

arts/entertainment

Joyo owner hopeful despite recent money strain

By Bob Crisler

The Joyo Theater in Havelock has had more than its share of financial difficulties in the recent past, but owner Don Montgomery is optimistic about the future of his business.

"Any business that's trying to regroup from a previous failure is bound to find it hard to get going again," Montgomery said. "We need all the help we can get."

Montgomery bought the theater last June after declining attendance had forced the previous owner into a three-night-a-week movie schedule.

The 360-seat theater at 6102 Havelock Ave., was built in the 1920s, by a local entrepreneur named Slim Frazier to tap area interest in "moving pictures."

Havelock was then a community separate from Lincoln, and town residents valued the theater for its cultural influence. It was a run-down, money-losing operation, however, when Montgomery acquired it.

Remodeling

"The first time it rained, there was two inches of water

Musicians' split spurs own styles

By Casey McCabe

Musicians often leave an established band when they want to try their hand at a more personal artistic achievement. The following are the results of three such solo attempts.

Freeze Frame/Godley Creme/Polydor

Kevin Godley and Lol Creme composed half of 10cc, the arty English pop group. In 1976 they left the band, calling its approach too "pat and formulated."

album review

Both men are known for their love of tinkering around in the studio and making new electronic toys with which to play. Another reason they left 10cc was to further experiment with an invention they had created called the "Gizmotron," an electromechanical bowing device for the guitar which produces indefinitely sustained notes and chords simulating the sound of an entire string section.

Godley and Creme are big on doing things in a grand fashion and once again on *Freeze Frame* they become masters of the studio with an ungodly amount of overdubbing. Their initial sound is very close to the one they produced in four albums with 10cc.

But as the album goes on, it becomes apparent that their split from the band was necessary to get them away from any previous semblance of conventionality. They create a multitude of musical textures and deliver them with all-too-clever artistic lyrics. For a moment, they catch you with their wit and obscure melodies. But just as quickly they let you go, to wade through the rest of their avant-garde vision.

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Rock stars demand a lot—Pershing manager

By Peg Sheldrick

Editor's Note: This is the second of a two-part series on Pershing Auditorium concerts.

"The trouble is," said Pershing stage manager Paul Young, "they make so much money they become really powerful people and demand a lot."

The rock star of today is an entirely different creature from his counterpart of a decade ago. Time was, a rocker was grateful if his dressing room had running water. These days he can pull out of a concert if his Perrier isn't chilled to the right temperature.

According to Young, "probably not half" of the ceremony and hoopla surrounding the appearance of today's musical acts is actually necessary. But "performers enjoy all the hubbub over them."

The "hubbub" begins with the contract, a meticulous list of demands that must be met before the artist can be expected to perform. Along with the basics, such as salary and staging arrangements, the document spells out requirements for everything from the color of the limousine the entourage will ride in to the assortment of cold cuts to be provided for the nourishment of the roadies.

Demands roses

Pershing business manager Doug Kuhnelt said the most demanding performer he ever worked with was Waylon Jennings, who stipulated, among other things, that the promoter provide "a dozen long stem roses for Miss Jessie." (Jessie Colter.) Young pointed out that these days the promoter is expected to pay for the fuel used to transport the group. Even the warm-up group can ask for and

under the screen. There were leaks all over the roof, so I closed down to repair it and to get some remodeling work done," Montgomery said.

Remodeling consisted of installing a large-reel projection system, cutting in half the number of reel changeovers, adding a new concession stand, a new screen and the second largest private stage in town. This allows Montgomery to book live entertainment to augment the regular fare of second-run hit movies.

"I plan to book the whole gamut of live entertainment, from rock bands to one-act plays, beginning in the second week of March," he said.

Chuck Foley, a member of "Charlie," a blues-rock band has been testing Lincoln's receptiveness to the idea of rock performers in dry establishments by periodic appearances at the Joyo. He praises the stage as "one of the best in town."

"It's huge. I smashed a guitar on it and didn't leave so much as a nick," he said.

Though neither Montgomery nor Foley are satisfied with the size of the audiences at the concerts, they are encouraged by the enthusiasm of the crowds.

Good crowd

"The last time we played there, the theater was only about a quarter full, but the crowd was very responsive—one of the best I've played for in fifteen years," Foley said.



Don Montgomery, owner of the Joyo Theater in Havelock, hopes to attract students with a \$1.00 student admission price. Photo by Jerry McBride

expect to find a specific brand of wine to be awaiting them in their dressing room after the show.

The seeming excess of some contracts is more the work of middlemen than the artists themselves.

"We've seen that each contract writer's something else," Kuhnelt said. "If you have a real problem to deal with, if you can get to the artist, you can work it out easier than through the maze of people ahead of him."

The requirements come from "people up front trying to justify their existence." Kuhnelt predicts that in the future, the promoter will have more contact with the artist himself than is currently the case.

Pomp and circumstance

This tendency toward inflated pomp and circumstance is probably related to the inflated amounts of money changing hands these days. At one time \$10,000 was considered top money; today the name bands start at \$25,000 and go up. Lighting and sound used to run \$500 to \$1,000 extra, but now it's "nothing" to ask for \$5,000 for the lights and \$3,000 for the sound. It isn't surprising, then, that ticket prices are averaging \$7 and go as high as \$10 in metropolitan areas.

Of course, the shows themselves have become more theatrical and do give the ticket buyers more for the money. "It's more a whole production than an actual concert," said Kuhnelt.

In the past the emphasis was on volume. When that reached saturation level, the attention shifted to lighting. Now all manner of stage gimmickry is used, and many shows, such as the Electric Light Orchestra, have actually grown too big to stage at Pershing.

Foley said he would like to see the Joyo get a beer license, but Montgomery sees that as a violation of the character of the theater.

"I'm keeping the original 'family theater' concept, and beer sales just don't fit in. Havelock's got enough of that," Montgomery said.

"I don't care if somebody wants to bring a little booze to one of the concerts. As long as they're of age, it's their business," he said.

The mainstay of the Joyo remains its movie schedule, however. Playing in the near future, after the animated "Allegro Non Troppo" ends on Saturday, are a series of second-run hit movies.

Starting with "When a Stranger Calls," the Joyo will present "Alien," "And Justice for All," "Star Trek—The Motion Picture," and "Starting Over." "Can I Do It Till I Need Glasses," a comedy featuring Robin Williams will open March 19.

In his efforts to wean students from the downtown theaters and get them to Havelock, Montgomery offers a one dollar admission price to students with I.D.s

for his nightly 7 and 9 p.m. shows. Transportation is provided, too. A coupon available on the Havelock bus is good for two bus tokens with a ticket purchase at the Joyo box office.

The equipment is as sophisticated as the roadies who run it. Young likes this trend. "It's a lot easier to set," he said. "It goes a lot smoother."

Both artists and audiences seem to be mellowing with the years. Lincoln audiences have grown older with the groups they follow, according to Kuhnelt, and they are "responsive to the old material."

Better attitude

"I think the attitude of the people coming in is better," ticket manager John Grady commented. "People come here to enjoy a concert, and once they get in they tend to mellow out."

His main concern is keeping projectiles out of the auditorium, since they are a hazard to both performers and audience members.

Young remembered a less mellow crowd at a 1974 Led Zeppelin concert that broke open the auditorium doors and even tried to break through to the backstage area. "That really was a mess," he said.

Some performers have behaved "more like they bought the building instead of just leasing it." One gentleman tore up the dressing room and ripped pipes from the wall. Young asked a roadie why he did it and was informed, "That shows he liked the food."

Overall, Young said today's artists are growing more responsible and said that at least the roadies perceive Lincoln as comparatively peaceful. Young has been with Pershing for more than a decade.

"The music I don't pay much attention to," he said. And as for the groups, "They're all about usually what I expect . . . one way or another."