

Foreigner outgrows 'pop metal' image

When I was going to high school, only one thing was certain: Foreigner would put out one album a year and chalk up at least two hits from each one.

Avoiding Foreigner in those days was like avoiding acne. Those who managed the feat would have to be from another universe.

Chuck Lieurance

If we follow the roots of Foreigner into the abyss of mid-1970s rock, we find Spooky Tooth writhing in a mire of gut-crunching hard rock bands with silly pretensions to the blues from 1969

to 1974. Exit lead Spooky-man Mick Jones with strong ideas about what could be done in the studio to make hard rock radio-palatable.

After he assembled a couple of U.S. and a couple of British journeymen musicians, Jones masterminded Foreigner, which, on the surface in 1977, looked like one-album wonders. None of the musicians had had a habit of sticking with their bands for long, and the group lacked the sort of vivid group identity most listeners expect from superstars.

The 1977 debut, "Foreigner," was chock full of catchy hard rock. "Cold as Ice," "Feels Like the First Time" and "Long, Long Way From Home" filled up three-eighths of the common AM radio

hour that year, their reign threatened only by acts like Boston and Kansas. They were off to a good start.

But Foreigner didn't disappear. Until my graduation in 1980, they churned out the hits. "Hot Blooded," "Double Vision," "Blue Morning, Blue Day" and "Head Games" just would not let the DJs forget Foreigner was out there, whoever they were.

Foreigner didn't just make the same hits over and over again like Rick Springfield or Abba or Boston or so on. The band actually seemed to grow up. "Blue Morning, Blue Day" has an undeniably killer hook that took more intuitiveness to write than, say, "Hot Blooded," and the production was flawless.

As the years wore on, Foreigner

matured in leaps and bounds and their popularity became more hard-earned. The problem was that they no longer wanted to appeal to pubescents, but their music was still marketed to that audience.

"Urgent" jumped into adulthood with gorgeous production, adventurous (for a band of this ilk) songwriting and the suddenly amazing vocals of Lou Gramm. When I first heard "Waiting for a Girl Like You," I was stunned to hear it was Foreigner. Gramm has unbelievable range for a mainstream metal outfit (see Journey for comparison), and his voice slid with silky smoothness through octaves that the previous singles hadn't even hinted at.

Foreigner's latest release, "Agent Provocateur" settles into the 1980s.

Foreigner even uses a "Louie Louie" party riff on "Reaction to Action" (their newest single) to give themselves a little punk spunk. Flourishes of synthesizer wash through the whole album.

Foreigner conquered England as well as the United States with "I Want to Know What Love Is" last year, a hymn-like ballad that grows up painfully, reflecting on all those things that looked like love but weren't.

Foreigner will appear at the Omaha Civic Auditorium on Sunday with, yes, Joe Walsh. Foreigner will fly in right after their performance in the Farm Aid Concert in Champaign, Ill. Farm Aid is a benefit to aid the failing farm economy. Tickets are \$15 and still available but are selling fast.

'Certain Fury' lacks humor, offers abundance of garbage

By Tom Mockler
Staff Reporter

"Certain Fury," starring Tatum O'Neill and Irene Cara, is trash.

This can be fairly well discerned from the ad in the paper. We see two girls on the run from the police, and that is what we get, from beginning to end. It is a pure action film, devoid of any humor, humanity or enlightenment. But I expected that.

graphically.

The two stars then run out of the courtroom and are chased by the police. They end up in a storm sewer and are nearly blown up by a sewer-gas explosion.

After getting away, they take a cab to a seamy section of town where O'Neill has "connections." What town we cannot tell — parts were apparently filmed in New York, Los Angeles and Vancouver, Canada. I'm not making this up.

O'Neill's boyfriend of sorts is a real bad boy. His pad is some hellhole turned pornographic film studio. Eventually, he kicks out O'Neill and tries to rape Cara.

Cara escapes and our two stars meet up again for more thrills and chills. You get the picture.

One of the more surprising developments is the sudden appearance of Peter Fonda, who also happens to know O'Neill for some reason.

Fonda plays some sort of underworld character, and turns in a decent performance. Irene Cara also turns in a decent performance. And although Tatum O'Neill is not really bad, I can't say she has really matured as an actress since she first appeared in "Paper Moon" a decade ago.

This all brings up the inevitable question: Why did such well-known

talents do this awful movie? The obvious answer is money, and although I don't have any facts at my fingertips, it is safe to assume \$500,000 a piece might have done the trick.

I find it hard to believe any of them thought this film would advance their career. But it is also unlikely any of them live in the poorhouse, either. Still, it is interesting to see Tatum in her first film since she started living with John McEnroe.

Everyone lives happily ever after in this film, too. Sort of.

Actually, an interesting thought began to run through my mind halfway into the movie: The film is a metaphor for the decay of contemporary society. We're treated to shots of bums roaming the streets, garbage blowing down the alley and abandoned shops, gas stations and factories. All of these discarded relics of recent civilization have been replaced with human scavengers.

You begin to get the feeling that society is decaying beneath your very feet, and if you aren't careful, you could fall through the cracks, just like the film's stars.

In the end, even though the film seemingly attempts nothing — and in that sense cannot be considered a failure — it is still a bad film that cannot be recommended for anyone except connoisseurs of kitsch.

Movie Review

At least, in this way, the film is welcome relief — you are never disappointed. You get exactly what you expect.

The important thing in watching a film like this is to go in and expect it to be trash, and then when the film outdoes itself, you can sit back and laugh.

At the beginning of the film, O'Neill, Cara and other "bad girls" are hauled into a courtroom. Soon, the scene erupts into violence. It turns out that a couple of the girls have smuggled a small arsenal of weapons into the room. The judge, and just about everyone in the room, gets blown away, rather

Tryouts set for 'Charlotte's Web;' November play dates scheduled

Auditions for "Charlotte's Web," the first 1985-86 season production of Theater Arts for Youth, the Lincoln Community Playhouse Children's Theatre, will be held at the Playhouse, 2500 S. 56th St. The closed auditions will be Sept. 23 and Sept. 24 at 7 p.m.

"Charlotte's Web" is adapted by Joseph Robinette from the E. B. White book. It is the tale of a barnyard friendship between Wilbur, the "terrific" pig, and the magnificent spider, Charlotte.

Director for the production is Lenette

Nelson Schwinn with scenic design by Lee Schoonover and costume design by Lynn Ridge.

A total of 20 roles are available for the production. Three to seven adult females, three to four adult males, one to six girls between ages 9 and 18, two to four boys between ages 9 and 18 and three voice-only roles are needed.

Special skills for the roles include gymnastics and animal characterizations.

Scripts are available for 24-hour check-out with a \$3 refundable deposit.

Scripts can be checked out at the Playhouse Box Office Monday through Friday from 10 a.m. to 4 p.m. until Sept. 20.

Production dates for "Charlotte's Web" are Nov. 8 and Nov. 14 to 17.

"Charlotte's Web" is produced with arrangement by the Dramatic Publishing Company and with the support of the Nebraska Arts Council.

Festival presents classic Westerns

Western films from the past 45 years will be shown Saturday and Sunday and Sept. 28 and 29. Western Film Roundup '85 is a festival sponsored by Joslyn Art Museum in Omaha in conjunction with River City Roundup.

The schedule is:
Saturday — "Red River," 12:30 p.m.; "Stagecoach," 3:30 p.m.; "The Grey Fox," 6 p.m.

Sunday — "Destry Rides Again," 1 p.m.; "The Lone Ranger," 3:30 p.m.; "Little Big Man," 6 p.m.

Sept. 28 — "Rio Bravo," 12:30 p.m.; "The Searchers," 3:30 p.m.; "The Good, The Bad And The Ugly," 6 p.m.

Sept. 29 — "Ride The High Country," 1 p.m.; "Cattle Annie And Little Britches," 3:30 p.m.; "Barbarosa," 6 p.m.

Filmgoers displaying River City Roundup buttons will be admitted free to each show. Regular admission for each show is \$2 for adults and \$1.50 for Joslyn members, students, children and senior citizens.

For the 6 p.m. shows, patrons must use Joslyn's north entrance.

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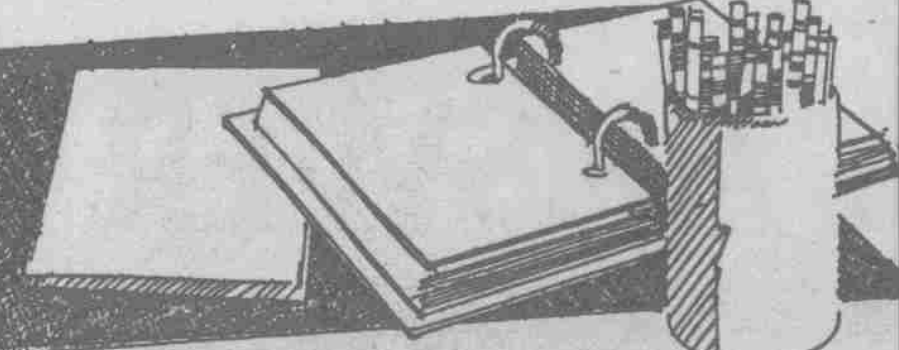
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