hog. With the trio sandwiched between James Taylor and Grand Funk Railroad dates at Pershing Auditorium, I didn't expect much enthusiasm or much of a turn out for them.

Well, I was wrong! Especially in regards to the enthusiasm. The crowd was one of the most responsive crowds I've ever seen at a Pershing concert.

SWEAT HOG OPENED the show by ripping the audience apart. After Sweat Hog's first number, the aisles and the area in front of the stage were packed with people.

Playing for about 40 minutes, Sweat Hog chewed the audience up and spewed them out again. Especially good was a number called "Return From the Sky."

Next on was John Mayall and his group, who were probably the most talented musicians on the stage Tuesday night. The audience moved back to their seats (or a reasonable facsimile) during Mayall's set (which lasted about an hour) but the enthusiasm was still there, only in a more restrained fashion.

BACKED BY TRUMPET, saxophone, guitar and bass, along with his own rasping harmonica, Mayall and friends brought the crowd to its feet again with "Get Down With It."

Last group on the stage was the headliner Black Sabbath, again bringing everyone storming out into the aisles and even climbing the stage.

Black Sabbath was loud and that was about it. Even though the audience liked them, in my opinion, Sweat Hog and Mayall put the Sabbath to shame.

BLACK SABBATH does put on a good visual show, with Geezer Butler and Tony Iommi weaving hypnotic spells as they mesmerize their guitars and the audience. But it wasn't until late in their set that Black Sabbath even approached the level of the performances by Sweat Hog and Mayall.

Now, a few words on audience responsiveness. Enthusiasm in an audience is great. But when this enthusiasm is carried too far, it can be bad, such is the case with people sitting and/or standing in the aisles and around the stage.

If anyone thinks Mayall liked having to stop in the middle of his set so that people could be told to return to their seats, you're wrong.

IN ADDITION, it is extremely disturbing when people (agreed it's mostly teenie-boppers) pay \$3.50 for seats and then wind up with a better view of the concert from the aisles than those who paid \$5.50.

Hopefully this type of immature action will be absent from the Grand Funk concert.

For those of you interested, and I assume there might be quite a large number, Pershing Auditorium and Ike Hoig, manager of Pershing Auditorium, have booked in the professional touring company of the rock-opera, *Jesus Christ, Superstar* for a concert presentation at 7:30 p.m. on Monday, Nov. 8.

THE COMPANY, which appeared in Omaha earlier this year has a cast of 50 with a complete orchestra and chorus. Tickets for the rock-opera will sell for \$4.50, \$5.50 and \$6.50 and you better get them early. I have a sneaky suspicion that this is going to be a complete sell-out.

The first show of NU's Howell Memorial Theatre, *The Balcony* by Jean Genet and directed by Dr. William Morgan, will open on Friday, Oct. 29 at 8 p.m. and runs through Nov. 6, except Sunday. Start planning to buy tickets now.

Tryouts for *A Touch of Magic*, written and directed by NU Graduate student, Royal Eckert, will be held Oct. 25 from 7 to 10 p.m., Oct. 26 from 2 to 5 p.m. and 7 to 10 p.m. and Oct. 27 from 7 to 10 p.m. in Room 103 Temple Building.

THE MUSICAL FANTASY, with production dates Dec. 15-19 in Howell Theatre, needs actors, singers and dancers for roles of villains, heroes, pixies, trolls, magicians, merchants and evil lost souls.

The latest production of the Free Theatre, a 25 minute comedy, *George*, directed by Gary Boham, will be presented in the Women's Residence Hall Thursday and Friday at 6 p.m., probably in one of the television rooms.

Some research "experts" say you can't taste the difference between beers... blindfolded.

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