

Genesis live: Entertainment is back

By Randy Wymore

To play a couple of hit songs under an elaborate light setup is not the hardest thing for a band to do these days. More and more it seems the quality of entertainment at concerts is diminishing.

Friday night in Omaha, Phil Collins and Genesis put a stop to that current trend.

charisma. Their playing was flawless, to the point of losing that "live" quality at times.

Foregoing an opening act enabled Genesis to play almost everything they've recorded within the last five years. Although the crowd sounded pleased when Collins announced early on they would be doing a lot of their older material, they were the new songs, such as "That's All," "Mama," "Illegal Alien" and "House By the Sea" that drew the most attention.

An encore of "Turn It On Again," spliced with some golden oldies that read like a history-of-rock lesson, brought the crowd to a peak along with the band.

Collins and Genesis did a terrific job of bringing entertainment back into concerts.

Review

While they did play an extended set before a packed house at the Civic Auditorium, and they did incorporate the use of a spectacular light show (so spectacular in fact, that the show had to be moved from Lincoln to Omaha when it was found the ceiling at the Bob Devaney Sports Center wouldn't hold all the rigging) the crowd was more than entertained.

"We've never been to this neck of the woods before," said Collins with an overplayed red-neck drawl only minutes into the show. And it was from this point that Collins began running banter with the audience.

And they loved it.

When the band fired up, the audience began singing along with Collins, clapping, whistling and cheering. When the music stopped, the hall fell silent. The sell-out crowd hung on every word that came out of Collins's mouth.

It's too bad Mike Rutherford and Tony Banks (the other two members of Genesis) played their hearts out but remained second fiddle to the front man's

'Hot Dog' is downhill all the way

Winter Camp

Hot Dog The Movie, directed by Peter Markle; screenplay by Mike Marvin; produced by Edward S. Feldman for Columbia Films. At the Cinema 1 & 2, 13th and P streets and East Park 3, 66th and O streets. Rated R.
 Dan O'Callahan David Naughton
 Harkin Banks Patrick Houser
 Sunny Tracy W. Smith
 Sylvia Shannon Tweed

By Scott Ahlstrand

About the best thing that can be said about *Hot Dog The Movie* is that the chances for a sequel are slim.

The ad campaign for this winter sex-fun bonanza proclaims "there's more to do in snow than ski," and therein lies the film's major flaw.

Film Review

Filmed in Squaw Valley, Calif., the movie features some of the finest skiing footage ever filmed. But producer Edward S. Feldman and director Peter Markle couldn't leave well enough alone. To cash in on the teenage market, Feldman and Markle inserted a montage of nude scenes. The film could just as easily have been named *Hot Tub*.

The plot, like the acting, is basic. Harkin Banks (Patrick Houser) comes from a small town in Idaho to take on the best in the professional freestyle circuit. Along the way, he picks up the sassy, saucy-tongued Sunny.

Once in Squaw Valley, Harkin hooks up with the notorious Rat Pack. A group of American skiers (with the exception of the Japanese downhill Kendo, played by James Saiku), the Rat Pack is trying to earn their place in the European-dominated world of freestyle skiing.

The European contingent is lead by Rudy (John Patrick Reger), the Darth Vader of the slopes. Harkin's and Rudy's one-on-one match-up, and the duel between the Rat Pack and the Europeans are the focus of the film's action.

The key to watching a comedy (and I use the word loosely) of this sort is not to expect any serious acting because you won't find any. David Naughton of *American Werewolf in London* fame as the head of the Rat Pack adds much-needed professionalism to the movie, but he too gets lost in a series of meaningless dialogues.

Another problem with the movie is the character Rudy. As a bad guy, he just doesn't cut it. His villainy, like his accent, is overplayed. If Oscars were given for bad accents this guy would already have his acceptance speech written.

In general, stereotypes are overused. From the Austrians and their "unds" (as in "und roodee iz a badt boy") to Kendo and his Karate-style dancing, Markle has opted to use this one-dimensional view rather than give any depth to the characters.

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"THE BEST PLAY OF THE SEASON!"
 —New York Times, Frank Rich

MASTER HAROLD
 ...and the boys.

written and directed by
Athol Fugard

Thursday, February 23

This emotionally charged drama follows a young white student's transformation from innocent childhood to poisonous bigotry in 1950 South Africa.

"'AGNES OF GOD' IS ABSOLUTELY SPELLBINDING!" —Ray Reed, Chicago Tribune Syndicate
 "YOU MUST SEE 'AGNES OF GOD'! A PLAY YOU'LL TALK ABOUT FOREVER." —Liz Smith, New York Daily News Syndicated Columnist

PEGGY CASS SUSAN STRASBERG

in
AGNES OF GOD



Saturday, February 25

A spellbinding drama about a young nun who gives birth in a convent and whose child is mysteriously murdered. Starring Peggy Cass and Susan Strasberg.

Individual Ticket Sales

Master Harold & The Boys and Agnes of God individual tickets on sale only to UNL Students February 6. On sale to others beginning February 13.

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