

# arts/entertainment

## Rolling Stones electrify on opener, kick all night

By Pat Higgins

"Time is on my Side," sung by the Rolling Stones in all apparent seriousness Sunday.

Keith Richard recently stated that he plans on rocking in his wheelchair, and from the show the Stones gave in Boulder there is no reason whatsoever to doubt Richard's promise. *Tattoo You* and this year's tour constitutes the biggest comeback since Ali knocked out George Foreman in Zaire.

### concert review

Normally, a rock show in a football stadium is absurd because of the logistics involved. The sound quality is usually a joke and the band appears to be in the next county even with binoculars. Also, it is impossible to get a major league hot dog there. However, the Rolling Stones are required attendance for rockophiles, and it was well worth it, despite various drawbacks.

The Stones performance was of a higher quality than in either the 1975 or 1978 tours, chiefly because the material from *Tattoo You* is stronger. They have eliminated the unnecessary props, inflatable dragons, Billy Preston, etc., from past tours relying simply on 20 years of primal rock and roll.

The Stones' weekend was the biggest news to hit Colorado since James Watt took office. The blow-dry clones on the local TV news seemed rather let down that Altemont Part II wasn't taking place, which shows a too typical lack of feeling for rock and roll. The economics of the affair were staggering, as 120,000 people paid \$16 apiece, grossing a \$2 million total.

The crowd included many Lincolmites who were saluted by a scoreboard message for making the long trek.

Most people from Lincoln were stuck up in the rafters, unfortunately, and a little commando work was needed to get up close.

George Thorogood and the Destroyers were up first and gave a rousing, high-energy display of roots rock and roll. Thorogood was enthusiastic about being on the same stage as the Stones and really went all out.

Between Thorogood and Heart, ripe from Chicago, Dan Fogelberg and Foreigner was played, leading credence to the belief that the majority of Coloradoans are time-warped.

Announcements of upcoming concerts by Journey and Molly Hatchett were cheered; Devo booed. Maybe someday . . .

Heart showed the stuff they are made of; the worst excesses of Led Zeppelin on electric, and Jose Feliciano on acoustic. This mix acted on the crowd like a freebase of ether, numbing a once-excited stadium.

The only thing Heart did less successfully than their uninspired rockers was a desecration of soul classics, like "Tell it Like it is."

The sky was ominously grey for heightened dramatic effect as the Stones took the stage for a two-hour set. Jagger looked completely in his element, prancing onto a pink and blue stage wearing an orange Danskin, green silk pants, and twirling an Oriental umbrella.

The first song was "Under My Thumb" which was instantly electrifying. The early part of the show was fairly loose, though as the beginning of many of the songs were disjointed and the sound occasionally faded. Keith Richard had a few problems holding onto his pick but that is part of his image anyway. One drawback was the lack of vocal harmonies on "Let's Spend the Night Together" and "Miss You."

The song selection was interesting, as they avoided a lot of obvious hits and instead did great stuff like "You Can't Always Get What You Want" and "She's So Cold."

The biggest surprise was rockabilly legend Eddie Cochran's "Twenty Flight Rock" on which Jagger sang particularly well.

"Beggar's Banquet" and "Let it Bleed," the golden era albums of the Stones, were heavily represented.

Jagger played a lot of rhythm guitar but no harmonica. The stage was the width of the field which allowed him room to dance and strut, talents that put Jagger in his own class. No doubt about it, the old boy still has it. He looked toned and athletic throughout his moves, he has reportedly been running five miles a day in preparation for the tour.

There was a lot of horseplay between Jagger and Ron Wood, who was pushed off of the stage once. Bill Wyman, the Tommy Newsome of the group, was teased and harassed by Jagger.

Keith Richard on guitar and Charlie Watts on drums were way up front, which was ideal. Richard put on a real sonic blitz in "Shattered." He also seemed to enjoy toasting the crowd with Budweiser. Apparently, when in America, go native.

The show really kicked into overdrive with the song of the year, "Start Me Up," which was extremely hot. After that it was mass hysteria as the heavy duty classics like "Brown Sugar" and "Honky Tonk Women" were rolled out. "Jumpin' Jack Flash" closed the set with Jagger climbing into a cherry picker above the crowd blessing the multitudes like the Pope.

The encore had Jagger in a cape designed like the U.S. and English flags doing "Street Fighting Man." The acid rain of Colorado started coming down heavily and the Stones left with Jagger advising everyone to drive carefully.

## DEVO musical hardware builds beautiful world

By David Wood

They came in '78 - DEVO - a strange band of mutants that had been left in Akron, Ohio, by the fallout of Kent State.

Pasty-faced and clad in hermetic actionwear, they were comic theoreticians proposing an original music to resolve the dialectic of modern times. They had a horn-rimmed vision of little men and big machines brought to harmony by the pop ministries of DEVO-lution.

### album review

It was great stuff. Though they failed to infect the system with a new order, they certainly popularized mannequin dancing - jerky, emotionless posturing as Dada as a cutting room floor.

Ever since then, DEVO, the germ that failed, has thrived benignly on its host, and kids today tell their mom, "Whip it. Whip it good."

The spud boys, as they call themselves, haven't really gone commercial - they've only replaced their sublime design with subtler strategies. DEVO's latest album, *New Traditionalists*, is some brilliant, self-referential tongue-in-cheek.

The boys appear on the cover of the concept album in starlit profile amid Grecian columns, like minor gods wearing plastic pompadours, and declare in song one, "(We're) Through Being Cool." They're happy in their slick leisure suits. The refrain of the next song explains, "The reason I live like this is all because of you."

Because the musical hardware DEVO developed has been standardized by imitators, the music has lost some of the innovative charge with which it began. But that was never the whole reason for DEVO's punch anyway. The spud boys earned their niche in music largely for the software; their songs are irreparably fun.

They've lost none of that. *New Traditionalists* is as snappy as ever. The lyrics are still catchy - daffy, rhyming understatement that say much. The music mechanizes your joints. In no time, you could be singing on the job, "workin' in a coal mine. Whoop! about to slip down."

By song four, side one, the album is at full steam with "Soft Things." Pagan bongos stir the majesty of an electronic cathedral. A choir chirps assuringly while the mutant empirist sings from a synthetic pulpit, "I thought it idiotic, Her dance was so technotic."

When side one ends with "Going Under," the control room antics are wide open and a certain subversion is admitted. Side two takes the same course - from blithe to brash - but in reverse.

In "Race of Doom," the almighty machine pleads mercy from inevitable self-destruction. The next song, "Love Without Anger," makes a similar plea from a peppier, human angle. "The Super Thing" is a sepulchral search for the dark answers about life and scoring girls - it's only the music that's deep.

Then, at the verge of redundancy, comes "Beautiful World." It's the catchiest, best song on the album, a whistle-while-you-work anthem for the Neo-Right.

"It's a wonderful time to be here.

It's nice to be alive.

Wonderful people everywhere,

The way they comb their hair . . ."

*New Traditionalists* then ends with an allegoric ditty to Chicken Little called "Enough Said."

But that's not all. The album includes a poster that's "better than art," and an order blank to the Club DEVO for flower-pot hats, easy-listening tapes of DEVO favorites, etc. But best yet, inside there's a 45, "Workin' in a Coal Mine," DEVO's instant classic from the soundtrack of *Heavy Metal*.

Their salesmanship alone shows what vested theoreticians the spud boys still are.

## Dancer moves to her own beat

By Julie Hagemeyer

Trudance is Trudy Knisely. In a recent interview Knisely explained, "Trudance is my own form of dance. It doesn't fit the idiom of modern, it's not jazz, it relates to me now."

Even though Knisely uses classical and jazz music in her classes and performances, she is most interested in "today's music." She said that the music "inspires me to dance."

Trudance is a company of adults and children who come together to perform at such locations as the Children's Zoo, the State Fair and Antelope Park. Knisely said that the company was formed to "share dance with other people." She added that the company likes to "go out and have fun performing." She said that the goal for the company is to become community-oriented, a base for people who want to perform.

### Started in Omaha

Trudance began in Omaha in 1975 as the Circle-Nicely Dance Company directed by Knisely and Lisa Circo. Their studio was in the Old Market section of Omaha.

They also based themselves at UNO and local churches. In 1977 and 1978 Knisely began working with the Lincoln Public Schools and the Artist in the Schools program. The company then based itself in Lincoln and changed its name to Trudance in 1979.

During 1977-78 the company used space donated by the First Plymouth Congregational Church at 20th and D St. in Lincoln. The five-member company eventually took up their current home at 217 N. 11th St., upstairs in the Dirt Cheap Records building.

Currently the company is a corporation made up of a 12-member board of directors, including President Joann

Ashmun and Executive Directors Terry Moore, Linda Moore, and Fred Kos, with artistic director Knisely.

As an extension of the art form of Trudance, Knisely still participates in the Artist in the Schools program. She works with students of all ages using visual aides, slides, and live musicians. Some of her projects are school dances, choreography (especially with swing choirs) and performances including solo works.

Knisely would like to work with the media to a greater extent. She terms herself an "improvisational artist" and says she works well within the media. Another of her long-term goals includes learning African dance forms as expressed in the steel drums of Jamaican music. She would also like to perform in Europe.

"Performers are treated better in Europe," Knisely said.

### Work with children

Currently the bulk of Knisely's work in Trudance is with 9- and 10-year-old children. "They have great enthusiasm," she said.

Upcoming events at the Trudance studio include a two-week residency with Matthew Child, who will give workshops in comic dance and mime. He will be in concert Oct. 30-31. Paul Mesner will bring a puppet show to the studio and a UNL student director will produce a play in the space. Knisely would like to see the studio become a community performing arts space.

Another future project is the "Dancing in the Park" program conducted at Pinewood Bowl the first week in June. This program, in its third year, includes a variety of dance styles: square dance, folk dance, modern dance and Trudance. It is a chance to "bring dance together," Knisely said.