

Steve . . .

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Somebody has to face this thing somehow
There's no one left but us now
We're all just lyin' in a bed of fire.
 "Inside of Me" tells the story of a guy who refuses to believe that his relationship is over. It has some of the best lyrics on the album, including:
There was a moment in time, we could almost taste
the adventure every day
Now I know that we're a little bit older
but that don't mean there's nothing new left to say.

Perhaps the best song on the album is "Princess of Little Italy." Just to hear Little Steven draw out the words "Little Italy" is worth the price of the record.

There is a natural tendency, since Little Steven spent so many years with Springsteen, to compare him to the Boss. Perhaps I've done too much of that in this review and that's really not fair to either man. After all, comparing Little Steven to Bruce is like comparing Dan Roundfield to Julius Irving. Both are good, but the Doc and the Boss are in a class by themselves.

Still, this would be a good investment for anyone, especially in comparison to Cher's latest contribution to culture. (See previous review.)

— Jeff Goodwin

Dexy exceeds rock limits



Too-Rye-Ay
 Dexy's Midnight Runners
 Polygram/Mercury

Can rock 'n' roll be rock 'n' roll without torrid assaults on an unsuspecting guitar or without fingers tripping mechanically

over a synthesizer's keyboard?

Some would say "no," but Kevin Rowland may change a few minds.

Rowland's band — Dexy's Midnight Runners — has just released *Too-Rye-Ay*, the group's first American release.

"Different" would be a very accurate description of the record, which features trombones, accordians, banjos and fiddles (violins to music snobs). The first side has a selection of music with a folksy taste to it. However, new listeners should not be scared off by the adjective "folksy." "All In All" and "Jackie Wilson Said" are infectious tunes which get better after a couple of listens.

The second side has more of a pop/rock sound. "Until I Believe In My Soul" even has a hint of jazz when Brian Maurice dives into a short-lived but heated sax solo. This side also features a group of back-up singers known as the Scarlet Sisters, whose voices make the music a little bit more marketable and reminiscent of early 1970s soul music.

"Come On Eileen" is the first cut to get some limited airplay on the more progressive stations around. The song is an up-tempo story about a young man who is impressed by Eileen and her "pretty red dress," and his attempt to get her out of it.

Come on Eileen, I swear (well he means)

At this moment you mean everything
With you in that dress my thoughts I confess
verge on dirty

Ah come on Eileen

Ah come on let's take off everything

That pretty red dress Eileen (tell him yes)

Ah come on let's, ah come on Eileen, please

The music may be Irish, but the story line and the idea are universal.

Rowland's vocals sound very much like those of Queen's Freddie Mercury around the time of *A Night At The Opera* and that band's operatic approach. While Dexy's isn't operatic, Rowland's falsetto voice and Irish drawl with an ever-present tremolo give the album a sound that is definitely new.

If nothing else, Rowland and Dexy's Midnight Runners have expanded the seemingly limitless boundaries of rock 'n' roll.

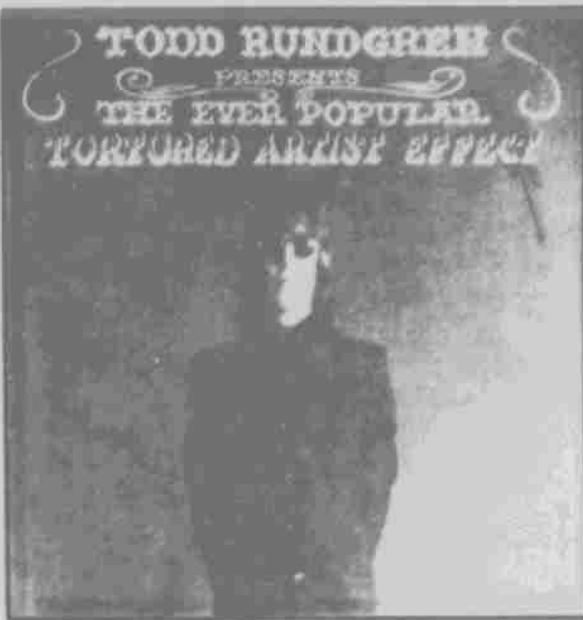
—Randy J. Wymore

Rundgren hits with 'Artist'

The Ever Popular
 Tortured Artist Effect
 Todd Rundgren
 Bearsville

Todd Rundgren is not a hard man to find. While being one of the most respected producers in the music business, Rundgren can also be found on the other side of the recording booth in the form of a solo performer and as a member of the group Utopia.

Rundgren fans can now partake in all three sides of the performer with the



release of his latest solo effort, *The Ever Popular Tortured Artist Effect*. This album follows by only a couple of months the release of Utopia's latest *Utopia*.

The Ever Popular Tortured Artist Effect offers some of Rundgren's finest work both as a performer and producer. The vocals are tight and done in typical high-voiced Rundgren style. The instrumentals are electronically raw with a heavy back beat. Everything on the album is in an upbeat mode. No downers or depressing stories to tell.

One of the best songs on the entire album and probably a classic Rundgren track is found on the B side in "Drive." Taking a "don't-take-any-crap-that-life-may-throw-at-you" attitude, Rundgren strains:

Don't sit and cry
While the world passes by
Stop tagging after the other guy
Just get a line on that mother
And drive.

The A side is where the true talent of the artist as a songwriter comes to light. "Hideaway," "Influenza," "Don't Hurt Yourself" and "There Goes Your Baybay" offer one of the best sides of a Rundgren album since his early years as a bar musician.

In "Hideaway," he tries to obtain the affections and trust of a girl who doesn't even know he exists.

I'm not trying to invade your privacy
There's things you have a right to hide
But it's oh so cold
Standing on the outside

The second side is surprisingly weak when compared to the rest of the record. Again, "Drive" makes up for the lack of overall power and carries the other four tracks.

The album's approach is nothing new, it's just Rundgren doing what he seems to do best and what he has been doing for the past 10 years. It's one of the few things that can be done over and over again without becoming "tired" or boring.

And in today's music, that's a quality not readily available.

— R.J. Wymore

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University of Nebraska Lincoln

Capitol jazz winter bill draws pros

Entering into its second year, the Capitol Jazz Association has planned a winter series that features local and regional talent.

The Nancy Marshall Trio is playing in the Riverside Room of the Lincoln Hilton Hotel Saturday night. Marshall, who performed in the 1982 Women's Jazz Festival in Kansas City, has played jazz keyboards for 12 years as both performer and teacher.

Claude Williams' Kansas City Giants will play at Larry's Showcase Friday and Saturday nights.

In the mid-1930s, Williams was the first guitarist to record with Court Basie and was voted best guitar player in a Downbeat poll.

Frank Smith, who has worked with Miles Davis, Coleman Hawkins and Johnny Hodges, will join Williams on piano and vocals.

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